



**Los Angeles Chapter
American Guild of Organists**

and

**Occidental College
Music Department**

present

Daryl Robinson
organist in recital



**Herrick Memorial Chapel
Occidental College**

DARYL ROBINSON

Biography

Daryl Robinson has earned critical acclaim as a solo and collaborative artist, praised for his innovative programming, compelling performances, and unique depth of interpretative skill. Described as possessing "... a driving muscular poetry underpinned by nimble technique and nuanced sense of style ..." (*Choir and Organ*), he received First Prize and Audience Prize at the 2012 American Guild of Organists National Young Artists Competition in Organ Performance. Previous awards include First Prize at the 2009 William C. Hall Undergraduate Organ Competition and a fellowship to the 2007 Summer Institute for French Organ Studies.

Already a seasoned performer, Robinson has appeared as a featured artist at notable venues that include The John F. Kennedy Center for the Performing Arts, Washington, DC; Shanghai Oriental Art Center, Shanghai, China and Spreckels Organ Pavilion, San Diego, CA. For four years he served as Collaborative Keyboard Artist for the internationally-acclaimed University of Houston Moores School Concert Chorale, traveling with the chorus to perform and compete at the 2011 *Florilège vocal de Tours* in France and the 2009 *Llangollen International Musical Eisteddfod* in Wales. Committed to maintaining an active career as a collaborative musician, in recent seasons he has performed with the Grammy-nominated ensemble Ars Lyrica Houston, the Houston Symphony, the Houston Chamber Choir, Mercury Baroque and the Immanuel and Helen Olshan Texas Music Festival Orchestra.

A native of Houston, TX, Robinson holds a Master of Music from The Shepherd School of Music at Rice University and a Bachelor of Music from The Moores School of Music at The University of Houston, studying respectively with Ken Cowan and Robert Bates. His debut solo album, *Sempre Organo*, was released in 2013 on the ProOrgano Records label and quickly garnered a five-star rating from the London-based *Choir and Organ Magazine*. Selections from the disc have been heard on nationally syndicated radio programs, including PIPEDREAMS and WITH HEART AND VOICE. Additionally, collaborative performances may be heard on the 2013 release, *As you set out for Ithaka: Music of David Ashley White*, available on the Albany Records label. Mr. Robinson serves as Organist and Artist-in-Residence for South Main Baptist Church in Houston.

Represented by Karen McFarlane Artists, Inc.

DARYL ROBINSON
ORGANIST

Tierces *from Four Concert Etudes*

David Briggs
(b. 1962)

from Clavier-Übung III

Johann Sebastian Bach
(1685-1750)

Allein Gott in der Höh sei Ehr', BWV 676
Wir Glauben all' an einen Gott, BWV 680

Lullaby *from Suite No. 2*

Calvin Hampton
(1938-1984)

Toccata in D Minor, BuxWV 155
Canzonetta in G Major, BuxWV 171

Dietrich Buxtehude
(1637-1707)

Salamanca

Guy Bovet
(b. 1942)

Harmonies du Soir, Op. 72/1

Sigfrid Karg-Elert
(1877-1933)

Scherzo symphonique

Pierre Cochereau
(1924-1984)

“Mildred Miles Crew Memorial Organ”
Schlicker Organ Co., Inc. - 1964

PROGRAM NOTES

Four Concert Etudes—David Briggs (b. 1962)

A resident of Toronto, Ontario, David Briggs is a highly sought-after performer, composer, and improviser. A native of England, he was awarded The Fellowship of the Royal College of Organists at age 17 and served as organ scholar at King's College, Cambridge. He maintains an active international recital career, frequently accompanying silent films and performing a unique range of repertoire that often includes his own transcriptions of orchestral works. The *Four Concert Etudes* were commissioned by organist Douglas Cleveland in 2006 and show a clear French influence, common in Briggs' compositions and improvisations. The final etude, *Tierces*, earns its name from the chromatic scales in thirds for the hands and thirds for the feet in the middle section. This fiery showpiece demands the full resources of both instrument and performer!

Clavier-Übung III—Johann Sebastian Bach (1685-1750)

Published in September of 1739 in four volumes, the "Third Volume" of Bach's *Keyboard Practice* is his first published work for organ. The collection contains 27 works organized to create the "German Organ Mass." There are numerous allusions to the Trinity within the collection, including three Gloria settings (in the keys F-G-A, forming a third). One of these Glorias, *Allein Gott in der Höh sei Ehr'* (All glory be to God on high) BWV 676, features an elaborate three-voiced trio texture in which the chorale melody serves as cantus firmus, surrounded by invertible counterpoint. The Credo, *Wir glauben all' an einen Gott* (We all believe in one God) BWV 680 is in the form of a fugue that is based on the opening notes of the chorale melody; the fugue, played in the hands, is undergirded by an ostinato motive in the pedals, also derived from the chorale melody, perhaps reaffirming our need for a constant faith in God.

Lullaby from Suite from No. 2—Calvin Hampton (1938-1984)

The organ works of Calvin Hampton, though unpublished during his life, have been preserved by his friends and colleagues and are now available from Wayne Leupold Editions. Hampton is often remembered for his famously flamboyant Friday Night Midnight Concerts at Calvary Episcopal Church in New York City where he was Organist/Choirmaster from 1963-84. The *Lullaby* from his *Second Suite*, however, is a reflection of his introverted side, utilizing straightforward harmonies and varied textures to create this humble gem. Opening with a hymn-like texture in the tenor range, the undulating registration conjures an atmosphere of tranquility. In each variation, the melody is accompanied by increasing rhythmic motion before the work effortlessly reaches a dreamlike conclusion with a wandering flourish on a 4' Flute.

Tocatta in D Minor, BuxWV 155 and Canzonetta in G Major, BuxWV 171

Dietrich Buxtehude (1637-1707) served as organist of the prestigious St. Mary's Church in Lübeck for nearly forty years and left a body of organ literature that includes twenty präludium, four toccatas, and ten canzonas, offering one of the most significant sources of organ music prior to J.S. Bach. A master of the *stylus fantasticus*, which is described by Johann Mattheson as "...consisting not as much in setting or composing with the pen as in a singing or playing that comes of free genius or, as is said, *ex tempore*"; Buxtehude mastered both the unbridled improvisatory and strict fugue forms found in the präludium and toccatas. Pairing the *Tocatta* and *Canzonetta* offers a wonderful tour of Buxtehude's compositional mastery in a fairly short amount of time. Opening with a free declamatory section, the *Tocatta* yields two contrasting fugues enveloped by free sections and small imitative sections that offer a palette to showcase various unique colors of the organ. By contrast, the very joyful *Canzonetta* showcases just two fugues, utilizing just one stop each: the first a bubbly "spielfuge" on a 4' flute followed by a lively "gigue fugue" on a 4' principal - offering a brief palate cleanser after the sonorous *Tocatta*.

PROGRAM NOTES, CONTINUED

***Salamanca from Trois Préludes Hambourgeois*—Guy Bovet (b. 1942)**

A native of Switzerland, Bovet is highly-regarded for being a multi-faceted organist, improviser, composer and educator, having retired in 2008 from his post as professor of organ at the Musikhochschule in Basel, Switzerland. A self-described “scholar and investigator,” he has completed research on a number of instruments in Mexico and Brazil, in addition to long-time involvement with the bamboo organ in St. Joseph Parish Church in Las Piñas City, Philippines. The *Trois Préludes Hambourgeois* began as improvisations and were later committed to paper by aid of recordings or memory. *Salamanca* is the first in this set and uses a popular theme from the countryside around Salamanca, Spain to explore various colors indigenous to Spanish Baroque organs, offering helpful registrations that translate well to many modern instruments. Opening softly with an imitation of drum and piccolo, the work grows in complexity and tonal resources before coming to an exciting conclusion in fiery Spanish flare.

***Harmonies du soir, Op. 72/1*—Sigfrid Karg-Elert (1877-1933)**

Sigfrid Karg-Elert was one of the most prolific of composers for organ, and he succeeded another prolific organ composer, his friend and adviser Max Reger, as director of the Leipzig Hochschule in 1919. Inspired by the harmonic language of the French, his music was not appreciated in Germany due to an era of extreme nationalistic pride; today however, Karg-Elert’s work is a valuable addition to the organ repertory. *Harmonies du soir* (“Harmony of the Evening”) opens with an exquisite melodic line accompanied by lush harmonies, following the opening A-section, a shift from D-flat major to F-sharp minor leads to a more tumultuous B-section, crescendoing and becoming more harmonically dense before arriving at a climax that returns us to D-flat major, preparing for the return of the opening melody—here re-harmonized. The closing section oscillates between D-flat and a whole-tone sonorities, creating a mysterious and serene conclusion.

***Scherzo symphonique*—Pierre Cochereau (1924-1984)**

Described as a “phenomenon without equal in the history of the contemporary organ” by Marcel Dupré, Pierre Cochereau is still highly regarded for his remarkable gift of improvisation. Appointed Organiste Titulaire of Notre-Dame de Paris in 1955 at the age of 31, he also served as director of conservatories in Le Mans and Nice and made numerous international tours, including 25 tours to the United States. *Scherzo symphonique* was performed live in a concert at Notre Dame in 1974 and subsequently transcribed in 1998 by Jeremy Filsell from a recording. Opening with a declamatory tutti, the work proceeds with relentless drive—a characteristic often found in Cochereau’s improvisations, one that features changing textures, dramatic color changes, and a primitive-like pedal ostinato in the final pages. As a final “joke,” the piece winds down to a pianissimo “ending,” employing only two stops, but the listener is suddenly jolted with the final chords, which instantaneously use the full resources of the organ.

Comments about the Schlicker Organ

The Schlicker Organ was designed circa 1961 by Herman Schlicker, organ builder, Buffalo, NY and Clarence Mader, Chairman of the Organ Department 1955-1968. Although a dedication recital was scheduled for late 1963 the organ’s delivery was delayed and a small “temporary” Schlicker organ owned by organist E. Power Biggs was provided. Heinz Wunderlich, an organist from Hamburg, Germany performed his “dedication” program on the modest 9 rank instrument. After the completion of the permanent Schlicker Organ in 1964, Herrick Memorial Chapel became a popular venue for recitals hosted by both the College and the AGO. In 1970 the organ’s voicing and tuning were reviewed and by Manuel Rosales and Louis Rothenbueger and except for the upgrading of the console’s memory system by Organ Builder Robert Turner the organ has remained essentially unchanged. This instrument is the best example of the Schlicker Organ Company’s work on the West Coast and is worthy of preservation and acknowledgement of its contribution to the musical fabric of Southern California.

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Mildred Miles Crew Memorial Organ
Schlicker Organ Co., Inc. — 1964

<u>GREAT</u>	<u>SWELL I</u> (expressive)	<u>PEDAL</u>
16' Quintadena		32' Resultant
8' Principal	8' Flûte Harmonique	16' Principal
8' Rohrfloete	8' Dolce	16' Subbass
4' Octave	8' Dolce Céleste	16' Quintadena
4' Flachfloete	4' Prestant	8' Octave
2-2/3' Nasat	2' Doublette	8' Gedeckt
2' Octave	V Fourniture	4' Choral Bass
VI Mixture	16' Basson	4' Gedeckt
8' Trompete	8' Trompette	2' Nachthorn
	4' Clairon	IV Mixture
	Tremolo	16' Posaune
<i>Swell I to Great 16'</i>		16' Basson
<i>Swell I to Great 8'</i>		8' Trumpet
<i>Swell I to Great 4'</i>	<i>Swell I 16'</i>	8' Fagott
<i>Swell II to Great 16'</i>	<i>Swell I 4'</i>	4' Clarion
<i>Swell II to Great 8'</i>	<i>Swell I Unison Off</i>	2' Cornet
<i>Swell II to Great 4'</i>		
<i>Positiv to Great 16'</i>		
<i>Positiv to Great 8'</i>		
	<u>SWELL II</u> (expressive)	<i>Great to Pedal 8'</i>
	8' Bourdon	<i>Swell I to Pedal 8'</i>
	8' Viole de Gamba	<i>Swell I to Pedal 4'</i>
	8' Voix Céleste	<i>Swell II to Pedal 8'</i>
	4' Flûte à Cheminée	<i>Swell II to Pedal 4'</i>
	2-2/3' Nazard	<i>Positiv to Pedal 8'</i>
	2' Quarte de Nazard	
	1-3/5' Tierce	
	III Cymbale	
	8' Chalumeau	
	Tremolo	
	<i>Swell II 16'</i>	
	<i>Swell II Unison Off</i>	
		58 ranks
<i>Swell I to Positiv 8'</i>		
<i>Swell I to Positiv 4'</i>		
<i>Swell II to Positiv 16'</i>		
<i>Swell II to Positiv 8'</i>		
<i>Positiv 16'</i>		
<i>Positiv Unison Off</i>		

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