

Faculty Recital
Dr. Laura Ellis, organ
Friday, January 25, 2008
University Auditorium
7:30 p.m.

PROGRAM

Frammenti	Karel Husa
I. Maestoso	(b. 1921)
II. Improvvisando - Vivace	
III. Allegro con fuoco	
Fantasy on a Sephardic Melody	Robert Starer
	(b. 1924)
The Burning Bush	Herman Berlinski
	(1910-2001)
Elijah on the Mountain	Robert Ampt
	(b. 1949)
Fantasia in E-Flat Major	Camille Saint-Saëns
	(1835-1921)
Chaconne and Toccata on King's Weston	Mary Beth Bennett
L'Ange à la Trompette	Jacques Charpentier
	(b. 1933)

ARTIST BIOGRAPHY

Laura Ellis serves the University of Florida as associate professor of music in the School of Music where she teaches undergraduate and graduate organ, harpsichord, and carillon. Dr. Ellis is a magna cum laude graduate of Luther College (Decorah, Iowa) and holds a Master of Music degree in church music and a Doctor of Musical Arts degree in organ performance from the University of Kansas. Prior to her Florida appointment, Ellis served as professor of music at McMurry University in Abilene, Texas. While in Abilene, Dr. Ellis held the position of parish organist at the Episcopal Church of the Heavenly Rest. Ellis began her teaching career at the University of the Ozarks in Clarksville, Arkansas.

Ellis is active in the American Guild of Organists where she is currently district convener for the state of Florida and Dean of the Gainesville Chapter. She is Director of the Music and Publications Committee of the Guild of Carillonneurs in North America and maintains an active recital schedule on both organ and carillon. In October 2007 Ellis presented solo organ and carillon recitals at the University of Sydney (Australia). This summer she will perform two solo carillon recitals at the 47th International Carillon Festival in Springfield, IL.

PROGRAM NOTES

Born in Prague, Czechoslovakia, in 1921, **KAREL HUSA** studied at the Prague Conservatory and received diplomas from the Paris Conservatory and the École Normale de Musique. His teachers included Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor André Cluytens. Husa's *Concerto for Organ and Orchestra* (1987) was performed by Ellis and the University of Florida Orchestra in November 2007. The inspiration for the concerto, according to Husa, is the "sunlight constantly surrounding us, creating powerful images, colors, and shades in the sky and on the earth." The image of light refracted through glass, through a church or temple window, was also a stimulus to the composer. *Frammenti* (Fragments) was excerpted from the Concerto at the suggestion of Karel Paukert, who was the soloist in the premiere of the work at Northwestern University in Evanston, Illinois.

ROBERT STARER was born in Vienna in 1924, entered the State Academy of Music at age of 13, and continued his studies at the Palestine Conservatoire. He became an American citizen in 1957 and has taught at Julliard, Brooklyn College and the City University of New York. This improvisatory composition is based on the traditional Hebrew melody "Ein Adir."

Jewish composer **HERMAN BERLINSKI** received his primary music education from the Landeskonservatorium Leipzig. Berlinski left Germany for Paris in 1933 and became a student at the École Normale de Musique, studying composition with Nadia Boulanger and piano with Alfred Cortot. He fled the German occupation of France and settled in New York City. At age 50, he became the first person at the Jewish Theological Seminary of America to earn the degree of Doctor of Sacred Music. He has held the post of organist at Temple Emanu-El (New York City) and Minister of Music to the Washington (D.C.) Hebrew Congregation. *The Burning Bush* was commissioned to celebrate the renovation of the organ at Temple Emanu-El. The work is based on the biblical story in which Moses hears the voice of God emanating from a bush engulfed in flames (Exodus, Chapter 3). Swirling manual passages are punctuated by a rhythmic motif representing God's exhortation "I am who I am."

ROBERT AMPT is the Sydney (Australia) City Organist, organist and choirmaster of Sydney's German Lutheran Church, and an organ teacher at the University of Sydney. The composer writes: "*Elijah on the Mountain* is a continuous, multi-section work opening with a bold fanfare; the motive upon which the entire work is based. Subsequent sections include fugal and ostinato passages and culminate in a full-organ series of hectic runs and dense chords. A dramatic, but quiet and contemplative return to the opening fanfare leads to a mysterious, unison ending. The work is inspired by the passage from the First Book of Kings: 'And he said, Go forth upon the mount before the Lord. And behold, the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rocks before the Lord; but the Lord was not in the wind: and after the wind an earthquake; but the Lord was not in the earthquake; and after the earthquake a fire; but the Lord was not in the fire: and after the fire, a still small voice.'"

The *Fantasy in E-Flat* by **CAMILLE SAINT-SAËNS** was composed in 1857 for the inauguration of the Cavallé-Coll organ at the Parisian Church of St. Merry. Saint-Saëns was an organ student at the Paris Conservatory and served as organist at the prestigious Parisian church La Madeleine for twenty years. The Fantasy begins with an energetic conversation between soft flutes from different divisions of the organ. After a brief pause, the work concludes with sweeping melodic lines.

MARY BETH BENNETT is the Organist/Choirmaster of Seventh Street Christian Church, Richmond, Virginia, and has recently served on the music faculty of the University of Richmond. She holds degrees from Stetson University, the Eastman School of Music, the University of Southern California, and the Staatliche Hochschule für Musik (Cologne, Germany). Based on a hymn tune composed by Ralph Vaughn Williams, the *Chaconne and Toccata on King's Weston* begins

quietly and grows in intensity with each chaconne variation. The aggressive toccata features the hymn tune in the pedal.

JACQUES CHARPENTIER studied Hindu music in Bombay and Calcutta in the 1950's and later attended the Paris Conservatoire, studying with Aubin and Messiaen. The influence of Messiaen can be seen in his use of harmony, rhythm, organistic writing style, and emphasis on theology. In addition to his compositional work, Charpentier has served as an organist and as inspector of music for the French Ministry of Cultural Affairs. "L'Ange à la Trompette" (The Angel with the Trumpet) is written in the contemporary French style and contrasts a persistent trumpet call motif with hypnotic sixteenth notes. The work builds in intensity and concludes triumphantly on full organ.