

Red Clay Creek Presbyterian Church  
*Sunday Mid-Afternoon Concert*

*October 4, 2020*  
*4:00 pm*

DAVE AUMENT, *TROMBONIST*  
MICHAEL XAVIER LUNDY, *ORGANIST*  
JEFFREY MILLER, *PIANIST*

*PROGRAM*

*This Is My Father's World*  
(arr. Berry)

*When Morning Gilds the Skies*  
(arr. Hayes & Gaspard)

*Oblivion*  
(Piazzolla)

*Duetto Pastorale*  
(Barnes)

*How Great Thou Art*  
arr. Hayes)

*Adoration*  
(Borowski)

*Annie Laurie - Air Varie*  
(Pryor)



## *This Is My Father's World*

(arr. Cindy Berry)

The words to this beloved hymn are by Reverend Maltbie Babcock, who was inspired by his many walks along the Niagara Escarpment. He enjoyed the overlook's panoramic vista of upstate New York scenery and Lake Ontario, and often told his wife he was "going out to see the Father's world." The poem was published posthumously, and set to music by Babcock's friend Franklin Sheppard. The hymn tune is known as TERRA BEATA, or "blessed earth".

## *When Morning Gilds the Skies*

Joseph Barnby, arr. Hayes and Gaspard

This beloved hymn, a translation from the original German "Beim frühen Morgenlicht" (In the early morning light) needs no introduction to Presbyterians. We have been singing it for almost 200 years during worship. The rising melody of the opening represents the rising of the sun, and the final "may Jesus Christ be praised" ends the hymn in a way not often heard--in a high and powerful part of the singing voice. Our arrangement for organ and piano is by Mark Hayes and Marvin Gaspard, and it brings out the best qualities of both instruments.

## *Olvion*

Astor Piazzolla (1921- 1992)

Piazzolla was noted Argentine composer, bandoneon player, and arranger. His works revolutionized the traditional tango into a new style termed Nuevo Tango, incorporating elements from jazz and classical music. He was educated by some of the greatest teachers in musical history-- Carlos Gardel, Alberto Ginaster and Nadia Boulanger. It was the revered Boulanger who was most impressed by his tangos, and advised him to specialize in the form. Even though he is credited with over 60 film scores, Oblivion is his best known composition, partially because of his moving performances on the bandoneon (a type of accordion). The slow tango rhythm subtly supports a nostalgic melody of almost overwhelming beauty.



## *Duetto Pastorale*

Edward Shippen Barnes (1887-19580)

Another of our organ and piano duets is the quiet Pastoral by a man who was a famous American organist and composer. This piece is most likely inspired by Luke 2: 8-14, the famous story of the shepherds abiding in the fields on the night of Christ's birth, but is appropriate at any time of the year.

## *How Great Thou Art*

arr. Mark Hayes

The nine verse Swedish poem, O store Gud (O Great God), written by Carl Boberg, made its way into American hearts via a truly international journey. It was first translated into German from the original Swedish as "Wie gross bist Du" (How Great Art Thou) by a wealthy Baltic German Baptist nobleman, who had first heard it in a Swedish-speaking village in Estonia! The German version eventually reached Russia and was translated into Russian by a man known as the "Martin Luther of Russia", Ivan Prokhanov. There were actually many English versions before British missionary Stuart K. Hine wrote the version best known today in 1954. This hymn was popularized in the mid-1950's by George Beverly Shea during the Billy Graham crusades, and is ranked second (after Amazing Grace) on a list of the favorite hymns of all time in a survey by *Christianity Today* magazine in 2001.

## *Adoration*

Felix Borowski (1872-1956)

Borowski's father was Polish and his mother was English. Despite the Polish name, he was an English/American composer. Felix was born in England and received his first violin lessons from his father. He continued his education in London and the Cologne Conservatory, worked as a teacher in Scotland, but came to America in 1896 and became director of the Chicago Musical College. He was the program annotator for the Chicago Symphony Orchestra for 48 years, from 1908 until his death in 1956. Borowski composed in many diverse musical forms, and his works were popular at the turn of the century, but his name would probably be forgotten today were it not for the piece for solo violin and piano, Adoration. It has been played as a favorite "encore" by violinist for over a century. Here we present the beautiful work in an arrangement for organ and piano.



## *Annie Laurie - Air Varie*

Arthur Pryor

Arthur Pryor was arguably America's most important non-jazz trombonist of the early 20th century; in addition to that, he was revered during the acoustical recording era (1901-1925) for his skills as both a bandleader/conductor and a composer. Pryor, whose influences ranged from ragtime to European classical to 19th century pop, was never a jazz musician, but his recordings were admired by people in the jazz world, including Louis Armstrong. These recordings also arguably influenced Paul Whiteman's orchestra as well as some of the jazz-influenced pop orchestras known as "sweet bands" that emerged in the '10s and '20s.

He was born into a very musical family in St. Joseph, MO. By the time Pryor was 11, he was being featured as a trombonist in his father's band and as an adolescent, he became a local celebrity in St. Joseph. In 1892, at age 22, his visibility continued to grow when he joined John Philip Sousa's well-known band as a featured trombone soloist. In 1895, Sousa promoted Pryor to assistant conductor, but in 1903 Pryor left Sousa's employ. He formed his own band which was recorded extensively in the 1900s and '10s. The song to "Annie Laurie" was written by her beau William Douglas, and amended by Lady John Scott, who wrote the music. It was a favorite with Scottish soldiers during the Crimean War.

*Maxwellton braes are bonnie where early fa's the dew  
And it's there that Annie Laurie gave me her promise true  
Gave me her promise true which ne'er forgot will be.  
And for bonnie Annie Laurie I'd lay me doon and dee*

*Her brow is like the snowdrift her neck is like the swan  
Her face it is the fairest than e'er the sun shone on  
That e'er the sun shone on and dark blue is her e'e  
And for bonnie Annie Laurie I'd lay me doon and dee*

*Like dew on the gowan (daisy) lying is the fa' of her fairy feet  
And like wind in summer sighing her voice is low and sweet  
Her voice is low and sweet and she's a' the world to me  
And for bonnie Annie Laurie I'd lay me doon and dee*

Mr. Pryor has set his composition in the form of Theme and Variations, which allows instrumentalists to exhibit their beautiful tone and virtuoso skills.

