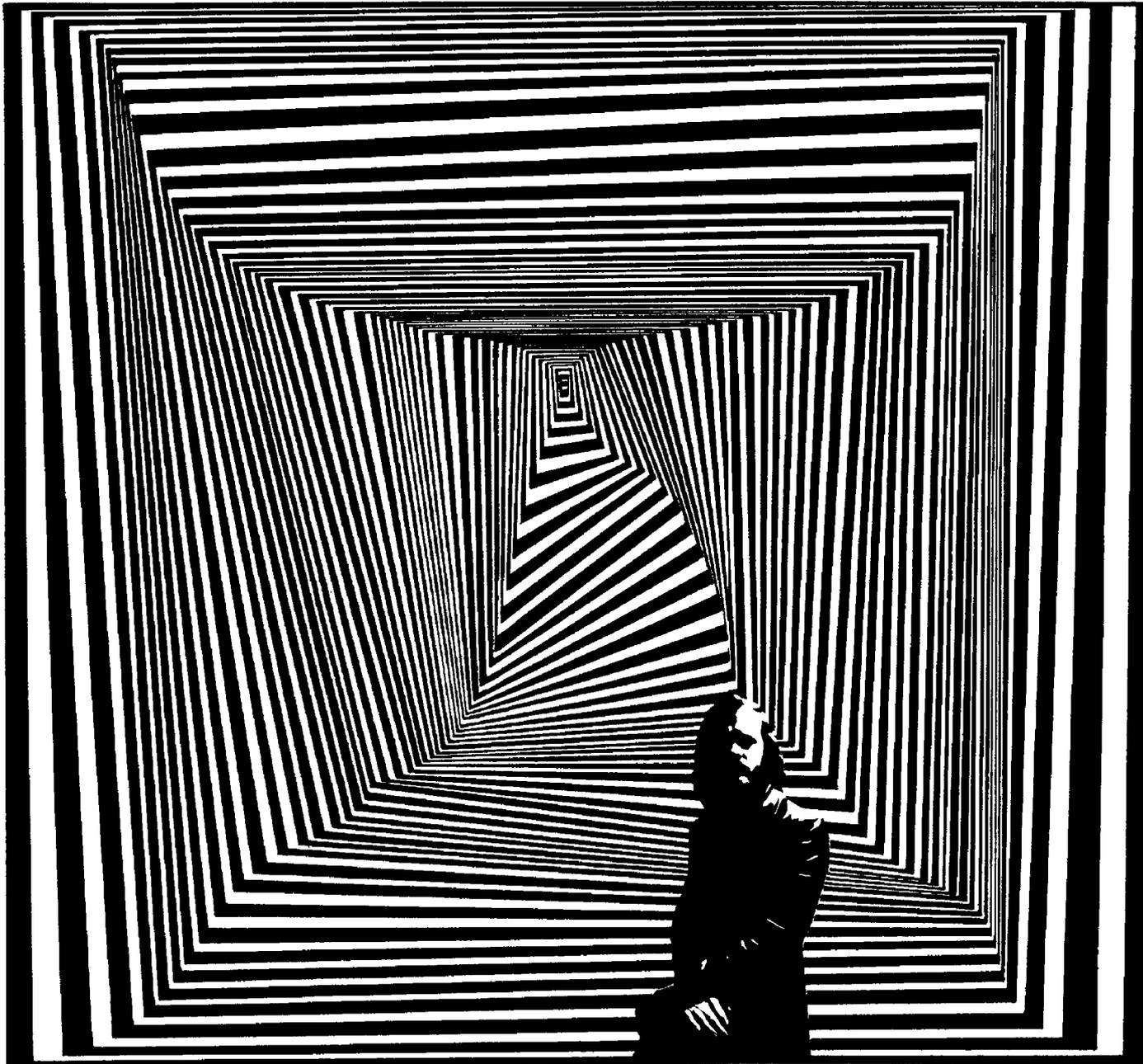


Reverberations

music for organ, brass, voices,
didjeridu and electronics



DOUGLAS
LAWRENCE

move

REVERBERATIONS ONE

Douglas Lawrence, organ
music for organ, brass,
and electronic tape

1 Cathedral Music I *

Ian Bonighton 13'05"

2 Toccata

Felix Werder 10'35"

3 Theme and Variations

Ron Nagorcka 11'00"

4 Paraphrase 'In Five' + Mass = Statico 2

Keith Humble 10'50"

* The Festival Brass
Ensemble

trumpets / Boris Belousov,
John Grey, Robert Harry
trombones / Robert Clark,
Eric Klay

Cover design /

Peter Green

Photography (front) /

Ivan Gaal

Engineering /

Martin Wright

Production /

Nicholas Alexander



REVERBERATIONS TWO

Douglas Lawrence, organ
music for organ, didjeridu,
voices, and electronics

1 Sanctus *

Ron Nagorcka 20'25"

2 Hymn for the death of

Jesus James Penberthy 6'25"

3 Scherzo ('Devils up there')

James Penberthy 4'15"

4 Holy Thursday

Felix Werder 4'50"

* *didjeridu* / Ralph Nicholls
electronics / Tim Robinson
voices / Ernie Althoff, Andrew
Bernard, Ann Blare, Mars
McMillan, Ron Nagorcka,
Susan Nagorcka, Jane
O'Brien, Tim Tyler, Andrew
Uren

Registration assistance by
Ann Blore and Rod Junor. The
production of **Reverberations
two** has been assisted by the
Australia Council
*Photograph of Douglas
Lawrence (back) /*
Paul Wright
Artwork (inside back) /
Peter Green

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Reverberations

one

IAN BONIGHTON (1942-1975) was rapidly gaining recognition not only as a brilliant composer, but also as an outstanding teacher at the time this recording was made. He studied at the University of Melbourne and taught there from 1968. In 1972 he was awarded the degree of Doctor of Music in composition, leaving Australia in 1974 to visit European electronic music studios and to secure a lectureship at the University of East Anglia. His CATHEDRAL MUSIC 1 was written for the 1972 Melbourne Autumn Festival of Organ and Harpsichord. The work is scored for two organs and brass ensemble. In this recording, the second organ part was 'double-tracked' by Douglas Lawrence. The composer describes CATHEDRAL MUSIC I as follows: "The work sets out to explore the sonorities available within a large building. The result is a polychoral mosaic in which large masses of sound are juxtaposed with subtle tonal shadings to create a type of music that could only be produced in a cathedral."

FELIX WERDER (1927) is one of Australia's most distinguished and prolific composers. Although born in Berlin, he spends most of his composing career here and considers himself very much the Australian composer. The organ TOCCATA belongs to what Werder says is his 'Gothic' period. He writes: "The Gothic mentality is one of intellectual organisation which conceals passion – that linear quality that knots at the base but untwines as it reaches for the stars. In the TOCCATA, I have presented not so much the form but the platonic

essence of the toccata mentality. Structured lines that burst out of the frame; shadowy free movement and accoustical happenings that bear witness to the influence of electronics and textures that are mirrored so that the work ends in exact inverse of its opening."

RON NAGORCKA (b. 1948) studied under Ian Bonighton and Keith Humble and began composing in 1971. Of THEME AND VARIATIONS he writes: "The form of this piece is baroque only in that registration changes are made at the end of each variation. These changes are specified for every manual and the pedal of a four-manual organ so that each variation becomes an exploration of the textural possibilities of a different total registration. After setting certain parameters (e.g. pitch areas, length and notation) the cluster arrangement, pauses and rhythmic outline of the theme were written following random numbers generated by logarithmic tables. The variations take the form of visual or geometric rather than aural arrangements of a theme in order to create a maximum of textural interest. The performer is given considerable freedom with regard to rhythm, silence and at times the actual sequence of events. There is no message and only one aim – the liberation of sound."

KEITH HUMBLE (1922-1995) was one of Australia's foremost exponent of electronic music and at the time of this recording was dividing his time between Melbourne and San Diego where he was a visiting professor at the University of California. He studied at the University of Melbourne, the Royal Academy of Music in London and with Rene Leibowitz in Paris with whom he subsequently

worked as an assistant. In 1960 he founded and directed the Centre de Musique at the American Artists Centre in Paris. Six years later he returned to the Faculty of Music in Melbourne University becoming in charge of the then new Electronic Music Studio. He explained the piece on this record as follows: "PARAPHRASE 'IN FIVE' is an instruction to the organist to take my work IN FIVE and paraphrase it to his instrument. IN FIVE is a klangfarben melodic work for any number of instruments. Its structure is built around the number 5. MASS is an electronic work (actually the 4th movement of 'parodie') and the program for this work is built on similar principles to IN FIVE. Add the two events together and you have STATICO 2."

DOUGLAS LAWRENCE (b. 1943) has established himself as one of the most brilliant of the younger generation of Australian organists. He studied under Sergio de Pieri in Melbourne and spent two years at the Vienna Academy in the concert class of Anton Heiller. During 1971 and 1972 he gave recitals in Spain, Switzerland and Austria and returned to the Music Faculty of the University of Melbourne where he is now Chief Study Teacher of Organ.

In recital, Douglas Lawrence usually chooses to include the works of contemporary composers in his program. He considers it important that new works for the organ are played – if only to make sure that composers do not lose their enthusiasm for the instrument. Over the past decade or so, there has been a resurgence of interest in the organ and something of a renaissance in organ building – especially in Australia. The works

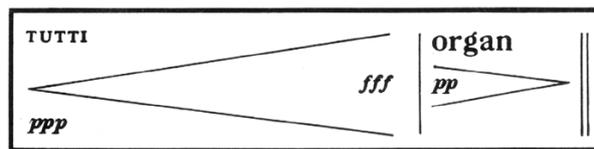
Lawrence has recorded here differ greatly in their individual styles. They all indicate, however, that the composers have a positive, forward-looking approach which is marked by its determination to explore the full possibilities of the instrument. This recording was made in St. Patrick's Cathedral, Melbourne by kind permission of the Dean. The organ, built in 1964 by George Fincham and Sons, is a neo-classical instrument of four manuals and 73 speaking stops.

Reverberations *two*

The original idea for REVERBERATIONS ONE came from a spectacular performance at St Patrick's Cathedral, Melbourne during the Festival of Organ and Harpsichord during 1972. One of the pieces on the program was Cathedral Music I – composed for the festival by the late Ian Bonighton. With the work, the composer had set out to “explore the sonorites available within a large building” and so successful was he in achieving this aim, that a recording of the work was made by Move Records and released – along with works by Keith Humble, Ron Nagorcka and Felix Werder - under the title of Reverberations.

Reviewers of the first Reverberations have, without exception, been unanimous in their praise of the recording, so a follow-up was inevitable.

REVERBERATIONS TWO contains an equally important selection of original works and has been recorded once again in St Patrick's Cathedral with no less spectacular effect.



SANCTUS, by Ron Nagorcka, is the coming together of an organist, a didjeridu player, an electronic technician and a group of untrained singers in the cathedral to produce a sonic object according to the general specifications of a simple score. Of Sanctus, the composer has said: “Sounds – especially those produced by human beings – exist in a cultural context. Didjeridu, pipe-organ, voices, electronic devices and cathedrals all produce sounds with specific and unique cultural identities. Hopefully, the attempt to blend them into a mere sonic compatibility does not destroy the ambiguities resulting from their juxtaposition, nor in any way belittle the Immense significance of the didjeridu in the culture of its origin.”

The two James Penberthy pieces were written for the Perth Organ Festival in 1972 and first performed in St. George's Cathedral by Michael Wentzell. Both works use strict notation alongside aleatoric sections. One of the strongest devices is the “pegging” or the holding down of the last note of each event. This is done by placing a weight on the organ key. In this way a gradual cluster of many notes is built up leaving the hands free to play further events.

HYMN FOR THE DEATH OF JESUS is a fierce commentary on the crucifixion with strong dissonances and restless figures building to a climax and then slowly subsiding to a quiet sob. Here Penberthy uses the interval of the diminished

fifth to evoke pathos. It sounds like the many times reiterated name of Jesus.

SCHERZO bears great compositional similarities to the first work but has a much more lighthearted disposition. Cheeky little figures scurry around the organ. It is subtitled ‘Devils up there’. The piece is a commentary on the triumph and grandeur of resurrection.

Felix Werder wrote HOLY THURSDAY on a commission from the Victorian Society of Organists in 1978. It was first performed by John Hogan in that year at St Patrick's Cathedral. Of the piece, the composer has written: “I thought that the Society had in mind the famous poem of William Blake in which he ironically deals with the professional charity-mongers of the satanic mills. So I read the poem and was suitably inspired particularly by the imagery of the children ‘like the mighty wind they raise to heaven the voice of song’ and how the wooden galleries in which they sit seemed transformed into the ‘seats of Heaven’”. The piece is a logical continuation of the scatter techniques and constant nuance of tempo and colour that Werder first showed in his Toccata – recorded on Reverberations One. In Holy Thursday, the writing is more terse – more sparse, and a feeling of inner vitality is generated.

Recorded in St Patrick's Cathedral, Melbourne, by kind permission of the Dean, the Very Rev. F.M. Chamberlin

