

Organ Recital
Charles Barland, organist

Martha-Ellen Tye Recital Hall
Iowa State University
Ames, Iowa
Saturday, October 8, 2022, 1:30 p.m.

Prelude and Fugue in A BWV 536	Johann Sebastian Bach (1685-1750)
Allein Gott in der Höh sei Ehr BWV 662	Johann Sebastian Bach
Fugue on the name BACH, Op. 60, No. 6	Robert Schumann (1810-1856)
Prelude on We Shall Overcome	Adolphus Hailstork (b. 1941)
Cantilena	Florence B. Price (1887-1953)
Postlude on We Shall Overcome	Adolphus Hailstork
Variations on "Ontwaak, gij die slaapt"	Klaas Bolt (1927-1990)

Charles Barland

Charles Barland was appointed director of the University of Dubuque Choir in 2002 and served as director until 2018. Currently he is Professor of Music and University Organist at the University of Dubuque in Dubuque, Iowa.

A native of Eau Claire, Wisconsin, Charles Barland earned the Bachelor of Arts degree at Carroll University, Waukesha, Wisconsin, the Master of Arts degree at the University of Iowa, and the Doctor of Musical Arts degree at the University of Kansas.

He is a two-time winner of the Faculty of the Year Award from the University of Dubuque as well the recipient of the John Knox Coit Prize for excellence in teaching and advising, the highest award given to faculty by the University of Dubuque.

As an organist, he has performed throughout the United States and in Germany, Northern Ireland, Scotland, and England including performances in Armagh, Glasgow, London, Munich, Boston, Orlando, Chicago, Milwaukee, Los Angeles, and Honolulu.

Joining colleague Professor Alan Garfield, he has helped lead students from the University of Dubuque on study trips to England, France, Germany, Belgium, Italy, Vatican City, Austria, Greece, Turkey, the Czech Republic, Ireland, Scotland, The Netherlands, and Spain.

In addition to his duties at the University of Dubuque, he is Director of Music for Holy Trinity Lutheran Church, Organist and Choir Director at St. Luke's United Methodist Church, and a member of the Dubuque Symphony Orchestra Board, serving on the artistic advisory committee and the education committee. An active member of the American Guild of Organists and the Organ Historical Society, he is Dean of the River Valley Chapter of the AGO, and a past officer of the Topeka and Dubuque Chapters of the AGO. He has two adult sons and a grandson.

Program Notes

Prelude and Fugue in A BWV 536

The Prelude and Fugue in A Major is the last of the larger preludes and fugues from the Weimar period (1708-1717). The prelude is comparatively brief compared to other works of this time. It has a light, sparkling character. The fugue is reserved with a subject of a pastoral quality.

Allein Gott in der Höh sei Ehr BWV 662

This setting of All Glory Be to God on High is the first of three Bach wrote within a larger collection referred to as the Leipzig Chorale Preludes or simply as The Great Eighteen. Their beginnings probably date from the Weimar period but were rewritten once Bach was in Leipzig. This first version of the chorale employs elements of the first phrase (a rising and falling line). Although all voices are decorated, the soprano line is registered as a solo with a feeling of Christmastide joy and a return to peace on earth. Remarkably Bach wrote ten settings of this German Gloria among his organ works, more than any other chorale!

Fugue on the name BACH, Op. 60, No. 6

In 1845, Schumann composed three sets of pieces which are most often performed on organ, however, he wrote them for the pedal-piano. Among these sets are the *Six Fugues on the Name of BACH*, Op. 60. In German notation, B is B-flat and H is B-natural. Schumann's treatment of these four notes are instilled with a spirit of Romanticism.

Fugue No. 6, *Mässig, nach und nach schneller* means moderate, gradually getting faster. For this final fugue in the set, Schumann composed a double fugue and merges the two themes toward the end. This last fugue combines symphonic form with classic fugal technique.

Prelude on We Shall Overcome

Adolphus Hailstork earned a doctoral degree in composition from Michigan State University. He is currently living in Virginia Beach, Virginia and is Professor of Music at Old Dominion University in Norfolk.

We Shall Overcome originated as a gospel song and then became one of the anthems most closely associated with the civil rights movement. Hailstork composed the prelude in a trio style with pedal and left hand supporting the right hand ornamented melody.

Cantilena

Cantilena by Florence B. Price is a beautifully lyric piece featuring a flute stop along with various gentle solo sounds on this organ. Ms. Price was the first black female composer to have a symphony performed by a major American orchestra (Chicago Symphony Orchestra). She composed more than 300 works including orchestral music, chamber works, art songs, works for piano, and organ music.

Postlude on We Shall Overcome

By contrast from the prelude, Hailstork's postlude is a hymn-like *measoso grand* setting of this spiritual.

Variations on "Ontwaak, gij die slaapt"

Klaas Bolt, a Dutch organist and improviser, taught at the Sweelinck Conservatory in Amsterdam. Known for his weekly evening hymn sings, he would often improvise

introductions to each hymn. This hymn tune was composed by Frederick Maker, and organist and choirmaster in Bristol, England.