

*Second
Saturday
Series*

*If you have enjoyed this concert, please
come back and join us for our monthly
concert series.*

All these concerts are free and open to all.

UPCOMING SECOND SATURDAY CONCERTS

January 14

Organist, Phil Smith

February 11

Redlands Choral Artists

March 10

Organist, Andrea Anderson

April 4

Holy Week Special Concert with unique screening of
silent film *King of Kings* with Christian Elliott playing organ

April 14

Glendale City Sanctuary Choir

May 12

Namhee Han

Glendale City Seventh-day Adventist Church

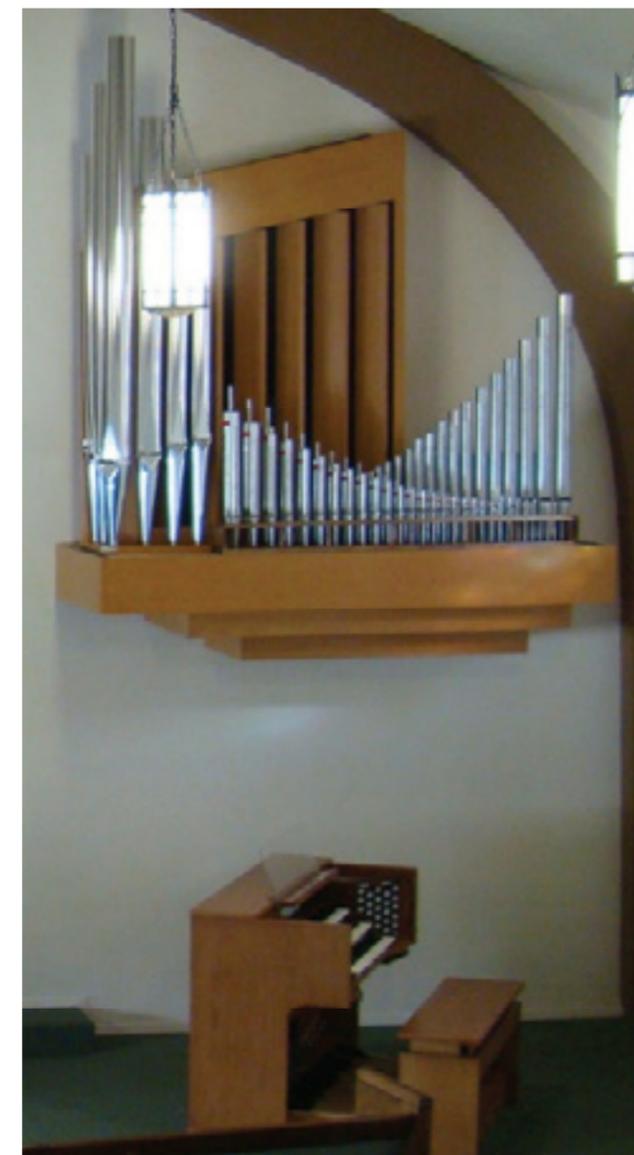
610 E. California Ave., Glendale

818-244-7241 www.glendalecitysda.org

Glendale City Seventh-day Adventist Church

presents

THE MODERN ORGAN
IN CONCERT



featuring Robert Tall, organist

Chapel of the Good Shepherd

Sunday, December 11, 2011

4:00 p.m.

Glendale City Seventh-day Adventist Church
presents

THE MODERN ORGAN IN CONCERT

featuring Robert Tall, organist

❁ PROGRAM ❁

Thou Art the Rock Henry Mulet

Horn Pipe Humoresque Noel Rawsthorne

Bist Du Bei Mir Johann Sebastian Bach
from *The Notebook of Anna Magdalena Bach* *arr. Robert Tall*

Hymne d'Actions de Grâces "Te Deum" Jean Langlais
from *Trois Paraphrases Grégoriennes*

The Soul of the Lake Sigfrid Karg-Elert
"Seven Pastels" from *The Lake of Constance*, Op. 96, No. 1

Sweet, Sweet Spirit Doris Akers
arr. Robert Tall

March Upon a Theme by Handel, *Op. 15*
"Lift Up Your Heads"

TWO PARAPHRASES ON WELL-KNOWN TUNES ARRANGED BY HECTOR OLIVERA

Blessed Assurance Phoebe P. Knapp
MIDI adaptation by Robert Tall

Joyful, Joyful Ludwig van Beethoven

Robert Tall

Robert Tall has devoted most of his life to music. Early piano and organ studies began at home in Idaho with his mother, Deoine Halverson Tall, herself a fine pianist and organist. Advanced studies at the University of Utah culminated in 1967 with a Doctor of Philosophy degree in Music and Psychology. He was a student of Mormon Tabernacle Organists, Dr. Frank Asper and Dr. Alexander Schreiner. During his student years, he was a frequent guest recitalist at the Mormon Tabernacle in Salt Lake City, Utah.

Shortly after moving to Los Angeles, Robert was appointed Principal Organist and Featured Artist at the Hollywood Bowl Easter Sunrise Services, a position he held for twelve years. He also continued advanced organ studies with the late Richard Purvis.

In 1980, he performed the Howard Hanson Concerto for Organ, Strings and Harp with the late Carmen Dragon and the Glendale Symphony in the Dorothy Chandler Pavilion at the Los Angeles Music Center. In October 2000, he was one of nine organists invited to perform in the Virgil Fox Memorial recital at the famed Riverside Church in New York City, which was a remarkable event recorded by Gothic Records.

Dr. Tall has been a member of the Los Angeles Chapter of the American Guild of Organists since 1984. He has held many positions, including Dean, and was the Convention Coordinator for the Los Angeles AGO National Convention, July 4-9, 2004. On the national level, he recently served as Director of the Committee on National Conventions. Robert currently serves on the Board of Directors for the Ruth and Clarence Mader Memorial Scholarship Fund.

In 2008, he became a member of the prestigious Recording Academy and was elevated to the status of Voting Member for the GRAMMY Awards. His latest CD, "Masterpieces", released in March 2009, has been submitted for a GRAMMY. His interpretation of Karg-Elert's organ masterpiece, "The Soul of the Lake", won him commendation from the Karg-Elert Society and the opportunity to join that renowned group of musicians.

Residing in Glendale, California, Dr. Tall manages the Division of Marketing and Sales for his company. Robert Tall & Associates, Inc. is one of the world's leading distributors of classical organs and digital music systems. Beyond music, Robert actively supports organizations and programs that care for the welfare of underprivileged children. He is a member of the Board of Trustees for Los Angeles based St. Anne's Foundation.

PROGRAM NOTES

Rodgers Classical Organ

STOPLIST

Alligant 698

American Classic	English Romantic (Voice Palette 1)	English Romantic (Voice Palette 2)	English Romantic (Voice Palette 3)
GREAT			
Violone 16	Double Open Diapason 16	Bordun 16	Montre 16
Principal 8	Open Diapason 8	Principal 8	Montre 8
Gemshorn 8	Dulciana 8	Quintadena 8	Gamba 8
Rohrflöte 8	Stopped Diapason 8	Gedackt 8	Bourdon 8
Flûte Céleste II 8	Harmonic Flute 8	Doppelflöte 8	Flûte Harmonique 8
Oclave 4	Principal 4	Principal 4	Prestant 4
Spitzflöte 4	Spire Flute 4	Spitzflöte 4	Flûte à Fuseau 4
Quint 2 2/3	Twelfth 2 2/3	Nasat 2 2/3	Quinte 2 2/3
Super Oclave 2	Fifteenth 2	Oktav 2	Doublette 2
Mixture IV	Furniture IV	Mixtur IV	Fourniture IV
Double Trumpet 16	Waldhorn 16	Posaune 16	Bombarde 16
Trumpet 8	Tromba 8	Trompette 8	Trompette 8
Chimes			
Zimblestem			
Tremulant			
SWELL			
Geigen Principal 8	Geigen Diapason 8	Spitz Geigen 8	Diapason 8
Viole Céleste II 8	Salicional II 8	Schwelbung 8	Viole Céleste II 8
Bourdon 8	Chimney Flute 8	Rohrflöte 8	Cor du Nul 8
Prestant 4	Geigen Oclave 4	Principal 4	Prestant 4
Flûte Octavante 4	Harmonic Flute 4	Koppelflöte 4	Flûte Traversière 4
Cornet II	Twelfth 2 2/3	Nasat 2 2/3	Cornet II
Flûte à Bec 2	Fifteenth 2	Waldflöte 2	Octavin 2
Plein Jeu IV	Chorus Mixture IV	Rauschquint IV	Plein Jeu IV
Bombarde 16	Bassoon 16	Kontra Fagott 16	Contre Trompette 16
Trompette 8	Cornopean 8	Fagott 8	Trompette 8
Hautbois 8	Oboe 8	Dulcian 8	Voix Humaine 8
Clairon 4	Clairon 4	Rohrschalmei 4	Clairon Harmonique 4
Tremulant			
CHOIR			
Spitz Geigen 8	English Diapason 8	Geigen 8	Diapason 8
Holzgedackt 8	Concert Flute 8	Holzgedackt 8	Bourdon 8
Erzähler Céleste II 8	Dulciana Céleste II 8	Dulcet II 8	Voix Céleste II 8
Principal 4	Fugara 4	Principal 4	Prestant 4
Koppelflöte 4	Flute 4	Koppelflöte 4	Flûte à Bec 4
Oclave 2	Fifteenth 2	Oktav 2	Quarte de Nazard 2
Larigot 1 1/3	Dulciana Cornet III	Sesquialter II	Larigot 1 1/3
Mixture IV	Sharp Mixture IV	Scharff IV	Cymbale II
Corno di Bassetto 16	Bassoon 16	Rankett 16	Basson 16
English Horn 8	Clarinet 8	Regal 8	Cornorne 8
Festival Trumpet 8	Major Tuba 8	Schweitzer Trompette 8	Trompette de Fête 8
Tremulant			
PEDAL			
Contre Violone 32	Double Open Diapason 32	Prestant 32	Bourdon 32
Principal 16	Open Diapason 16	Principal 16	Montre 16
Subbass 16	Stopped Bass 16	Bordun 16	Bourdon 16
Bourdon Doux 16 (SW)	Lieblich Gedeckt 16 (SW)	Pommer 16 (SW)	Bourdon 16 (SW)
Oclave 8	Violoncello 8	Oktav 8	Montre 8
Gedackt 8	Bass Flute 8	Gedeckt 8	Flûte 8
Choralbass 4	Fifteenth 4	Choral Bass 4	Flûte 4
Mixture IV	Quint 10 2/3	Mixtur IV	Fourniture IV
Contre Bombarde 32	Ophacloide 32	Fagott 32	Contre Basson 32
Bombarde 16	Trombone 16	Posaune 16	Basson 16
Trumpet 8	Tromba 8	Trompette 8	Trompette 8
ORCHESTRAL VOICES			
Grand Piano	Elec Organ 1	Cello	Bassoon/English Horn
Pop Piano	Elec Organ 2	Pizzicato	Clarinet
Concerto	Elec Organ 3	Synth Strings	Flute
Elec Piano 1	Elec Organ 4	Choir	Woodwinds
Elec Piano 2	Classic Guitar	Boy Choir	Pan Pipes
Harpsichord	Nylon Bass	Voyager	Warm Synth
Harpsichord 2	Pop Bass	Valve Brass	Fantasia
Harp	String Ensemble	Trumpet	Timpani
Glockenspiel	String Quartet	French Horns	Bass Drum
Music Bells	MX Strings	Saxophone	Snare Drum
Tubular Bells	Lush Strings	Oboe 1	Ride Cymbal
Handbells	Violin	Oboe 2	Triangle
	Slow Violin		

THOU ART THE ROCK

HENRY MULET (1878-1967)

Tu Es Petra, written in 1919, is one of ten pieces in a collection of works for organ by Henri Mulet, known as *Esquisses Byzantines*. Its musical foundation is crafted upon the famous Bible text from Matthew 16:18, "And I say also unto thee, That thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it." The relentless rhythmic keyboard patterns provide a forceful background for the melody that is often played by the pedals. The piece ends with full organ cadenzas and a downward driving pedal line that supports a rock-solid foundation for a majestic ending. Most of Mulet's published compositions were for the organ, which have been called "expressive in a post-Romantic manner." *Carillon-Sortie* and *Tu Es Petra* are Mulet's only works which are frequently performed. He studied organ with Guilmant and Widor.

HORNPIPE HUMORESQUE

NOEL RAWSTHORNE (1929-)

This composition, by British composer and arranger Noel Rawsthorne, is a set of "hilarious" variations written on the well-known Hornpipe tune with apologies to Bach (a variation conflating the tune with the first movement of *Brandenburg Concerto* No. 3), Vivaldi (the first movement of "Spring" from *The Four Seasons*), Arne (*Rule Britannia*), and Widor (*Toccata* from *Organ Symphony* No. 5).

BIST DU BEI MIR

JOHANN SEBASTIAN BACH (1685-1750)

Bist du bei mir ("When Thou Art Near", BWV 508) is an aria in the *Notebook for Anna Magdalena Bach*. It was therefore attributed to Johann Sebastian Bach, but the melody is part of the Gottfried Heinrich Stölzel opera *Diomedes, oder die triumphierende Unschuld* that was performed in Bayreuth on November 16, 1718. Bach composed this Notebook collection of easy pieces for his wife, Anna Magdalena, so she could play the harpsichord. One of these pieces, *Bist du bei mir*, comes from this collection as a description of his feelings about himself when he was near his wife. He later expanded this miniature work for the large organ at St. Thomas Church in Leipzig and upon playing it in that magnificent edifice, described his feelings as if he were in the presence of his Creator.

HYMNE D'ACTIONS DE GRÂCES "TE DEUM"

JEAN LANGLAIS (1907-1991)

This *Te Deum* ("Hymn of Thanksgiving") is the last movement of the *Trois Paraphrases Grégoriennes*, published in 1935, while Langlais was organist at Nôtre-Dame de-la-Croix in Paris. In 1945, he went on to become organist at Ste.-Clotilde, Paris, where his predecessors included Charles Tournemire and César Franck. Langlais influenced hundreds of organists during his tenure at the National Institute for the Young Blind and the Schola Cantorum, playing thousands of recitals throughout Europe and North America. His was a prolific composer, especially for organ.

THE SOUL OF THE LAKE, OPUS 96, NO. 1

SIGFRID KARG-ELERT (1877-1933)

The Soul of the Lake is one of *Seven Pastels*, opus 96 written in 1921 of musical impressions of a large lake in middle Bavaria, Lake Constance. Karg-Elert regarded opus 96 as "my very best, most personal, and as regards the content, most valuable work." (Letter to Nickson, January 13 1923) Nickson described the *Seven Pastels* as "tone poems [converting] sensations of physical beauty into the mysteries of sound." They represent the summit of Karg-Elert's impressionistic style, making considerable demands on the performer both in technique and stop management so as to fulfill the detailed requirements for registers and tonalities.

The opening pages reveal characteristics found throughout *Seven Pastels* — a kaleidoscope of melodic and harmonic sequences, solo stops alternating with chordal passages for reeds often at their lowest pitch on the manuals, the pedals providing much independent interest. Soon the music becomes more and more tempestuous with clustered pedal notes accompanying an upward manual rush to culminate in full organ. The storm subsides into ever shifting patterns of tone color before the return of a wistful fragment heard earlier and then the opening theme, expanded in declamatory fashion (and marked *nobilimente*). Solo flutes quietly reflect the triplet figuration much in evidence earlier; the movement then dies away on high celeste chords.

SWEET, SWEET SPIRIT

DORIS AKERS (1923-1995)

Doris Akers was born in Brookfield, Missouri on May 21, 1923. She lived for many years in Los Angeles, California where she formed and directed the famous Sky Pilot Choir. She also resided in Columbus, Ohio and, until her death in 1995, was Director of Music at Grace Temple Deliverance, in Minneapolis, Minnesota. Her most well-known compositions include *Sweet, Sweet Spirit*, *Lord, Don't Move that Mountain*, *How Big Is God*, and *Sweet Jesus*. *Sweet, Sweet Spirit*, and her song, *Lead Me, Guide Me*, were sung in Elvis Presley's last movie. Robert Tall's "smooth jazz" arrangement of this famous Gospel hymn has become one of the most requested pieces in his concert repertoire. It was recorded on his CD, "Land of Hope and Glory", which was submitted for a 2008 GRAMMY award.

MARCH UPON A THEME BY HANDEL: OP. 15, NO. 2, "Lift Up Your Heads" from *The Messiah*, Part 2
ALEXANDRE GUILMANT (1837-1911)

Félix-Alexandre Guilmant was born on March 12, 1837 in Boulogne-sur-Mer in the northwest of France. His father Jean-Baptiste Guilmant was organist of the Church of Saint Nicolas and gave his son his first organ lessons. He continued advanced studies with Jaak-Nicolaas Lemmens in Brussels, whose influences on his playing technique and composing skills were vastly important. Returning to France in 1871, Guilmant was appointed organist at Church of Saint-Trinité, and in 1896 he became a teacher at the Paris Conservatory. Having conflicts with the church leaders concerning the organ at Saint-Trinité, Guilmant decided to quit in 1900. Thanks to Louis Vierne, he became the "second organist" of Nôtre-Dame. Guilmant died on March 29, 1911 in his house in Meudon, having become very famous in his lifetime. He made concert trips to many countries, including the USA. In 1904 he made his third and last journey to the USA, where he played 40 concerts at the Saint Louis World Exhibition. His compositions number up to Opus 94. During his life, most of his compositions were printed, sold out, and never reprinted. The compositions that survived are well known and performed all over the world. One of his most popular organ works is *March on "Lift Up Your Heads"* from Handel's *Messiah*. It is a masterpiece in four sections: *Introduction*, *Fugue*, *Larghetto*, and *Grand Finale*. A complicated piece to the performer, it is nonetheless appealing to an audience, because the main theme is always clearly in the foreground and the organ is run through a variety of tonal colors.

TWO PARAPHRASES ON WELL-KNOWN TUNES

"BLESSED ASSURANCE"

PHOEBE P. KNAPP

"JOYFUL, JOYFUL"

LUDWIG VAN BEETHOVEN

These two "Paraphrases" were arranged for MIDI orchestra by the very famous organist and arranger, Maestro Hector Olivera. Simply stated, they are Music Minus One, where the computer drives a MIDI sound module and the organist plays along in a quasi-concerto style. The melody of *Blessed Assurance* is prominent against a harmonic background of Bach's very beloved, *Jesu Joy of Man's Desiring*. Robert Tall enlarged the Olivera arrangement, adapting it to the new MX200 MIDI sound module and enhancing the drum track.

Joyful, Joyful is the main theme of Beethoven's *9th Symphony* for orchestra and chorus. In this very dazzling setting, Maestro Olivera gives both the organ and the organist a good workout.

About the organ . . .

Glendale City Seventh-day Adventist Church recently installed a new 3-manual Rodgers Allegiant Series 698 digital organ in the Chapel. It has four divisions: Great, Swell, Choir, and Pedal divided into eight independent audio channels, 100 watts each for a total of 800 watts of power. There are 184 organ stops, including "Chimes" and "Zimbelstern." In addition, there are 50 internal high-quality orchestral sounds. There are four specifications, American, English, French, and German, with Mix-and-Match™ capabilities, providing the organist with nearly unlimited tonal choices.

The instrument was built by the Rodgers Instrument Corporation, Hillsboro, Oregon. Rodgers is a proud member of the Roland Corporation, the world's largest builder of digital musical instruments. It was purchased through Robert Tall & Associates, Inc., San Dimas, California, area representatives for Rodgers and Roland products, who also accomplished the installation and tonal finishing.

The Allegiant 698 is based on Rodgers proprietary Parallel Digital Imaging™ technology. Simply explained, it consists of computer reproductions of digital stereophonic recordings of sounds from world-famous pipe organs. The tonal reproductions are very true to the original pipe sounds, being driven by computer software that can achieve 32 Million calculations per second!

Unique to this installation are the beautiful wood and pipe enclosures, which house the speakers and amplifiers. These units were designed by Wayne Libby and constructed by Ryan Ballantyne Pipe Organs and Bruno Legarce Woodcrafters. Also unique to this instrument is the inclusion of a MIDI sound module, which expands the tonal resources of the organ by 208 more pipe ranks, as well as instruments of the orchestra and the human voice.