

ZACHARY WADSWORTH

PRELUDE
ON “WONDROUS LOVE”

for organ

composed in celebration of David Higgs' 25 years of teaching at the Eastman School of Music

Performance and Score Notes

- Completed: October, 2017.
- Duration: 5 minutes.
- Pedal melody: “Wondrous Love” from *Southern Harmony* (1835). Public domain.
- Composed in celebration of David Higgs’ 25 years of teaching at the Eastman School of Music.

Program Note

The hymn “Wondrous Love” ends with the words: “and through eternity, I’ll sing on.” To me, no text can better summarize the immeasurable impact David Higgs has had as a performer and as an educator of an entire generation of young organists. Always making music with “wondrous love,” David showed his students a technique built of exacting standards but shot through with joy and expressivity. My “Prelude on Wondrous Love” is dedicated to David, in celebration of his 25 years of teaching at the Eastman School of Music.

Like any dedicatory piece, this one is full of subtle winks and references to David; its 125 measures refer to his 25 years of service at Eastman, and a recurring melody (B, G, G, E-flat) is a musical translation of David’s last name (H, G, G, S). But, more broadly, the piece is a quiet celebration of the joy and beauty that David brings to his work. In its bright harmonies, I hope to channel the memories I (and so many others) have of my time learning from him.

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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Prelude

on
"Wondrous Love"

Zachary Wadsworth (b. 1983)

Calm, always flexible ♩ = ca. 54

4' Flute

pp dolce

8' Strings

p

pp

4' only legato

(pp)

6

pp

p

11 (H G G S)

pp

p

16

pp

p

Detailed description: This is a musical score for a prelude on the hymn "Wondrous Love". It is written for a 4' flute and piano. The score is in 6/8 time and consists of 16 measures. The tempo is marked "Calm, always flexible" with a quarter note equal to approximately 54 beats per minute. The piece is in a key with one flat (B-flat major or D minor). The flute part features a melodic line with slurs and dynamic markings of *pp* and *p*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with dynamic markings of *pp* and *p*. The score is divided into four systems of four measures each. The first system includes performance instructions for the flute and strings. The second system starts at measure 6. The third system starts at measure 11 and includes the letters (H G G S) above the flute staff. The fourth system starts at measure 16.