



Rejoice!

A Suite in Memory of Markwell Perry

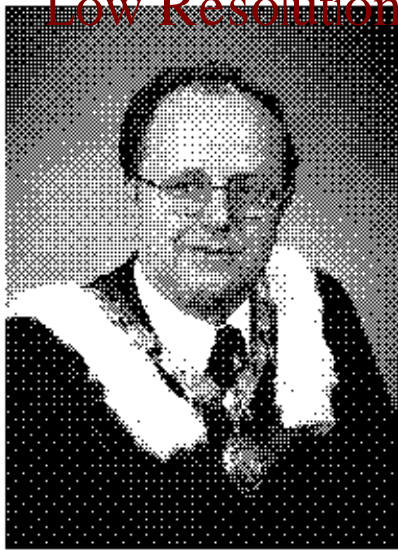
Little Toccata in D, Greg Walshaw

Pastorale on 'Darwall', John W Vandertuin

Fanfare and Little Rondo, Barrie Cabena

Aria and Dance on 'Nun Danket', Jan Overduin

Toccata on 'Darwall's 148th', Jeff Enns



For sixty years Markwell Perry was an Organist, Choir Director and Music Educator. Raised in Midland, Ontario, he began his piano, organ and theory lessons with Dr Douglas Major. Moving to Toronto in 1937, he obtained his Associate Diploma at the Toronto Conservatory of Music in 1938. He graduated with a Bachelor of Music Degree from the University of Toronto in 1942. His teachers were Mr G. B. Atkinson, Dr Healey Willan, Sir Ernest MacMillan and Dr F. J. Horwood.

After holding church positions in Trenton and Toronto, Markwell agreed to come to Heritage (Colborne Street) United Church in Brantford in 1944. This is the church where Mr George White, a founding member of the RCCO, was Organist from 1906 to 1919. Markwell Perry retired from this church after serving fifty-three years as Organist and Choir Director. During his tenure he became very active in Brantford's music community and in 1945 was a founding member of the Brantford Kiwanis Music Festival, which often has over 1,400 entries. From 1961-1964 he was President of the Brantford Symphony Orchestra Association. In 1970-1972, he was President of the Ontario Registered Music Teacher's Association and Vice President of the Canadian Federation of Music Teachers when he was appointed to revise the bylaws of both organisations.

In 1978, Markwell Perry was elected President of the Royal Canadian College of Organists. The highlight of his presidency was the celebration of the centennial of Healey Willan's birth in 1980. In conjunction with the Guelph Spring Festival, the RCCO held the Dr Healey Willan Organ Competition to celebrate the centennial. In Minneapolis, a program of Dr Willan's music was performed at the American Guild of Organists Convention. This event resulted in the republishing of many of Dr Willan's compositions.

The 75th Anniversary Convention of the Royal Canadian College of Organists was held in Brantford in 1984 and Markwell was responsible for the RCCO plaque being erected by the Ontario Historical Society at the site where the College was founded in 1909 - then the Brantford Conservatory of Music, now the Hill and Robinson Bank Home. At the 2005 London Convention, the RCCO honoured him by appointing him as Honorary Vice President.

Markwell Perry was an RCCO member for sixty-eight years. He died in Brantford on October 11, 2009.

FOR REVIEW ONLY

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Little Toccata in D

Cl: Diapasons 8, 4, Sw to Cl
Sw: 8, 4, 2 2/3, 2, Mixture
Ped: Principal 16, 8, Cl to Ped

in memory of Markwell Perry

Greg Walshaw

Lively

Manual

Pedal

Cl.

Sw. Mixture

FOR REVIEW ONLY

Gl. add Sw Mixture



This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a fermata over a half note. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is also in bass clef and contains a few notes with rests.

Sw. box shut.

p



This system contains three staves of music. The top staff is in treble clef and features a melodic line with eighth notes and a fermata. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a few notes with rests. A dynamic marking of *p* (piano) is present.

Gl.

f



This system contains three staves of music. The top staff is in treble clef and features a melodic line with eighth notes and a fermata. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a few notes with rests. A dynamic marking of *f* (forte) is present.

Mixture Sw



This system contains three staves of music. The top staff is in treble clef and features a melodic line with eighth notes. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a few notes with rests.

First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The middle and bottom staves are in bass clef with the same key signature and time signature. The music features a melodic line in the treble and a bass line in the middle staff.

Second system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The middle and bottom staves are in bass clef with the same key signature and time signature. The music continues with melodic and bass lines.

Third system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The middle and bottom staves are in bass clef with the same key signature and time signature. This system includes dynamic markings: *Mixture* above the treble staff, *p* below the middle staff, and *Gt. to Ped* below the bottom staff.

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The middle and bottom staves are in bass clef with the same key signature and time signature. This system includes dynamic markings: *f* below the middle staff and *Gt. to Ped* below the bottom staff.

First system of musical notation for piano. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The first measure contains a chord with a 'Cl' (Clarinete) annotation above it. The music features a mix of eighth and sixteenth notes in the right hand and quarter notes in the left hand.

Second system of musical notation for piano, continuing from the first system. It consists of three staves: a grand staff and a separate bass staff. The notation continues with similar rhythmic patterns and includes some rests in the right hand.

Third system of musical notation, featuring piano and trumpet parts. It consists of three staves: a grand staff and a separate bass staff. The top staff is labeled 'Trumpet' and contains a melodic line. The piano part is in the grand staff. Annotations include 'Cl' above the trumpet staff and 'Sw' (Soprano) above the piano's right hand. A large slur covers the piano's left hand across the system.

Fourth system of musical notation for piano. It consists of three staves: a grand staff and a separate bass staff. The piano part continues with a mix of eighth and sixteenth notes. A 'Cl' annotation is present above the piano's right hand. The system concludes with a double bar line.

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Pastorale on *Darwall*

Cl or Ch: Flute 8
Sw: Oboe 8
Ped: Flutes 16, 8

John W Vauderlain

Moderato $\text{♩} = 60$

Manual

Pedal

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features a melodic line in the upper staff with slurs and ties, and accompaniment in the lower two staves.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines across three staves.

Third system of musical notation, featuring a section marked "Cl. or Ch." in the upper staff. The music continues with melodic and accompanimental parts.

Fourth system of musical notation, concluding the piece with a section marked "poco rit." (poco ritardando). The system ends with a double bar line and repeat signs.

Fanfare and Little Rondo

to the memory of Markwell J Perry, late Honorary President of the RCCO

Barrie Cabela
Opus 633

♩ = 92

Trumpet

Manual

detached

Pedal

Trumpet

Trumpet

Trumpet

Trumpet

This system contains the first two systems of music. The first system features a trumpet part with a 'Trumpet' label above the staff. The piano accompaniment is written in two staves. The second system continues the piano accompaniment.

This system continues the piano accompaniment from the previous system, consisting of two staves of music.

Trumpet

rit

a tempo

This system contains the third system of music. It features a trumpet part with a 'Trumpet' label above the staff. The piano accompaniment includes the instruction *rit* (ritardando) and *a tempo* (return to tempo).

Trumpet

Tutti

poco rit

FINE

This system contains the final system of music. It features a trumpet part with a 'Trumpet' label above the staff. The piano accompaniment includes the instruction *poco rit* (poco ritardando) and ends with a 'Tutti' marking and the word 'FINE'.

108

II small Trumpet. *detached*

III *legato*

II *detached*

legato

(*legato*)

III

legato

poco rit

a tempo

II *detached*

III

legato

poco rit a tempo rit a tempo legato

II detached

III

legato senza rit

da capo al fine

Cl: Principal B
Sw: 8. 4
Ch B: 4. 3. tremulant.
Ped: 16. 8

Aria and Dance on *Nun Danket*

in fond memory of Markwell Perry

Jari Overduin

Manual

Pedal

Andante ♩ = 66

Ch

tr

Sw

Cl

Sw

Cl to Ped

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex melodic line in the right hand with many trills and triplets, while the left hand provides a steady accompaniment.

Second system of musical notation. Similar to the first system, it features a grand staff and a bass clef staff. The right hand continues with intricate melodic patterns, and the left hand maintains the accompaniment. A 'Cl. to Ped' marking is present in the bass clef staff.

Third system of musical notation. This system includes performance markings such as *rit*, *a tempo*, *f*, and *- 2'*. It also features a 'Cl. to Ped' marking. The system concludes with double bar lines and repeat signs in all three staves.

Fourth system of musical notation. It begins with a tempo marking of $\text{♩} = 60$. The system contains three staves with musical notation, including various rhythmic values and articulation marks.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features a complex melodic line in the upper staves and a more rhythmic bass line. A dynamic marking *pù forte* is present in the upper right portion of the system.

Second system of musical notation, continuing the piece. It features similar melodic and rhythmic patterns as the first system, with various articulations and dynamics.

Third system of musical notation. It includes a grand staff and a bass staff. A dynamic marking *freely* is present. A performance instruction *add* is written above the first staff. A marking *Cl. to Ped* is located in the lower right of the system.

Fourth system of musical notation, the final system on the page. It features a grand staff and a bass staff. A dynamic marking *rit* is present. A marking *16 reed* is located in the lower middle of the system. The system concludes with double bar lines and repeat signs.

Jeff Ellis

Joyful ♩=144 ♩=♩ throughout

Manual *ff*

Pedal *ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated patterns in the upper staves, and a simple bass line in the lower staff.

Second system of musical notation. It includes performance markings: *rit.* (ritardando) and *a tempo*. The notation continues with complex chordal textures and arpeggios.

Third system of musical notation. It includes performance markings: *mf* (mezzo-forte) and *rit.* (ritardando). The system shows a transition in the bass line and continues the arpeggiated patterns in the upper staves.

Fourth system of musical notation. It includes performance markings: *acccl.* (accelerando) and *rit.* (ritardando). Dynamic markings *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano) are present. The system concludes with a final arpeggiated flourish.

a tempo

First system of musical notation, featuring treble, middle, and bass staves. The music is in G major and 4/4 time. The first two staves (treble and middle) contain a complex texture of chords and moving lines, marked with a forte (*ff*) dynamic. The bass staff contains a simple bass line with quarter notes.

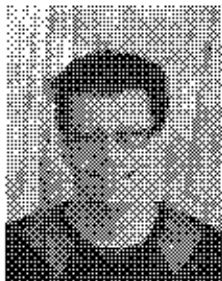
Second system of musical notation, continuing the piece. The texture remains dense in the upper staves, with the bass line providing a steady accompaniment.

Third system of musical notation, showing further development of the musical themes. The dynamics and rhythmic patterns are consistent with the previous systems.

Fourth system of musical notation, concluding the piece. It features a *rit.* (ritardando) marking above the first measure. The music ends with a final cadence in the treble and middle staves, and a concluding bass line.



Barrie Cabena has a rich musical background. He was born in Melbourne, Australia where he studied with such distinguished teachers as Dr A.F.H. Nielson. After completing further studies in England at the Royal College of Music Barrie made Canada his home and the inspiration for his creative life. Dr Cabena has served as church organist in London, Kitchener, Waterloo and Guelph Ontario, where his choirs gained a reputation for quality and skill. He has worked as an accompanist with choral directors such as Elmer Iseler, Jan Overduin, Noel Edison and Howard Dyck. He has appeared as organist and harpsichordist with many orchestras. After 27 years on the Faculty of Music at Wilfrid Laurier University, Barrie took early retirement in 1996, but as Professor Emeritus of Wilfrid Laurier he continues to maintain a keen interest in music education. He is a prolific composer (673 opuses as of 2011); some recent commissions include an unaccompanied violin sonata by Jeunesse Musicale du Canada, which was performed by Jonathan Crow of the Montreal Symphony Orchestra and broadcast on Radio Canada and an organ work commissioned by William O'Meara, which was premiered at the Turin Organ Festival in Italy. His *Requiem for the Victims of Terrorism* written in 2001 in response to the September 11 tragedy was recently recorded for broadcast on CBC radio. His organ and choral works have been broadcast on CBC for over 37 years. In 2006 the American Guild of Organists awarded Barrie two prizes for composition – an organ work and a choral work. The first time a composer has won both prizes in the same category. He has been much honoured by the profession: the Atlantic School of Theology with a Doctorate in Divinity (1995) for his services to church music, the Academie française (Silver Medal) for his services to French music, the Royal Canadian College of Organists with an honorary Fellowship and an honorary life membership. In addition, Dr Cabena has written a sizable quantity of verse, both humorous and serious some of which he has included in his compositions. Barrie lives in Guelph, Ontario with his wife Sheri and his canine trio Rex, Millie and Tosha.



Jeff Enns is a native of Waterloo Ontario, where he studied organ, viola and composition at Wilfrid Laurier University. He is the director of music at St James Lutheran Church in Elmira, Ontario where he lives with his wife Valerie and their two children. Enns has received numerous commissions from across Canada including the Halifax Camerata Singers and Xara Women's Choir (Nova Scotia), De Soto Chamber Choir and Conrad Grebel College (Ontario), Canadian Mennonite University (Manitoba) and the Humana Chamber Choir and the University of Victoria (British Columbia). His works have been performed in Canada, the US, the UK, Ireland and Japan.



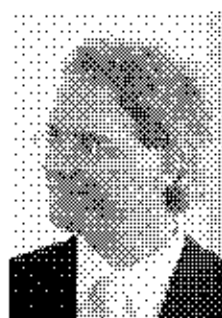
Jan Overduin is Professor Emeritus at Wilfrid Laurier University and Organist Emeritus at First United Church in Waterloo. He is the author of "Making Music: The Education for Organists", and "Bach's *Die Kunst der Fuge*", in addition to many articles. He served as Director of Music at St Matthews Lutheran Church in Kitchener, and as Director of Music at First United Church in Waterloo, where under his supervision a 44 stop tracker action organ by Gabriel Kney was installed in 2004. In 2005 the Kitchener Waterloo Arts Foundation honoured him with its "Lifetime Achievement Award". In 2009 he served on the faculty at the McGill Summer Organ Academy. He was the "Travelling Clinician" for the Royal Canadian College of Organists in 2009-2010, with concerts and workshops in British Columbia and Ontario, and a jury member for the 2010 Fairclough Organ Competition and the 2011 RCO National Competition. Anthems by Overduin are published by Selah, Morningstar, and Kelman Hall. Although retired, Overduin keeps active as a performer, clinician, choir director, teacher, lecturer and composer.



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John W. Vandertuin ARCT, A.Mus., B.Mus. (hons), M.Mus., DMA, FRCCO (hon) is a Canadian organ recitalist, composer (a member of SOCAN), organist and choir director, teacher and music critic. Blind from birth, he made his stage debut in Paris at age 14, while a student of Jean Langlais, performing works by Viennese, Langlais, and J.S. Bach. He earned a Doctor of Musical Arts degree with highest honours from the University of Michigan, studying with Dr Robert Glasgow. In 1982, he studied with Piet Kee of the Sweelinck Conservatorium in Amsterdam. Dr Vandertuin has twice been invited to compete in the International Improvisation Competition in Haarlem, The Netherlands. He has received a number of scholarships, prizes and awards including the Prix Conrad Letendre in Montreal in 1979, first prize in the Improvisation category of the national Healey Willan Organ Competition in 1980, and second prize in the San Anselmo, USA Improvisation Competition in 1987 and 1989. Dr Vandertuin has performed across Canada, the USA, and the Netherlands, as well as at Regional and National Conventions of the RCO. He has been broadcast nationally by the CBC and Radio Canada, and on the Christian television programme 100 Huntley Street. His many compositions for organ have been published by Concordia, Darcay Press, Fairbank Music and his own Tuinmeester Editions. Among his various recordings, his CD *John W. Vandertuin Live in Concert at St Peter's Basilica* London, Ontario, dedicated to His Holiness Pope John Paul II has been recognised by the Vatican. His commissioned works include *Variations on 'Aurora'*, *Elegy* and *Meditation on Sandan*. In 2010, he premiered his latest composition, *Passacaglia in A minor* (based on BACH and HAAS). All of these are published by Tuinmeester Editions.

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Greg Walshaw is Organist and Music Director at St Andrew's United Church in Brantford, Ontario. He has been the accompanist for the Renaissance Singers since 2002, and has performed with the McMaster University Choir, McMaster Chamber Orchestra, The Kitchener Waterloo Chamber Orchestra and Arcady. His compositions are predominantly sacred choral works or works for organ, but also include solo vocal pieces and original scores for theatrical productions. A *summa cum laude* graduate of McMaster University (B.Mus.), and a Colleague of the Royal Canadian College of Organists, he currently lives in Brantford with his wife, and together they share an expanding studio of private voice and keyboard students.



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