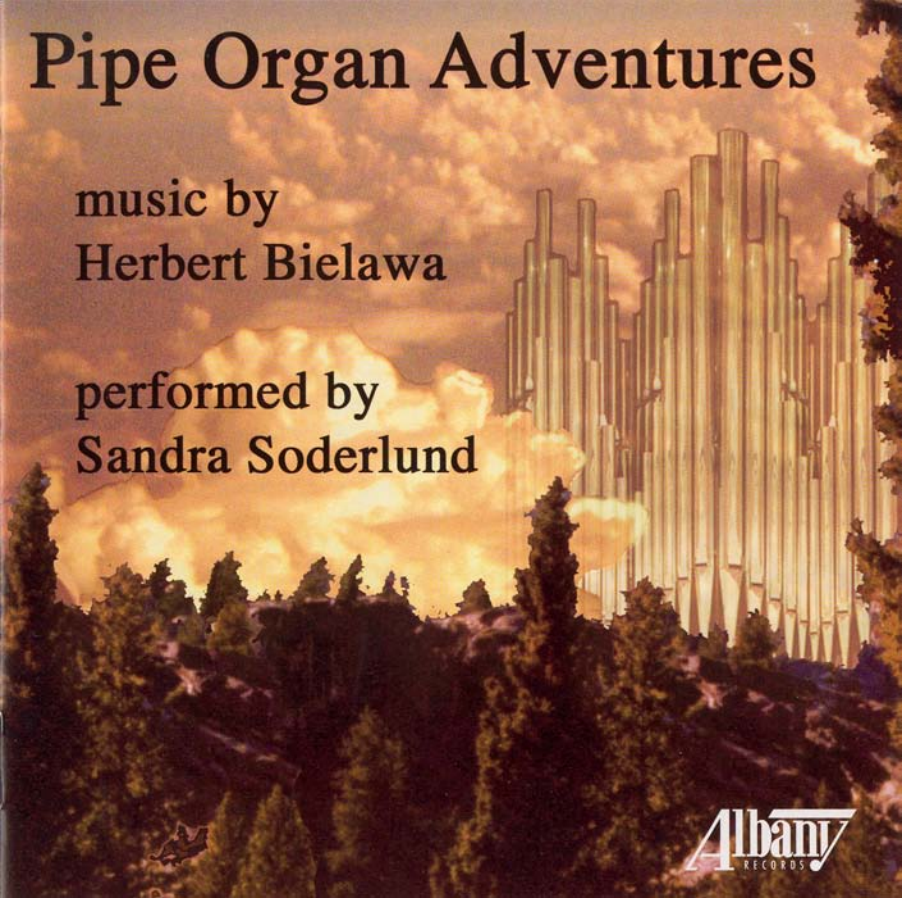


Pipe Organ Adventures



music by
Herbert Bielawa

performed by
Sandra Soderlund

Albany
RECORDS

HERBERT BIELAWA

Herbert Bielawa earned his degrees in piano and composition at the University of Illinois and the University of Southern California. He has been a member of the faculties of Bethany College and San Francisco State University where he founded Pro Music Nova, a contemporary music performing group, and the Electronic Music Studio. His works include music for instrumental ensembles, piano, harpsichord, pipe organ, choir, electronics, chamber opera, band, and orchestra. He was composer-in-residence for a Houston school system as part of a Ford Foundation/Music Educators National Conference project, for the San Francisco Symphony's Summer Music Workshop, and for the Choral Artists of San Francisco. Since 1991 he has been a freelance composer and pianist. His most recent music commissions were from Meet the Composer, the Minneapolis Convention Center, the San Francisco School of the Arts, the American Guild of Organists, Earplay, and the Fine Arts Museums of San Francisco. He is a member of the Ilona Clavier Duo and founding director of Sounds New, a San Francisco area new music ensemble.

About the music

Of all my organ music *Four Pipe Organ Adventures* are probably the easiest to play. In fact, with a little practice, a good pianist could play them. Adventures are always challenges. In *Adventures*, other than finding the right notes in the manuals and pedals, the challenge is to accommodate the maverick nature of the work's forms and style. In *Adventures* there is also a measure of fun — such as creating a massive sonic wall, an otherworldly soundscape, a bit of Rock and Jazz.

Monophonies is, as the title indicates, a piece whose texture has only one musical line; there is no harmony or counterpoint. The trick here is to give the illusion of polyphony, the opposite of monophony. With the exception of a few soliloquies, the possibilities of monophonic music have not been exploited since the middle ages. Without the help of harmony of any kind or tonal concurrences a composer's attention

counterpoint. The piece has a dance-like character. In *Meditation* the tune is either in the soprano or alto voice in a treble duet with a free voice. Left-hand chords and pedal are freely accompanimental. In *Scherzo* the tune appears at different intervals canonically between the left and right hands. Interlaced with the tune are swirls of 32nd arpeggiations. In *Toccata* the rhythmically altered tune appears in two places: in the pedals in diminution and in the left hand part. The right hand accompanies with crisply marked chords.

— Herbert Bielawa

SANDRA SODERLUND

Sandra Soderlund is organist at the Unitarian Universalist Church of Berkeley and teaches harpsichord and organ at Mills College in Oakland, California. She is on the National Council of The American Guild of Organists. Dr. Soderlund holds degrees from Stanford University, the University of Southern California, and Bethany College, Lindsborg, Kansas. She is the editor of scholarly editions of keyboard works and the author of many articles on performance practices and two books: *Organ Technique: An Historical Approach*, and *A Young Person's Guide to the Pipe Organ*. She performs under the auspices of Phyllis Stringham Concert Management of Waukesha, Wisconsin.



Récit Organ: Manual III

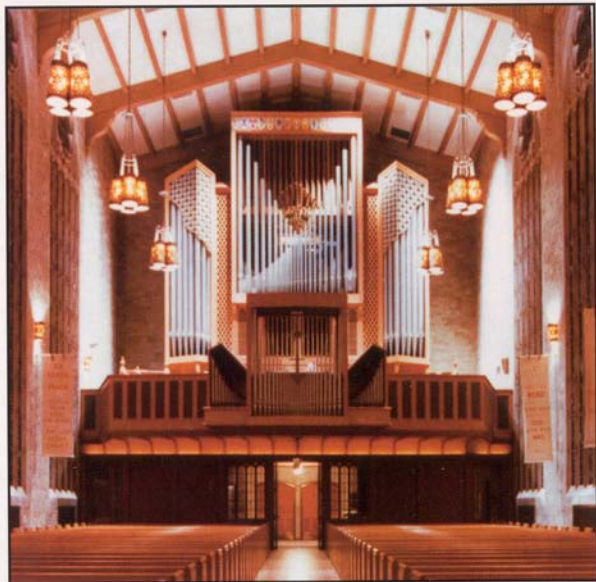
3 3/4	wind pressure	
16	Quintaton	61
8	Principal	61
8	Viole de Gambe	61
8	Viole Celeste	61
8	Flûte á Cheminée	61
4	Octave	61
4	Flûte Harmonicus	61
2	Doublette	61
IV	Fourniture	244
III	Cymbale	183
II	Sequialtera	108
16	Bombarde	61
8	Trompette	61
8	Hautbois	61
8	Voix Humaine	61
4	Clairon	61
	Tremulant	

Brustwerk Organ: Manual IV

2 1/2"	wind pressure	
8	Quintflöte	61
8	Spitzflöte	61
8	Schwebung	49
4	Koppelflöte	61
4	Gemshorn	61
2	Kleinprinzipal	61
1	Sifflöte	61
III-IV	Zimbel	208
8	Regal	61

Pedal Organ:

4"	wind pressure	
32	Kontrabass	32
16	Principal	32
16	Subbass	32
16	Quintadena	32
16	Violone (Gt.)	
16	Quintaton (Rec.)	
8	Octave	32
8	Spire Flute	32
8	Gedeckt	32
8	Quintaton (Rec.)	
4	Choralbass	32
4	Blockflöte	32
4	Quintaton (Rec.)	
2	Kleinprinzipal	32
III	Mixtur	96
IV	Scharff	128
II	Sesquialtera	64
32	Kontraposaune	32
16	Posaune	32
16	Dulzian	32
8	Trompette	32
4	Schalmei	32



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