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Collège royal canadien des organistes
Music for Organ / Musique pour orgue

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Celebration

Ruth Watson Henderson

FOR REVIEW ONLY



Ruth Watson Henderson has an international reputation as one of Canada's leading composers and as an admired pianist and organist. Known especially as a composer of choral works, she has done much to promote the artistry of children through her wealth of compositions for treble voices, using the expertise gleaned over the 28 years she served as the accompanist of the Toronto Children's Chorus until she retired in 2007. She has at the same time written a wide spectrum of works for adult choirs - an activity started while she was the accompanist of the Festival Singers under Dr Elmer Iseler.

Her works are acclaimed, performed and recorded worldwide. Favourable reviews of her work include the following comments about her Cantata *From Darkness to Light*: "Impressionistic harmonies, a constant sense of forward motion, and deft handling of the orchestral voices all combined to make this a most appealing work, worthy of repeated hearings." - Larry Palmer, *The Diapason*; "... a downright ravishing work!" - Timothy Howard, *The American Organist*.

Although most widely known for her prolific output of choral works, Ms Watson Henderson has also written numerous instrumental compositions. In July 2009, her piece, *Celebration*, was chosen by the Annual Festival of New Organ Music in London as the winning piece in a competition to honour the Royal Canadian College of Organists' Centennial and was premiered at the opening of an organ recital in Westminster Abbey. As well as her solo organ pieces, other works include her *Intrada for Trumpet and Organ*, her *Fantasy for Saxophone and Organ*, and *Suite for Violin and Organ*. Ms Watson Henderson has received many tributes from her colleagues. In 2003 she was awarded an Honorary Fellowship by the Royal Canadian College of Organists for her lifetime of service as composer, organist, pianist and church musician.

La distinguée organiste et pianiste Ruth Watson Henderson figure parmi les accompagnateurs et compositeurs les plus en vue au Canada. Si elle est connue pour ses œuvres chorales, elle a contribué beaucoup à la pédagogie et au développement artistique des enfants par ses maintes compositions pour voix aigües, lesquelles trahissent sa connaissance de telles voix accumulée au cours de ses 28 années comme accompagnatrice du Toronto Children's Chorus, un poste qu'elle a d'ailleurs laissé en 2007. Elle a également écrit beaucoup d'œuvres pour chœurs d'adultes au cours de ses années comme accompagnatrice des Festival Singers sous la direction de Elmer Iseler.

Ses œuvres sont acclamées, interprétées et enregistrées de par le monde. Au sujet de sa cantate *From Darkness Into Light*, on a écrit: "Des harmonies impressionnistes, un mouvement toujours allant, et un contrôle habile des voix instrumentales ont contribué à l'attrait de cette œuvre, qui mérite plusieurs autres auditions" - Larry Palmer, *The Diapason*. "...Une œuvre tout à fait ravissante!" - Timothy Howard, *The American Organist*.

Quoique connue surtout pour ses compositions pour chœurs, Madame Watson Henderson a aussi écrit de nombreuses compositions instrumentales. En juillet 2009, le Festival annuel de Nouvelle Musique pour Orgue a choisi son morceau intitulé *Célébration* comme gagnant d'un concours à l'honneur du centenaire du Collège royal canadien des organistes. La création de ce morceau a eu lieu au début d'un récital d'orgue présenté par Maxime Thévenot à la Westminster Abbey. En plus de ces morceaux pour orgue solo, elle a composé *Intrada for Trumpet and Organ*, *Fantasy for Saxophone and Organ*, et *Suite for Violin and Organ*. L'apport de Madame Watson Henderson à la musique a souvent été signalé par ses collègues. En 2003, le Collège royal canadien des organistes a décerné à Ruth Watson Henderson un «Fellowship» honorifique en reconnaissance de sa carrière de compositrice, d'organiste, de pianiste et de musicienne d'église.

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Celebration

Swell: Full to Reeds and Mixtures

Great: Full Principals, Sw to Clt

Pedal: Full

Ruth Watson Henderson

Allegretto (♩ = c. 84)

Manual

Pedal

5

10

15

Cl

mf

Sw

reduce

2 20

Musical score for measures 20-21. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. Measure 20 features a complex melodic line in the top staff and a rhythmic accompaniment in the middle and bottom staves. Measure 21 continues the melodic development with some rests in the top staff.

21

Musical score for measures 22-23. The system consists of three staves. The top staff is in treble clef and contains a melodic line with a slur over measures 22-23, marked with a 'Sw' (Sforzando) dynamic. The middle staff is in bass clef and features a dense, rhythmic accompaniment marked with a 'Gl' (Glissando) dynamic. The bottom staff is in bass clef and provides a simple harmonic accompaniment.

28

Musical score for measures 24-25. The system consists of three staves. The top staff is in treble clef and contains a melodic line with a slur over measures 24-25, marked with a 'Gl' (Glissando) dynamic. The middle staff is in bass clef and features a dense, rhythmic accompaniment marked with a 'cresc.' (crescendo) dynamic. The bottom staff is in bass clef and provides a simple harmonic accompaniment.

32

Musical score for measures 26-27. The system consists of three staves. The top staff is in treble clef and contains a melodic line with a slur over measures 26-27, marked with a 'f' (forte) dynamic. The middle staff is in bass clef and features a dense, rhythmic accompaniment. The bottom staff is in bass clef and provides a simple harmonic accompaniment, marked with 'add' and 'reduce' dynamics.

38 Sw *mf* *cresc.* 3

43 *f* add

48

51 Sw *mf* *reduce*

4 60

Sw

65

Clt

mf

add

70

ff

71

rit.

fff

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