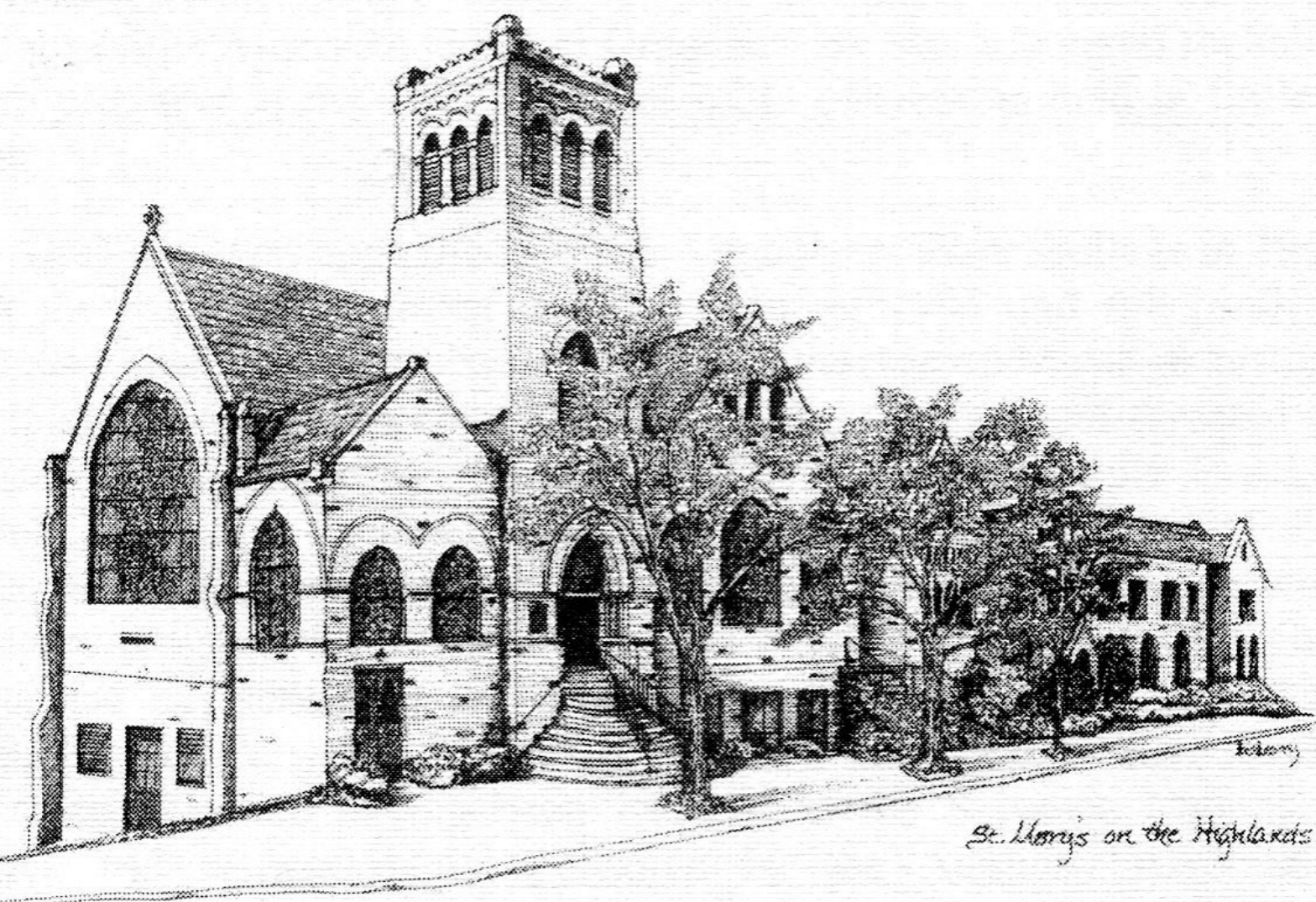


St. Mary's-on-the-Highlands
presents
Dr. Huw Lewis
performing the
Dedicatory Recital
on the new
Casavant-Frères pipe organ



St. Mary's on the Highlands

Sunday, April 21, 2002
Three o'clock in the afternoon

HUW LEWIS
Concert Organist

Huw Lewis was born into a musical family in Wales, and received much of his formal training in the British Isles, studying at the Royal College of Music in London and at Cambridge University. His earliest experiences as a performing artist were gained in his native Wales, where he made his choral conducting “debut” at age 10. It was after extensive studies as a violinist, pianist and organist, that he won the organ scholarship to Emmanuel College, Cambridge. As a teenager, he was awarded Teaching and Performing diplomas from the Royal Academy and The Royal College of Music (LRAM and ARCM), and Limpus Prizes (highest marks for playing) for both diplomas of the Royal College of Organists (ARCO and FRCO).

In 1972, he came to the United States to study organ at the University of Michigan, where he earned his Master’s and Doctorate degrees in organ performance, studying with Robert Glasgow, Robert Clark and Marilyn Mason. He has also studied privately with Catharine Crozier. In 1974, the judges of the National Organ Competition, held annually in Fort Wayne, Indiana, were unanimous in naming him First Prize Winner. Since that time he has become a nationally well-known recitalist and workshop personality performing in churches through the United States and for numerous national and regional conventions of the American Guild of Organists. He was a featured recitalist and workshop presenter at the 1997 Regional AGO convention held in Little Rock Arkansas.

Dr. Lewis was appointed College Organist at Hope College in 1990 and Chair of the Music Department in the autumn of 1994 and full professor in 1999. Before that, he spent sixteen years as Director of Music at historic St. John’s Episcopal Church in Detroit where he also founded and directed the St. John’s Bach Society. He also served as choirmaster at Temple Israel, West Bloomfield. At Hope College, in addition to playing for all formal College functions, he teaches organ and theory, and is responsible for coordinating the music theory program. Dr Lewis is an active member of the American Guild of Organists and has served as the Dean of the Detroit Chapter as well as the Michigan District Convener. Dr. Lewis is also a much-sought-after choral and church music clinician having been featured at the Sewanee Church Music conference and at workshops sponsored by the Anglican Association of Musicians and American Guild of Organists.

Dr Lewis maintains a busy performing schedule and has performed at several conventions of the American Guild of Organists. In 1987, he appeared as a featured artist at the International Congress of Organists and at that time made his debut at the Royal College of Organists, London. In his native Britain, he records regularly for the BBC, for whom he recently recorded the United Kingdom’s broadcast premiere of William Albright’s *1732: In Memoriam Johannes Albrecht*. In 1993 Dr. Lewis was interviewed on the BBC’s radio program “First Hand” – a program in which artists talk about their lives and discuss the influences which helped shape their personalities and careers. In May 1994, the BBC recorded Dr. Lewis playing and talking about music in the chapel of his alma mater – Emmanuel College, Cambridge.

PROGRAM

March in C Major

Louis-James-Alfred Lefébure-Wély
(1817-1869)

Lefébure-Wély was one of the most admired organ virtuosos of the nineteenth century, and enjoyed a reputation for improvisation second to none. He was respected by his colleagues for his brilliant technical facility, and he was loved by audiences for his colorful and dramatic use of the organ. When Lefébure-Wély was at the peak of his powers, French audiences especially loved to hear musical pieces which portrayed dramatic storm scenes. Lefébure-Wély's storms were second to none! This doubtlessly helped to secure his reputation as a player, and was one of the reasons why audiences flocked in droves to hear him play.

Partita on "I greet Thee, kind Jesus," BWV 768

Johann Sebastian Bach
(1685-1750)

The historian Hermann Keller regard this as the most important partita in the entire organ repertoire. It seems that Bach was very fond of this work because he appears to have been interested in it over quite a long period of time, and to have revised it carefully on at least one occasion. After the initial statement of the chorale, Bach provides eleven variations in which the melody is given out in an amazing variety of contexts and textures. The first six variations are for manuals only, and were probably composed when Bach was a quite young man. The last five variations all use the pedals, and are almost certainly from a more mature period.

Variations on a Hymn Tune, Op. 20

William Mathias
(1934-1992)

Mathias was arguably the most successful twentieth-century Welsh composer. He enjoyed a distinguished career in which he received some notable commissions, perhaps the most prestigious of which was for the anthem performed at the wedding of Prince Charles and Diana, Princess of Wales. Commissioned in 1962 by the BBC, the *Variations on a Hymn Tune* was given its first performance at Llandaff Cathedral, Cardiff. The hymn tune Mathias chose for his theme is the Welsh tune "Braint", an ancient modal melody that is rarely heard nowadays. After a brief introduction, the tune is heard in canon very quietly on a high flute stop. The six variations that follow explore a wide variety of tone colors, dynamics, and rhythms. We can clearly hear Mathias's interest in the jazz idiom.

Introduction and Passacaglia

Sir Walter Galpin Alcock
(1861-1947)

For thirty years Alcock was organist of Salisbury Cathedral, England. He was held in very high esteem as a cathedral musician, and earned the unique distinction of playing for the coronation of three Kings – Edward VII, George V, and George VI. But Sir Walter Alcock was more than a ‘mere’ church musician: he was a brilliant concert organist, and was much in demand as a recitalist renowned for his impeccable taste and clear phrasing. His *Introduction and Passacaglia* was composed in 1934 and dedicated to Dr. Harold Darke, an important London organist. This beautifully constructed work is composed in the rather conservative English musical style which owes much to the music of Mendelssohn and Brahms.

Benedictus, Op. 59, No. 9

Max Reger
(1873-1916)

Reger was exposed to the music of Bach and Mendelssohn at a young and impressionable age. This spawned in him a deep and abiding interest in contrapuntal writing and a generally ‘classical’ and intellectual approach to composition. Unfortunately for Reger, the taste of the time was for the distinctly ‘unclassical’ music of Wagner and Liszt, and Reger’s conservative stance did little to endear him to public or to professionals alike. While much of Reger’s large-scale organ music has been criticized for being too contrapuntally turgid and over-blown, his smaller pieces are often unquestionably beautiful. The *Benedictus*, is one such example. The form of the piece is a simple ABA, which the B section is a *fugato* that builds to a great climax. The A sections are wonderfully atmospheric, inviting us to draw the quietest and tenderest colors of the organ in order to evoke a quiet and prayerful mood.

Symphony V, Opus 42

Charles-Marie Widor
(1844-1937)

I *Allegro vivace*

IV *Adagio*

V *Toccata*

Widor succeeded Lefébure-Wély as organist of the Church of St. Sulpice in Paris, and later followed Franck as the Professor of Organ at the Paris Conservatoire. These two positions were enormously important in the musical life of Paris, and from them Widor exerted a far-reaching influence on subsequent generations of musicians. Widor was not only a meticulous player, he was a fine scholar, collaborating with Albert Schweitzer to produce a landmark edition of the complete organ works of J.S. Bach. His interest in the music of older composers is probably why his own compositions are not very adventurous in their harmonies and forms: Widor seems to have looked to Bach, Beethoven and Schumann for his inspiration. But Widor’s music is marvelously effective on the organ. The direct communications of drama, humor, majesty, tenderness, and brilliance that we hear in these three movements from the most popular of his ten organ symphonies reveal why Widor’s music is still the source of great pleasure for so many audiences (and players!) today.

Our family moved to Birmingham in 1940 or 1941. The family consisted of my father – Naylor Stone, my mother – Peggy Winn Stone, two sisters – Anne Ellerbe Stone and Emily Katherine Stone (always known as Patsy), my brother Naylor Stone, Jr. and me – Peggy Winn Stone. We all grew up in St. Mary's and were confirmed by Bishop Carpenter.

Our first connection in Birmingham was St. Mary's. Our mother was very devout and St. Mary's was always a source of strength and joy for her. She was an active member at St. Mary's and served on the Altar Guild for many years.

I believe her legacy to her children was her unwavering faith, which gave her (and us) strength, courage, and a love for the Lord. I have thought that a good description of Mother lies in Proverbs verses 25 through 30.

My sister, Patsy, and Jim Fail were married at St. Mary's on December 23, 1950 by Reverend Marmion, St. Mary's rector for many years. Patsy and Jim moved to Mobile, Jim's home, and during that time Jim was confirmed at Trinity Episcopal by Bishop Wakefield. In the late 1950's they moved to Jackson, Mississippi, then moved to Birmingham in 1961 where they became communicants of St. Mary's.

Our dad died in 1959, and our mother in 1974. Anne died in 1991 and Patsy in 1998. My brother, Naylor, died this past summer in June 2001. Regrettably, I am the sole survivor of our family.

My brother and I reminisced a great deal during my many months with him during his illness. We would agree that some of our fondest memories of our childhood were growing up in St. Mary's – from Sunday School to Confirmation, Patsy and Jim's wedding and teenage activities in the church. As Naylor would say, "It just gives us a warm feeling talking about our growing up in St. Mary's – the fun and joy we both hold dear in our hearts. Don't you agree, Peggy?" Yes, I certainly did, and do agree.

Peggy Stone Cole

January 13, 2002

The Casavant-frères Pipe Organ,
Opus 3805
Is Given To The Glory Of God
And In Loving Memory Of
Emily "Patsy" Katherine Stone Fail
And Peggy Winn Stone



Emily "Patsy" Katherine Stone Fail and Jim Fail



Peggy Winn Stone

About three years ago (1999), Mr. James M. Fail expressed an interest in honoring the memory of his wife and mother-in-law in a suitable way. After consulting with the Rev. Maurice "Rusty" L. Goldsmith, St. Mary's rector at the time, Mr. Fail determined the gift of a new pipe organ to be the most appropriate way to mark both Patsy and Peggy's lives and service to their parish. For the past two years our dedicated Organ Committee under the direction of Dr. James H. Cook, Consultant, has been involved in the process of designing this instrument to best meet the needs of this parish. From June 5, through October 31, 2001 our parishioners were patient, tolerant, and good-spirited as we moved through the construction project to accomplish our goals. During this time, other needs of our 110-year-old building were addressed and met as the congregation's leaders determined necessary. The project is now complete, we are settling back into our normal routine, and our parish is well on the way to its next 110 years of service with a beautiful, new pipe organ to assist in proclaiming the Gospel of our Lord and Saviour Jesus Christ.