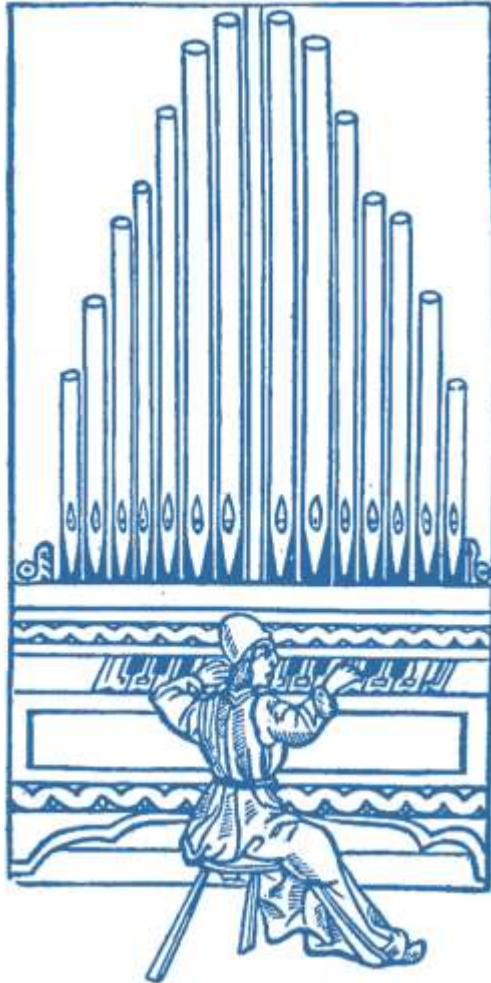


The Richmond Chapter of the American Guild of Organists

Organ Repertoire Recital Series

and

St. Bridget Catholic Church



present

Robert McCormick

*Friday, October 2, 2020, 7:30 p.m.
St. Bridget Catholic Church
Richmond, Virginia*

Welcome to the 57th annual Organ Repertoire Recital Series

The Richmond Chapter of the AGO established the Organ Repertoire Recital Series in 1964 and has presented it annually ever since. Our goal over these many decades has been to focus attention on the pipe organ as a concert instrument by offering free public recitals of a wide range of fine organ music played by outstanding concert organists on the best organs in our metropolitan area.

The Richmond Chapter AGO is grateful to St. Bridget Catholic Church for welcoming us tonight and for cosponsoring this recital on their John-Paul Buzard pipe organ.

The generosity of our patrons, who are recognized on the back cover of this program, makes this annual Series possible. We depend entirely on their support to fund the Series and ensure that it has a bright future. If you have not had the opportunity to become a Series patron, we welcome your tax-deductible donations at any time.

You may donate toward the expenses of this recital by placing cash or a check in the offering basket at the back of the church as you exit after the performance. Please make checks payable to **“St. Bridget Catholic Church.”** All donations, which will be split between the church and the Recital Series, are tax deductible and are greatly appreciated.

For more information about the Richmond Chapter AGO, see www.richmondago.org.

Organ Repertoire Recital Series Mailing List

We don't want you to miss future recitals! If you would like to receive recital reminder post-cards in the mail, please fill out this form, tear it off, and place it in the offering plate.

Name: _____
Please print clearly

Address: _____
Street

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PROGRAM

A Trumpet Minuet	Alfred Hollins (1865-1942)
Variations sur un thème de Clément Jannequin, JA 118	Jehan Alain (1911-1940)
Prelude and Fugue in E-flat, BWV 552	Johann Sebastian Bach (1685-1750)
Pastorale from <i>Suite for Organ</i>	Joel Martinson (b. 1961)
Prelude and Fugue in B-flat, op. 16/2	Clara Schumann (1819-1896) arranged for organ by Barbara Harbach (b. 1946)
Voluntary on “Engelberg”	Calvin Hampton (1938-1984)
Evening Song	David Hurd (b. 1950)
Ave Maris Stella from <i>Vêpres du commun des fêtes de la Sainte Vierge</i> , op. 18	Marcel Dupré (1886-1971)
Improvisation on submitted themes	

Robert McCormick is represented by Phillip Truckenbrod Concert Artists, www.concertartists.com.

Please silence all noise-making devices.

Photographing and recording the performance by any means are not permitted.



Described by *Choir & Organ* magazine as “indomitable and immensely gifted” and by *The Macon Telegraph* as “an artist of rare sensitivity and passion,” **Robert McCormick** is widely heralded by his colleagues as one of the finest concert and church musicians of this era. Known for his creative and unique abilities in organ improvisation, Mr. McCormick was named a semi-finalist in the 2005 St. Albans International Organ Festival Improvisation Competition. Concert appearances across the United States include the Summer Organ Festival at the Riverside Church (New York), the Pittsburgh Organ Artists Series,

the East Texas Organ Festival, the Basically Bach Festival at St. Peter’s Lutheran (New York), the Great Organists series at St. John’s Cathedral in Albuquerque (New Mexico), the Atlanta Summer Organ Festival, two concerto performances with the Macon (Georgia) Symphony Orchestra, and recitals and workshops for numerous American Guild of Organists chapters. He has been a featured artist and clinician at numerous conventions and conferences of the AGO, the Association of Anglican Musicians, and the Royal School of Church Music in America, playing recitals and services and leading workshops in choir training, service playing, and organ improvisation. As a composer, his choral and organ works are published by Encore (UK) and Selah and have been performed throughout the U.S and in Europe.

His recording from St. Paul’s, K Street, *We Sing of God*, was released in June 2010 on the Pro Organo label. *Choir & Organ’s* review of the disc describes the choir as “one of the most responsive and adaptable choirs on the Eastern seaboard” and further states that McCormick “also shines at the organ.”

Mr. McCormick is the Organist and Choirmaster of St. Mark’s Episcopal Church in Philadelphia, a parish deeply rooted in the Anglo-Catholic tradition. From 2008 to 2016, he was Director of Music at St. Paul’s Parish, K Street in Washington, D.C. Under his direction, the St. Paul’s choirs performed at conventions of the AGO, the Organ Historical Society, and the Association of Anglican Musicians, and were heard nationally on the radio programs *Pipedreams* and *With Heart and Voice*. From 2001 to 2008, he served as Organist and Music Director at the Church of St. Mary the Virgin in New York. He served for two years as sub-dean of the New York City chapter of the AGO and was co-chairperson of the 2014 National Conference of the Association of Anglican Musicians.

He holds the Bachelor of Music degree in organ performance, summa cum laude, from Westminster Choir College. During his time at Westminster he was also Assistant Organist at Trinity Church, Princeton. His teachers have included McNeil Robinson and Robert Carwithen.

Robert McCormick is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC. www.concertartists.com

Program Notes

The concept for this program began with calling to mind “works that bring me joy” and thinking that all of us need as much joy and happiness as we can find during this pandemic. An entire program framed around joy, however, could easily become an assortment only of cheerful works in major keys. Therefore, I challenged myself to think of joy in a more wholistic way, something a little more nuanced than only superficial, light-hearted fare.

English organist and composer **Alfred Hollins**, blind from birth, was a celebrated recitalist who made many international tours. He composed numerous works for organ, piano, and voice, though few of them are widely played or heard today. *A Trumpet Minuet*, in a quasi-Baroque style, is among those which have remained relatively popular. While not a deeply profound piece, I am hard-pressed to imagine it not brightening anyone’s day!

Jehan Alain was an exceptionally bright light who died before his 30th birthday while fighting in the French Army during WWII. While that is not at all a happy thought, what we might be grateful for is that Alain was relatively prolific in his short life, leaving behind a number of exceptional and distinctive works for organ as well for other musical media. The Renaissance composer Clément Janequin (that being the correct spelling) is chiefly known for his chansons. Alain’s colorful and atmospheric work is based upon the chanson *L’espoir que j’ai*, attributed to Janequin in a volume edited by Jean-Baptiste Weckerlin. It employs deft counterpoint and imaginative use of textures and tone colors, calling for intimate reed stops and various combinations of mutations (off-unison stops).

Johann Sebastian Bach’s Prelude and Fugue in E-flat open and close, respectively, his monumental *Clavier-Übung III*, a musical testament of sorts dating from relatively late in his career in Leipzig. From the three flats of the key signature and both pieces being in three sections, to the number of measures being divisible by three, and so on, Bach continually drives home the number three, symbolizing the Trinity. The Fugue is sometimes referred to as the “St. Anne,” with its first subject being nearly identical to the first two measures of the hymn tune of that name (which is usually sung with the text “O God, our help in ages past”). However, despite that hymn tune having been written early in the eighteenth century, the consensus is that Bach probably did not know it, and therefore the resemblance is not intentional.

Joel Martinson is a gifted church musician and composer who serves at the Church of the Transfiguration in Dallas. The *Suite for Organ*, composed for a wedding, is among a large number of Martinson’s attractive and appealing works for organ. The gentle Pastorale is the second movement and might be thought of as a refreshing *amuse-bouche* of sorts, both in the Suite and in this recital program.

The brilliant **Clara (Wieck) Schumann** was better known in life as a pianist than as a composer, being overshadowed in that regard by her husband, Robert (though she lived and was active as a musician for many years after his death). Her compositional output was not particularly large, and this Prelude and Fugue in B-flat is the second of three such works for piano. It was arranged for organ by respected composer Barbara Harbach.

Calvin Hampton was another exceptionally gifted composer who died at a young age. His compositional voice was unique and creative, often both simple and complex at the same time, though never frivolous. His ebullient *Voluntary on “Engelberg”* was composed for a gathering of the New York City AGO chapter. He had been invited to improvise on that tune, which is most often associated with “All praise to thee, for thou, O King divine” or “When in our music God is glorified,” at the conclusion of the AGO event, but instead, he composed and wrote down the piece...and I am so glad that he did!

David Hurd is still very much with us, I am grateful to note. Among the greatest living composers of hymn tunes, his contributions to that genre have immeasurably enriched the Church at large, perhaps most visibly in the Episcopal Church's *Hymnal 1982*. Hurd was for many years Professor of Church Music at the General Theological Seminary in New York. His many works for choir and organ are all worth knowing; the Evening Song is an evocative tone poem that largely speaks for itself.

The great French organist and composer **Marcel Dupré** was among the foremost of his generation. His powers of mental focus in improvisation were oft-noted: he was an absolute master of improvised counterpoint. These four variations on the Marian hymn *Ave Maris Stella* are from a collection of pieces Dupré based upon his improvisations for a service of Vespers at Notre-Dame Cathedral in Paris on the feast of the Assumption—a joyful occasion indeed!

The Organ of St. Bridget Catholic Church **John-Paul Buzard Pipe Organ Builders, Opus 42, 2013**

I. Choir <i>61 notes, enclosed</i>	II. Great <i>61 notes</i>	III. Swell <i>61 notes, enclosed</i>	Pedal <i>32 notes</i>
Lieblich Gedeckt 16	Lieblich Gedeckt 16 (<i>Ch.</i>)	English Open Diapason 8	Subbass 32 (<i>digital</i>)
Viola da Gamba 8	Open Diapason 8	Salicional 8	Lieblich Gedeckt 32 (<i>digital</i>)
Claribel Flute 8	Flûte à Biberon 8	Voix Celeste 8 (<i>from tenor C</i>)	Open Diapason 16
Gedeckt Flute 8	Viola da Gamba 8 (<i>Ch.</i>)	Gedeckt Flute 8 (<i>Ch.</i>)	Bourdon 16
Flûte Cœlestis II 8	Gedeckt Flute 8 (<i>Ch.</i>)	Principal 4	Lieblich Gedeckt 16 (<i>Ch.</i>)
Harmonic Flute 4	Principal 4	Doublette 2 (<i>from Mix. II</i>)	Principal 8
Nazard 2-2/3	Spire Flute 4	Grave Mixture II 2-2/3	Viola da Gamba 8 (<i>Ch.</i>)
Recorder 2	Twelfth 2-2/3	Plein Jeu III 1	Bourdon 8 (<i>ext. 16</i>)
Tierce 1-3/5	Fifteenth 2	Bassoon 16	Gedeckt Flute 8 (<i>Ch.</i>)
English Horn 16	Seventeenth 1-3/5	Trompette 8	Choral Bass 4 (<i>ext. 8</i>)
Clarinet 8	Fourniture IV 1-1/3	Oboe 8	Open Flute 4 (<i>ext. 8</i>)
Tremulant	Tremulant	Clarion 4 (<i>ext. 8</i>)	Trombone 16
Unison Off	Unison Off	Tremulant	Bassoon 16 (<i>Sw.</i>)
Choir to Choir 16	Great to Great 16	Unison Off	Trumpet 8 (<i>ext. 16</i>)
Choir to Choir 4	Great to Great 4	Swell to Swell 16	Clarion 4 (<i>ext. 8</i>)
Major Tuba 8 (<i>Gt.</i>)	Major Tuba 8	Swell to Swell 4	Major Tuba 8 (<i>Gt.</i>)
Tromba 8 (<i>Ped.</i>)	Tromba 8 (<i>Ped.</i>)	Major Tuba 8 (<i>Gt.</i>)	
	Tromba Clarion 4 (<i>ext. 8</i>)	Tromba 8 (<i>Ped.</i>)	

Couplers

Great to Pedal 8	Great to Pedal 4	Swell to Great 16	Choir to Great 16	Swell to Choir 16
Swell to Pedal 8	Swell to Pedal 4	Swell to Great 8	Choir to Great 8	Swell to Choir 8
Choir to Pedal 8	Choir to Pedal 4	Swell to Great 4	Choir to Great 4	Swell to Choir 4

Manual Transfer

Electric key action; Electric stop action; Electronic combination system

ORGAN REPERTOIRE RECITAL SERIES

57th Season 2020-2021

The planned recitals this season are having to be amended due to the pandemic. We ask for your understanding in these difficult circumstances. French organist **Johann Vexo**, who was originally scheduled to play this evening, could not come from France because of international travel restrictions. We have postponed his Richmond appearance until our 2021-2022 season, date to be announced. We have also had to postpone until next season the recital of young American virtuoso **Clara Gerdes**, who was to have played in November.

Amanda Mole

First Prize, 2017 Musashino-Tokyo International Organ Playing Competition

First Prize in three other organ playing competitions in 2016 and 2014

Friday, February 26, 2021, 7:30 p.m.

Ginter Park Presbyterian Church • 3601 Seminary Avenue

1964 Robert Noehren / 2012 Parsons organ, 3 manuals, 54 stops

Alcee Chriss

First Prize and Bach Prize, 2017 Canadian International Organ Playing Competition

Silver Medalist, 2016 Longwood Gardens International Organ Playing Competition

First Prize in two other organ playing competitions in 2016 and 2014

Organist and Artist-in-Residence, Wesleyan University, Middletown, CT

Friday, April 30, 2021, 7:30 p.m.

Grace Covenant Presbyterian Church • 1627 Monument Avenue

2005 Schantz organ, 4 manuals, 80 stops

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