



**November 2022**

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**Message from the Dean**

Dear friends and colleagues,

It was great to see so many members in person for our September 26th meeting at the beautiful Community Presbyterian Church of Ben Avon. Autumn was just beginning to awaken with cooler temperatures and hints of color in the massive trees that lined the streets and sidewalks of that elegant community. Our meeting began with beautiful organ playing which was live-streamed to members joining us remotely. Thanks to sub-dean Christine Clewell for organizing the event and for the vision to lead us forward in our next adventure.

The discussion that followed illustrated the great variety of interests to our members. While it is possible that the topics and interests could inspire a chapter program, it is not always possible to find

presenters or programs that could be scheduled. For this reason, it seems that local talented and experienced members could lead discussions on particular topics, organized as the discussion warrants.

Please give some thought as to how this could proceed. None of us is looking for extra work, but an informal chat either in person or virtually could inspire an interest or future program.

I'll lead off with a proposal: come and play the Cathedral's Beckerath Organ. If you have never played this monumental instrument, and would like to play in an informal setting, please contact me. I'm also interested in other topics: pedal technique, ornamentation, and new literature for the organ.

We have so many talented and experienced members. Perhaps we could share our insights in informal settings that would appeal to a small group with similar interests.

Finally, please take some time to enjoy this glorious autumn season!

Ken

Kenneth Danchik, FAGO

Dean

### **Message from the Sub Dean**

#### **“What We Learned from the Sainte-Clotilde Tradition”**

November Greetings, PitAGO Friends and Colleagues:

On Monday, Nov. 28 at 7:30P, we are privileged to have Drs. Ann Labounsky and Susan Ferré presenting the evening's program called, “What We Learned from the Sainte-Clotilde Tradition.” We will gather in the North Hills at Ingomar United Methodist Church, located at 1500 West Ingomar Road, Pittsburgh, PA, 15237. Ingomar Church is accessible from 79 North/South, exit no. #73, Wexford, Route 910. The parking lot is located on the same side as the church's sanctuary.

The pipe organ at Ingomar United Methodist Church is an Austin Organ, Op. 2746 (III/56). It was designed by former Diaconal Minister of Music, Brett Edler (d. 1994) for the church's newly built sanctuary. The instrument had extensive tonal finishing in 2003/04 by Lawless-Johnson Organ Company of Greencastle, PA. In 2017, the console was completely rebuilt (due to failing 1992 technology) and the tonal palette augmented by Walker Technical Company, Center Valley, PA. The church's Austin organ specifications will appear in the November program handout.

Based on two workshops that Drs. Labounsky and Ferré were invited to present at the 2022 AGO National Convention in Seattle, WA, this PitAGO presentation will include talking and demonstrations at the Austin organ on the music of Jean Langlais and César Franck. Dr. Labounsky chronicles the evening as such:

*What do we know about the performance practice of the organ music of César Franck? Is there one correct interpretation? Both Labounsky and Ferré have studied the complete organ works of César Franck with Jean Langlais at Sainte-Clotilde during the 1960s and provide first-hand accounts of his performance practice. Langlais was part of a continuum of interpretation through his teachers at INJA in Paris, his study with Marchal and later with Tournemire. This style of interpretation was directly opposed to Dupré's style. In what ways did they differ? Was there a common denominator in interpretation in this style? How did the organs affect the interpretation? Other issues include tempi, repeated notes, registration, acoustics, adapting to American organs, levels of musical and technical difficulty, editions, recordings, and errata in the scores. Participants will receive handouts with historical background, errata, and how Franck composed.*

In the spirit of the Sainte-Clotilde Tradition, everyone is invited to hear Susan Ferré's full recital in the DU Chapel on Tuesday, November 29 on the Jaeckel organ at 7:30PM. This recital is open to the public and parking is available behind the administration building.

### **From Drs. Ferré and Labounsky: Our study with Jean Langlais**

Labounsky studied organ and improvisation with Jean Langlais from 1962-1964 under a Fulbright grant and subsequently recorded his entire opus of organ music. She also wrote a biography of the composer "Jean Langlais: the Man and His Music" as well as a video of his life based on the. Ferré studied with Langlais in Paris in the summer of 1964, and again on a Fulbright Scholarship in 1968-69. Both artists were guides of Langlais during his American tours in 1964 and 1967, respectively and both studied with Dupré. As contrasted with understanding Franck's style of interpretation through a

continuum of interpretation, these two artists have first-hand knowledge of Langlais' style and life from study with him. Both artists studied with him at the Schola Cantorum in Paris as well as at Sainte-Clotilde. Detailed handouts will be given to the participants.

### **Biographies of Susan Ferré and Ann Labounsky**



**Susan Ferré** directs a non-profit, Music in the Great North Woods, sponsoring concerts such as the Big Moose Bach Fest, free of charge, in the North Country, and creating scholarships for young organists. She is Organist/ Director of Music at St. Barnabas Episcopal in Berlin, NH. Numerous performances have included concerts at Notre Dame Cathedral in Paris, more than 50 concerts in Europe, others in Scandinavia, Brazil, Canada, and throughout the United States. She has served the faculty of the Pacific Lutheran University in Tacoma, WA, University of North Texas and the University of Paris at Vincennes. For 25 years, Ferré directed the Texas Baroque Ensemble, and for 14 years the Early Music Weekend of concerts and lectures at the Festival-Institute at Round Top, Texas. Ferré holds degrees from Texas Christian University, the Eastman School of Music, is a Fulbright Scholar, recipient of the Diplome d'Orgue et Improvisation from the Schola Cantorum in Paris, and received the Doctor of Musical Arts degree from University of North Texas, where she was honored with a Distinguished Alumna award in 2001. In 2015 Ferré was made an Honorary Alumna of the Perkins School of Theology for her many years' coaching early music in the Master of Sacred Music program. Ferré studied with Jean Langlais between 1964 and 1974, serving as his guide in 1967. She also studied with Marcel Dupré in the summer of 1969 and with Maurice Duruflé, preparing concerts for Notre Dame Cathedral.



**Dr. Labounsky**, Ph.D, FAGO, Ch.M. is Chair of Organ and Sacred Music at Duquesne University where she oversees undergraduate and graduate programs in sacred music. Currently she serves as Organ Artist in Residence at First Lutheran Church on Grant Street and Organist and Choir Director at the Episcopal Church of the Redeemer in Squirrel Hill. An active member of the American Guild of Organists, the National Pastoral Musicians, and the Church Music Association of America, she has worked as Director of the National Committee on Improvisation, Councilor for Education for the American Guild of Organists, and national Director of Certification for the National Pastoral Musicians.

Author of a biography of Langlais, *Jean Langlais: the Man and His Music*, (Amadeus Press, Portland, Oregon, 2000), she has completed recording the complete organ works by Jean Langlais (26 cds) for the Musical Heritage Society released on Voix de Vent Recordings and performed in a DVD of his life based on this biography, a project sponsored by the Los Angeles AGO Chapter. Her most recent work involved the AGO webinar on Langlais' performance practices and improvisation.

<https://www.youtube.com/watch?v=XY1vkdcQvE4&t=86s>

### **Mark Your Calendars**

To refresh your memory about our upcoming programs, check our website for the list of events that can be found in the September *Pipelines*. **Mark your calendars** for the next meet on Monday, January 23, 2023, at 7:30P at Saint Rosalia Site, 411 Greenfield Avenue, Pittsburgh, PA, 15207. The program will be an Organ Demonstration of the newly refurbished instrument completed by Luley Organ Company. Join us, and get re-engaged with your colleagues in this great PitAGO community. <https://pitago.org/>

## WHO'S THE AUDIENCE?

by Wayne Earnest, DMA

During the discussion following our September “members recital,” the subject of variety of musical styles was brought up. I wholeheartedly agree that variety can greatly enhance a music ministry and directly engage a larger portion of congregants. For example, during my work with children’s choirs, the music comprised a wide range of styles: easy Mozart or Bach pieces (transposed to a key for children’s voices), Gregorian Chant (*Conditor alme siderum*, for example), “chorus/refrain/ritornello” sections of adult choir anthems, spirituals, children’s church musicals (based on Biblical stories/parables), etc. However, I offer here a caveat to using a variety of music: *the audience in worship is not “the people” and music should not be chosen just because it will be “popularly received.”* *The audience in worship is God Almighty.*

Further, as such, we offer our best. Note, not “the best,” because who defines that and upon what premise? Like the poor widow in the Biblical parable who gave an offering the equivalent of two pennies, 100% of her money, she gave her best – unlike the rich men around her who made fun of her small offering but gave only a tiny fraction of their money! Giving one’s best to one’s God is not unique to the Judeo-Christian tradition. For example, in ancient Mayan practice, a village’s most attractive adult male was given all the wine and women he could desire, then marched up to a mountain top and sacrificed to their god(s). In worship, we are to offer our best to God because God offered God’s best to us – God’s *only* Son, Jesus Christ, Our Lord!

As a side note, I’ve emailed a *pdf* of my *Variations on the Finnish Hymn Tune ‘Noormarrku’ (Your Kingdom Come, O Father)* that I played for the September members recital to a few PitAGO members. Many thanks to those of you who have offered kind words about my variations. That extraordinary hymn melody wanders around in my head all the time! Since then, I’ve composed several settings of “For All the Saints” (Sine nominee). If anyone else would like a copy of either or both pieces, please just contact me at [musicmanwayne@outlook.com](mailto:musicmanwayne@outlook.com) and I will email you a *pdf* which you can then print and use.

Soli Deo Gloria!

## The Pittsburgh Tournemire L'orgue Mystique Concert Series Phase II completed



Don Maue, Director of the Center for Emerging and Innovative Media at Duquesne University has announced that after a three year period since the concert series was held B.C. (before Covid), Phase II of the Pittsburgh Tournemire Concert Series has recently been completed. In conjunction with the 80th anniversary of Charles Tournemire's death on November 4, 1939, the Tournemire L'orgue Mystique (LOM) Concert Series was presented in its entirety by Organist Richard Spotts as 10 concerts in the Pittsburgh Area beginning Nov 4, 2019. It was a rare "once in a lifetime" opportunity for the public to hear the entire work, which has only been done a handful of times anywhere in the world since its

completion in 1932. L'orgue Mystique is a fifteen-hour chant-based opus that comprises 253 individual movements for use during fifty-one Sundays and Liturgical Feasts throughout the Church Calendar. Tournemire, one of the foremost organists and composers of his generation created a new harmonic "mystical" musical language evident in his magnum opus. The Pittsburgh region was particularly fitting for the concert series because of the immense work done by the late Dr. Robert Sutherland Lord who spent most of his life as a Tournemire scholar and whose study of L'orgue Mystique made him world renown. Dr. Lord has been long regarded as the "foremost authority" of Charles Tournemire, and his research is kept in the University of Pittsburgh Archives. The Pittsburgh area has also attained world significance as a hub for French organ music largely due to Dr. Lord's efforts and the Jean Langlais connection with Duquesne University.

To gain a better understanding of the unique local connection of the late Dr. Lord, Pitt professor/music historian with Charles Tournemire, the Pitt Archives was open to the public. Educational literature was also included in the programs and a narrative given by Organist Richard Spotts prior to each concert. During the series, the Gumberg Library at Duquesne University also provided a public display to view its "French Connection" through the years with the Mary Pappert School of Music at Duquesne. The

concert series used 9 different urban and suburban venues each unique respective to their organ stoplists to accommodate the work and the acoustics. Locations included downtown Pittsburgh, Bellevue, Oakland, Squirrel Hill, Highland Park, South Hills, and the northern suburbs (Ingomar). Although attendance varied at each location, there were some who attended all the concerts to experience the continuity of the music's cyclical format. A major success was forging new partnerships for production of the concert series that will yield longer lasting results.

A significant collaboration utilized Duquesne University resources in the technical communications department, the Center for Emerging and Innovative Media and Gumberg Library staff to handle live webcasting, recording, podcasts, and archival responsibilities which has generated new opportunities there. With the Phase II completion, an online channel has been established for ongoing public access to the concerts for years to come on its YouTube Channel.

The videos also include scrolling scores of all 253 movements. Other resources will include a listing of the L'orgue Mystique works by difficulty and appropriate liturgical use as compiled by Organist Richard Spotts. Gumberg Library Staff including Rob Behary and Terra Merkey will be working to add the video project to its Duquesne Scholarship Collection to preserve it as a significant archival asset. A key outcome to the LOM Concert Series has been the attraction of an inter-generational audience hearing this music for the first time. Fostering interest in this unique genre is critical to its future sustainability and was an excellent springboard to spur interest in a younger demographic.

Overall, the Tournemire LOM Concert Series was very successful and the planning committee was pleased to present the entire fifteen hour musical work to an enthusiastic new audience. Thanks especially goes to the countless hours spent by Don Maue assisted by Duquesne University students with encoding, editing and mastering the video works. With Phase II completed, future audiences will be able to listen and appreciate this music for generations to come.

Rebecca Veith, Chair Tournemire LOM Concert Series Planning Committee

## Remembering J. Richard Szeremany



Rev. Dr. J. Richard Szeremany, of Monroeville, PA., on Friday, October 14, 2022. Born the son of Julius R. and Mae F. Szeremany and brother of Adrienne M. Szeremany/Auguste. Richard grew up in Union, New Jersey and at an early age moved to Maplewood, NJ where he was raised and educated in the Maplewood-South Orange School System. Following graduation from Columbia High School he attended the University of Rochester's Eastman School of Music, majoring in organ, piano, and choral studies. Following graduation, he attended Bloomfield College and Seminary in Bloomfield, NJ, where he became the Director of Music, teaching courses in both the College and Seminary and leading the college's touring choir. Upon graduating from Bloomfield College, and ordination to the Ministry of Word and Sacrament by the Presbytery of Morris and Orange, Richard became Pastor for seven years of the Ampere Parkway Community Church in Bloomfield. His next parish was the Munn Avenue Church (First Presbyterian) in East Orange, N.J., where for the next twenty-two years he ministered as both Preaching Minister/Head of Staff as well as Organist/Director of Music, developing a program of outreach, education and community services. In 1988, he became Pastor and Musician at Newark's Second Presbyterian Church for the next nine years followed by a sixteen-year ministry as Director of Worship, Music, and the Arts at Pittsburgh's East Liberty Presbyterian Church (the Cathedral of Hope) where among his many innovative programs he founded in 2000, the Hope Academy of Music and Arts. Szeremany's education continued following graduation from the seminary at The Juilliard School and Union Theological Seminary in New York City as well as at the Princeton Seminary where he pursued both theological as well as musical advanced courses. In addition to his "home base" parishes, Szeremany pursued a concert career as organist, pianist, professional accompanist for more than sixty years playing well over twelve hundred recitals and concerts. He worked with the American Guild of Organists as National Chair of its Committee on Professional Concerns, as well as serving as Dean of the Metropolitan N.J. Chapter of the AGO. His recording career includes seventeen organ recordings of hymn improvisations in what is called "The Szeremany Collection", recorded on a number of significant East Coast instruments. Richard was married for forty-six years to Muriel McEvoy Szeremany who predeceased him in 2011. There will be no visitation, and he will be interred in Newark, N.J. Memorial contributions may be made in memory of Rev. Dr. J. Richard Szeremany, the founder of Hope Academy at: E.L.P.C. Hope Academy, 116 S. Highland Avenue, Pittsburgh, PA. 15206.

## Upcoming Events

### Sunday, November 6, 2022, 10:00 a.m.

Maurice Duruflé, *Requiem*.

Kym Weston Laret, *mezzo-soprano*, Paige Riggs, 'cello, The Northmont Chancel Choir and friends, The Academy Chamber Orchestra, Ken Lovett, *organist*, Stephen Schall, *director*.

Marcel Dupré, *Cortège et Litanie*.

Northmont UPC, 8169 Perry Highway, Pittsburgh PA 15237.

### Sunday, November 6, 2022, 3:00 p.m.

Concerts on the Casavant: Chaz Bowers

St. Bernard Catholic Church

311 Washington Road, Pittsburgh, PA 15216

### Sunday, November 6, 2022, 4:00 p.m.

All Saints Organ Recital and Hymn Festival, presented by Dr. Ann Labounsky. First English Lutheran Church, Downtown Pittsburgh. 615 Grant Street 15219. Works of Franck, Langlais, and hymns for All Saints featured. A reception will follow in the Parish House. For more information: 412-471-8125.

### Sunday, November 13, 2022 at 4:00 p.m.

Her Story: A Recital of Art Songs by Women Composers

Amanda Russo Stante, *mezzo-soprano* and Jaime, Namminga, *piano*

Free admission

Fox Chapel Presbyterian Church, 384 Fox Chapel Road, Pittsburgh, PA 15238

For more information 412-963-8243, x29 or [billingsd@fcpc.us](mailto:billingsd@fcpc.us).

### Friday, December 2 and Saturday, December 3, 2022, 6:30 p.m. organ prelude, 7:00 p.m.

#### Concert

The Genevans Choir Annual Christmas Concerts: "The Blessings of Christmas"

Description: A beloved Christmas tradition in the Beaver Valley featuring 70-voice mixed choir of Geneva College plus a barbershop group and women's ensemble. Michael Kearney

will accompany on organ and perform a 30-minute prelude. Admission is free.

Date: Friday, December 2 and Saturday, December 3

Time: 6:30 p.m. organ prelude, 7:00 p.m. concert

First Presbyterian Church of Beaver Falls, 1103 Eighth Avenue, Beaver Falls, PA 15010

**Saturday, December 10, 2022, 4:00 p.m.**

César Franck - The Three Chorales

Commemorating the 200th Anniversary of César Franck's birth

Edward Alan Moore, organist.

East Liberty Presbyterian Church

116 South Highland Avenue

Pittsburgh, PA 15206

**Saturday and Sunday, December 17 and 18, 4 p.m.**

**10th Annual Handel's Messiah Sing Along Concert- Calvary United Methodist Church**

Featuring Calvary's Festival Choir and soloists Anna Singer, Kara Cornell, Kirk Dougherty, and Matthew Hunt

Ticket prices and all details can be found at [Calvarypgh.com](http://Calvarypgh.com)

Announcement for help:

Calvary United Methodist church is asking for volunteer organists to help with the Allegheny West Victorian House Tour on December 9th from 5-8 pm and December 10th from 10 a.m. to 8 p.m.. Choose a 1-2 hour time slot and play festive music as the guests enter and exit the church. Calvary will supply you with lunch from our Cafe and a chance to take the tour for free. If you would like the chance to play Calvary's 1895 Farrand & Votey organ and for more details please contact Brian Burns at [BSBurns77@aol](mailto:BSBurns77@aol) or 724-388-3246.

## **SUBSTITUTES**

It is the policy of the Pittsburgh Chapter of the American Guild of Organists that only current members in good standing may list their names on the Substitutes List. Employers may contact organists directly or ask the coordinator for assistance. The AGO assumes no responsibility for the musicianship, reliability, or conduct of substitute organists, and background checks are the responsibility of the employer. Persons listed as available substitutes may be required by employers to present clearances; e.g. Child Abuse History Clearance; Pennsylvania State Police Criminal Record Checks for Employment; and/or Federal Bureau of Investigation (FBI) Fingerprinting.

Services: W-Weddings, F-Funerals, E-Evenings, S-Saturdays, L-Liturgical Only, N-Non-Liturgical

Substitute Organists Available for Sunday Mornings

ALEY, PHILIP 412.302.8653 WFE

ANDERSON, GERALD 412.251.6718 WFELNS

BROWN, JUDITH 240.522.5070 WFES

CAFARO, ROSS 412.885.1625 WFES  
DOBBINS, CRAIG 412.400.5996 FLN  
EARNEST, Dr. WAYNE N. 724.206.8854 WFESLN  
FRANZ, GRETCHEN 412.531.5564 WFESN  
HILL, THOMAS 512.421.1484 WFES  
JANKO, RAY 724.325.7449 WFES  
JUSTHAM, MARY ANN 724.335.7792 WFES  
KETTERING, REGINA 412.477.5547 WFES  
KRANTZ, DOUGLAS 724.554.3314 WFS  
LA RUE, ELIZABETH SPC 412.999.4812 WFESLN  
LINDSEY, III, C. DENNIS 918.409.6467 WFES  
MISLIN, DAVID W. 617.223.1270 WFES  
PARK, HAEHYUN 734.657.0869 WFESLN  
REILAND, MICHAEL 412.882.5521 WFESLN  
ROEDERER, CHARLOTTE 412.853.6647 EFS  
ROLLETT, TONY 412.726.8569 ES  
RUBRIGHT, SANDY S. 724.994.8872 WFE  
SALMON, MICHAEL 904.718.7622.WFEL  
SHAW, PAMELA, MA, MLS 412.425.5962. WFESLN  
SKROUPA, DANE 724.265.4840 FLN  
STIPCAK, VALERIE 724.388.1038 WFES

**Substitute Organists NOT Available for Sunday Mornings**

AIKINS, CANDICE 724.568.2640 WF  
BRUHN, LYNN 724.733.8111 WFE  
CLEMENS, KEVIN M. 443.604.5072 WFES  
COCHRAN, NICOLE 724.799.1373 WFES  
DANIELS, J.R. 412.389.6658 WF  
HAMMER, MICHAEL 217.766.4230 WFES  
HENRI, LAURA 412.418.7392 WFESL  
KARDOS, MICHELLE 724.757.0972 WFELSN  
MILLER, JANE 412.526.6618 WF  
PINKERTON, RICHARD 412.561.2015 WFE

RASLEY, DON 724.487.7303(D) 724.283.4829(E) WFES  
RIZZO, ELMIRA, CAGO 724.612.2029 WFES  
SCHALL, STEPHEN 412.215.2971 WFE  
SPENCER, GEORGE 412.731.3324 WFE  
STROBEL, JOYCE MOON 412.366.0074 WFES  
TYILLIAN, JON 724.456.5135 WFESV  
ANDERLAAN, BRETT, SPC 301.919.1835 WFES  
WALLACE, JUSTIN 412.531.0525 WFES

### Free Resources from IMSLP

Submitted by Bob Senay, Newsletter Editor.



**Alec Rowley** (13 March 1892 – 12 January 1958) was an English composer, organist, pianist, lecturer and writer on music. He composed a large number of works, mainly on a small scale and often of an educational nature though with some larger-scale orchestral and choral works.

Rowley was born in London on 13 March 1892. He entered the Royal Academy of Music in 1908, where he studied under Frederick Corder, H.W. Richards (organ) and Edward Morton (piano). He won several prizes, including the Mortimer and Prescott prizes for composition. He was elected a Fellow of the Royal College of Organists (FRCO) in 1914, and held a succession of church organist appointments: at St John's, Richmond, 1912–21, St Alban's, Teddington 1921–32 and, during the Second World War, at St Margaret's, Westminster. From 1920 he was a lecturer at Trinity College of Music, later a professor and Fellow of the college. He became well known as a broadcaster during the 1930s, through a series of piano duets with Edgar Moy. From 1939 to 1947 he served as a member of the Royal Philharmonic Society's management committee. He became a Fellow of the Royal Academy of Music (FRAM) in 1934.

As a composer, Rowley produced a large body of works, many of which were educational pieces or were designed for amateur performers. His larger-scale works include three piano concertos, an Oboe

Concerto, a *Rhapsody* for viola and orchestra, and several keyboard pieces including two piano sonatas (1939, 1949), and two symphonies for organ. His *Three Idylls* for piano and orchestra, and *Burlesque Quadrilles*, were premiered at wartime Promenade Concerts in the Royal Albert Hall, and his *English Suite* and *Boyhood of Christ*, both for strings, were performed by the Halle Orchestra at the Cheltenham Festive in 1949 and 1954 respectively. Rowley wrote a large number of songs and choral pieces, both sacred and secular; these include a Nativity play *On Bethlehem Hill* (1958). In his compositions, Rowley generally avoided modernity, although on occasion he was not afraid to experiment with more modern harmonic forms.

He wrote or contributed to a number of books, mainly of an educational nature, such as *Four Hands, One Piano* (1940); *Practical Musicianship* (1941); and *Extemporisation: a Treatise for Organists* (1955). Among his educational piano works is the short piece "The Rambling Sailor", which was chosen as one of ten test pieces for the Daily Express national piano playing competition in 1928, and recorded as a demonstration by William Murdoch. He also acted as musical adviser and reader to a number of publishing houses.

Rowley died at his home in Shepperton while playing tennis on 12 January 1958, aged sixty-five. A memorial service was held at St Sepulchre's Church, High Holborn, on 7 March 1958. After his death, Trinity College established the Alec Rowley Memorial Prize. In 1970 the Alec Rowley Pianoforte Recital Prize was established by Professor Alfred Kitchen.

([https://en.wikipedia.org/wiki/Alec\\_Rowley](https://en.wikipedia.org/wiki/Alec_Rowley))

### **Free Music on IMSLP (with links to various performances found on YouTube)**

\* Note: if links do not work, copy and paste into browser.

[Alec Rowley Main Page:](#)

[https://imslp.org/wiki/Category:Rowley,\\_Alec](https://imslp.org/wiki/Category:Rowley,_Alec)

Selected Organ works:

***[Adagio in E-flat major](#)***

[https://petruccimusiclibrary.ca/files/imglnks/caimg/3/36/IMSLP315592-PMLP509753-Rowley\\_Adagio\\_in\\_E\\_Flat.pdf](https://petruccimusiclibrary.ca/files/imglnks/caimg/3/36/IMSLP315592-PMLP509753-Rowley_Adagio_in_E_Flat.pdf)

### **Benedictus**

[https://imslp.org/wiki/Benedictus\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Benedictus_(Rowley%2C_Alec))

<https://www.youtube.com/watch?v=s2zerrF9qUA&list=PL0CMYpjfbOqsLKjWNInyIBIB4M2BOLKtf&index=1>

### **The Sixty-Fifth Psalm**

[https://imslp.org/wiki/The\\_Sixty-Fifth\\_Psalm\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/The_Sixty-Fifth_Psalm_(Rowley%2C_Alec))

### **Solemn Adagio**

[https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/8/8c/IMSLP388314-PMLP628325-Rowley\\_Solemn\\_Adagio.pdf](https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/8/8c/IMSLP388314-PMLP628325-Rowley_Solemn_Adagio.pdf)

### **Album of Organ Pieces**

1. Berceuse in A major
2. Homage Hymn, Op.8
3. Sursum Corda, Op.7
4. First Rhapsody in G minor, Op.12
5. Fantasie Prelude, Op.11
6. Scherzo Caprice

[https://imslp.org/wiki/Album\\_of\\_Organ\\_Pieces\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Album_of_Organ_Pieces_(Rowley%2C_Alec))  
<https://www.youtube.com/watch?v=mw-YaGmSbUc>

### **A Book of Voluntaries**

1. Before a Service (Opening Voluntary)
2. After a Service (Concluding Voluntary)
3. For a Light Occasion
4. For a Solemn Occasion
5. For a Festive Occasion

[https://imslp.org/wiki/A\\_Book\\_of\\_Voluntaries\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/A_Book_of_Voluntaries_(Rowley%2C_Alec))

### **Meditation**

For organ, strings; Scores featuring the organ;

[https://imslp.org/wiki/Meditation\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Meditation_(Rowley%2C_Alec))

[https://imslp.org/wiki/Meditation\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Meditation_(Rowley%2C_Alec))

***Fantasia on Veni Emmanuel***

[https://imslp.org/wiki/Fantasia\\_on\\_Veni\\_Emmanuel\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Fantasia_on_Veni_Emmanuel_(Rowley%2C_Alec))

***Suite for Organ***

1. Prelude
2. Canzona
3. Aspiration
4. Toccata

[https://imslp.org/wiki/Suite\\_for\\_Organ\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Suite_for_Organ_(Rowley%2C_Alec))

***Postlude on 'Regent Square'***

[https://imslp.org/wiki/Postlude\\_on\\_'Regent\\_Square'\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Postlude_on_'Regent_Square'_(Rowley%2C_Alec))

***9 Hymn-Tune Voluntaries***

1. Melcombe
2. Winchester Old
3. Ave Maris Stella
4. Quam dilecta
5. Saffron Walden
6. St. Fulbert
7. St. Albinus
8. Old Hundredth
9. Nun danket

[https://imslp.org/wiki/9\\_Hymn-Tune\\_Voluntaries\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/9_Hymn-Tune_Voluntaries_(Rowley%2C_Alec))

***5 Improvisations***

1. Solemn Prelude
2. Consolation
3. Pastorale
4. Invocation
5. Gaudeamus

[https://imslp.org/wiki/5\\_Improvisations\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/5_Improvisations_(Rowley%2C_Alec))

***Andante Religioso, Op.64***

[https://imslp.org/wiki/Andante\\_Religioso%2C\\_Op.64\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Andante_Religioso%2C_Op.64_(Rowley%2C_Alec))

***Christmas Suite:*** 7 movements (original), 4 movements (organ transcription)

**Original version for strings with optional piano**

1. Prelude (Founded upon 'The Bitter Withy')
2. Siciliana (Founded upon 'The Holly and the Ivy')
3. Minuet (Founded upon 'The Holly and the Ivy' and 'The Cherry Tree Carol')
4. Sarabande (Founded upon 'The Coventry Carol')
5. Bourrée (Founded upon 'On Christmas Night' and 'The Moon Shines Bright')
6. Fughetta (Founded upon 'The Little Room') – optional
7. Finale (Founded upon 'Good Christian Men', 'What Child is this?', 'The Wassail Song', 'Good King Wenceslas', and 'God rest you merry, gentlemen')

**Organ transcription**

1. Siciliana 'The Holly and the Ivy'
2. Minuet 'The Holly and the Ivy' and 'The Cherry Tree Carol'
3. Fughetta 'The Little Room'
4. Bourrée 'On Christmas Night' and 'The Moon Shines Bright'

[https://imslp.org/wiki/Christmas\\_Suite\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Christmas_Suite_(Rowley%2C_Alec))

***organ selections only***

[https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/d/d8/IMSLP315604-PMLP509772-Rowley\\_Christmas\\_Suite\\_\(organ\\_solo\).pdf](https://petruccimusiclibrary.ca/linkhandler.php?path=/imglnks/caimg/d/d8/IMSLP315604-PMLP509772-Rowley_Christmas_Suite_(organ_solo).pdf)

***Soliloquy***

[https://imslp.org/wiki/Soliloquy\\_\(Rowley%2C\\_Alec\)](https://imslp.org/wiki/Soliloquy_(Rowley%2C_Alec))