



and the
**MUSIC AT ST. PHILIP
CONCERT SERIES**



• PRESENT •



A Concert in Honor of Robert Bates

in celebration of his many years teaching at the
University of Houston Moores School of Music



with performances by
Jeong-Suk Bae
Andrew Galuska
Crista Miller
Kirk Rich
Daryl Robinson
Joanna Whitsett

6 PM Sunday
23 April 2017

St. Philip Presbyterian Church | 4807 San Felipe St | Houston, Texas

ROBERT BATES

Robert Bates is Professor of Music at the Moores School of Music, the University of Houston, where he is head of the organ department. He received his PhD in musicology from Stanford University in 1986, where he also served as University Organist. He has been a Fellow at the Institute of Sacred Music and Senior Research Scholar at Yale University. Dr. Bates won prizes for organ performance in Fort Wayne (both first and second), San Antonio, Detroit, and Bruges; he was awarded two French conservatory prizes, the *Prix d'excellence* and the *Prix de virtuosité*, both from the class of Marie-Claire Alain. He has performed widely in Europe and at universities throughout the United States. His articles have appeared in the *Organ Yearbook*, *Music and Letters*, *Performance Practice Review*, *Les Cahiers d'Artes*, and *The Journal of Early Keyboard Music*. His extensive discography includes the complete organ works of Brahms, Louis-Claude Daquin, Jehan Titelouze, and Francisco Correa de Arauxo (to be released); a live performance for the AGO National Convention in Seattle is also available on CD (ReZound Recordings). In recent years he served as consultant for important new organs, including those in the Co-Cathedral of the Sacred Heart and in St. Philip Presbyterian Church, both in Houston. He served as performance chair for the 2016 National Convention of the American Guild of Organists. His students have won numerous awards, including top prizes in the past three national competitions sponsored by the American Guild of Organists (NYACOP). During his retirement he hopes to complete a multi-volume work on the organ of the French Renaissance and return to composition.

TONIGHT'S PROGRAM

Kirk Rich

Grand Dialogue — from *Troisième Livre d'Orgue*

Louis Marchand
1669–1732

Cromhorne en taille — from *Premier Livre d'Orgue*

Gilles Jullien
c. 1650/53–1703



Jeong-Suk Bae

Chorale Prelude: “Allein Gott in der Höh’ sei Ehr” BWV 664

Johann Sebastian Bach
1685–1750

Tanz-Toccata

Anton Heiller
1923–1979



Joanna Whitsett

Chorale in E Major

César Franck
1822–1890



Andrew Galuska

Clair de Lune — from *Pièces de Fantaisie* Op. 53, No. 5

Louis Vierne
1870–1937

Improvisation

Andrew R. Galuska
b. 1976



Crista Miller

Tiento XXIX de medio registro de tiple de septimo tono

Francisco Correa de Arauxo
1584–1654

Fantasia and Fugue in G Minor BWV 542

Johann Sebastian Bach



Daryl Robinson

Chorale Prelude: “Nun komm, der Heiden Heiland” BWV 659

Johann Sebastian Bach

Icarus

Jean Guillou
b. 1930

**Please join us for a reception in the gathering area following the program.
A freewill offering in support of this series will be received at the sanctuary exits.
Your presence and your generosity are welcome.**

ABOUT THE ARTISTS

Kirk Michael Rich is Associate Director of Music at St. John Vianney Catholic Church in Houston. He holds degrees in organ performance from the Oberlin Conservatory and the Indiana University Jacobs School of Music. A doctoral candidate at the University of Houston Moores School of Music, Kirk has studied organ with Robert Bates, harpsichord with Matthew Dirst, and served as a teaching assistant in the choral department. He won second prize in the 2016 American Guild of Organists' National Young Artists Competition in Organ Performance, as well as first prize in the 2015 Hall Competition (San Antonio). As a recitalist, Kirk has performed in venues such as the Kennedy Center (Washington, DC) and St. Thomas Church, 5th Avenue (New York City).

Jeong-Suk Bae teaches organ at the University of St. Thomas and holds organist positions at the Co-Cathedral of the Sacred Heart and St. Peter's United Methodist Church, all in Houston. She earned her Doctor of Musical Arts degree in organ performance at the University of Houston studying organ and harpsichord with Dr. Roberts Bates and Dr. Matthew Dirst. Her recent appearances include the Lenten Organ Recital Series at First Evangelical Lutheran and Christ the King Lutheran Churches, UST Singers Concert and UST Faculty Chamber Recital, an organ duo recital at St. Thomas Aquinas in Michigan, and a paper presentation on Pasquini's *Partimenti* at the AGO 2016 National Convention in Houston.

Joanna Elliott Whitsett is a recitalist of international stature, and has appeared in recital in important churches and cathedrals throughout the U.S and Europe. She is the recipient of the Doctor of Musical Arts degree from the University of Houston under the direction of Dr. Robert Bates. She also received a Master of Music degree in organ performance from Baylor University, where she was a student of Dr. Joyce Jones. She has studied with a number of noted French organ pedagogues, including Michel Bouvard, Dr. Naji Hakim, and Marie-Claire Alain. Joanna serves as Organist for Moody Methodist Church in Galveston, TX.

Andrew Galuska is Director of Music and Fine Arts at The Community Church of Vero Beach, FL. He has won prizes for organ performance and improvisation in Massachusetts, Rhode Island, Texas and abroad. In 2008, Mr. Galuska was awarded second-place in the Royal Canadian College of Organists International Improvisation Competition, held in Ontario, Canada. His teachers have included Berj Zamkochian, Stephen Martorella, Robert Bates, and Clyde Holloway, and he has studied French organ literature with Daniel Roth and Olivier Latry. Mr. Galuska studied organ performance and choral conducting at the Nazarian Center for the Performing Arts, Rhode Island College; the Moores School of Music, University of Houston; and the Shepherd School of Music, Rice University. Mr. Galuska's organ and choral repertoire spans six centuries, with a particularly strong affinity for the masters of Romantic and 20th-century music.

Crista Miller is Director of Music and Cathedral Organist at Houston's Co-Cathedral of the Sacred Heart, where she chaired the Organ Committee for Martin Pasi's Opus 19 pipe organ. She earned the Doctor of Musical Arts degree in organ performance and literature and the Sacred Music Diploma at the Eastman School of Music in Rochester, New York, studying under Hans Davidsson. There she received the graduate award for the Eastman Rochester Organ Initiative (EROI), a global organ-building project that will ultimately deliver about twenty new organs to the Rochester area. In addition, she earned the Master of Music degree from the University of Houston's Moores School of Music, studying with Robert Bates, Robert Brewer, and Robert Jones. Previously, she earned the Bachelor of Science in Chemical Engineering at Oklahoma State University, where she studied organ with Gerald Frank.

Daryl Robinson is Assistant Professor and Head of the Organ Program at Westminster Choir College in Princeton, NJ. He was winner of the 2012 American Guild of Organists National Young Artist Competition in Organ Performance (NYACOP), and he holds degrees from the University of Houston and Rice University; his major teachers have included Robert Bates, David Higgs, and Ken Cowan. A featured artist at recent national and regional conventions of the AGO, he maintains an active career as a recitalist under the auspices of Karen McFarlane Artists, Inc. and has recorded for the Albany, ProOrgano, and Naxos labels. More information may be found on his professional website at www.darylrobinson.com

ABOUT THE ORGAN



Designed and built by **Paul Fritts** & Company of Tacoma, Washington, the organ was installed in the newly renovated St. Philip sanctuary in early 2010. The case appearance, in keeping with the spare nature of the church architecture, is an original design and incorporates ideas found in several revered historic organ cases. The treble flats curve inward and alternate direction in ancient Dutch fashion, and the proportions of the bass and tenor flats follow well-established trends. The carvings are contemporary creations inspired by Renaissance-era Italian organ pipe shades. Tonally the organ is more strict and at its core Northern-Germanic, strongly influenced by the work of the late 17th-/early 18th-century organ builder Arp Schnitger. There is an abundance of reed stops, and the scope of the instrument is further broadened by the presence of a Swell with shades on three sides, along with string stops and an Hautbois (a strict French Cavallé-

Coll copy). There is also a wide variety of flute stops throughout the organ. The Fritts organ is routinely used for countless hours of practice and study each week, and serves not only St. Philip Church in worship but also the University of Houston as a teaching instrument.

GREAT (manual I)

| | |
|---------------------------|--------|
| Principal | 16' |
| Octave | 8' |
| Rohrflöte | 8' |
| Salicional | 8' |
| Octave | 4' |
| Spitzflöte | 4' |
| Quint | 2 2/3' |
| Octave | 2' |
| Terz | 1 3/5' |
| Mixture | IV-VII |
| Cornet (<i>from c'</i>) | V |
| Trompet | 16' |
| Trompet | 8' |
| Trompet | 4' |
| Baarpfeife | 8' |

POSITIV (manual II)

| | |
|--------------|--------|
| Principal | 8' |
| Gedackt | 8' |
| Quintadena | 8' |
| Octave | 4' |
| Rohrflöte | 4' |
| Octave | 2' |
| Larigot | 1 1/3' |
| Sesquialtera | II |
| Sharff | IV-VI |
| Dulcian | 8' |

SWELL (manual III)

| | |
|--------------------------------|--------|
| Principal | 8' |
| Bourdon | 8' |
| Viol di Gamba | 8' |
| Voix Celeste (<i>from c</i>) | 8' |
| Octave | 4' |
| Koppelflöte | 4' |
| Nasat | 2 2/3' |
| Blockflöte | 2' |
| Tierce | 1 3/5' |
| Mixture | IV-V |
| Fagott | 16' |
| Trompet | 8' |
| Hautbois | 8' |

PEDAL

| | |
|-----------|---------|
| Principal | 16' |
| Subbaß | 16' |
| Octave | 8' |
| Bourdon | 8' |
| Octave | 4' |
| Mixture | VI-VIII |
| Posaune | 32' |
| Posaune | 16' |
| Trompet | 8' |
| Trompet | 4' |

*Mechanical key action
Mechanical stop action
+ electric preset system
Wind stabilizer
Kellner temperament*