

ZACHARY WADSWORTH

NEW GROUND

for organ


*for Grand Hill Organ Dedication, August 2017
dedicated to Steve Riendl and Paul Hanson*

PERUSALS SCORE

Performance and Score Notes

- Completed: June, 2017.
- Duration: 5 minutes.
- Dedicated to Steve Riendl and Paul Hanson, who commissioned the piece as a dedicatory work for their new house organ, Taylor & Boody's Op. 73, in August 2017. Premiered by Tim Pyper.
- The use of 16' pitch in the Pedal is optional. If 16' pitch results in distracting or excessive "beating" when two adjacent pitches are depressed, it should be omitted.
- Throughout the score, overlapping triads are shown as in Example 1 below. The resulting sound will be identical to that shown in Example 2.

Example 1



Example 1 shows two staves of music. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a single bass clef. The music consists of overlapping triads in the bass register, with notes from one triad overlapping with notes from the next.

Example 2



Example 2 shows two staves of music, identical to Example 1. The upper staff is a grand staff with a treble clef and a bass clef. The lower staff is a single bass clef. The music consists of overlapping triads in the bass register, with notes from one triad overlapping with notes from the next.

Program Note

The title "New Ground" has a double meaning. On the dry, technical level, this piece includes an old-fashioned "ground" bass (a repeating harmonic progression) that has been made new – each chord overlaps slightly with the one that follows it, causing a blurring effect. On another level, the title "New Ground" suggests the birth of something new and exciting. When I was asked to write a short dedicatory piece for Steve Riendl and Paul Hanson's new house organ (Taylor and Boody's stunning Opus 73), I thought of the beautiful audacity of this act of creation: inspired by passion for music, and crafted out of wood and metal, a new, timeless musical instrument is born.

Zachary Wadsworth's "vivid, vital, and prismatic" music has established him as one of the leading composers of his generation, especially among those writing vocal, choral, and operatic works. With recent performances by the choir of Westminster Abbey, the Washington National Opera Chorus, Boston Metro Opera, Long Leaf Opera, the Buffalo Philharmonic Orchestra, and the Atlanta Philharmonic Orchestra, his works have been heard in venues around the world, from Washington's Kennedy Center to Tokyo's Takinogawa Hall.

As winner of the 2011 King James Bible Trust Award, Wadsworth's anthem *Out of the South Cometh the Whirlwind* was performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include a Fellowship from the Douglas Moore Fund for American Opera, a Charles Ives Scholarship from the American Academy of Arts and Letters, three Morton Gould Young Composer Awards from ASCAP, and first-prize recognition in competitions sponsored by the American Composers Forum, the Pacific Chorale, the Boston Choral Ensemble, and the Esoterics. Wadsworth's music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and broadcasts on NPR, BBC, and CBC.

Wadsworth earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honors graduate of the Eastman School of Music (BM). Originally from Richmond, Virginia, Wadsworth (b. 1983) has taught at Williams College, the Interlochen Center for the Arts and the University of Calgary, and he maintains an active performing life as a tenor and pianist.

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New Ground

for organ

Zachary Wadsworth (b. 1983)

Broad and meditative ♩ = ca. 63 (felt in a slow ♩)

Gt. 8' Harmonic Fl. (or 4' Solo Fl. played 8vb)

The musical score is written for organ and consists of three systems of staves. Each system includes a treble clef staff, a grand staff (left and right bass clefs), and a separate bass clef staff. The time signature is 3/2. The first system starts with a dynamic marking of *p* and includes the annotation "Ch. 8'". The second system begins at measure 4 and includes the annotation "8' [16'], Ch./Ped." and a dynamic marking of *mp cant.*. The third system begins at measure 8 and continues to measure 12. The score features a variety of note values, including half notes, quarter notes, and eighth notes, often with long slurs and ties. There are also rests and fermatas throughout the piece.

16 *8va*
molto rubato
mp

19 (8)
Ch. add 8' + 4'

22 Ch.
mf
Ped. add 8' [16']

25

Freely

3

8' Solo Flute

28

f

p cantabile

Ped. (add)

32

In time ♩ = ca. 63

p

Ch.

8' [16'], Ch./Ped.

35

p

Ch.

39

poco rit.

p