



✻ GOD ✻
OF GRACE
AND GLORY

Terry Yount
ORGAN

Chris Dolske
TRUMPET

God of Grace and Glory Music for Organ and Trumpet

TERRY YOUNT ORGAN  CHRIS DOLSKE TRUMPET

- 1 Jerusalem (2:03)
SIR HUBERT PARRY (1848-1918)

Douze Marches Heroïques

GEORG PHILIPP TELEMANN (1681-1767)

- 2 La Majesté (2:53)
- 3 La Grace (2:26)
- 4 La Rejouissance (1:37)

Two Bach Chorales

JOHANN SEBASTIAN BACH (1685-1750)

- 5 Sleepers Wake! A Voice is Calling (4:17)
(arranged from Cantata No. 140)
- 6 Now Thank We All Our God (3:44)
(from Cantata 79)
ARRANGED BY VIRGIL FOX;
ADDED TRUMPET BY T. YOUNT
- 7 Carillon de Westminster (6:32)
LOUIS VIERNE (1879-1937)
- 8 Aria from Sonata, Op. 51 (3:49)
FLOR PEETERS (1903-1986)

Two Early American Hymn Tune Preludes

DALE WOOD (1934-2003)

- 9 The Saints' Delight (2:30)
- 10 Wondrous Love (2:47)
- 11 Improvisation on *Slane* (6:13)
TERRY YOUNT (B. 1950)
- 12 Prayer of Saint Gregory (4:14)
ALAN HOVHANESS (1911-2000)
- 13 Sketch in D (2:38)
ROBERT SCHUMANN (1810-1856)
- 14 Fugue in B-flat over B-A-C-H (4:29)
ROBERT SCHUMANN (1810-1856)
- 15 Andante sostenuto from
Symphonie Gothique (5:01)
CHARLES MARIE WIDOR (1844-1937)
- 16 God of Grace and
God of Glory (2:19)
PAUL MANZ (B. 1919)
- 17 Rondeau from *Sinfonies
de Fanfares* (1:59)
JOHN JOSEPH MOURET (1682-1738)



TRACK 1 🦋 Hubert Parry joined the staff of the Royal College of Music in 1884 and was appointed its director in 1894, a post he held until his death. In 1900 he succeeded John Stainer as professor of music at Oxford University. The tune Jerusalem, one of his most popular pieces, is usually associated with the William Blake poem, “And Did Those Feet in Ancient Time.” The vocal part is assumed by the trumpet.

TRACK 2-4 🦋 When Telemann wrote his Twelve Heroic Marches, they were originally intended for a wind instrument or violine and basso continuo. Here the organ and trumpet prove a colorful alternative. The piccolo trumpet, preferred for its higher range and clarity, is a worthy vehicle for these heroic pieces.

TRACK 5-6 🦋 From Wachet Auf (Cantata No. 140) we hear the swaying movement of the bridesmaids approaching the bridegroom, while the tenors (here played by trumpet) call out to ‘wake up’ as the bridegroom approaches, based on Matthew 25: 1-12’s Parable of the Ten Virgins. Virgil Fox’s naughtily Romanticized arrangement of Bach’s stately “Now Thank we All our God” from Cantata No. 79 makes festive use of the trumpet, gradually increasing volume as the end nears.

TRACK 7 🦋 Blind organist of Notre Dame and composer of 6 famous organ symphonies, Vierne spent most of his adult life sitting at the organ. Carillon de Westminster is the last movement in his third suite of Fantasy Pieces, Opus 54. The pealing of bells over his rapid-fire pedal quotation of the famous cathedral chimes typifies the style of the day.

TRACK 8 🦋 Peeters’ Aria was originally written in 1945 as a solo organ work, and later done as the middle movement to his trumpet sonata. Its broad melodies and rich harmonies resonate well in a large space.

TRACK 9-10 🦋 The Saints’ Delight and Wondrous Love are only two of a complete set of hymn tune preludes by Dale Wood. His ability to take simple tunes through a series of dramatic harmonic changes is well known. The organ’s colors especially enhance these early American tunes. For meditation, look them up in the tune index of your hymnal and read the text as you listen..

TRACK 11 🦋 Another folk hymn, Slane, is matched with the familiar text “Be Thou My Vision” in many hymnals. The use of a simple Celtic tune sequenced in several scale degrees is this tune’s secret of singability. The organ provides a colorful vehicle for this variant, improvised in real time.

TRACK 12 🦋 Hovhanness is one of a group of American composers of the last century who went through a series of styles. This early work reveals his fascination with chant melody. The organ part is realized from a piano score.

TRACK 13-14 🦋 Schumann died at the age of 46 from crippling depression. His tragic life, punctuated with bouts of mental instability and institutionalization, still produced a banquet of great music. This sketch and fugue were written for a pedalfügel (a piano with pedals attached, like an organ). The sketch shows his playfulness, characteristic of his mythic Florestan, who appeared as the flighty, spontaneous personality in his reviews and writings. The following fugue (Opus 60) demonstrates his more serious side, especially as a disciple of the great Leipzig cantor, Bach. The full range of the organ mightily surpasses the pedal piano, allowing a more dramatic rendition of the masterful counterpoint Schumann accomplishes.

TRACK 15 🦋 Widor’s famous Toccata from his 5th Symphony is better known than this quiet, reflective movement from the Gothic Symphony. Students of his music immediately recognize the use of 5 voices (including two in the pedal), delicate

intertwining rhythmic pulses and flowing melody as his genius at work. The organ is his orchestra, and in this case it approaches sublimity in the French Romantic style.

TRACK 16 🎷 Paul Manz is one of America's greatest living choral and organ composers. His most famous organ works are his volumes of neo-Baroque chorale preludes and partitas. This is a departure from that style, in which the organ exuberantly acts as an alternating chorus against phrases of the hymn. The trumpet part, not in the original, is added for this recording.

TRACK 17 🎷 Mouret enjoyed great popularity at the French royal court, flourishing as an opera and instrumental composer. Among his compositions, the two Suites de Symphonies (1729) deserve special mention. The First Suite, renowned for its Masterpiece Theatre theme, is entitled "Fanfare for trumpets, timpani, violins, and oboes" and dedicated to the son of the Duchess of Maine, the Prince of Dombes.

A Note About These Selections. Music alone is merely organized sound in time; but in God's economy, it is the harmony of the heavens, just waiting for us to uncover and explore. When highest truth meets ultimate goodness, great beauty exists, not just as an abstract thing, but as something visceral and compelling. We hope you will find a connection to God in this rich and varied sampling. We offer them in the hope they are a reflection of the truth, goodness, and beauty of the Trinity for every listener.

About Terry Yount

Terry Yount holds a DMA in organ performance and literature from the Eastman School of Music where he served as a graduate Teaching Assistant. Formerly on the faculties of Kentucky Wesleyan College and Baltimore's Towson University, he has been on Rollins' music faculty since 1999, and recently joined the music faculty of Orlando's University of Central Florida. He has recently become Organist/Choir Director at the Anglican Cathedral of the Incarnation in College Park, Florida. As a soloist, he has performed in the United States, Canada, and Japan.

About Chris Dolske

Chris Dolske is a member of the music faculty at Rollins College, Valencia College, and University of Central Florida. He performs with the Bach Festival Orchestra, Brevard Symphony Orchestra and is a member of the Cathedral Brass Quintet of St. James Cathedral. In the jazz idiom, Mr. Dolske has played in the big bands of Jimmy Dorsey, Billy May and more. He regularly plays for musical events at Disney. Mr. Dolske holds a BM from University of Illinois, and the MM in trumpet performance from University of North Texas.

Mr. Dolske plays B-flat and C trumpets by Selmer/Bach, and piccolo trumpet by Schilke.

Dr. Yount plays the Knowles Memorial Chapel organ, an instrument originally built by Aeolian-Skinner in 1932 and 1955, rebuilt and enlarged to its current 4 manuals and 77 ranks, including new Antiphonal, by Randall Dyer & Assoc. Inc., of Jefferson City, Tennessee, in 2002.

We are grateful to the staff of Rollins College's Knowles Chapel for the time in their lovely chapel.

THE COMBINATION OF ORGAN WITH TRUMPET has elicited gems from some of history's outstanding composers. A trumpet resonating in a large space often spurs the musical imagination. Since the earliest common practice music, the two instruments have been a remarkable match. But even prior to written music, trumpets appeared alongside pipes (presumably the panpipes of classical history) in Hebrew worship. All of the selections on this album may be appropriately played for worship, in many traditions. They may often be found on concert programs, at weddings, and important community events.

TERRY YOUNT ORGAN  CHRIS DOLSKE TRUMPET

Produced by Ligonier Ministries | www.ligonier.org

Executive Producer: John M. Duncan | Recorded and Mixed: Kent Madison

Art direction and Design: Geoff Stevens

Recorded at Knowles Memorial Chapel, Rollins College, Winter Park, Florida

Cover Photo: Department of College Archives and Special Collections,

Olin Library, Rollins College, Winter Park, Florida

Inside Photo: Randall Dyer & Assoc., Inc.

©2007 Ligonier Ministries. All rights reserved. Total time: 64:53