

ANTHONY NEWMAN



A MUSICAL TRIBUTE

NEW WORKS FOR
ORGAN, VOICE AND
PERCUSSION

BACH 2000

The year 2000 brings us not only to a new millennium, but also to the 250th anniversary of the death of Johann Sebastian Bach (1685-1750). This album is in homage to the great composer and angel of music. All works on this recording are original music of mine, written between 1996 and 1999. The seven instrumental organ works are based in structure on a particular organ work of J.S. Bach. The five vocal works are settings of Angel poetry dedicated to our musical angel, and written by notable English Baroque era poets, as well as a New Testament reading from the Gospel of St. John.

The opening *Fugue in E Flat* is based on Bach's famous "Gigue" fugue in G Major, S. 577. The following song *Is there Care in Heaven?* is set in waves of motion played on the organ with a cantabile line on top. The *Prelude and Fugue in G* is based on Bach's work in the same key, S. 541. The poem which follows, *To the Evening Star*, by William Blake, is written in a popular style. The *Grand Intrada and Triple Fugue in C* which includes timpani and percussion, is based on Bach's *Prelude and Fugue in E Flat Major* ("St. Anne") S. 552. The bravura aria which follows *Angels, from the Realms of Glory* is based on a Christmas text. The big scaled *Fantasia and Fugue in F* is based on Bach's *Fantasia and Fugue in g minor* S. 542, followed by a cheerful springtime *Song* by poet William Blake. The sardonic *Prelude and Fugue in a* is based on Bach's harmonization of the German *Te Deum*, with the big fugue again modeled on the fugue from the *Fantasia and Fugue in g minor* S. 542. The song *Then There Appeared an Angel* uses a text from the Gospel of St. John.

Utilizing Bach's own harmonization in my Chorale *Prelude Come Sweet Death* ("Komm Suesser Tod"), I added dissonances à la Stravinsky for a mournful effect. The ending *Toccatina and Fugue in b* is based on Bach's great *Prelude and Fugue in b minor* S. 544, and on the double Fugue in F, from the *Toccatina and Fugue* S. 540.

J.S. Bach's music has been the musical inspiration of my life since I was five years old, and it is a real honor for me to pay this tribute to this great pillar of Western Music.

— Anthony Newman

For three decades, the multi-gifted **Anthony Newman** has been in the public eye as America's leading organist, harpsichordist and Bach specialist. *Time* magazine described him as the "high priest of Bach." His prodigious recording output numbers more than 150 CDs on such labels as CBS, Sony, Deutsche Grammophon, and Vox Masterworks. In 1989, *Stereo Review* magazine chose his recording of Beethoven's *Third Piano Concerto*, played on fortepiano with original instruments, as one of the "Records of the Year." His collaboration with Wynton Marsalis, "In Gabriel's Garden" on Sony Classical, was the best selling classical CD for 1997.

Among his collaborations are also some of the most famous names in Classical music: Kathleen Battle, Itzhak Perlman, and Jean-Pierre Rampal.

Mr. Newman has guest-conducted many of the world's greatest chamber orchestras, including those of Los Angeles, the 92nd Street Y in New York, the New York Chamber Orchestra, the Scottish Chamber Orchestra, and the St. Paul Chamber Orchestra. A whole series of orchestral conducting triumphs with the Seattle Symphony, San Francisco Baroque, and the New York Chamber Orchestra during 1997-98 have raised him to the top ranks of Baroque and Classical specialist conductors. At Lincoln Center, New York, alone he has appeared more than 50 times as soloist during his career. His duo appearances with flutist Eugenia Zuckerman at the New York Public Library are now in their 15th year.

Among his more unusual European appearances are the first performance of Hindemith's opera "Sancta Suzanna" in chamber version. In East Germany he conducted the first performance of Cesar Franck's "Chasseur Maudit" and Liszt's "Les Preludes" since the end of World War II.

No less prodigious as a composer, his works have been heard in such cities as Paris, Vienna, Budapest, Krakow, Warsaw, New York and London. His compositions include many sonatas and concerti, numerous choral works, a complete set of piano preludes and fugues in every key, and others.

Anthony Newman was born in Los Angeles, studied in Paris with Alfred Cortot and famed Notre Dame organist Pierre Cochereau. Later he received degrees from Mannes

Mr. McConnell has been percussionist with Musica Antiqua New York since 1998, and has participated in several CD recordings with Mary Jane Newman and Anthony Newman on Albany Records, Eclipse Music Group, and PPI.

The **organ** at St. Matthew's Episcopal Church in Bedford, New York, was completed in January of 1995 as OPUS 30 by the organ building firm of Russell & Co., Chester, Vermont.

The instrument consists of 29 ranks of pipework and one electronic voice. The challenge of the extremely intimate acoustics and limited space at St. Matthew's Church was successfully met by enclosing the instrument in two chambers, each with its own set of expression shades, in the rear gallery. This gives the instrument an extremely wide dynamic range and enhanced versatility for liturgical and choral accompaniments.

The instrument is strongly influenced by the French organ builder Aristide Cavaille-Col. A solid foundation of 8' stops, provides a rich, warm tone quality. To these colorful reed stops are added, constructed in the French manner, forming the basis of the organ's sound. The clear sounding upperwork and Mixture stops are carefully scaled and voiced to add considerable brilliance to the sound. The various tonal resources combine to create an instrument of incredible vitality well suited to a wide variety of organ literature.

tracks 2, 4, 6, 8, & 10

Seth McConnell, timpani &
percussion, on tracks 1, 5, 7

Anthony Newman, recording
producer.

Stephen Epstein, Stamford
Digital, engineer & digital
mastering.

Joachim Becker, Becker
Classics, executive producer.

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