



Utah Valley Chapter American Guild of Organists

Recital

19 January 2019
Spanish Fork Stake Center

Linda Rehart

Adagio XI

Felix Mendelssohn (1809-1847)

Becky Meng

Prelude in Classic Style

Gordon Young (1919-1998)

Carla Cleavinger

Christ lag in Todesbanden

J. S. Bach (1685-1750)

Miranda Wilcox

Pastorale

Raymond H. Haan (1938-)

Holly Brinkle

Toccata

Georgi Muschel (1909-1989)

Jack Stoneman

In Memory

Dan Locklair (1949-)

Jay Goodliffe

Pastorale on *Forest Green*

Richard Purvis (1913 – 1994)

Mike Carson

Upon the Cross of Calvary

Norberto Guinaldo (1937-)

Heidi Rodeback

Sun Dance

Robert Chilcott (1955-)

Lori Serr

My Shepherd Will Supply My Need

Dale Wood (1934-2003)

Neil Harmon

from *Four Chapters in D*

Berceuse

Fanfare-Finale

David Schelat (1955-)

In 1987, William Little published 5 volumes of Mendelssohn works. Volumes 2 and 3 comprise the Berlin-Krakow Manuscripts. **Adagio XI** became the 2nd movement of Sonata I after a little revision. This version is the original composition before its inclusion in an altered state in the Sonatas. It was written 19 December 1844.

Becky recently started studying the organ on her own using BYU's Organ Tutor 101 Complete. She also recently attending a group organ class in her stake. She wanted to challenge herself by sharing a recital piece. The selection she chose is one of her favorite pieces to listen to on Music and the Spoken Word. It always makes her toes tap and her heart smile. **Prelude in Classic Style** by Gordon Young has an accessible vim and vigor that will hopefully leave you feeling just a bit more cheerful after you've heard it today too!

Carla finds great joy in learning and playing Bach, as she feels connected to him through his music. **Christ lag in Todesbanden** is an Easter choral and has a forward motion throughout. This translation helps us understand the message: "In death's strong grasp the Saviour lay, For our offences given; But now the Lord is ris'n today, And brings us life from heaven; Wherefore let us all rejoice, And praise our God with cheerful voice, And sing Alleluias, Alleluia!"

A Michigan native, Raymond Haan has been the Director of Music for the Cutlerville East Christian Reformed Church in Grand Rapids since 1960. He composes prolifically for organ, voice, choir, handbells, piano, and other instruments. **Pastorale** is the second of *Three Lyric Pieces*; it showcases Haan's lyrical and elegant style. Miranda heard it on Pipedreams and was captivated by its soothing sweetness.

Georgi Muschel studied at the Moscow Conservatory, and later taught at the Tashkent Conservatory in Uzbekistan. It is unclear when the *Uzbekistan Suite* was composed, comprising an Aria, **Toccata**, and Fugue, but a combination of the musical culture of the Uzbekistan Mongol traditions mixed with Muschel's own Ukrainian Cossack background may have inspired the *Suite*. "Cossack" is derived from the Turkic term *kazak* that means "free man" or "adventurer". The rhythmic nature of the **Toccata** reflects elements of the different traditional Hopak dances. These traditional dances combine jumping and kicking, soft and loud, fast and slow sections, all while alternating smaller groups, solos, and combined dancing. Possible Mongol influence may be found in the **Toccata's** repetitive patterns common in Mongolian throat singing. Few published organ works exist by Soviet composers making the few works by Muschel an interesting study. Additional compositions include an opera, a ballet, a cantata, three symphonies, six piano concerti, chamber music, songs, organ preludes, and the *Uzbek Suite*.

Dan Locklair wrote **In Memory** for his mother's funeral. Jack won't be able to play at the annual Bach recital honoring Carol Dean, so he would like to take this chance to say a few words about Carol: At one of my first AGO activities, I played a piece by Dan Locklair. Before the recital, Carol asked who I'd be playing and when I said Dan Locklair, she said, "Dan Locklair?! Really? I don't like Locklair. Too much atonal stuff." When I explained that I like his more *tonal* works, she seemed to approve--sort of. That was Carol. She always told it like it is. And, truthfully, I don't like Locklair's atonal stuff, either. But this piece is beautiful and serene. I lost too many loved ones in 2018--Carol, my good friend Paul, and my Dad, among others. And our AGO community has experienced several painful losses recently. Locklair's "In Memory" has brought a lot of peace to me as I've played it many times over the last year.

Ralph Vaughan Williams turned the English folk tune *Forest Green* into a hymn for *The English Hymnal*. Many congregations sing “O Little Town of Bethlehem” to this hymn tune. The Church of Jesus Christ of Latter-day Saints sings it as a restoration/millennium hymn: “I Saw a Mighty Angel Fly.” The dreamy, lyrical setting of **Pastorale on *Forest Green*** works well for any text featuring angels. In his recent biography, James Welch calls Richard Purvis an “Organist of Grace.” This composition also demonstrates he is a composer of grace. (For this recital last year, Jay played Purvis’ “Greensleeves”.)

Norberto Guinaldo has been a dedicated, energetic, and much beloved organist at Garden Grove (CA) United Methodist Church since 1965. He holds a Master’s Degree in Musical Theory and Composition from the University of California at Riverside and the prestigious Diplome Superieure d’Orgue from the Schola Cantorum in Paris, France, where he studied with Jean Langlais. His music, written in a mildly modern idiom, is of refined quality, finding itself comfortably in any setting for its serenity, depth of emotion, and good craftsmanship. **Upon the Cross of Calvary**, along with 16 other hymns of The Church of Jesus Christ of Latter-day Saints, was written “from years gone by,” between 1964 and 1968. Search “Guinaldo” at uvago.org for more information about him and his music.

This version of the **Sun Dance** is a solo work adapted from Bob Chilcott's larger *Organ Dances* for organ, small string ensemble, and two percussion players. It is a secular, high-energy work driven by 3/8 and 4/4 rhythms and evoking (for Heidi) memories of childhood—carefree romps and lazy naps under a blazing summer sun.

My Shepherd Will Supply My Need is part of the *Songs of the Heart - Organ Meditations for a Worldwide Faith* collection published by BYU Studies in 1998. As with many of his hymn settings, it has the expected “Dale Wood sound” of being heart-felt and warm with colorful harmonies while bringing out the melody line and playing “with great warmth.” The text is associated with Psalm 23. The organ setting, is in the arranger’s words, “direct and uncomplicated.” It has become one of Lori’s all-time favorite Dale Wood pieces.

David Schelat is Director of Music and Organist at First & Central Presbyterian Church in Wilmington, Delaware. A graduate of the Eastman School of Music, Mr. Schelat writes prolifically for singers and organists. He composed his *Four Chapters in D* last year for a composition competition sponsored by the Pittsburgh AGO Chapter. The **Berceuse** is a gently rocking lullaby, while the **Fanfare-Finale** is a brief festive flourish for “full organ.”