

About the Organist

Broc Hite, Piano, is the Organist and Associate Director of Music at First United Methodist Church of Bella Vista since 2012. He also teaches piano privately and at the Shepherd Music School, based at Central United Methodist Church in Rogers. Prior to moving to Arkansas in 2010, he was the Organist and Music Director at St. Timothy's Episcopal Church in Fairfield, Connecticut.

Notes about the Program

This recital culminates recently learned and performed works during church services, with the addition of the opening movement of the Stanford Fourth Sonata. It's an exciting work that I'll perform in its entirety as the centerpiece of the program.

The recital begins with Herbert Howell's Saraband for the Morning of Easter, and concludes with Widor's Toccata, which concludes the Symphony No. 5.

This will be my final organ recital during the program year, though there is one more piano recital yet to come on Sunday, June 9th, at 12:10 pm.

For more information about Broc's concerts:

On the Web: <https://brochite.com>

On Facebook and Instagram: @BrockKeysPedals

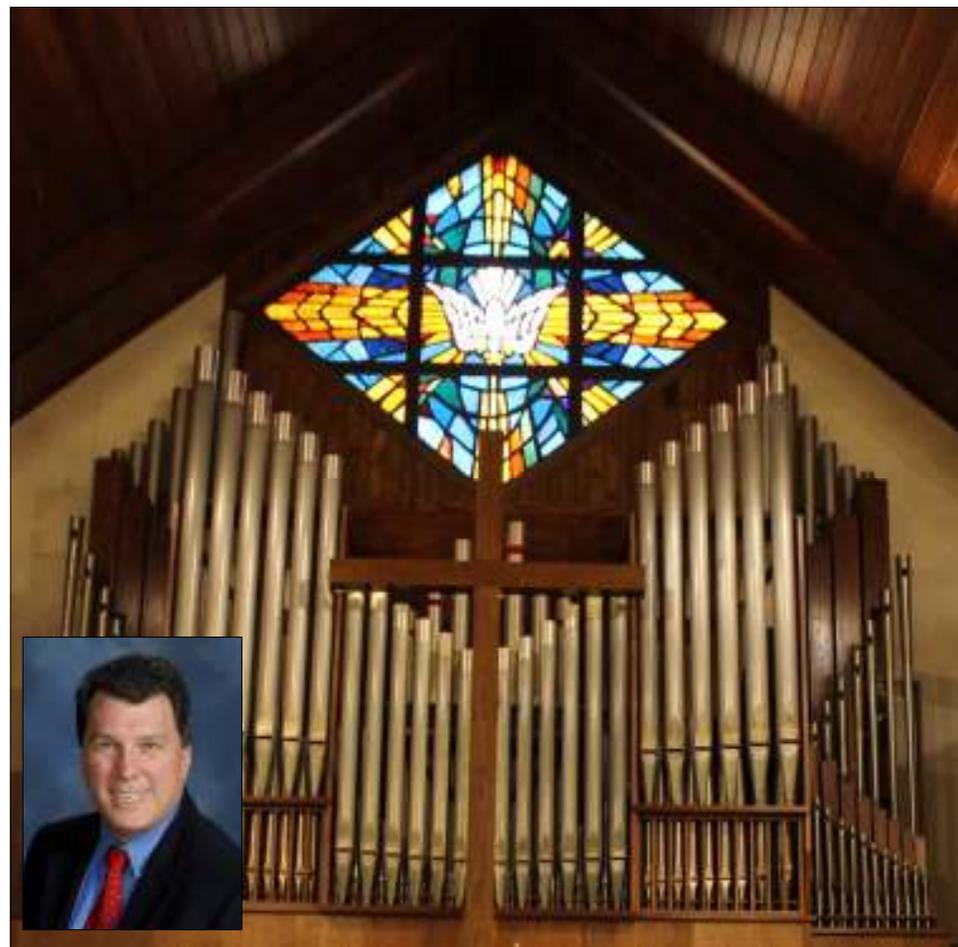


First United Methodist Church of Bella Vista
20 Boyce Drive, Bella Vista, AR 72715

fumcbv@lovelearnlead.com

www.lovelearnlead.com

facebook.com/fumcbv



*The First United Methodist Church
of Bella Vista
Proudly Presents*

*An Organ Recital
Broc Hite, Organ*

*Sunday, April 28, 2019 ~ 12:10 pm
20 Boyce Dr., Bella Vista, AR 72715*

Program

Saraband for the Morning of Easter Herbert Howells

Sonata No. 4 (Celtica) Charles V. Stanford
Allegro Molto Moderato
Tema con Variazioni
Allegro Maestoso (St. Patrick's Breastplate)

Toccata from Symphony No. 5 Charles M. Widor

About the Composers

Herbert Howells (1892-1983) was an English composer, organist, and teacher, most famous for his large output of Anglican church music. Howells studied with Charles Stanford, another composer on today's program. Howells' promise as a musician seemed likely to be cut short in 1915 when he was diagnosed with Graves' disease and given six months to live. His poor health prevented him from being conscripted in World War I, which may have indeed saved his life. The doctors were obviously wrong since he lived to celebrate his 90th birthday.

Although his choral compositions include many that are only sung by highly-skilled choirs, there are also some mainstream anthems such as *Like as the Hart*, found in the choral libraries of many American churches. The *Saraband for the Morning of Easter* is one of Howells's most notable organ works. It contains a myriad of tonal variety in the space of just several minutes.

Charles Villiers Stanford (1852-1924) was an Irish composer, music teacher, and conductor. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. Although he was a prolific composer, including seven symphonies, his most-loved works were written with the church in mind. These included anthems, choral settings for Anglican services, and the organ.

Stanford wrote in a firmly Romantic style despite living well into the 20th century. In 1920, the year of publication of the Stanford's *Fourth Organ Sonata*, Stravinsky was already several years into his neo-classical style, having abandoned his grandiose style culminating in the *Rite of Spring* of 1913. Schoenberg was writing in a completely atonal style and just one year from formalizing his 12-tone method of composition.

Stanford was in good company in that J.S. Bach also bucked the changing musical style that emerged later in his life. The difference is that Stanford didn't really innovate while staying behind, though he did manage to write some beautiful works like the one you hear today. Plus, as a teacher, he served as a bridge to famous composers of the 20th century including Gustav Holst and Ralph Vaughan Williams.

Charles-Marie Widor (1844-1937) was born to a family of organ builders, and first studied organ with his father, who was a friend of the great organ builder Aristide Cavaillé-Coll. Cavaillé-Coll arranged for the young Widor to study in Brussels, before his long career in Paris, which began as the assistant to Camille Saint-Saëns at the Church of the Madeleine.

Shortly thereafter, he moved to become organist at Saint-Sulpice, where he stayed for 64 years until his retirement. Twenty years into his tenure at Saint-Sulpice, he became professor of organ, then composition, at the Paris Conservatoire, appointed after the death of César Franck. Three years after retirement, he suffered a paralyzing stroke. A year later, he died, and was buried in the crypt at Saint-Sulpice.

The Widor Toccata, as it is widely known, is the fifth and concluding movement to the Fifth Organ Symphony. It was never intended to become a standalone piece, much less the de facto postlude that congregations demand at Easter, and brides often want as their recessional. It is harmonically very simple, and stays rooted in major chords even during the quiet development section in the middle. Perhaps this coupled with the momentum of the sixteenth notes and punctuating pedal line make it the overwhelming crowd favorite.