



Theodore Morrison began his professional performance career at the age of nineteen as organist-choirmaster at Baltimore's Episcopal Cathedral of the Incarnation, a post he held for ten years. In 1967 he founded the Baltimore Choral Arts Society, which under his direction became one of the finest community choral ensembles in the United States. During his sixteen seasons with the Society he frequently guest conducted the Baltimore Symphony Orchestra and collaborated with the Concerto Soloists Chamber Orchestra of Philadelphia and the Pro Musica Rara. He was director of choral music and conductor of the chamber orchestra at Peabody Conservatory of Music from 1975 to 1978, and held a similar post at Smith College from 1981 to 1987. He is currently director of graduate studies in conducting at the University of Michigan School of Music, where he has taught since 1987.

Theodore Morrison's compositions include an overture for wind ensemble, a fifty-minute symphonic poem for full orchestra and chorus, several other large works for chorus and orchestra, chamber pieces for winds and strings, a sonata and a set of variations for organ, several works for chorus and organ, three song cycles, and numerous smaller choral pieces and songs. Presentations of his works have included performances by the Choral Arts Society of Washington in the Kennedy Center, the Milwaukee Symphony Orchestra, the Baltimore Choral Arts Society, the Cincinnati May Festival Chorus with the Cincinnati Brass, the Concerto Soloists Chamber Orchestra of Philadelphia, the Norman Scribner Choir, the Orphei Dränger Chor of Sweden, and a premiere under his direction at the Aspen Music Festival. In 2002, countertenor David Daniels and pianist Martin Katz premiered Morrison's song cycle, *Chamber Music*, on poems by James Joyce, and performed it in recitals throughout America.

On the Organ Music of Theodore Morrison

Introductory comments by Karl Schrock

Theodore Morrison's music for the organ reveals his intimate acquaintance with organ technique and idiom, and he uses the instrument's capabilities to excellent advantage. The form and rhetoric of his music suggest a neo-Classic style - the organ pieces sharing elements in common with works of Hindemith, Poulenc and Messiaen, as well as Bach and Mozart.

Symmetries are evident in both large and small dimensions. In the *Sonata*, the first and last movements, in fast triple meter, center on D; the second and fourth, in slower tempos, on G. Sectional contrasts are clear; phrase structure, though interestingly varied, is unmistakable; and motivic units are assembled into hierarchically organized building blocks. Each movement's design is transparent at many levels, arising from a standard form but not following it perfunctorily. The middle movement, a scherzo and trio, for example, is an ABA-form in which each section contains a smaller ABA-form within itself. The last movement is a seven-part rondo (ABACABA), where the central section comes from the first movement. The detailed working out of each structure is

complicated, but executed in a way that seems to arise spontaneously from the musical material. Overall, the shapes are recognizable but fresh, and the music sounds ordered but free.

The premiere performance of Morrison's *Organ Sonata* was received with enthusiasm. In commending the composer, the performer (Frederick Swann) remarked to the audience that it was particularly gratifying to find a new work that was "both listenable and playable." The *Sonata's* motivic relationships, its clear formal and rhythmic structures involving repetition and contrast, the use of familiar along with innovative harmonic and melodic elements, and the cyclical connections between movements all contribute to ready intelligibility in the listener's ear. The same factors, along with idiomatic writing for the organ, render the work approachable for performers as well. The piece is by no means easy, but its effectiveness rewards the hours of practice it requires.

Program notes by Theodore Morrison

SING FOR JOY! (1987)

Published by Earthsongs, Corvallis, Oregon
email@earthsongsmus.com

In all of my music for voices and instruments there is much commentary by the non-singing musicians. I view instrumentalists as equal partners with singers in the articulation of textual meaning as well as in all of the other collaborative gestures of music-making. The voices directly communicate the sounds of the words, but all of the performers contribute in their own important ways to the delivery of the complete impression through their various means of expression.

The festive anthem *Sing for Joy!* was commissioned for the 350th Anniversary of Old First Church, Court Square, in Springfield, Massachusetts, and was first performed there on June 21, 1987 by several church choirs under the direction of Charles Page. The celebration was held in conjunction with the Convention of Regions I and II of the American Guild of Organists, for which I also contributed my *Organ Sonata*. *Sing for Joy!* begins with the same words Brahms used (verses from *Psalms 84*) for the fourth movement of his *German Requiem*. I tried not to think of the Brahms, which I love and have conducted many times; otherwise, I would never have begun to compose at all! Instead, I went immediately to the organ part and sketched a bright and sprightly introduction, which provides the mood and material for an extroverted setting of the text. In this case, unusual for me, the conception of the instrumental material preceded the vocal material to a certain extent. The music is built on an ascending five-note scale in the Lydian mode and returns downward to its original note, creating a little rainbow phrase shape each time the words "sing for joy to the living God" are uttered.

How lovely is your dwelling place, O Lord of Hosts! My soul longs for the courts of the Lord. My heart and my flesh sing out, sing for joy to the living God! As the sparrow finds a home where she may lay her young, so will I seek your altars, O Lord of Hosts. Sing for joy to the living God! O happy are those who dwell in your house; they will sing your praise for ever. Sing for joy to the living God!

ORGAN SONATA (1986)

Published by Abraham Rose & Associates
Distributed by Musical Resources, Toledo, OH
800-377-0234

Karl Schrock describes the structure of my *Organ Sonata* in his kind and gracious introductory comments. I should like only to add some information about the genesis of the work. It was commissioned by the Springfield, Massachusetts Chapter of the American Guild of Organists for the Convention of Regions I and II (New England, New York, New Jersey) of the AGO. The world premiere by the eminent organ recitalist, Frederick Swann, took place in Springfield in St. Michael's Cathedral on June 22, 1987. Mr. Swann subsequently played the Sonata over thirty times in recitals throughout North America. It has been performed most frequently since then by Karl Schrock, our recording artist. The *Organ Sonata* is lovingly dedicated to my first organ teacher, Garth B. Pitsker, whose enlightened tutelage and profound friendship encouraged me to take my first shaky steps toward a professional career in music when I was just fourteen years old.

EASTER JOY (1996)

A Rhapsody for Choir and Organ On Poems
by George Herbert

Published by *Abraham Rose & Associates*
Distributed by *Musical Resources, Toledo, OH*
800-377-0234

My rhapsody, *Easter Joy*, was commissioned by St. Alban's Episcopal Church, Washington, DC, for the Thirty-fifth Anniversary of Norman Scribner as Organist-Choirmaster. I conducted the first performance in a concert on June 16, 1966, presented by the St. Alban's Choir with Norman Scribner at the organ. The piece is a setting of two Easter poems by the great seventeenth century English poet, George Herbert, who, as the reader can see by the layout of the text, was ahead of his time by being interested not only in the sound and meaning of poems, but also in their visual appearance on the page.

In *Easter Wings*, Herbert gradually subtracts, then gradually adds feet to the lines of poetry in each stanza in order to produce the shape of two sets of angel wings when the poem is viewed by the eye. Correspondingly, I subtracted and added voice parts in the choir. In other words, when the poetic line has five feet, I use five voices; when it has four, I use four voices, and so on down to one voice, where in the first stanza, the text reads "most poor", and in the second stanza, "most thin"; then, as the poetry builds again, I add voices appropriately. In the second stanza, line eight, when Herbert, in some additions, breaks the symmetry by adding an extra foot, I added an extra voice to the music. When first writing the piece, I hadn't seen the edition which leaves out "this day", and I wondered why Herbert added the foot except, perhaps, to further "Easterize" the poem. Now I prefer the edition with the three-foot line, but the music was already composed, performed and recorded when I discovered the alternate version. In any event, this was clearly a case when the structure of the poetry governed the form of the music. Such luxuries make the composer's job much easier.

EASTER WINGS

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Deceiving more and more,
Till he became
Most poor:
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories;
Then shall the fall further the flight in me.

My tender age in sorrow did begin;
And still with sicknesses and shame
Thou didst so punish sin,
That I became
Most thin.
With thee
Let me combine,
And feel this day thy victory:
For, if I limp my wing on thine,
Affliction shall advance the flight in me.

EASTER

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him mayst rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name,
Who bore the same.
His stretch'd sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied
And multiplied,
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

THE GIFTS OF THE SPIRIT (1998)

Variations for Organ on the hymn *Veni Creator Spiritus*

Published by Abraham Rose & Associates

Distributed by Musical Resources, Toledo, OH

800-377-0234

The *Gifts of the Spirit* were commissioned by Marilyn Mason and premiered by her at the Convention of Region V of the American Guild of Organists on June 23, 1999 in Hill Auditorium on the University of Michigan campus in Ann Arbor. Dr. Mason asked me for a work based on a hymn tune, and I chose the great plainsong melody, *Veni Creator Spiritus*, in order to take advantage of its gorgeous, non-metrical, shapely phrases. The music begins with a simple, harmonized statement of the melody, then unfolds through the development of extended variations that are intended to be performed in concert without pause, much in the manner of Johannes Brahms's *Variations on a Theme by Joseph Haydn, Op. 56a*, for orchestra. It is also designed so that the individual sections can be excerpted for service playing. Each variation has its own character, influenced by "the gifts of the spirit" as enumerated in St. Paul's first letter to the Corinthians, chapter XII, verses 8-10, and each "gift" is presented as a sub-title at the beginning of the separate sections of the piece. The final variation, "The Fruits of the Spirit", is the most complicated, organized as a chaconne with five variations of its own, each of which depicts one or two of "the fruits of the spirit" found in St. Paul's letter to the Galatians, chapter V, verses 22-23. The work is affectionately dedicated to Marilyn Mason in grateful appreciation for her long and brilliant career as organist, master teacher, and extraordinary citizen of the world.

Theme: The Gift of Prophecy
Declamatory, but flowing; not too slow

Variation 1: The Gift of Wisdom
Bright and clear (l'istesso tempo)

Variation 2: The Gift of Knowledge
Pedal solo: Sparkling (l'istesso tempo)

Variation 3: The Gift of Faith
Somewhat gentler

Variation 4: The Gift of Healing
Warm and expressive

Variation 5: The Gift of Miraculous Powers
Toccata: Lively

Variation 6: The Gift of Speaking in Tongues
Retrograde: As at first

Variation 7: Chaconne:
"The Fruits of the Spirit"
Moderate

1. Gentleness and Self-control
2. Patience and Peace
3. Love and Kindness
4. Goodness and Faithfulness
5. Joy!

Unto Us A Child Is Born (1983)

A Christmas cantata on a poem
by William Dunbar

Published by Abraham Rose & Associates

Distributed by Musical Resources, Toledo, OH

800-377-0234

Unto Us A Child Is Born was commissioned by the Choral Arts Society of Washington for three performances in the Kennedy Center for the 1983 Christmas Season, to be conducted by their Music Director, Norman Scribner, to whom the work is dedicated, as is *Easter Joy*. Norman has been my very close friend and colleague since 1956, and our careers have intertwined in many ways over the years, none more affectionately than through our commissioning and performing each other's compositions. In 1975, when I was conductor of the Baltimore Choral Arts Society, we commissioned and premiered Norman's wonderful Christmas work for chorus, orchestra and soloists, *The Nativity*, on the poem of the same title by Richard Crashaw.

The first task of any composer writing a commissioned choral piece must obviously be to find a text that is both appropriate for the occasion and strongly attractive for purposes of musical setting. I settled on William Dunbar's *Rorate celi desuper*, a great and noble Christmas poem of early sixteenth century Scotland. According to the author/scholar C. S. Lewis (*English Literature in the Sixteenth Century*), "Some of Dunbar's finest work was done in religious poetry. He does not deal much in solitary devotional feeling, like the Metaphysicals or the Victorians; he is public and liturgical. His two supreme achievements in this vein are his poems on the Nativity and on the Resurrection. The first of these (*Rorate celi desuper*) might also claim to be in one sense the most lyrical of all English poems – that is, the hardest

of all English poems simply to read, the hardest not to sing. We read it alone and at night – and are almost shocked, on laying the book down, to find that the choir and organ existed only in our imagination. It has none of the modern – the German or Dickensian – attributes of Christmas. It breathes rather the intoxication of universal spring and summons all Nature to salute 'the clear some quhome no clud devouris'."

The words are to be sung in close approximation of their original pronunciation, and for scholarly information on the subject, I consulted the late Professor Vernon Harward, of the Smith College Department of English. The mention of Phoebus in the first stanza is a reference to Apollo as the sun god; in the fifth stanza, Aurora, the ancient Roman goddess of the dawn, pierces the clouds to make way for the sun's rising. The first Latin line has the same meaning as the first line of English, and the Latin refrain at the end of each stanza is translated literally as "unto us a boy is born"; so the musical setting of this text joyfully celebrated the birth of my son, Abraham, which occurred during the composition of *Unto Us A Child Is Born*.

The music was originally conceived for chorus, organ, orchestra and tenor solo. The version presented in this recording (for chorus, tenor solo, organ, brass, timpani, percussion and harp) was written in 1984 in order to make the piece more accessible to choirs with smaller instrumental resources.

Unto Us A Child Is Born

Scottish Text (as sung)

Rorate celi desuper.
Hevins destill your balmy schouris
For now is rissin the brycht day ster
Fro the ros Mary, flour of flouris:
The cleir sone quhome no clud devouris,
Surminting Phebus in the est,
Is cumin of his hevinly touris
Et nobis puer natus est.

Archangellis, angellis and dompnationis,
Tronis, potestatis and marteiris seir,
And all ye hevinly operationis,
Ster, planeit, firmament and speir,
Fyre, erd, air and watter cleir
To him gife loving, most and lest,
That come in to so meik maneir
Et nobis puer natus est.

Synarris, be glaid and pennance do
And thank your makar hairtfully,
For he that ye mycht nocht cum to
To yow is cumin full humly —
Your saulis with his blud to by
And lous yow of the Feindis arrest;
And only of his awin mercy
Pro nobis puer natus est.

All clergy do to him inclyne
And bow unto that barne benyng
And do your observance devyne
To him that is of kingis king;
Ensence his altar, reid and sing
In haly kirk with mynd degest,
Him honouring attour all thing
Qui nobis puer natus est.

English Translation

Rorate celi desuper.
Heavens distill your balmy showers
For now is risen the bright day star
From the rose Mary, flower of flowers:
The clear sun whom no cloud devours,
Surmounting Phoebus in the east,
Is come of his heavenly towers
Et nobis puer natus est.

Archangels, angels and dominations,
Thrones, principalities and martyrs many,
And all ye heavenly powers,
Star, planet, firmament and sphere,
Fire, earth, air and water clear
To him give loving, most and least,
That comes in such a meek manner
Et nobis puer natus est.

Sinners, be glad and penance do,
And thank your maker heartfully,
For he that ye might not come to
To you is come full humbly —
Your souls with his blood to buy
And loose you of the Fiend's arrest;
And only of his own mercy
Pro nobis puer natus est.

All clergy do to him prostrate
And bow unto that child benign
And do your observance divine
To him that is of kings the king;
Cense his altar, read and sing
In holy church with mind serene,
Him honouring above all things
Qui nobis puer natus est.

Celestiall fowlis in the are
Sing with your nottis upoun hicht,
In firthis and in forrestis fair
By myrthfull now at all your mycht;
For passit is your dully nycht,
Aurora hes the cluddis perst,
The son is rissin with glaidsum lycht
Et nobis puer natus est.

Now spring up flouris fra the rute,
Revert yow upwart naturally
In honour of the blissit frute
That rais up fro the ros Mary;
Lay out your levis lustely,
Fro deid tak lyfe now at the lest
In wirschip of that prince wirthy
Qui nobis puer natus est.

Syng, hevin imperiall, most of hicht,
Regions of air mak armony;
All fishe in flud and foull of flicht
Be myrthfull and mak melody:
All Gloria in excelsis cry,
Hevin, erd, se, man, bird and best:
He that is crownit abone the sky
Pro nobis puer natus est.

Celestial fowl in the air
Sing with your notes upon height,
In firthis and in forests fair
Be mirthful now at all your might;
For passed is your melancholy night,
Aurora has the clouds pierced,
The sun is risen with gladsome light
Et nobis puer natus est.

Now spring up flowers from the root,
Turn you upward naturally
In honour of the blessed fruit
That rose up from the rose Mary;
Lay out your leaves vigorously,
From death take life now at the least
In worship of that prince worthy
Qui nobis puer natus est.

Sing, heaven imperial, most of height,
Regions of air make harmony;
All fish in flood and fowl of flight
Be mirthful and make melody:
All Gloria in excelsis cry,
Heaven, earth, sea, man, bird and beast:
He that is crowned above the sky
Pro nobis puer natus est.



Marilyn Mason has made a lasting impact on American organ music in her distinguished career as a concert organist, lecturer, adjudicator, teacher, organ consultant, and recording artist. Her name commands immediate recognition among organists today, confirming her impact

more than half a century after she made her professional debut. She was the first American woman organist to play in Westminster Abbey, in Latin America, and in Egypt. She has performed on every continent except Antarctica and has judged nearly every major organ competition in the world. Dr. Mason has commissioned about 75 organ works from composers including Albright, Bolcom, Cook, Cowell, Creston, Diemer, Haines, Jackson, David Johnson, Jordan, Krenek, Langlais, Lockwood, Morrison, Near, Persichetti, Sowerby, and Wyton. She is currently recording the complete works of Johann Pachelbel for the Musical Heritage Society. Marilyn Mason is university organist, professor of music, and chair of the organ department at the University of Michigan School of Music in Ann Arbor, where she began her affiliation in 1944 as an undergraduate.



James Kibbie is professor of organ at the University of Michigan. He also maintains a full schedule of concert, recording, and festival engagements throughout North America and Europe. A frequent jury member of international organ competitions, he has himself won the

prestigious competitions of Chartres in France, and the Prague Spring Festival in Czechoslovakia. His previous recordings include disks of works by Bach, Buxtehude, Alain, Tournemire, Sowande and 20th-century Czech composers, as well as "Merrily on Hill," an album of Christmas organ music recorded at Hill Auditorium. During the "Bach Year" of 2000, Dr. Kibbie presented a year-long series of recitals, masterclasses and workshops in observance of the 250th anniversary of Bach's death, including performance of the complete organ works of Bach in a series of 18 recitals. The University of Michigan has established the James Kibbie Scholarship to support students majoring in organ performance and church music. He has collaborated with Theodore Morrison on many occasions, and in 1992 participated in the premiere performance of Morrison's *Magnificat*.



Karl Schrock won national recognition in 1985 for earning the highest score on the Associateship Certification Examination given by the American Guild of Organists. He took advanced organ studies at the National Conservatory in Bogata, Columbia; with Albert Russell in Washington, DC; and with James Kibbie at the

University of Michigan. He holds a Doctor of Musical Arts degree and three Master of Music degrees from the University of Michigan School of Music, where, as a graduate student instructor, he taught music theory and was conductor of the Residential College Singers. In 1994 he joined the faculty of the Western Michigan University School of Music in Kalamazoo, where he has taught organ, music theory, keyboard harmony, and choral literature, coached chamber music, accompanied choral ensembles, and serves as university organist. Dr. Schrock has been organist / music director of churches in various denominations in four states. His live recitals have been heard frequently on PBS, and his recording of the Morrison *Sonata*, which he has performed many times, is his first recording to be released commercially.



Scott Hanoian completed his graduate studies at the University of Michigan School of Music in 2001, just after making this recording. He received Master of Music degrees in conducting, organ performance and church music. A student of Jerry Blackstone, Robert Glasgow, and Theodore Morrison, he

accompanied choirs at the university and conducted performances on many occasions. He was assistant organist at Christ Episcopal Church, Grosse Pointe, Michigan and accompanied their choirs on trips to Great Britain, Italy, and France. Tour highlights included evensongs and concerts at Wells Cathedral, St. David's Cathedral in Wales, York Minster, Carlisle Cathedral, St. George's Chapel in Windsor, St. Paul's Cathedral in London, La Madeleine, Chartres Cathedral, and St. Maximin. Mr. Hanoian currently serves as assistant organist and choirmaster at Washington National Cathedral, where his duties include service playing, conducting and accompanying. He has presented several solo organ recitals at the cathedral.

UNIVERSITY OF MICHIGAN CHAMBER CHOIR

The University of Michigan Chamber Choir is the most advanced of ten choirs active on the Ann Arbor campus. Its membership consists of upper level undergraduate voice majors and graduate students majoring in voice and conducting at the School of Music. The ensemble has traditionally specialized in the music of the modern period and the nineteenth century and has collaborated frequently with instrumental ensembles. Under the direction of Theodore Morrison, the Chamber Choir performed by invitation at two regional conventions of the American Choral Directors Association singing concerts that featured music of Dominick Argento and Johannes Brahms. At the 1999 National Convention of the ACDA in Chicago's newly built Orchestra Hall, Mr. Morrison led the University of Michigan Chamber Choir and Brass Ensemble in an acclaimed performance of Paul Hindemith's virtuosic *Apparebit Repentina Dies*. This is the ensemble's first appearance on a commercial recording.

Soprano

Loren Allardyce
Erika Banks
Donna Bareket
Marla Beider
Melissa Clairmont
Rachel Crim
Kathryn Drake
Katherine FitzGibbon
Kara Haan
Caitlin Lynch
Alissa Mercurio
Elizabeth Mihalo
Juliet Petrus
Annie Radcliffe
Patricia Rhiew
Deborah Selig
Virginia Thorne

Alto

Julie Berra
Megan Besley
Jean Broekhuizen
Leah Dexter
Carla Dirlikov
Jennifer Harris
Suzanne Pekow
Lindsay Pettitt
Kindra Scharich
Lindsay Shipp
Sara Taetle
Amanda Thomas
Kimberley Walton
Pei Yi Wang
Betsy Williams

Tenor

Ryan Banar
Brandon Brack
Joshua Breitzer
David Fryling
Michael Gallant
Thomas Glenn
Nicholas Phan
Eugene Rogers
Eric Stinson

Bass

Jesse Blumberg
Kurt Frank
Scott Hanoian
Dana Haynes
Aaron Kandel
Mark Kent
Phillip Kitchell
David Neely
Tyler Oliphant
Jon Ophoff
Marco Santos
Andrew Steck
Aaron Theno
James Turner
Stephen Warner

Theodore Morrison, Conductor
Andrew Lenhart, Accompanist

DETROIT CHAMBER WINDS & STRINGS

Detroit Chamber Winds & Strings is an ensemble that is committed to bringing to life the large and wonderful body of repertoire that utilizes between 6 and 20 musicians. Many of these works go largely unheard in professional concert halls due to their unusual instrumentation. Supplementing its local subscription season with both recording and touring, the organization has established a national reputation for artistic excellence. Its 2001-2002 Twentieth Anniversary Season began with a week of concerts in Switzerland. Other recent touring activities include appearances in Ohio, New York, Illinois, Texas, and New Mexico. The ensemble was featured on the University of Colorado's "Artist Series", a five concert series that was shared with Pinchas Zukerman, the Guarneri String Quartet, Alicia DeLarrocha, and Elly Ameling. Detroit Chamber Winds & Strings is especially proud of its Carnegie Recital Hall debut, which received critical praise in *The New York Times*.

Horns

Mark Abbott
David Everson
Bryan Kennedy
Corbin Wagner

Trumpets

Stephen Anderson
William Campbell
Kevin Good

Trombones

Randall Hawes
David Jackson
Ava Ordman

Percussion

Sam Tundo

Harp

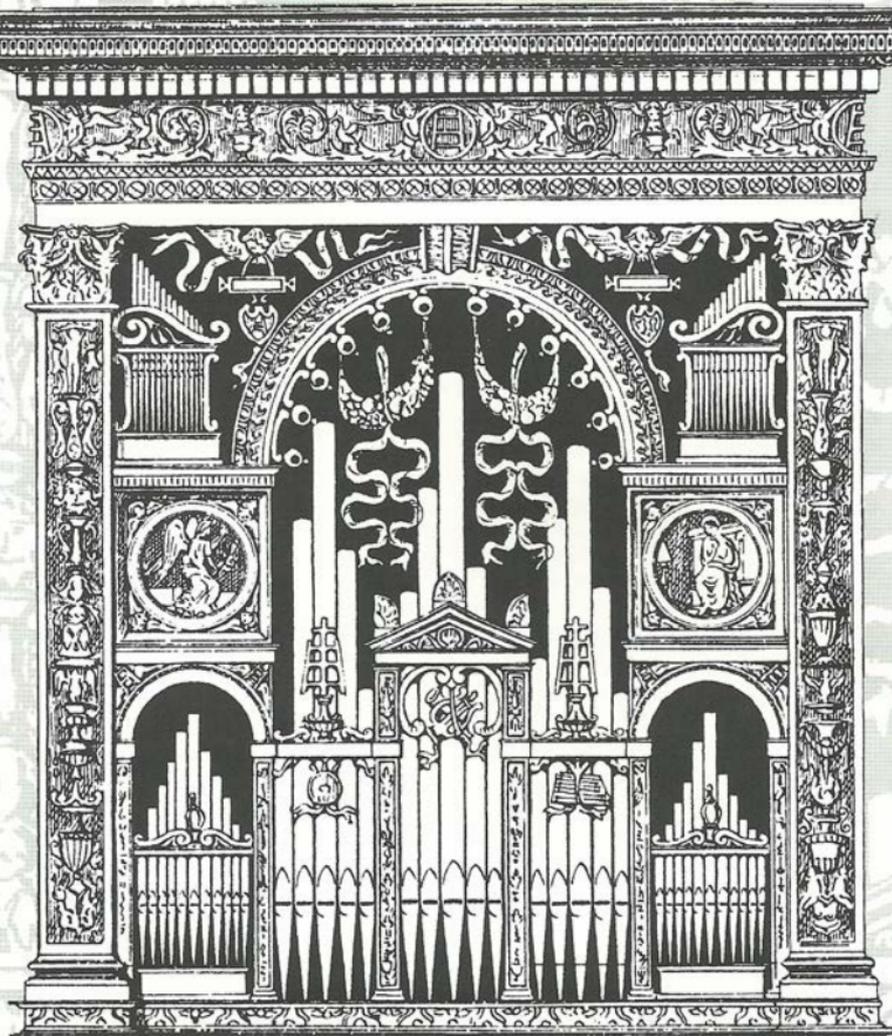
Lynne Aspnes

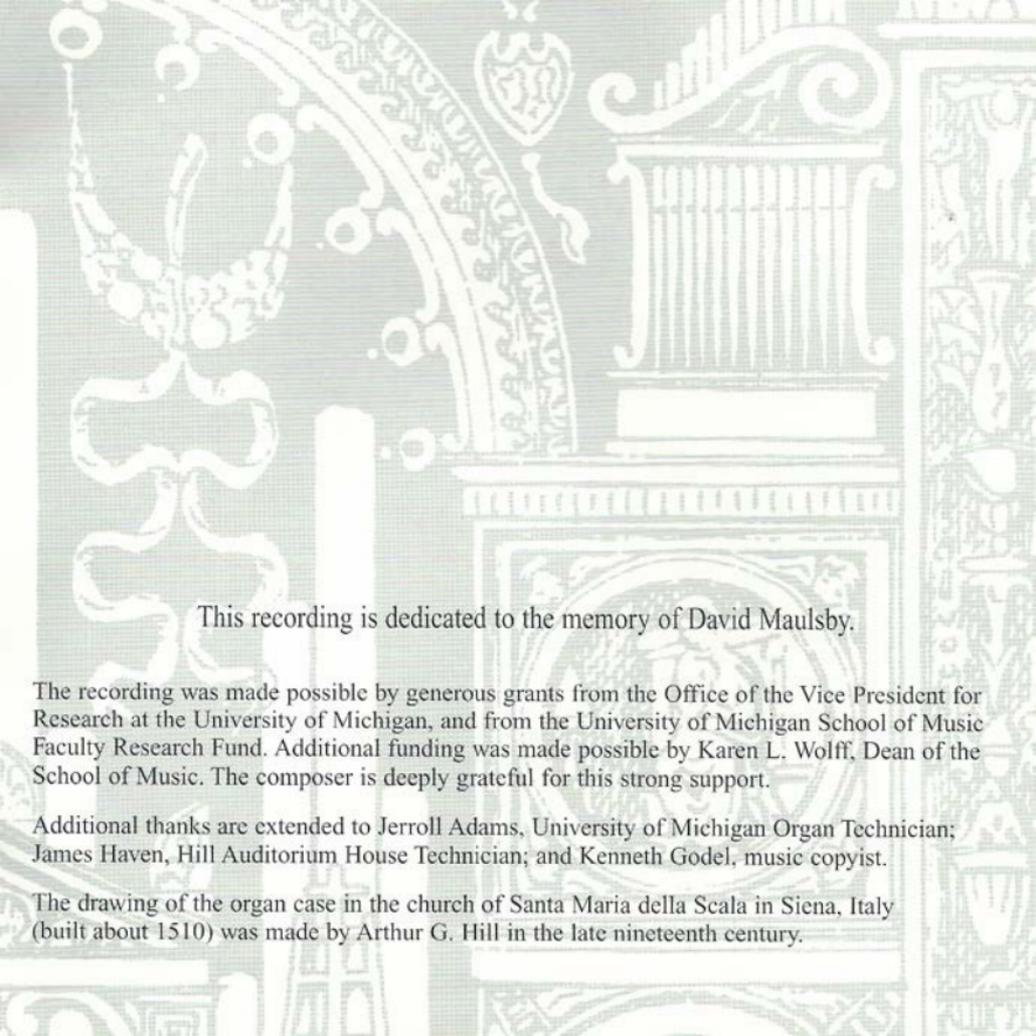
Timpani

Michael Udow

THE ORGAN

The famed E. M. Skinner/ \mathcal{E} olian-Skinner organ in Hill Auditorium is available to University of Michigan students and faculty for teaching, practice, and performances. The organ is the focal point of the auditorium's unique parabolic interior. Behind the painted façade of non-speaking pipes are 120 ranks plus an additional 4 ranks in the Echo division above the central skylight, totaling 7,599 speaking pipes. Twelve of these ranks date back to the organ built by the Farrand & Votey Company in 1893 for the Columbian Exposition in Chicago and moved to the University of Michigan in 1894. In 1913, the Hutchings Organ Company rebuilt the instrument and moved it into the newly constructed Hill Auditorium, and in 1927, a major reworking of the organ was made by the renowned American organ builder Ernest M. Skinner, who created a characteristically "orchestral" tonal design. The aesthetics of organ design changed radically in the ensuing decades, and in 1955, G. Donald Harrison of the \mathcal{E} olian-Skinner Company was commissioned to rebuild the organ to reflect the "American classic" ideal.





This recording is dedicated to the memory of David Maulsby.

The recording was made possible by generous grants from the Office of the Vice President for Research at the University of Michigan, and from the University of Michigan School of Music Faculty Research Fund. Additional funding was made possible by Karen L. Wolff, Dean of the School of Music. The composer is deeply grateful for this strong support.

Additional thanks are extended to Jerroll Adams, University of Michigan Organ Technician; James Haven, Hill Auditorium House Technician; and Kenneth Godel, music copyist.

The drawing of the organ case in the church of Santa Maria della Scala in Siena, Italy (built about 1510) was made by Arthur G. Hill in the late nineteenth century.

Theodore Morrison Organ and Choral Music

- | | | | |
|---|-------|---|-------|
| 1. Sing for Joy! (1987) | 3:11 | Unto Us A Child Is Born (1983) | 18:31 |
| University of Michigan Chamber Choir
Scott Hanoian, <i>Organist</i>
Theodore Morrison, <i>Conductor</i> | | A Christmas Cantata
University of Michigan Chamber Choir
<i>with musicians from</i>
Detroit Chamber Winds & Strings
James Kibbie, <i>Organist</i>
Michael Gallant, <i>Tenor</i>
Theodore Morrison, <i>Conductor</i> | |
| Organ Sonata (1986) | 16:25 | | |
| Karl Schrock, <i>Organist</i> | | | |
| 2. I. Broad and Festive, Assertive | 3:17 | 16. I. Chorus: Rorate celi desuper | 3:05 |
| 3. II. Gently Moving | 3:52 | 17. II. Tenor Solo: Synarris, be glaid | 1:48 |
| 4. III. Scherzo: Lively | 2:56 | 18. III. Chorus: All clergy | 2:19 |
| 5. IV. Rather Slow | 2:36 | 19. IV. Chorus: Celestiall fowlis | 4:09 |
| 6. V. Rondo: Vigorous, Driving | 3:44 | 20. V. Tenor Solo: Now spring up flouris | 4:00 |
| 7. Easter Joy (1996) | 8:27 | 21. VI. Chorus: Syng, hevin imperiall | 3:10 |
| University of Michigan Chamber Choir
James Kibbie, <i>Organist</i>
Caitlin Lynch, <i>Soprano</i>
Theodore Morrison, <i>Conductor</i> | | | |
| The Gifts of the Spirit (1998) | 9:27 | | |
| Variations for Organ on <i>Veni Creator Spiritus</i>
Marilyn Mason, <i>Organist</i> | | | |
| 8. Theme: The Gift of Prophecy | 0:32 | | |
| 9. Var. 1: The Gift of Wisdom | 0:54 | | |
| 10. Var. 2: The Gift of Knowledge | 0:40 | | |
| 11. Var. 3: The Gift of Faith | 1:02 | | |
| 12. Var. 4: The Gift of Healing | 2:00 | | |
| 13. Var. 5: The Gift of Miraculous Powers | 1:01 | | |
| 14. Var. 6: The Gift of Speaking in Tongues | 0:34 | | |
| 15. Var. 7: "The Fruits of the Spirit"
(Chaconne) | 2:39 | | |
| | | Total Time | 56:19 |

Michael Udow, Executive Producer
Theodore Morrison, Producer
Norman Scribner, Co-Producer (choral music)
Assistants to the producers: Katherine FitzGibbon
Hugh Ferguson Floyd

Recorded April and June, 2001
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