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Campbell Organ Festival Concert: Featuring Stephen Cleobury

Stephen Cleobury
King's College

USU Chorale

USU Chamber Singers

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presented by the USU Music Department

CAMPBELL ORGAN FESTIVAL CONCERT

FEATURING **STEPHEN CLEOBURY**

DIRECTOR OF MUSIC
KING'S COLLEGE, CAMBRIDGE

7:30PM

MARCH 18, 2015

CO-SPONSORED BY THE TANNER TRUST FOR UTAH UNIVERSITIES

C A I N E
COLLEGE
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CAMPBELL ORGAN FESTIVAL

Guest Artist

Stephen Cleobury CBE

Organist and Director of Music

King's College, Cambridge UK

PROGRAM

Nun danket alle Gott Sigfrid Karg-Elert
(1877 - 1933)

**Prelude and Fugue
in B Minor BWV 544** Johann Sebastian Bach
(1685 - 1750)

Magnificat Charles Villiers Stanford
from Canticles in C Major (1852 - 1924)

Performed by
USU Chorale
USU Chamber Singers

Conducted by
Stephen Cleobury

Allegro Maestoso Edward Elgar
from Sonata in G major Op. 28 (1857 - 1934)

Adagio in E Frank Bridge
(1879 - 1941)

Rhapsody no. 3 in C sharp minor Herbert Howells
(1892 - 1983)

Ave Verum Corpus William Byrd
(c. 1539 - 1623)

Performed by
USU Chamber Singers

Conducted by
Stephen Cleobury

Offertoire François Couperin
from Messe Pour les Paroisses (1668 - 1733)

Toccata in F Charles-Marie Widor
from Symphony No. 5 Op. 42 No. 1 (1844 - 1937)

STEPHEN CLEOBURY CBE

Director of Music, Choir of King's College, Cambridge



Stephen Cleobury has for over quarter of a century been associated with one of the world's most famous choirs, that of King's College, Cambridge. His work at King's has brought him into fruitful relationships with many leading orchestras and soloists, among them the Academy of Ancient Music and the Philharmonia. He complements and refreshes his work in Cambridge through the many other musical activities in which he engages.

At King's, he has sought to maintain and enhance the reputation of the world-famous Choir, considerably broadening the daily service repertoire, commissioning new music from leading composers, principally for A Festival of Nine Lessons and Carols, and developing its activities in broadcasting, recording and touring. He has conceived and introduced the highly successful annual festival, Easter at King's, from which the BBC regularly broadcasts, and, in its wake, a series of high-profile performances throughout the year, Concerts at King's. One of the most exciting innovations in this context was the first ever live simultaneous transmission of a concert (Handel Messiah) direct to cinemas across Europe and North America.

Between 1995 and 2007 he was Chief Conductor of the BBC Singers and since then has been Conductor Laureate. During his time with the Singers, he was much praised for creating an integrated choral sound from this group of first-class singers, all of whom are professional soloists in their own right. With the Singers he relished the opportunity to showcase challenging contemporary music and gave a number of important premieres, including Giles Swayne Havoc, Ed Cowie Gaia, and Francis Grier Passion, all these with the distinguished ensemble, Endymion. His many recordings with the BBC Singers include albums of Tippett, Richard Strauss and Bach.

From 1983 to 2009 he was Conductor of the Cambridge University Musical Society, one of the UK's oldest music societies, a role in which he has not only conducted many orchestral works, but most of the major works for chorus and orchestra. Highlights have included Mahler Symphony No. 8 in the Royal Albert Hall and Britten War Requiem in Coventry Cathedral on the 50th anniversary of its bombing. His recordings with CUMS include Verdi Quattro Pezzi Sacri and Goehr The Death of Moses. As part of the 800th anniversary celebrations of Cambridge University he gave the première of The Sorcerer's Mirror by Peter Maxwell Davies.

Performances as an organ recitalist also find him travelling the world. He has played in locations as diverse as Houston and Dallas, Leeds and Birmingham Town Halls, Westminster, Lincoln and St David's Cathedrals, the Performing Arts Centre in Hong Kong, Haderslev Cathedral in Denmark, and Salt Lake's huge LDS Conference Center, where he played to an audience of several thousand people.

Stephen has played his part in serving a number of organizations in his field. From his teenage years until 2008 he was a member of the Royal College of Organists, serving this organisation as a Council member, Honorary Secretary, President and Vice-President. He has been Warden of the Solo Performers' section of the Incorporated Society of Musicians and President of the Incorporated Association of Organists; he is currently Chairman of the IAO Benevolent Fund, which seeks to support organists and church musicians in need. He was appointed CBE in the 2009 Queen's Birthday Honours.



PAULETTE JOHNSON CAMPBELL

Born into a strong and loving Cache Valley family, Paulette Johnson learned early on hard work is a necessary tool from which families spin the threads of life. And, that those threads may be colored, patterned and refined through the arts.

By the age of 8, she was playing the piano and learning skills that would set a pattern for her life. As a young teenager, Paulette was assigned to play the organ for her church; however, she didn't know how to play. Taking a life lesson in practicality, she taught herself how to play. This dedication was just one thread in a tapestry of lifelong appreciation and dedication for the arts. In 1975, Paulette married her kindergarten sweetheart, Paul Campbell—who upon first meeting Paulette, went promptly home and carved her name on his mother's piano. Paul and Paulette raised five children. At every chance, Paulette inspired their children to be motivated learners and to appreciate the arts—especially music. Through many years, both Paul and Paulette have had strong connections to USU, first as students, and later as the parents of five USU graduates. Paul and Paulette have created an educated, talented and musical family.

Throughout the busy years of family life, Paulette has been committed to giving her time and support to community art endeavors. Most recently, she donated generously to enable the restoration of the Campbell-Holtkamp Organ, and in the years since the first Campbell Organ Festival has created an endowment to provide ongoing maintenance for the instrument, as well as two endowed scholarships that have already assisted many young organists to improve their skills and learn this great art.

HOLTKAMP ORGAN

The Holtkamp Organ Company of Cleveland, Ohio, is the oldest continually operating organ-building enterprise in North America. Given the realities of time, economy and history, this accomplishment alone signifies the prominent place occupied by the Holtkamp Company in the history of American pipe organ building. With a reputation for design, artistic and tonal excellence as well as attention to even the most obscure details of pipe-crafting, it is evident Holtkamp organs are among the finest anywhere.

For more than 40 years, Utah State University has found pride in being one of the few institutions of higher education to have such an instrument and be closely associated with the Holtkamp Organ Company.

During the late 1960s, Max Dalby, former USU Music Department head, and Parley Belnap, former USU professor of organ, were instrumental in selecting a firm to build a new pipe organ in the Kent Concert Hall. Through a generous donation by the Kent family, the Holtkamp organ, opus 1906, was installed in 1973. Among the larger instruments in the region, it has 56 ranks contained within 42 stops and 3,134 individual pipes. The tonal design of the organ is representative of the American classic style of organ building, a predominant style during this time.

Throughout many years, the Holtkamp organ has given support to university functions, music department and community concerts, church groups, choirs and organists. As with any complex machine, over the years it experienced its share of mechanical difficulties, problems of atmosphere, temperature, constant use and a lack of sustained maintenance. The last several years have been especially hard for the organ. But just as the future was looking bleak, generous donors stepped forward to recover some of the former glory worn away. Due to the kindness and commitment to the arts of Paul and Paulette Campbell, the organ restoration was possible.

The restoration project, began in the summer of 2011 and was divided into three phases. The first involved the reconstruction or revoicing of the majority of the pipes in the organ. Members from the Holtkamp firm visited Logan and removed more than 1,500 pipes for shipment to its headquarters in Cleveland. It required two months and a crew of six to bring the pipes into conformity with the original specifications of the instrument.

In conjunction with the first phase, the second phase began when Holtkamp representatives traveled to Logan and supervised a volunteer crew to clean the organ case, surfaces, interior workings and the remaining pipes. For two weeks, a crew of six worked to remove 40 years of dust and environmental impurities. Every remaining pipe had to be removed, cataloged and stored. Then each pipe was wiped, scrubbed, vacuumed and polished in preparation for the return of all the pipes. In late January 2012, the factory-restored pipes reunited with the cleaned pipes that stayed behind. A crew of seven kept busy for nearly a week reassembling the great Holtkamp organ.

After being reassembled, a total revoicing and rebalancing of the organ's sound took place. Two skilled artisans spent four weeks listening and adjusting every pipe to ensure the organ regained its world-class quality and unique sound. The owner of the Holtkamp Organ Company, Chris Holtkamp, executed the third and final phase: a total upgrade to the wiring, console parts and electronics.

The console is now more capable of assisting students and performers. It can quickly assist in stop changes, has hundreds of levels of electronic memory and can even capture a performance or practice session and play it back to help students and performers as they learn and prepare for concerts and lessons. The understanding and support of gifted leaders and donors continues to play an important part in continuing the history of USU's Holtkamp organ.

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MISSION STATEMENT

The Caine College of the Arts serves the people of the State of Utah and supports the mission of Utah State University by cultivating artistic and academic excellence, by preparing our students to realize their full creative potential as artists and citizens, by increasing the visibility of the college and university, and by fostering professionalism and collegial relationships in all aspects of our operations.

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