

# SHELLY MOORMAN-STAHLMAN, ORGANIST

## LEBANON VALLEY COLLEGE

Sunday, September 20, 3:00 P.M.

*“Allegro” from Symphony VI*

Charles-Marie Widor  
(1844-1937)

*“Andante Sostenuto” from Symphonie Gothique*

Widor

Prelude and Fugue on the Name of “Alain” op. 7

Maurice Durufle’  
(1902-1986)

A Child’s Prayer (based on Brazilian Folk Melody)

arr. João Wilson Faustini  
(b. 1931)

Toccat, Adagio, and Fugue in C Major, BWV 564

Johann Sebastian Bach  
(1685-1750)

Swing Five on “Erhalt uns, Herr”

Johann Matthias Michel  
(b. 1962)

Fanfarra Real (Royal Fanfare)

Handel Cecilio

Festa Sertão

Heitor Villa-Lobos  
(1887-1959)

Odeon (Tango Brasileiro)

Ernesto Nazareth  
(1863-1934)

## PROGRAM NOTES

### **PREFACE:**

My journey with Brazil began when I was a senior in high school and my family hosted a Brazilian girl for 6 months. Cristina quickly became like a sister to me. When she returned to her country, I told her that someday I would visit her country. Years passed and we lost touch, but she was always with me in spirit. While in graduate school, I did a research paper for my organ building class on the organs in Brazil. Since French music was my favorite type of organ music, I was amazed to find out that the major organ building company of France, Cavallé-Coll, sent numerous organs to Brazil. Years passed and I became involved in other projects as a performer and pedagogue. The organs in Brazil became a faith memory. Thanks to modern technology and Facebook, I reconnected with Cristina in 2012 and in January 2014 my family traveled to Brazil to visit her family for the first time. Since this was a vacation for us, I did not anticipate seeing any organs. However, one day we were out sightseeing when I saw a beautiful Cathedral in Jundiai (the city where they lived) and I asked to stop and see inside. Imagine my surprise when we entered, and I discovered one of the Cavallé-Coll organs that I had read about so many years prior. Cristina talked to the Priest, and he was thrilled to meet someone interested in the organ and gave us information regarding all the other Cavallé-Colls in the area. We then spent the next day visiting Cavallé-Colls in Jundiai, Itu, and Campinas. Unfortunately, in each case, the organs were in poor condition and badly needed a restoration. It was at this point that I decided to change my original plans to spend my upcoming sabbatical in France giving organ recitals and instead traveled to Brazil to give concerts to help raise awareness for the need to restore these important historic organs of Brazil.

### **WIDOR:**

I have chosen to perform three major French works at this concert in honor of the important Cavallé-Colls of Brazil. During the performing of Widor's "Allegro," I will be showing pictures of the large Cavallé-Colls in France. These massive organs are known for their brilliant reeds and orchestral power and colors. Although the Cavallé-Colls in Brazil are much smaller, they still have the beautiful flute stops, which is the stop that is demonstrated in the "Andante Sostenuto" movement.

## **DURUFLE:**

While in Brazil for two months during my sabbatical, I performed organ and piano recitals in Belo Horizonte, Rio, Jundiai, and Sao Paulo. In each of the locations, I spoke (in Portuguese) with the audience about the historical importance of the organs in their country. Numerous newspapers interviewed me for articles as well. Although I believe that I met my goal of raising awareness for these organs, my dream is not complete. I have established two committees of organists and church musicians (one in Brazil and one in the United States). These committees are working together to raise money to help restore these organs in Brazil. We are currently waiting on a proposal from the church in Campinas, which has one of the largest Cavaillé-Colls in Brazil. During my performance of the Durufle, I will show photos of the Cavaillé-Colls in Campinas, Itu, Jundiai, and Lorena as well as some of the damage that they have sustained. It will come as no surprise to my students that this piece by Durufle is one of my favorite organs works. It is my hope that someday I will be able to return to Brazil in the future and play this piece on one of the newly restored Cavaillé-Colls organs.

## **FAUSTINI:**

During a break in my performing schedule in Brazil, I had the opportunity to visit Christina and her family in Jundiai. She had found a box filled with pictures that she had taken during her six months with our family when she was 17 years old. Included in the box was a letter that I had written to her during my undergraduate years of college. Within the letter, I wrote "Do you remember when I used to tell you that someday I wanted to get good enough that I can come to Brazil and play concerts and see you? I've been practicing very hard so that I can do that" How poignant it was that we discovered that letter together so many years later at a time when I was actually in Brazil playing concerts and at her house!

This short little piece "A Child's Prayer" by Brazilian composer Faustini reminds me of all the little childhood dreams that we have and later forget. However, perhaps in some way those initial dreams and prayers have shaped our lives in ways that we never imagined.

**BACH:**

Brazil has a rich cultural history. In addition to the French organs, Brazil has important German and Italian organs. In fact, most of my organ concerts were played on Tambourine organs, an Italian builder. What is even more amazing is that Brazil is the home to an organ built by the North German organ builder, Arp Schnittger, one of the most important organ builders around the time of Buxtehude and Bach. During the "Toccatà," you will see slides of this Schnittger organ. During the "Adagio" which is written in the Italian style, you will see photos of the Italian organs of Brazil, and during the "Fugue," you will see photos of the historic region of Minas Gerais, Brazil, the area of Brazil rich in gold during its colonization by Portugal. The churches are beautiful and to this day, small orchestral ensembles consisting of local musicians regularly perform for the evening services during all Festival seasons. I was fortunate to visit this region during Holy Week.

**MICHEL:**

I had the great pleasure not only to perform an organ and piano recital at the Rio Baptist Seminary but also to give two masterclasses to the students. I immediately fell in love with these students. They were extremely passionate about music and were eager to hear new ideas. They were an extremely enthusiastic audience and were yelling bravo after I played this little jazz-based piece. I will never play this again without thinking of them. During my performance of this piece, I will show photos of their college. As you can see, their college is in need of repair. Their organ was an old Hammond organ that was on its last leg (in fact one of the students had to come up and kick it after every piece to keep it from sputtering). It is just amazing that there are so many students at that college who study the organ and have a passion for the instrument. My hope is that I can help them find a donor or donors who would like to purchase a small tracker action organ for them.

As many of you know, after returning from Brazil, I organized a three-week cultural exchange course to be held in January 2016 for Brazilian students called "Music in Churches in the United States. I initially thought I would invite eight students. However, due to the large number of students interested, the number grew, and I eventually cut it off at 21 (40 applied). Many of these students will be in attendance.

### **HANDEL CECILIO:**

“Royal Fanfare” for organ and three trumpets, written by Brazilian composer Handel Cecilio in 2009, was dedicated to the Royal Family in Imperial Brazil. This piece has been performed in Brazil, Portugal, Spain, Germany, Argentina, and Connecticut. This will be the Pennsylvania premier performance of this piece and we are recording it for the composer (so please withhold your coughing during this piece). Handel and his mother hosted me while I was in Belo Horizonte performing and he quickly became one of my best friends in Brazil. He knew that I wanted an immersion experience with Portuguese and became my language ‘bodyguard’ (It is very difficult for an American to have an immersion experience in another country because EVERYONE wants to test out their English on you). Since that was early in my experience with the language, there were many times when I would make up words when I didn’t know them. We laughed a great deal. I am joined in this performance by my colleagues, John Copenhaver and Chris Campbell, Adjunct Professors of LVC and Dr. Chris Heffner, Director of Bands and Professor of Music Education at LVC.

### **VILLA LOBOS:**

Since I performed on both the organ and piano during my sabbatical, I wanted to share two short selections on the piano at this concert. Villa-Lobos is perhaps the best-known Brazilian composer. The literal translation of this piece is “Party in the Desert” (A Sertão is a desert region of Brazil not a jungle). Some people mistakenly translate this piece as “Jungle Festival” but that is actually incorrect). One of the special treats during my visit to Brazil was the opportunity to see a portion of the Carnival in Sao Paulo. The samba and dance are so important to the music of Brazil and this piece abounds with this syncopation and rhythmic excitement.

### **NAZARETH:**

Nazareth was a popular pianist who worked at the Odeon Music Theater in Rio. He wrote over 100 Brazilian tangos, waltzes, polkas, and marches. Villa-Lobos defined Nazareth as the true incarnation of the Brazilian soul. Nazareth’s music is very popular in Brazil and is the perfect end to our recital today.

## **CLOSING THOUGHTS:**

I would like to dedicate this concert to the youth of Brazil. As you know from watching the news, Brazil is fraught with economic and social challenges. Crime is at an all-time high and people are unhappy with the corruptions in the current government. In January, our community will host twenty-one Brazilian music students. While here, they will be able to experience church music at its finest and observe the music education system in America. These students are the future organists, church musicians, and music educators of Brazil. They are the 'hope' of their country. Although we will be granting a dream come true for these students, their time here is only the first step. If we are truly to support them and help them realize change in Brazil, we must also support them when they return. One of the ways that we can do that is through the Cavallé-Coll project. My committees in both Brazil and United States will soon be launching a major fund-raising effort and we will invite you to participate. I believe that anything is possible if we all work together.

I end with a personal note of thanks to the music students of LVC. Each of the 21 music students from Brazil has been assigned a 'friend' here at LVC. It is very rewarding for me to see our students regularly conversing with the Brazilian students via Facebook, skype, and WhatsApp. My personal prayer is that by the end of this experience our students will have formed a bond with their new Brazilian friends that will last a lifetime. As our world becomes smaller, the possibilities become larger. May the youth of both Brazil and Lebanon Valley offer hope to the world.