



FIREHEAD EDITIONS

**COMPLETE CATALOGUE OF WORKS
SEPTEMBER 2018**



Firehead Editions

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September 2018

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ABOUT FIREHEAD EDITIONS



Firehead Editions is a Trans-Atlantic partnership with creative members located in the United Kingdom and the United States.

As distinguished artists working in the church, we have extensive experience in composing, conducting and performing music for liturgy. This website serves as a resource for the new music we have created for our choirs, organists, and chamber ensembles. We hope this music will inspire your performers, bear repetition, and be worthy of a place in the worship life of your faith community.

A note from the publishers:

Yes, there really is new music being written for the church, daily so! The three of us decided to contribute in our own way to the music of parish choirs and organists, and Firehead Editions is a result of that effort. We want very much to share our music and we hope to enrich the catalogue of repertoire for those who render fitting musical praises in houses of worship. We thrive in writing music for our ensembles, and we know their voices well.

When we agreed to establish Firehead Editions, we did so with the following covenants and goals between us:

We will resource church with **distinctive repertoire**—music worth learning, performing, and repeating

We will be **‘green’** and offer our products digitally online

We will support and mutually **promote** each other’s efforts in our music making

We will seek out **new poets** and hymn-writers for their words will surely inspire us with new melodies

We will **vet our products** with our own choirs and performers to be sure our products are excellent

We will remember the **source and purpose** of our gifts in our art-making

In all things, **Soli Deo Gloria!**

TERMS AND CONDITIONS



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SUBMISSIONS



Yes!, from time to time the creative team at Firehead Editions are indeed interested in reviewing new work to add to our online catalog. We want to encourage composers to continue making music for the church and concert hall and hope to provide a resource for the best of that contemporary repertoire at Firehead.

However, before you submit your latest work for review please consider the following things:

1. Firehead Editions is not a traditional print music publisher. All of our music is available for instant download only (with rare exceptions) so you need to be comfortable with that concept. We will help you with tidying up your already engraved scores, but we do not undertake any engraving projects.
2. Please review the works posted on our site. If your music does not share a synchronicity in terms of character, complexity, or continental consciousness, it is unlikely we would go to bat for you and include your music here. Also, if your music is a setting of something already posted on the site, it's best to send something else.
3. We consider ourselves a collective of like minded artists, and our site is intended to be a resource for those artists to exploit in the marketing of their own work. Our promotion on your behalf will be limited to Social Media outreach, and not so much (if at all) to print media presentation. In other words, our intent here is for you to use our site to market your work and for that we require a small portion of your sales in return. Our commitment to new artists is substantial and takes work so we'll need to be keen on your submitted work to make an invitation.
4. While it should be evident that our primary bread and butter consists of music for the church, and specifically organ and choral works, chamber music is something we prize along with outstanding secular choral works, and we have expanded our catalog to include opera and art song. However, if you can write idiomatically for the organ and think out of the box about how you might make music that can fill a large cathedral with enrapturing sound, you may very well become our new best friend.
5. Your profile on Firehead, should we decide to invite you join the collective, is important. This means for the site we will require a professional headshot in Hi Res, a SoundCloud or YouTube presence, scores that are engraved in Finale (or Sibelius, sigh...), and one or several Social Media accounts. This will enable you to make the best impression on your prospective patrons.

If you have any questions, of course do **CONTACT** us. If you feel that you'd like us to review your work, we'd love to hear from you.

Bon Chance!

CHAMBER MUSIC

- Jared Isaac Aragón Chasing Star (harp & organ) FH-120
Flute Dances (flute & organ) FH-154
First Light
Anticipation
Arrival
Dance
There is no sacred place (alto flute, viola & organ) FH-173
- Michael Bonaventure Seven Days (2011/2016)
Monday (tenor saxophone & piano) FH-119a
Tuesday (tenor saxophone & piano) FH-119a
Wednesday (alto saxophone & piano) FH-119b
Thursday (soprano saxophone & piano) FH-119c
Friday (tenor saxophone & piano) FH-119a
Saturday (alto saxophone & piano) FH-119b
Sunday (piano solo) FH-119d
- Frederick Frahm 4 Panels in a Gallery (piano quartet) FH-179
A melancholy indigo, with an orange nasturtium
A ensanguined scarlet fading to a blushy rose
White lilies in a baroque golden frame
Charcoal, with a sprig of yellow daisies
Augustine and the Seashell (violin viola cello & organ) FH-042
Grendel's Soliloquy (violin & organ) FH-106
La Morte Meditata (string trio) FH-077b
O Night (flute & organ) FH-100
Quaraí Chapel (strings & organ) FH-056
Purdum Sarabande (oboe & piano) FH-172
Reverie (horn & organ) FH-057
Septem Verba (violin & organ) FH-048
Tre Cantici di San Giovanni Battista
Magnificat (soprano, violin & continuo) FH-121a
Benedictus Domine Deus (bass, violin & continuo) FH-121b
Agnus Dei (soprano, violin & continuo) FH-121c
Tudeley Windows (B flat clarinet & piano) FH-116
- Nicholas Wibberley Dodecaphony: One (2 saxophones bongos & piano) FH-028

CHORAL WORKS

- Michael Bonaventure O Virgo Virginum (SATB & organ) FH-147
- Frederick Frahm A General Communion (SATB & organ) FH-046
Art Thou Weary? (SAB & piano) FH-039
Blest Be the Tie That Binds (SAB & organ) FH-065
Bosque Songs Book 1 (3 part mixed voices & piano) FH-113
Bosque Songs Book 2 (trebles violin & piano) FH-114
Bosque Songs Book 3 (SATB string trio & piano) FH-115
Bosque Songs Complete (various ensembles) FH-128
Cradle Song at Twilight (SATB & organ) FH-174
Come Lord Jesus Prince of Peace (unison & piano) FH-010
Come Thou Long Expected Jesus (SATB & piano) FH-011
Down He Came From Up (SATB violin & organ) FH-133
Four Introits for Advent (SATB & organ) FH-078
God is a Gallant Foe (SATB div & wind quintet) FH-141
Hosanna Blessing Triumph Honor (SATB a cappella) FH-135
Iesu et Maria (SATB & violin) FH-132
In the Beginning-Breath (SATB (div.) & organ) FH-138
Many Waters (SATB a cappella) FH-012
Magnificat (SATB a cappella) FH-197
Michael Militant (SATB & organ) FH-191
Missa Brevis (SATB 2 flutes strings & continuo) FH-139
Kyrie
Gloria in excelsis
Sanctus & Benedictus
Agnus Dei
Never Weather-Beaten Saile (SAB & organ) FH-107
O Love Divine (unison & organ) FH-062
O Magnum Mysterium (trebles & organ) FH-137
Star Song (SATB & organ) FH-134
Te Deum (SSATBB tenor solo a cappella) FH-037
Three Motets (SAB a cappella) FH-005
Treasure (SAB & piano) FH-117
Two Turtle Songs (SATB & piano) FH-040
Unto Us a Son is Given (SATB a cappella) FH-013
Vision of Isaiah (SAB & piano) FH-136
Who is Wise Among You? (SATB a cappella) FH-066
Wonder, Wisdom, Might, and Faith (trebles & organ) FH-162
- Mark Hewitt Ave Maria (SATB & organ) FH-101
Ave Maria (SATB a cappella) FH-102
Silent Night (SATB a cappella) FH-166

CHORAL WORKS, PAGE 2

- Janet Jennings Echo Mass (SATB a cappella) FH-156
Kyrie
Gloria in excelsis
Sanctus & Benedictus
Agnus Dei
Ring Out Wild Bells (SSA & piano) FH-151
Three Miniatures (trebles & organ) FH-158
Two Latin Motets (TB & organ) FH-157
- Huw Morgan A Prayer for St David (SATB (div) a cappella) FH-063
A Prayer for St Nicholas (SATB (div) a cappella) FH-015
Alma Redemptoris Mater (SATB (div) a cappella) FH-108
Ave Regina Caelorum (SATB (double) a cappella) FH-125
Ave Verum Corpus (SAB or ATB & optional organ) FH-070
Dormi Jesu (unison voices & organ) FH-170
Crux Fidelis (SAB & optional organ) FH-053
Heav'n's Youngest Star (SATB a cappella) FH-127
Make We Joy Now In This Fest (SATB a cappella) FH-035
Matins Responsory (two part voices a cappella) FH-084
Missa Brevis (SATB a cappella) FH-140
Kyrie
Gloria in excelsis
Sanctus & Benedictus
Agnus Dei
My Heart Stole Back (SATB a cappella) FH-052
Nunc Dimittis (SATB a cappella) FH-051
O Merciful Creator (unison voices & organ) FH-145
O Quam Gloriosum (STB or SAT a cappella) FH-018
Regina Caeli (*Second Setting*) (SATB a cappella) FH-055
Salve Regina (SATB a cappella) FH-180
Shone To Him (unison voices & organ) FH-082
The Earth Shall Open (two part voices & organ) FH-019
The Litany (SATB a cappella) FH-144
The Record of John (SATB & organ) FH-085
There is a Flow'r (SSAA a cappella) FH-020
There is no Rose (SATB (div) a cappella) FH-021
The Quality of Pity (SATB & organ) FH-067
The Word of the Cross (SATB (div) a cappella) FH-054
To Daffodils (SATB & piano) FH-122
- Nicholas Wibberley In My Distress (SATB a cappella) FH-023
Let All Mortal Flesh Keep Silence (SAB & organ) FH-029
Like as the Hart (unison voices & organ) FH-025
Newcastle Service (*Mag & Nunc*) (trebles & organ) FH-026
Nunc Dimittis (ATB a cappella) FH-069
Preces and Responses (SSAATTBB a cappella) FH-022
We Three Kings (SS & piano) FH-024

HANDBELL MUSIC

- Jared Isaac Aragón Visions of Light (8 or 9 bells) FH-130
Toccata for Four (8 bells) FH-200
- Michael Bonaventure The Ones Who Rest (10 bells) FH-178
- Frederick Frahm Abó Chapel (14 bells & organ) FH-089
Children of the Resurrection (14 bells) FH-097
Christmas Carol Fantasy (9 bells) FH-088
Ember Days (8 bells) FH-080
I am the Way (13 bells) FH-091
Little Toccata (8 bells) FH-093
Oration for Bells (23 bells) FH-098
Psalm 150 for Bells (12 bells) FH-043
Sarabande (13 bells) FH-041
Six Preludes (8 bells & organ) Book I
 Advent FH-008a
 Christmas FH-008b
 Epiphany FH-008c
Six Preludes (8 bells & organ) Book II
 Lent FH-038a
 Easter FH-038b
 Pentecost FH-038c
Simply in D Minor (22 bells) FH-096
Simply in F Major (18 bells) FH-095
Temple Bells (8 bells) FH-092
Two Copper Coins (10 bells) FH-090
There is a River (22 bells) FH-006
Uriel the Archangel (oboe & 8 bells) FH-007
Veni Emmanuel (15 bells) FH-079
- Huw Morgan The Solitary City (10 bells) FH-123

KEYBOARD WORKS

CARILLON

Michael Bonaventure Castellations FH-182

PIANO

Jared Isaac Aragón Sotuknangu FH-177

Michael Bonaventure Black Odyssey FH-181
Green Odyssey FH-190
Sunday (from Seven Days) FH-119d

Frederick Frahm Five Rivers: Scenes from a Ballet FH-176
Frescoes on a Clay Wall FH-175

ORGAN

Jared Isaac Aragón The dwelling beneath sacred waters FH-199
The place where waters appear FH-153
Prelude on a French Noël FH-029

Alcée Chriss III Rhapsody After Art FH-161F

Michael Bonaventure Dragon (2011/2016) FH-124
Preludes—Interludes—Postludes
Set One (2016) FH-099
Set Two (2016) FH-105
Set Three (2016) FH-109
Set Four (2016) FH-111
Set Five (2017) FH-131
Set Six (2017) FH-146
Set Seven (2017) FH-148
Set Eight (2018) FH-169
Set Nine (2018) FH-189

ORGAN WORKS, PAGE 2

Frederick Frahm

Auf, Auf, Mein Herz FH-094
Before the End of Light FH-163
Cabeza de Vaca (trilogy) FH-030
 Cabeza de Vaca at the Shore
 Cabeza de Vaca Hears a Distant Music
 Cabeza de Vaca Ponders His Life as a Soldier
Chaplinesque FH-064
Fantasy no. 5 FH-183
Fantasy no. 6 FH-185
Fantasy no. 7 FH-198
Firehead FH-003
Genii: Scenes for a Ballet FH-167
Good Friday 1519 FH-086
Herr Christ der einig Gotts Sohn FH-033
Jesus Meine Zuversicht FH-044
La Morte Meditata FH-077
Llangloffan FH-076
Malinche in the Forest FH-087
Morning Star FH-075
Musica Badia FH-110
Noël Nouvelet FH-074
Nun Komm Der Heiden Heiland FH-004
Old Stone Church FH-001
Salmo 150 per Organo FH-045
Seelenbräutigam FH-034
Sheng en FH-164
Sonata d'Eglise FH-047
The Kingdom of Anxiety FH-118
Three New Mexico Sketches FH-002
 By the Rio Grande at Dawn
 In Chaco Canyon at Noon
 Dusk on the Plains of St. Agustin
Three Pastorals after William Blake FH-168
 A Rolling Stone is Ever Bare of Moss
 Sabrina's Silvery Flood
 Resting By a Stream at Night
Three Pieces (after Odilon Redon) FH-071
 Sad Ascent
 Mephisto
 Strange Flower
Two Psalm Preludes FH-184
Vom Himmel hoch da komm' ich her FH-073
Winter-Moon FH-032

ORGAN WORKS, PAGE 3

- Huw Morgan
Aria FH-159
Cofion Cynnes FH-143
Dialogues FH-017
Ffanffare FH-050
Haven FH-014
Hymn Prelude on *Gelob't sei Gott* FH-068
Hymn Prelude on *Herzliebster Jesu* FH-126
Hymn Prelude on *Little Cornard* FH-036
Hymn Prelude on *Quem Pastores* FH-171
Hymn Prelude on *Song 9* FH-069
Hymn Prelude on *Southwell* FH-049
Hymn Prelude on *Was Lebet* FH-016
Invocation and Dance FH-149
Living Stones FH-165
Lullaby FH-031
Partita Borealis FH-150
Versets on *Conditor Alme Siderum* FH-083
- Joel Peters
Diptych for the Baptism of Our Lord FH-186F
The River Jordan
The Voice of the Lord
- Neil Thornock
Meditationes Vitæ Christi FH-129
In principio erat Verbum
Pariet autem filium
Tunc venit Jesus a Galilæa in Jordanem ad Joannem FH-129b
Tunc Jesus ductus est in desertum a Spiritu
Ego sum panis vitæ
Et resplenduit facies ejus sicut sol
Filius autem hominis non habet ubi caput reclinet FH-129a
Antequam Abraham fieret, ego sum
Et factus est sudor ejus sicut guttæ sanguinis decurrentis in terram
Eli, Eli, lamma sabacthani?
Quid quæritis viventem cum mortuis? FH-129c
Ferebatur in cælum
- Millennium Organ Book
First Century Vol. 1 FH-152
First Century, vol. 2 FH-187
- Nicholas Wibberley
Easter Meditation: I. Prayer in the Garden FH-060
Meditation on *Jesu dulcis Memoria* FH-027

VOCAL MUSIC

ART SONG

- Frederick Frahm A Christmas Carol (soprano (or tenor) & organ) FH-009
Agnus Dei (soprano & organ) FH-121
Four Trees (soprano & piano) FH-128
In Paradisum (mezzo-soprano & organ) FH-058
Pastorale (baritone & piano) FH-061
Three Songs (soprano & piano) FH-142
 After Love
 Little Elegy
 Shroud Song

OPERA & ORATORIO

- Frederick Frahm Fernando (3 rôles and piano) FH-188
Interior (3 rôles and piano) FH-104
Watching (2 rôles and piano) FH-128
Fettle-Bottom Whiskers (treble voices & piano) FH-196
Sarah and the Dragon (treble voices & piano) FH-194
Savannah in the City (treble voices & piano) FH-193
Tomato & Potato (treble voices & piano) FH-195
- John the Baptist (SATB soli, chorus & organ) FH-072

ANTHOLOGIES

Please visit our website to review complete copies of the anthologies:
<https://fireheadeditions.com/anthologies/>

Advent FH-081

Anthems

- Frahm: Come Thou Long Expected Jesus (SATB & piano)
- Morgan: Shone to Him (unison choir & organ)
- Morgan: The Earth Shall Open (two-part choir & organ)
- Morgan: The Record of John (SATB & organ)

Liturgical Pieces

- Morgan: Matin Responsory (two-part choir unaccompanied)
- Frahm: Four Introits for Advent (SATB & organ)
 - Savior of the Nations Come
 - The King Shall Come When Morning Dawns
 - Come O Precious Ransom Come
 - Lo How a Rose E'er Blooming

Organ Works

- Frahm: Nun Komm der Heiden Heiland (organ solo)
- Morgan: Hymn Prelude on 'Little Cornard' (organ solo)
- Frahm: Musica Badia (Ave Maria, gratia plena) (organ solo)
- Morgan: Six Versets on 'Conditor Alme Siderum' (organ solo)

Music for Handbells

- Frahm: Veni Emmanuel (15 handbells)
- Frahm: Ember Days in Advent (three movements for 8 bells)

Lent FH-112

Anthems

- Frahm: Blest Be the Tie That Binds (2 part mixed voices & organ)
- Morgan: Crux Fidelis (three part mixed voices & organ)
- Wibberley: In My Distress I Called Upon the Lord (SATB unacc)
- Frahm: O Love Divine (unison & organ)
- Morgan: O Merciful Creator (unison & organ)
- Morgan: The Word of the Cross (SATB a cappella)

Organ Works

- Morgan: Hymn Prelude on 'Herzliebster Jesu'
- Morgan: Hymn Prelude on 'Southwell'
- Bonaventure: Interlude V
- Frahm: Seelenbräutigam

Music for Handbells

- Frahm: At the Desert's Edge (for 8 bells & organ)

Chamber Music

- Frahm: Purdum Sarabande (for treble instrument & piano)

ANTHOLOGIES

Please visit our website to review complete copies of the anthologies:
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Christmas FH-160

Anthems

- Bonaventure: O Virgo Virginum (SATB (div.) & organ)
- Frahm: O Magnum Mysterium (SSA & organ)
- Frahm: Unto Us a Son is Given (SATB, unaccompanied)
- Hewitt: Welcum! Our Messiah (SATB (div.) & organ)
- Jennings: Ring Out, Wild Bells (SSA & piano)
- Morgan: Dormi, Jesu (unison choir & organ)
- Morgan: Make We Joy Now In This Feast (SATB, unaccompanied)
- Thornock: All This Night My Heart Rejoices (SATB & organ)

Organ Works

- Aragón: Prelude on a French Noël
- Morgan: Hymn Prelude on 'Quem Pastores'
- Thornock: Away in a Manger

Music for Handbells

- Frahm: Good News of Great Joy (8 handbells & organ)

Handbells FH-155

Jared Isaac Aragón
Visions of Light (8 bells)

Huw Morgan
The Solitary City (10 bells)

Frederick Frahm
Temple Bells (8 bells)
Little Toccata (8 bells)
Two Copper Coins (10 bells)

Michael Bonaventure
The Ones Who Rest (10 bells)

How to write your own handbell piece in a few easy steps
A primer on compositional technique

COMPOSERS



Our composers form a transatlantic collective. In North America, we are represented by artists from the Rocky Mountains, the desert Southwest, and from the Northeast Canadian Provinces. In the UK, our composers hail from Britain and Wales, and we are proud to include a fine composer from New Zealand.

Each of us work professionally whether as teachers, performers and conductors. We all have a variety of pursuits and we strive each in our own way to further music as an art and musicmaking as a calling.

Please do read a little further to learn more about us and the accomplishments of which we are proud...



COMPOSER BIOGRAPHIES

Jared Isaac Aragón



Composer and organist Jared Isaac Aragón has been surrounded by music his entire life. Growing up in Central New Mexico, his parents owned a music store where he was given his first musical instrument: a glockenspiel. Soon after, he began piano lessons under Bobbi Carbajal and discovered a love for writing his own music. This passion led Aragón to pursue degrees in music composition from Eastern New Mexico University, the University of Arkansas, and the University of Arizona where he has studied under composers Mark Dal Porto, Robert Mueller, and Daniel Asia, respectively.

As a performer, Aragón has performed in concerts at Carnegie Hall, St. Mark's Basilica, and the Vatican. In the winter of 2015, he had the chance to work with recently discovered handwritten manuscripts by Arkansan composer Florence B. Price; these manuscripts were edited by Aragón and made into critical editions suitable for performance and presented in a series of concerts at the E. W. Jones Black Music Festival hosted annually by the University of Arkansas. Selected as a guest composer and organist for the 2015 Lucca International Music Festival in Lucca, Italy, Aragón presented a recital of contemporary organ music by Hispanic Composers and was commissioned by Italian flutist Antonella Bini to write a new multi-movement work for contrabass flute and piano. His music has won awards from the DissonArt Ensemble (Thessaloniki, Greece), Les amis de l'orgue de Montréal (Montréal, Canada) and the Santa Fe Community Orchestra (Santa Fe, New Mexico) and is published by Jeanné-Inc. and Firehead Editions.

As a conductor, Aragón has conducted the Clovis-Portales Community Orchestra, the University of Arkansas Symphony Orchestra, the Arkansas Winds, and the Bella Vista Community Concert Band. Now living in Tucson, Arizona, Aragón is organist and director of handbells at St. Mark's Presbyterian Church.

COMPOSER BIOGRAPHIES

Michael Bonaventure



Michael Bonaventure was born in 1962 in Edinburgh, Scotland. A composer, general keyboardist, concertizing organist and promoter of new and experimental music, formerly based in London and now living in Edinburgh and Amsterdam, his output includes numerous electronic and electroacoustic pieces as well as chamber, solo instrumental, choral and organ music.

His sonic universe is heavily inspired by church liturgy and ritual, imaginary worlds, astronomical and supernatural phenomena. Recent works include the cycles 'Seven Days' for saxophones and piano, 'In Orbit' for organ and electronics, an open-ended and ongoing series of Preludes, Interludes & Postludes for organ, 'Castellations' for carillon, and 'Epsilon Centauri' for piano and electronics.

His music has been heard in the Netherlands, Germany, France, Spain, the USA, Canada and at JAM concerts in London. Together with Huw Morgan and Lauren Redhead he is a member of the collective Automatronic, formed in 2013 to promote new music for organ and electronics. As an interpreter of new music he has worked with a huge number of composers internationally, concertized throughout the UK, Europe & USA, on BBC Radio 3, premiered nearly 100 new works and made numerous CDs; these include four volumes of Contemporary British Organ Music on the sfz label, and the later organ cycles of Olivier Messiaen for Delphian Records.

He is also a church organist of nearly 40 years standing, having held appointments in the Church of England, Scottish Episcopal Church and Church of Scotland, and is currently organist of Barclay Viewforth Church in Edinburgh.

COMPOSER BIOGRAPHIES

Frederick Frahm



Frederick Frahm was born November 8, 1964, in Hemet, California. A prolific composer, his catalog of compositions includes works for organ, choral music, chamber pieces, art song and song cycle, symphony and concerto, and extended works including operas and cantatas.

Frahm's music is often characterized by poly-triadic tonality, rhythmic minimalism, symmetrical formal architecture, and the apparent influences of Cubist art and Imagist poetry. The composer's essential style can be observed in recent organ works (especially *Chaplinesque*, *Old Stone Church*, and *The Kingdom of Anxiety*) where 'geometrical' musical shapes are juxtaposed to effect a shifting perspective on repeating subject matter.

Frahm is a graduate of Pacific Lutheran University where he earned degrees in Church Music and Organ Performance. He studied organ and counterpoint with David Dahl, Gregory Peterson, and Randall McCarty; composition with Gregory Youtz (PLU), Gary Smart (University of Wyoming), Walter Pelz (Concordia University, River Forest), and Roger Briggs (Western Washington University). A significant portion of his extensive catalog of music is in print and is represented worldwide by more than a dozen publishers. A collection of his early sketches, manuscripts, recordings and correspondence are archived in the Mortvedt Library at Pacific Lutheran University in Tacoma, WA.

A professional church musician for more than 35 years, Frahm served parishes across the country including eight years at St. Paul Episcopal Church in Bellingham, WA and most recently for ten years as Director of Music and Principal Organist at St. Luke Lutheran Church in Albuquerque, NM. He has contributed to the Bellingham Herald in Bellingham, WA as a classical music critic and served as an adjunct faculty member of Concordia University in River Forest, IL where he taught 16th century counterpoint, music appreciation, theory and composition, as well as orchestration.

As an educator, Frahm currently works with Santa Fe Opera Company as a teaching artist (composer) within the Active Learning through Opera program. In the course of a school term, students learn the pattern of the *Hero's Journey* as codified by mythologist Joseph Campbell, and then work together to create their own chamber operas (libretto, music, staging, and costuming) for public performances. This program works with elementary and middle school age children public school districts in Northern New Mexico.

A past Dean of the Albuquerque Chapter of the American Guild of Organists, Frahm is in demand as a teacher and clinician (especially on the topics of hymn improvisation and service playing), and is a strong advocate for the creation of new music for organ.

COMPOSER BIOGRAPHIES

Janet Jennings



Janet Jennings currently lives in Hamilton, New Zealand. She studied at the Universities of Auckland (organ, harpsichord) and Waikato (PhD in composition). She gained her formative choral experience singing in the choir of Holy Trinity Cathedral, Auckland.

She is one of New Zealand's best known writers for voice. Her particular interest in setting the work of NZ poets is shown in such works as *Magnificat from a Garden in the Antipodes* which combines the Latin Magnificat text with poetry by Ursula Bethell. Her compositions include choral works, song cycles, solo instrumental works, chamber music, and operas.

“Like so many of you, I have spent much of my life singing and working with choirs in schools, churches, and in the community. Much as I love singing, my favorite musical activity now is writing music. It is deeply pleasurable working with musical ideas and I particularly enjoy setting text to music. Many of my recent projects have featured texts by New Zealand writers whose works I have long admired (such as Witi Ihimaera, Brian Turner, Mike Subritzky, Ursula Bethell). I try to provide music that enables all performers to use their skills to create the world of the text for themselves and for their listeners. The music exists to communicate the words.”

COMPOSER BIOGRAPHIES

Mark Hewitt



Mark Hewitt was born in Staffordshire in 1970. From 1988 to 1993 he studied composition at the Royal Northern College of Music with Anthony Gilbert and visiting tutor Sir Harrison Birtwistle. He then gained his Masters Degree in Composition from Manchester University, studying with Geoffrey Poole and John Casken. He trained as a music teacher (with drama as a second subject) at the School Centred Initial Teacher Training Course based in Devon (accredited by the University of Worcester).

Mark further developed his passion for music education by forming with other local musicians 'Sound Company'. 'Sound Company' aimed specifically to broaden young people's experience of music, drawing from all musical traditions, to foster creativity and creative exploration. Some notable projects were 'Ceremonies and Rituals' – a project for primary school children based on exploring music and ritual from three contrasting cultures: African, Tibetan and Western art-music (Stravinsky's Rite of Spring). 'Clocks, Clouds and Spiders' Webs' – was a project designed to broaden the range and scope of pre-school musical activities using the music of Gyorgy Ligeti as inspiration. 'Sounds Inventive!' – taking the life and work of the innovative American composer Harry Partch as inspiration, primary school children explored how musical instruments are made and work by making simple versions of their own from everyday materials. Using these instruments the children were encouraged to invent their own music as an illustration of Harry Partch's story.

On the Isle of Skye Mark formed a community choir, the Waternish Singers and was musical director of the Skye and Lochalsh Young Music Makers Choir.

He has been music director of Exeter College Choral Society and currently enjoys the post of music director for the Bridport Choral Society.

COMPOSER BIOGRAPHIES

Huw Morgan



Huw was born in 1975 in Newport, South Wales: he studied music at the University of Oxford, where he was organ scholar at St Edmund Hall, and choral conducting at the Royal Academy of Music, winning the Doreen Olwen Leyshon prize. Huw currently lives in South Wales with his wife: he has most recently been director of the Hanover Choir and the Merbecke Choir of Southwark Cathedral, and was organist of St Laurence Church, Catford for ten years; he also taught on the Royal School of Church Music's higher education programme.

His compositions have featured at the South Bank Centre, the Huddersfield Contemporary Music Festival, the Canterbury Festival, the Bergen International Organ Festival, at Canterbury Cathedral and on Radio 3 and numerous CDs.

Earlier in 2018 he composed and arranged music for Ipswich Remembers, a major show featuring Ipswich Choral Society and Dance East telling the story of Ipswich's involvement in World War 1.

In 2013, with the organists Michael Bonaventure and Lauren Redhead, he founded Automatronic a collective that seeks to promote, create, and perform new music for organ + electronics. Huw recently spent time in Hamilton, New Zealand where he was guest director of the choir of St Peter's School, Cambridge and sang in the cathedral choir; he now teaches at Monmouth School.

In 2013 he recorded his debut solo CD *Breaking Light*, described as "sparkling" and "wonderfully atmospheric" in *Church Music Quarterly* (June 2014). This year, David Pipe has undertaken a recording surveying Huw's organ music for the Meridian Records label – this was recorded at Bridlington Priory and will be available in late summer or early autumn.

Away from music, Huw is a keen photographer, rugby and cricket fan, and enjoys walking in the ancient landscapes of Britain.

COMPOSER BIOGRAPHIES

Neil Thornock



Composer / performer Neil Thornock has written music for chamber, orchestral, and choral ensembles, electronic media, and a variety of keyboard instruments with emphasis on organ and carillon music. Recent large projects include *Planetarium*, a three-hour cycle for organ and electronics; *Cosmology*, an hour-long piano solo performed and recorded by Hilary Demske; *Motet*, an 80-minute audio-visual piece for piano and electronics; and *am strigat ... am legat*, a concerto for alto trombone, premiered by Will Kimball. He recently began work on The Millennium Book, a project to write 1000 small pieces for organ for worship or concert, and on an album of electronic music in alternate tunings.

Recordings of his music include *Between the Lines*, featuring his percussion music, and *No Stopping, Standing, or Parking*, featuring music for saxophone. In addition, he has recorded the complete organ works of Christian Asplund. He has been awarded commissions from the Barlow Endowment three times.

Neil is active in the carillon community as composer and as a member of the Johan Franco Composition Committee for the Guild of Carillonneurs in North America. His carillon music has been performed around the world. He has collaborated with dozens of composers and has premiered numerous new works for organ and carillon.

Neil has taught music composition and theory at Brigham Young University since 2007. He currently serves on the Board of Advisors for the Barlow Endowment for Music Composition. He and his wife Tammy have seven children and actively participate in weekly church services for The Church of Jesus Christ of Latter-day Saints.

COMPOSER BIOGRAPHIES

Nicholas Wibberley



Nicholas lives and works in his hometown of London, UK. Other than composing, Nicholas operates mainly as a performer, choir trainer and teacher. Nicholas is Organist and Director of Music at St John's Church in Catford, Musical Director of Fortune Green Choir in West Hampstead, Piano and Vocal Tutor at Knole Academy in Sevenoaks and College Organist at St Dunstan's College, South London. Before taking up his new post at John's at Easter, Nicholas was Sub-Organist and Director of the Junior Choir at Beckenham Parish Church in North Kent.

Other than his duties as a choir trainer, Nicholas's main performances are as an organist and a singer. He has performed extensively around the UK as both a soloist and in ensemble, participated in numerous BBC radio broadcasts and been involved in five international tours. As a composer, Nicholas' music has been performed around the UK as well as elsewhere in Europe. His first published work (a setting of the communion antiphon for Christmas) was premiered in a concert at London's Southwark Cathedral by their resident ensemble, the Merbecke Choir, and his 2015 commission from Newcastle Cathedral (a setting of the Magnificat and Nunc Dimittis for girl's voices and organ – the Nunc Dimittis of which is being performed tonight) was premiered by the Cathedral Choir last summer. Nicholas has studied singing with David Knight and Mairaid Sheerin, organ with Peter Stevens and Margaret Phillips and conducting with Huw Morgan and Holly Mathieson.

Having previously studied theology, Nicholas recently embarked on a Degree in Music from Goldsmiths College, University of London, for which he is still studying. Although his entire life is now centred around music, traces of his past in Theology and Philosophy can be seen throughout much of Nicholas' compositions – particularly his sacred works.

Outside the world of music, Nicholas has also worked in many other industries. Alongside administrative internships and seasonal bar and sales work, Nicholas' main training was in the Funeral industry – in which he worked for several years when he left school. His other interests include films, food and politics as well as being a keen amateur astronomer.

ASSOCIATE COMPOSERS

Alcée Chriss III



Winner of the 2017 Canadian International Organ Competition and Firmin Swinnen Silver Medalist at the 2016 Longwood Gardens International Organ Competition, Alcee Chriss III has been celebrated for his “grace, skill and abundant proficiency” by the Journal Assist News, Albuquerque. And of his prize-winning performance at the Longwood Gardens Competition, Choir and Organ Magazine declared, “Chriss stole the show.” Mr. Chriss also won First Prize and Audience Prize in the Miami International Organ Competition (2014), the Fort Wayne National Organ Competition (2016), the Albert Schweitzer National Organ Competition in Wethersfield, CT (2013), and the Quimby Regional Competition for Young Organists in Austin, TX (2013).

Alcee is currently pursuing a doctoral degree at McGill University where he studies with Hans-Ola Ericsson. He previously studied at Oberlin Conservatory of Music where he received the Master’s degree in historical keyboard and a Bachelor’s degree in Organ Performance. At Oberlin, he studied organ with James David Christie and Olivier Latry, improvisation with Marie-Louise Langlais, and harpsichord and continuo playing with Webb Wiggins and Hank Knox. He also received a grant from Oberlin’s 1835 fund to spend a month in France studying historic organs and repertoire.

Joel Peters



In addition to concertizing, teaching, conducting, and composing, **Joel Peters** is co-artistic director and founder of **Earth World**, a creative force which generates new music, art, and literature through collaboration.

Peters began piano lessons at the age of 15 with Audrey Falk-Janzen in Waldheim, Saskatchewan. Eight years later he earned a Bachelor’s of Music from Canadian Mennonite University, studying piano with Cheryl Pauls and organ with Dietrich Bartel. In 2014, he obtained a Master’s from McGill University, studying repertoire with Hans-Ola Ericsson and improvisation with Dr. William Porter. In 2017, he graduated from the same university with an Artist Diploma.

Among the numerous awards Peters has received are those won in 2016 at le Concours OSM Manuvie: third prize in the organ category; prize for the best performance of the imposed Canadian work; Stingray Rising Stars Award (Public’s Choice); and the Orford Music Prize. And of personal highlight, Peters received perfect scores from the jury members for his final Artist Diploma recital entitled, “Organ Ocean Waves of Sound.” This project also inspired the short story “The Lower Registers” by Toronto-based writer André Forget (core member of Earth World).

Joel Peters is currently Music Director at **St. John’s Lutheran Church** in Montreal.



Thanks,
As ever,
For your support !

Frederick Frahm & Huw Morgan



