New Keyboard Music

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This distinctive new collection of organ music for the liturgical year was commissioned for the 2016 National Convention of the American Guild of Organists in Houston. The title refers to J. S. Bach’s volume of chorale-based organ works and Houston’s Gulf Coast waterways. Realizing that newer hymn tunes often lacked chorale preludes, the convention’s new music committee decided that each piece in this collection would be based on a hymn tune composed since 1960. The works chosen are a combination of pieces commissioned by the convention and pieces selected from an open “call for scores.”

**Commissioned composers**

Chelsea Chen (BETHOLD)  
David Dahl (DUNEDIN)  
Nancy Galbraith (MISSISSIPPI)  
Anne Roberts (SEED, SCATTERED AND SOWN)  
Aaron David Miller (REJOICE, REJOICE)  
Rebecca Groom te Velde (JUDAS AND MARY)

**Additional Composers**

Robert Train Adams  
Hon Ki Cheung  
Matthew Corl  
Benjamin Cornelius-Bates  
Ruth Draper  
Michael Emmerich  
Thomas Fielding  
Gregory Hamilton  
Joyce Kull  
Louise Mundinger  
Brenda Portman  
Bernard Wayne Sanders  
Joyce Moon Strobel  
Larry Taylor,  
Donald VerKuilen  
Kathryn Sparks White
Let All That Hath Breath
An Organ Album
for the 50th anniversary of the
Association of Anglican Musicians
organ solos • 160-600 • $35

This album of 12 compositions by 12 composers was prepared in celebration of the 50th anniversary of the Association of Anglican Musicians, with support from a bequest from the estate of Bishop Chilton Powell and his wife Elizabeth. Some pieces are published for the first time, and a few are new editions of out of print material composed by individuals important during AAM’s history. Most of the works are relatively brief in duration and based on hymn tunes. All will provide useful and distinctive voluntaries for worship.

Air–Gerre Hancock
Introduction & Fanfare on HELMSLEY–Bruce Neswick
Var. on “Good Christians, All”–Marilyn Keiser
Fantasia on Wondrous Love–David Hurd
The Women at the Tomb–Dorothy J. Papadakos
Shalom (Peace), from The Aeolian Sonata–Dan Locklair
Prelude on “Fight On, My Soul”–Robert J. Powell
Sacred Dance on Holy Manna–Janette Fishell
A Love So Fierce and Free: A Litany–David Ashley White
Trumpet Tune in D–Sam Batt Owens
Fanfare–Alec Wyton
Prelude on Engelberg–Craig Phillips
Let All That Hath Breath

An organ album
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This dignified treatment of the familiar hymn Nicaea ("Holy, holy, holy") would make an excellent postlude for any time in the church year. Fedak takes the tune through seven key areas before returning to a sturdy presentation of the entire tune in the home key of D.
Scherzo Ostinato

organ solo

Alfred V. Fedak

This exciting concert scherzo is based on a theme by Thomas Ravenscroft. The work begins quickly but quietly, with an apprehensive atmosphere. The music gains in energy and volume, building towards a dramatic conclusion. An impressive (though only moderately difficult) work for recital, or Lenten postlude.
Beethoven’s HYMN TO JOY receives a congregational hymn setting by Fedak that will prove useful for festal occasions. The music begins with an extended organ toccata as an ebullient introduction. This is followed by a straightforward but engaging organ and congregational setting that will require almost no preparation time, thus allowing for spending rehearsal time on other music.
Craig Phillips's signature organ style is on full display in this colorful partita on the familiar Thanksgiving hymn “Now Thank We All Our God.” Structured without break, the music begins with a dramatic introduction and continues on to several different contemplative treatments of the tune before a rousing fughetta turns into a toccata to bring the work to a glorious ending.
Commissioned for the Taylor Organ Competition of the Atlanta Chapter of the American Guild of Organists, this large-scale concert piece by Craig Phillips displays all his hallmark color and brilliance. The outer sections are fast and bright, while the extended inner section is slow, lush, and expressive.
Prelude on the Carillon d’Alet
Craig Phillips
organ solo
Written as a companion piece for his fugue, Craig Phillips’s prelude is inspired by the distinctive character of Duruflé’s beloved “Scherzo.” As with the fugue, the musical theme is derived from the bells of the Eglise-St. André in the village of Alet-les-Bains, France. The prelude may be used to precede the fugue, or it can also stand alone as its own work.

Fugue on the Carillon d’Alet
Craig Phillips
organ solo
The composer writes: “This piece is based on the bells of the Eglise-St. André in the village of Alet-les-Bains, France. This is a somewhat fanciful interpretation of the simple, but very interesting two-tone angelus that is heard three times daily from the bell tower of the church, which is adjacent to the ruins of the 11th century Notre-Dame Abbey.”
**Lauda Anima**

Praise, My Soul, the King of Heaven

for

Organ, Brass Quintet & Timpani

Choir & Congregation

Full Score and Parts

Commissioned by the American Guild of Organists for the 2016 National Convention in Houston, this organ/brass/percussion arrangement of one of the great hymns of praise will enliven any festival service. The setting includes an instrumental introduction followed by treatments of the four sung verses.

**Lasst uns Erfreuen**

All Creatures of Our God and King

Craig Phillips

Organ, brass quintet, percussion, choir, and congregation • 820-620 • $50

Commissioned for the 2016 National Convention in Houston, this organ/brass/percussion arrangement of one of the great hymns of praise will enliven any festival service. The setting includes an instrumental introduction followed by treatments of the seven sung verses. (The fifth and sixth verses feature women’s and men’s voices respectively.)
Phillips has written a number of effective pieces of chamber music involving organ. This suite employs the unusual combination of violin and bassoon with organ. The three short movements each have a different character: a bucolic andante grazioso first movement (perhaps depicting the gentle countryside), a warm and gently lyrical movement with a flowing texture (perhaps a brook scene), and a very energetic, rustic dance finale. Score includes reproducible parts for instrumentalists.
These moderately easy piano pieces are treatments of three hymn tunes: the Welsh tune AVON (also known as MARTYRDOM), the Sacred Harp melody A SONG OF TEXAS, and one of White's original tune (GARDEN DISTRICT). Expressive and lyrically pianistic, the pieces are suitable for service preludes and interludes; or all three together as a concert suite.
A beautiful, elegant organ solo based on the plainsong melody Jesu dulcis memoria.

“This is an atmospheric work with a contemporary harmonic language that coheres and embraces beauty.” – The Journal of the Association of Anglican Musicians
Commissioned for the 2015 Pittsburgh Regional Convention of the American Guild of Organists. The two movements explore very contrasting moods, forming either an effective concert diptych or a prelude and postlude for services. The first movement is a quiet rhapsody depicting creation emerging from the earth “without form and void.” The hymn tune BUNESSAN makes subtle appearances. The second movement depicts David’s dance before the ark in a rondo of energetic praise. Though the first movement in particular requires great expressive musicianship, the diptych is only of moderate difficulty overall, and the trumpet part does not go above an A—making it useful for amateur or professional players alike.
This two movement treatment of the English folk hymn *Kingsfold* was commissioned for the 2015 Pittsburgh Mid-Atlantic Regional Convention of the American Guild of Organists. The expressive prelude begins with a lush, broad treatment with the melody presented in the pedal on a 4’ stop. A brief, celeste interlude leads to a flowing, plainchant-like setting before the mysterious celeste music returns to close. The ebullient toccata takes the hymn through a variety of keys with a perpetually moving texture.
Powell has composed six preludes on early American hymn tunes: LENOX (“Blow Ye the Trumpet Blow”), BABEL’S STREAMS (“By the Waters of Babylon”), THE SAINT’S DELIGHT (“In Adam We Have All Been One”), SAMANTHRA (“Isaiah the Prophet”), SAVANNAH (“Jesus, Lord, We Look to Thee”), and BETHEL (“O for a Closer Walk with God”). The beautiful and ruggedly modal character of the original tunes is respected and highlighted in Powell’s accessible settings.
Robert Powell has been composing organ psalm preludes for decades, and this new offering contains six short, expressive organ pieces that will make ideal service voluntaries. The totality (or subset groupings) may also be played as concert music, or combined with some of Powell's other psalm preludes from years past.
Originally composed for a house concert involving various keyboard instruments (harpsichord, piano, and organ), flute, and singers, this work can also be seen as an anthology of musical settings and variations on the familiar hymn “Shall We Gather at the River?” The keyboard movements in various historical musical styles can be easily adapted for any keyboard instrument or performance context. Several of the movements with voice could be used as stand-alone settings, and there is also an ornamented baroque-style air for flute and keyboard that would make an effective offertory. The suite concludes with a solo organ toccata: an excellent postlude.