

**The Fort Worth Chapter of the
American Guild of Organists**

presents its
AGO Certification Recital



featuring the
Spring, 2020
SPC and CAGO Candidates

September 14, 2020
7:00 pm

Dan Garland and Associates Pipe Organ
First United Methodist Church – Fort Worth
Dana Marie Chavarria

Dana passed the Service Playing Certification exam this past May. Congratulations, Dana!

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Dana Marie Chavarria, SPC, grew up in Arlington, Texas, where she studied piano with Betty Capshaw and Dr. Vivian Siao from the age of seven. She performed in numerous piano festivals and competitions through the Texas Federation of Music Clubs and participated in the National Piano Guild Auditions through grade school. During this time, **Dana** taught private piano lessons. She began studying organ with Dr. H. Joseph Butler, while studying music at Texas Christian University. She received a Bachelor of Music degree in Church Music and a Master of Music in Organ Performance from TCU. She

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accompanied and performed with numerous musicians and choirs with different schools and musical groups, including the East Texas Symphony Orchestra. She currently serves as church organist for St. Barnabas United Methodist Church in Arlington, Texas.

Along with her music career, Dana worked **ten** years as a Human Resources Officer in the United States Army Reserve after serving 26 months of active duty, including a deployment to Baghdad, Iraq in 2006-2007 in support of Operation Iraqi Freedom.

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Dana currently resides in Fort Worth with her four-year-old daughter, Emma Kathryn.

Pasticcio (from *Organ Book*)

**Jean Langlais
(1907 –1991)**

Pasticcio by Jean Langlais is the final piece out of ten in his *Organ Book*, published in 1956. The title suggests that Langlais borrowed the motifs or techniques from one or more sources by other composers. A prolific composer, Langlais composed 254 works in his lifetime. Although best known as a composer of organ music and sacred choral music, he composed **several** instrumental, orchestral, and chamber works and some secular song settings.

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The Peace may be exchanged (from *Rubrics*)

**Dan Locklair
(b. 1949)**

The Peace may be exchanged by Dan Locklair comes from *Rubrics*, a liturgical suite for organ in five movements. *Rubrics* was composed in 1988 on a commission from the Organ Artists Series of Pittsburgh, Pennsylvania, for its tenth anniversary year celebration. *The Peace may be exchanged* is a lyrical aria, featuring a solo diapason color accompanied by strings and double pedal throughout. *Rubrics* may be performed as a five-movement suite, or the movements may be played separately.

Wer nur den lieben Gott lässt walten BWV 642

**Johann Sebastian Bach
(1685-1750)**

Wer nur den lieben Gott lässt walten (If Thou but Suffer God to Guide Thee) BWV 642 is a chorale prelude from the *Orgelbüchlein* (The Little Organ Book) Bach composed while serving as organist to the Ducal Court in Weimar. This chorale prelude is one of a small group that does not have a precise place in the liturgical church year. The melody and text were written by Georg Neumar, who served as Court Poet in Weimar. Bach presents the cantus firmus in the soprano voice. The short rhythmic motif of the two inner voices with two short beats followed by a long beat, called an anapest, was often used to signify joy in Bach's compositions.

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KEN SURLEY

Ken passed Section 1 of the AGO Colleague exam in May. He plans to take Section 2 in November, 2020. Congratulations and best wishes, Ken!

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Ken Surley earned a B.M.E. in Choral Music Education and a B.M. in Organ Performance from Baylor University, where he studied with Joyce Jones. He taught public school for ten years, and has served as Choir Director and/or Organist in Methodist, Lutheran, Catholic, and

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Baptist churches. This week he begins his 29th year as Organist at Plymouth Park United Methodist in Irving. A published choral music arranger, he has performed, recorded, and toured with the Turtle Creek Chorale, Dallas Symphony Chorus, Plymouth Park UMC, St. Michael Catholic (Bedford), and the Fort Worth Men's Chorus. He has had the opportunity to perform in Carnegie Hall, play for Mass in St. Peter's Basilica in the Vatican as well as St. Mark's Basilica in Venice, and perform with Zubin Mehta and the Israel Philharmonic in Tel Aviv and Jerusalem. He loves theatre and has performed as an actor, accompanist, and musical director in local community theatres. Favorite roles include Alfred P. Doolittle in *My Fair Lady* and Edna Turnblad in *Hairspray*.

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Organ Concerto in A Minor BWV 593

Johann Sebastian Bach
(1685-1750)

Although Johann Sebastian Bach never lived outside Germany, he was well aware of what was happening in the music world abroad. When Vivaldi's volume of revolutionary new concertos, *L'esto armónico* was published in Amsterdam in 1711, it was not long before Bach got a look at it. Bach, who was employed by Duke Wilhelm Ernst of Weimar, transcribed six of the twelve concertos from *L'esto armónico* for different instruments, arranging the three-part *Concerto in A minor* for two violins, strings, and basso continuo to be played as an organ solo.

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The King of Love My Shepherd Is

Healy Willan

(1880–1968)

The King of Love My Shepherd Is, sung often to the tune ST. COLUMBA, was originally intended to be sung to the British hymn tune, DOMINUS REGIT ME. The publishers of a 1906 Hymnal were not able to secure the copyrights to DOMINUS REGIT ME, so they used the Irish ST. COLUMBIA, and it became widely popular. ST. COLUMBA is named for St. Columba, an Irish abbot and missionary credited with spreading Christianity to the area known as Scotland. As legend has it, he may have also been the first person to have spotted the Loch Ness Monster! Today, St. Columba is one of the three patron saints of Ireland, along with St. Brigid of Kildare; and naturally, St. Patrick. Composer James Healey Willan was an Anglo-Canadian organist and composer who is best known for his church music. He is quoted as saying that he was "English by birth; Canadian by adoption; Irish by extraction; Scotch by absorption."

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Fanfare for the Common Man

arr. Thomas R. Vozzella

Aaron Copland (1900 – 1990) was an American composer, composition teacher, writer, and later a conductor of his own and other American music. Copland was referred to by his peers and critics as "the Dean of American Composers." *Fanfare for the Common Man* was commissioned in 1942 by the Cincinnati Symphony Orchestra under conductor Eugene Goossens as the United States entered the Second World War. Fanfares are customarily written to commemorate significant events such as a victory in battle or for a person in an important position. Copland composed this work for the common man saying, "It was the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare."

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REBECCA SAWYER

Rebecca passed Section 1 of the AGO Colleague exam this past May, and she plans to take Section 2 of the exam in November 2020. Congratulations and best wishes, Rebecca!



Rebecca Sawyer, former Dean of FWAGO, serves as Music Associate for First Presbyterian Church of Fort Worth, where she works with Children's Worship Arts, Handbell choirs of all ages, and plays piano and organ for services. A native of Alabama, Rebecca holds bachelor's degrees in Music Education and Organ Performance from Judson College in Marion, Alabama, and a Master of Music degree in organ performance from the University of Michigan in Ann Arbor. She has served as organist and

choir director for churches in Alabama, Michigan, and Texas, with the main part of her career (23 ½ years) spent as Music Associate for First Presbyterian Church of Midland, Texas. Completing the AGO Certification exams has been on her list of goals for a long time and, with the encouragement of Peggy Graff, she is finally working to accomplish that goal!

**Kommst du nun, Jesu, vom Himmel herunter
BWV 650 (Can it be, Jesu, from highest Heaven)**

**Johann Sebastian Bach
(1685-1750)**

This is one of six chorale preludes for organ published by one of Bach's former students, Johann Georg Schübler, in 1748 or 1749. Each of the six were composed for organ with two manuals and pedal and are written in trio style, and five of the six are transcriptions of movements from Bach's church cantatas. The tune is the familiar *Lobe den Herren* ("Praise to the Lord, the Almighty") and appears in ornamented fashion in the pedal. This chorale is transcribed from Cantata 137, *Lobe den Herren*; however, the tune also appears in Cantata 57, *Selig ist der Mann*, for the second day of Christmas; and Cantata 120a, *Herr Gott, Beherrscher aller Dinge*, a wedding cantata.

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Ruhig bewegt (Quietly Moving) from Sonate II

**Paul Hindemith
(1895–1963)**

Paul Hindemith is one of the very few non-organists who have published excellent organ compositions. An outstanding violinist, Hindemith became a concertmaster in Frankfurt at age 20, working with conductors such as Mengelberg, Furtwängler, and Scherchen. He played chamber music and as a soloist, but the main focus in his career was composition. He taught Composition in Berlin, and, after he immigrated to the United States in 1940, he taught Music Theory at Yale University. He retired from the concert stage as a violist in 1939 upon hearing some of his own recordings. Following World War II, he was increasingly active as a conductor.

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El Dia De Fiesta (Celebration) from San Antonio Suite

**Noël Goemanne
(1926 –2010)**

Noël Goemanne was a Belgian-born musician. During World War II, the Nazi occupier tried to persuade Goemanne to become a composer for the Third Reich, but he refused. Goemanne was later arrested for playing music by Felix Mendelssohn, a Jewish composer, in public. His wartime experiences turned him into a committed pacifist, which was reflected in his demand that his singers sing the "Dona nobis pacem" (Grant us peace) with all the power they had. In 1952, he immigrated to the United States, where he made a name for himself as an organist, as a choirmaster, and as a composer of sacred music. He lived in Dallas, serving Christ the King Catholic Church from 1972 until his death in 2010.

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JANET WHITCOMB PUMMILL, CAGO

Janet took Sections 1 and 2 of the AGO Colleague exam in May and was awarded the top prize for scoring highest nationally. We are very proud of Janet and congratulate her whole heartily for this outstanding achievement!



Janet Whitcomb Pummill, CAGO, retired in the spring of 2018 after 29 years on the faculty of the School of Music, Texas Christian University. Her position upon retirement was Associate Professor of Professional Practice and Coordinator of Collaborative Piano. She began a new career in June 2018, as Senior Organist of University Christian Church of Fort Worth. She has achieved a national reputation and is in great demand as accompanist, collaborative and solo artist throughout the country for concerts, recitals, conventions, and honor and all-state choirs. She has had wide acclaim for her collaborative skills by many conductors, including the late Robert Shaw. The late Paul Salamunovich has written, "Janet epitomizes the perfect choral accompanist." Dr. Z. Randall Stroope calls her "the top of the top shelf." Mrs. Pummill has had five of her choral compositions premiered by the New York Pops in Carnegie Hall. She has accompanied for the American High School Honors Performance Series in Carnegie Hall.

Mrs. Pummill's accompaniments and arrangements are featured in numerous CDs distributed in schools nationwide in the Silver Burdett Ginn Making Music series. She sang with the Robert Shaw Festival Singers for several seasons, including the final institute gathering in Gramat, France, as well as the Desert Chorale of Santa Fe. She is often hired in venues across the country to create and perform organ accompaniments for large orchestral and choral concerts.

Janet and her three talented daughters tour as a performing ensemble known as *ClaviVoce*, comprising four pianos and four voices. Her degrees are from the University of North Texas and the University of Illinois. She is a member of the Fort Worth chapter of the American Guild of Organists.

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O Mensch, bewein dein Sünde groß BWV 622

**Johann Sebastian Bach
(1685-1750)**

O Mensch, bewein dein Sünde groß is one of Bach's most famous chorale preludes. This beautiful chorale prelude is a highly ornamented version of the chorale melody above a relatively simple harmonization, with an extraordinary chromatic twist in the final cadence. The text is by Sebald Heyden (1525), and the melody, from the same year, is by Matthias Greitter. In addition to being the most elaborately decorated piece in the *Orgelbüchlein*, this chorale prelude explores the deepest expression of grief even though it is written in E flat major. The harmonies used in the last phrase are breathtaking and add to the mystery of the piece. In this already slow work, he reduces the tempo to Adagissimo so that it becomes clear how terribly long Christ had to hang on the tortuous cross and just how painful it was.

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Prelude on *Jesus Christ is Risen Today*

**Calvin Hampton
(1938-1984)**

Calvin Hampton, American composer and organist, produced an impressive repertoire of organ works in his short life. Between 1973 and 1983, he composed eleven major organ works. In addition to writing for the organ, he composed vocal, chamber, and orchestral works for varied instruments. Jonathan Hall wrote in his dissertation on Calvin Hampton, "He sought to feel the presence of God and the fire of the Spirit through his organ music." At the time of his death at 46, he was considered the most famous contemporary composer of organ music. *Jesus Christ is Risen Today* is a perfect example of his creativity and innovative composition techniques. I have found it to be very invigorating and a great joy to play.

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A Mighty Fortress

**Charles W. Ore
(b.1936)**

In addition to being an accomplished organ recitalist, Dr. Ore composes organ and choral music and is organist at First Presbyterian Church in Lincoln, Nebraska. This setting of *A Mighty Fortress* is considered a chorale fantasia and is unified by elaborate passagework both for hands and pedals, meter, and manual changes. Motives from the chorale phrases are fragmented and used as structural markers throughout. On a personal note, I have found this setting to be very exciting but emotional to play. Once I was able to get past the difficulty of just learning the music, I have found myself so involved in relaying the message of the music that I

cannot get through it without tearing up. The arrival of the final phrase, "God's reign endures forever," with full organ brings chills down my spine every time. This is followed by a rollercoaster coda that leaves one breathless.

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