The Walt Disney Concert Hall
AMERICAN FANTASIA
The Glatter-Götz / Rosales Organ
Daryl Robinson ✶ organ
GOTHIC

The Walt Disney Concert Hall

AMERICAN FANTASIA

The Glatter-Götz / Rosales Organ

the tracklist

1		Fantasia on a Theme of Gustav Holst (2016) *+	Aaron David Miller (b. 1974)	9:00
		Suite No. 2	Calvin Hampton (1938–1984)	
2		Lullaby (1976)		6:08
3		Philadelphia Flourish (2017) +	Jeffrey Brillhart (b. 1955)	6:53
4		Attende Domine (1947) from *Twelve Choral-Preludes on Gregorian Themes, Op. 8*	Jeanne Demessieux (1921–1968)	4:09
5		Comes Autumn Time (1916)	Leo Sowerby (1895–1968)	6:36
6		Variations on 'Nicaea' (2015) *+	David Briggs (b. 1962)	8:36
7		Air: A Prelude for Organ (1960)	Gerre Hancock (1934–2012)	4:50
8		Hommage à Messiaen (1981)	McNeil Robinson (1943–2015)	6:16
		Two Scherzos (2016) *+	Jason Roberts (b. 1980)	
9		Whimsical		3:55
10		Mischievous		3:30
11		Variations sur un Noël, Op. 20 (1922)	Marcel Dupré (1886–1971)	11:26
12		Rumba for Organ & Percussion (2015) *+	George Baker (b. 1951)	5:42

Total Time: 77:01

** Commissioned work*
+ World premiere recording

Daryl Robinson ✦ *organ*

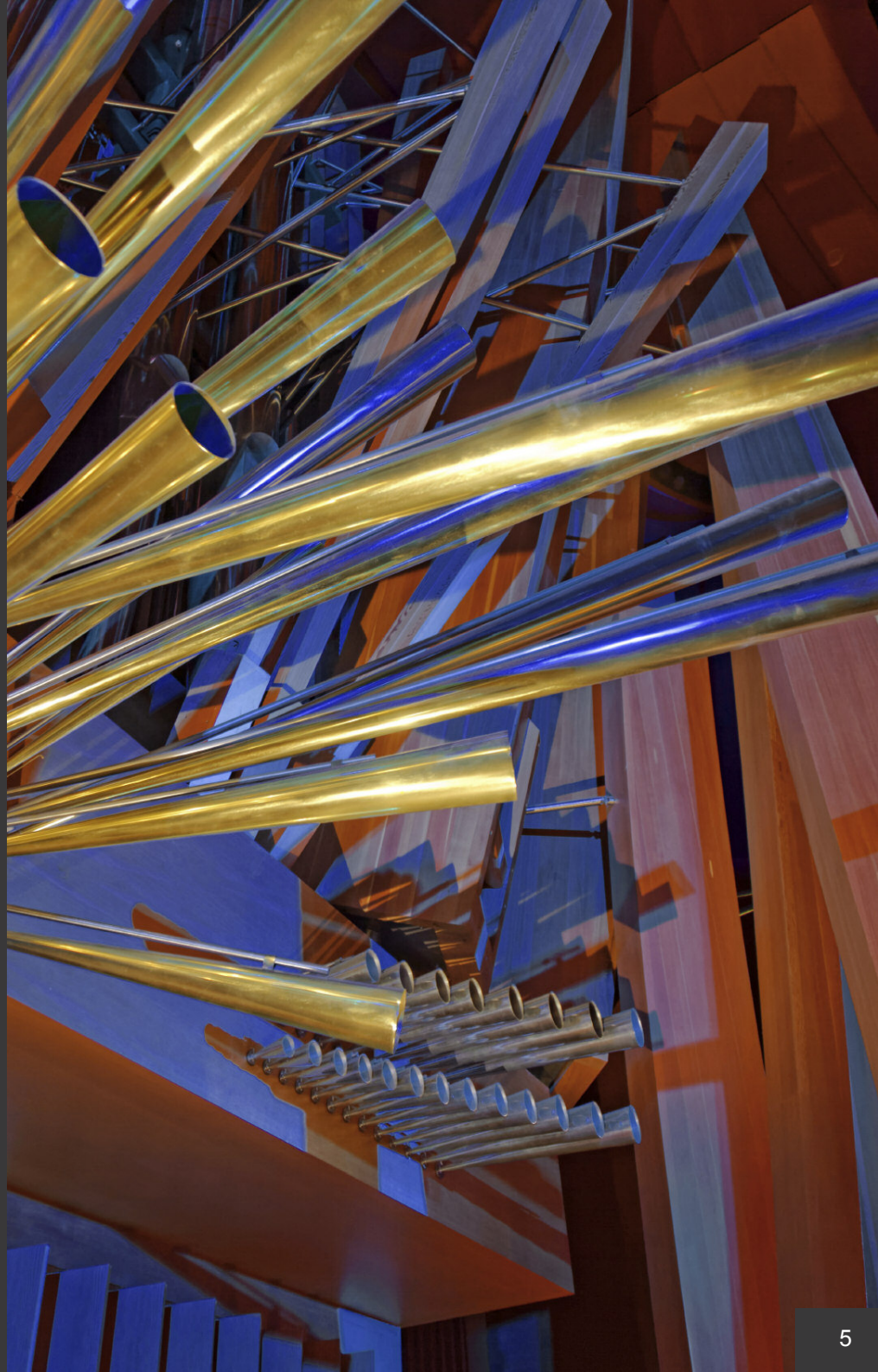
a note from the artist

American Fantasia is the culmination of years of work on several fronts, and an incredibly unique opportunity to showcase music composed, commissioned, or published in the United States within the past century. Following a lunch in July of 2016 with Manuel Rosales in San Diego, it was decided that a recording at Walt Disney Concert Hall in Los Angeles would be pursued. The opportunity to make a disc in a venue, and on an instrument, as iconic as Disney Hall does not come along often and I wanted this disc to be something truly special. Not just a vehicle to showcase the incredible instrument, but also as a means of sharing new music composed by friends and colleagues George Baker, David Briggs, Aaron David Miller, and Jason Roberts. I am forever grateful to each of these brilliant musicians for creating new works for the organ that are sophisticated, accessible, and FUN!

Organ music is naturally inspired by great organs and it seemed most appropriate to record a disc featuring a good deal of contemporary organ music on an instrument built by a contemporary organ builder. I'm not sure there is a better example on our planet of contemporary organ building than the sensational Glatter-Götz/Rosales instrument at Walt Disney Concert Hall! Manuel Rosales, the visionary builder behind this and so many landmark American instruments, graciously facilitated the production of this recording and I am honored to call him a dear friend.

The title of this album, *American Fantasia*, certainly makes reference to the Disney movie that inspired so many to first fall in love with classical music, but, the very essence of a free-formed, improvisatory, free-spirited American fantasia reflects the opportunity we each have to experience, embrace, and learn from cultures and music other than our own. To quote Deems Taylor from the 1940 *Fantasia*, "Now there are three kinds of music on this "Fantasia" program. First, there's the kind that tells a definite story. Then there's the kind that, while it has no specific plot, does paint a series of more or less definite pictures. And then there's a third kind, music that exists simply for its own sake." I hope this disc will bring great joy to those who hear it!

—Daryl Robinson



the music

1. Fantasia on a Theme of Gustav Holst — Aaron David Miller

Fantasia on a Theme of Gustav Holst was composed for organist Daryl Robinson and the dedication of the new organ at South Main Baptist Church in Houston, Texas. It is based on the hymn tune THAXTED which originated as a secondary theme for the Jupiter movement in Holst's "The Planets."

The fantasia opens with a bold statement of the theme in inversion with various melodic and rhythmic ornaments. This theme is introduced with a solo trumpet stop. The opening section slowly dissolves into a quiet section that states Holst's theme in a simpler form. This section features the quiet melodic reeds and mutation stops of the organ. The fantasia concludes with a bravura section twisting the theme through different modal tonalities ultimately resolving in a bold C-major statement of THAXTED.

The piece is designed to illustrate the many colors of the organ blending the lyric nature of Holst's theme with more modern rhythms and counterpoint.

—*Aaron David Miller*

2. Lullaby from Suite No. 2 — Calvin Hampton

Calvin Hampton was a native of Pennsylvania and attended the Oberlin Conservatory of Music and Syracuse University. While he is remembered as a writer of hymn tunes and other sacred music, during his lifetime he was perhaps best known for his flamboyant and highly successful "Fridays at Midnight" concerts at Calvary Episcopal Church in New York, where he was organist/choirmaster from 1963 to 1984. Harry Huff writes of the *Lullaby* that it, "...was originally conceived as a rock piece in the early 1970s for which the composer also contributed a text entitled 'Lullaby for the End of Time.' The theme was well received and was a popular subject for Hampton's encore improvisations at his various organ concerts and recitals...No setting of the tune completely satisfied him, and in 1976, at the request of Marcella Pambrun, he produced this set of variations upon it. These variations form the middle movement of a set published as *Suite No. 2*." Following the opening homophonic harmonization of the tune, each variation unfolds with an increasing rhythmic motion before ending in stillness and a final dreamlike flourish, heard here on the 4' Celesta.

3. Philadelphia Flourish — Jeffrey Brillhart

Philadelphia Flourish was inspired in harmonic language and structure by several of my favorite composers—Jeanne Demessieux, Olivier Messiaen, and Francis Poulenc. I was also influenced by Philadelphia's strong tradition of jazz music and its rich harmonies and rhythms. Early on, I decided to approach the work as a series of short variations ending with a toccata, but first I needed a musical theme or two. Having long enjoyed playing works with themes that spelled out a name (e.g. Maurice Duruflé's Prélude et fugue sur le nom ALAIN or Franz Liszt's Präludium und Fuge über den Namen BACH), I tried spelling out "AGO Philadelphia" and "Philly" using musical ciphers created by Olivier Messiaen, Franz Josef Haydn, Maurice Ravel and one known as the clef allemande. Alas, none of these ciphers netted much of thematic interest. I then spelled out "AGO Philadelphia" and "Philly" using a cipher created by composer Arthur Honegger for his work, Hommage à Albert Roussel. Ecstasy! Honegger's cipher yielded two compelling themes. As with many of Olivier Messiaen's works, the piece begins with the playing of those themes. The word "flourish" is a verb, as in a "city flourishes." Philadelphia could be described in this way. "Flourish" is also a noun— something that is a bold or extravagant gesture or action, made especially to attract the attention of others. Philadelphia and its Chapter of the American Guild of Organists may certainly be called flourishes! *Philadelphia Flourish* was premiered at the Kimmel Center for the Performing Arts' 7th Annual Fred J. Cooper Organ Day, June 10, 2017, by organist Daryl Robinson.

—Jeffrey Brillhart

4. Attende Domine — Jeanne Demessieux

Jeanne Demessieux, legendary pupil of Marcel Dupré and regarded globally during her career as a virtuoso of unparalleled ability, is remembered today through her extensive discography and compositional oeuvre. Published in the United States in 1950 by McLaughlin & Reilly, the *Twelve Choral Preludes on Gregorian Chant Themes* offer accessible settings of chant that were described in 1979 by French music critic Christian Goubault as, "...the Catholic *Orgelbüchlein* of our century." The chant setting selected for this disc, *Attende Domine*, allows an opportunity to explore all of the 8' flue stops on the organ in various combinations — this lush, yet incredibly clear, sonority is a signature characteristic of the voicing and tonal finishing completed by Manuel Rosales. While a poetically simple work, the listener can easily hear each of the inner voices, concluding with the chant being presented through a canon in augmentation.

5. Comes Autumn Time — Leo Sowerby

Sowerby – who spent much of his life in Chicago – composed more than 550 works throughout his lengthy career and won the Pulitzer Prize for Music in 1946. He is best known for his organ and church music; he was often referred to as the Dean of American Church Music in the early to mid-20th century. In 1919, Sowerby became associate organist at Chicago's Fourth Presbyterian Church and would later continue his career as organist-choirmaster at the city's St. James Episcopal Church (now Cathedral) beginning in 1927, a position he remained in until his retirement in 1962. *Comes Autumn Time*, one of Sowerby's earliest organ works, was composed in 1916 over the course of just a few days for solo organ and later orchestrated by the composer in 1917. The solo organ version was premiered at Fourth Presbyterian by Eric DeLamarter and was inspired by the poem, *Autumn*, by Bliss Carman:

Now when the time of fruit and grain is come,
When apples hang above the orchard wall,
And from the tangle by the roadside stream
A scent of wild grapes fills the racy air,
Comes Autumn with her sunburnt caravan,
Like a long gypsy train with trappings gay
And tattered colors of the Orient,
Moving slow-footed through the dreamy hills.
The woods of Wilton at her coming wear
Tints of Bokhara and of Samarcand:
The maples glow with their Pompeian red,
The hickories with burnt Etruscan gold;
And while the crickets fife along her march,
Behind her banners burns the crimson sun.

6. Concert Variations on 'Nicaea' — David Briggs

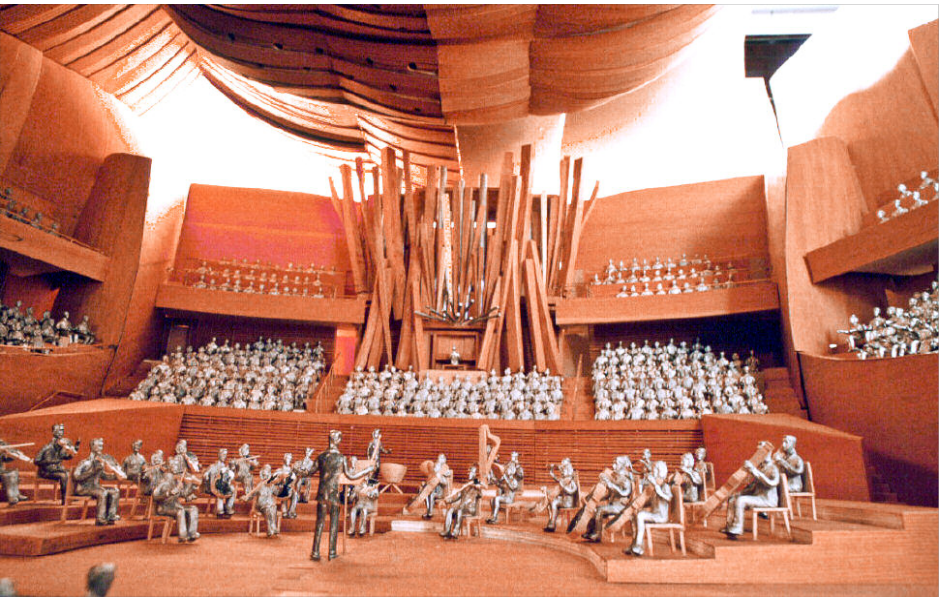
Concert Variations on 'Nicaea' were commissioned from David Briggs in 2014 in honor of my mother, Jody, as a token of gratitude for her dedication and support of my musical career. *Holy, Holy, Holy* is one of her favorite hymn tunes and is not a tune that has been set time and time again in a set of virtuosic variations organ work. One of the primary goals of this commission, aside from trusting David's brilliant innovative mind, was to showcase unique and colorful registrations; each of these variations sounds right at home on the vivid Glatter-Götz/Rosales organ!

"The objective was to create a colorful and vibrant showpiece for a large variety of instruments, as well as to show off Daryl Robinson's extraordinary technique, which seems to know no bounds!"

—*David Briggs*

The variations are:

- Thème (Flûtes)
- Trio
- Adagio (très Cochereau!)
- Agitato (Fonds 16 8 4)
- Quasi Medieval Canon à 6 (Cornets, Fagots etc)
- Final à la Dupré



7. Air: A Prelude for Organ — Gerre Hancock

Famed Organist and Master of the Choristers at New York's Saint Thomas Church Fifth Avenue, Gerre Hancock will hold a unique place in the world of sacred music for generations to come. Noted for his brilliant improvisations, a skill he worked to refine during his studies with Nadia Boulanger, Hancock was the epitome of the consummate musician and teacher. A native of Lubbock, Texas, Hancock began his sacred music career as organist of Second Baptist Church in Lubbock before moving to Cincinnati and New York for positions and eventually joining the faculties of the Juilliard School and Yale University. Composed in 1960 and dedicated "for Judy" (whom he would soon marry in 1961), *Air: A Prelude for Organ* is composed in a simple ABA form and features a lyrical, song-like tune so characteristic of Gerre's improvisations and compositions.

8. Hommage à Messiaen — McNeil Robinson

McNeil Robinson was born in Birmingham, Alabama and would go on to be one of our profession's greatest performer, teacher, improviser, and composer. A graduate of the Juilliard School, McNeil spent his professional life at various positions in New York City, including the Church of St. Mary the Virgin, Church of the Holy Family at the United Nations, and Trinity Church Wall Street. Additionally, he served on the faculties of Mannes College of Music, the Hartt School of Music, Yale University, and as chair of the organ department at the Manhattan School of Music from 1991-2015. This disc features McNeil in two capacities: as composer and as the teacher of two other composers featured on this recording, Aaron David Miller and Jason Roberts. Composed in 1981, the *Hommage à Messiaen* captures the discordant, meditative, and mystical qualities found in Messiaen's music. From the piquant sounds heard in the opening and closing sections to the luscious strings and solo flute, registrations used were inspired by Messiaen's registration found throughout his oeuvre.

9–10. Two Scherzos — Jason Roberts

The *Two Scherzos* by Jason Roberts were written in 2017 for Daryl Robinson. They are both light-hearted concert pieces. The first makes use of a condensed sonata form, and the second theme makes conscious use of Paul Hindemith's technique of "harmonic crescendi," in which it is the level of dissonance rather than the roots of the chords that drives the progression.

While the first scherzo is vaguely impressionistic, the second is more angular. It makes use of one four-note set throughout. These four notes are heard backwards, inverted and in various combinations. The form is a rondo, in which the central motive alternates with contrasting episodes.

—Jason Roberts

11. Variations sur un Noël — Marcel Dupré

Marcel Dupré maintained such an extensive connection to the United States throughout his life, beginning with his 1921 American debut in New York on the new Wanamaker organ. In 1922, he embarked on his first transcontinental tour of the U.S., which included recitals in Los Angeles, Pasadena, and Claremont. *Variations sur un Noël* was composed in 1922 while traveling by train between recitals in America and later premiered in New York in September of 1923; the only surviving recording of the composer performing this work was made in 1960 at St. Sulpice, at the age of 74. The now famous variations are included on this recording in part due to their American origins, but also in acknowledgement of Dupré's admiration of American organ building and that this work serves as an ideal means of showcasing specific tonal features of an organ.

12. Rumba for Organ and Percussion — George Baker

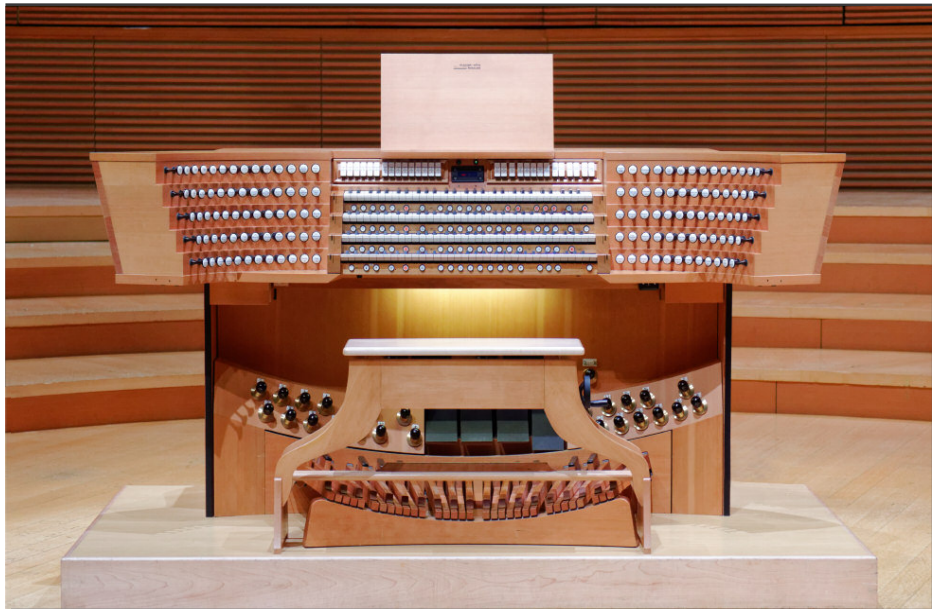
The Rumba (for organ, percussion and dancers) was written in 2015 for the brilliant organist Daryl Robinson, who is now Director of Organ Studies at the University of Houston. Its premiere performances were held at Rice University's Shepherd School of Music organ hall (Fisk opus 109) on June 19, 2016, during the AGO National Convention in Houston. The composer is on the faculty at Rice, and his son Evan played one of the percussion parts in the premieres. The Rumba employs two traditional Cuban rhythms (son clave and rumba clave) and percussion instruments, played by four percussionists. The piece is in three parts with a coda: D Major (joyful)-D minor (introspective)-D Major (joyful) modes. Two Cuban-style dancers come out during the second part and add another dimension to the music. There are brief cameo appearances of a couple of famous but quite stylistically different French composers. It's a frolicking fun piece that doesn't take itself too seriously.

—*George Baker*

The organ of Walt Disney Concert Hall has quickly become an icon of modern organ building with its contemporary, unique facade designed by the architect of the Walt Disney Concert Hall, Frank Gehry. The realization of this instrument was a collaboration between the German firm Glatter-Götz Organ Builders and the Los Angeles firm Rosales Organ Builders, Inc.; Manuel J. Rosales was responsible for the tonal design and oversaw every aspect of the organs design, voicing, installation, and tonal finishing.

"The Walt Disney Concert Hall was inaugurated in 2003 and the Glatter-Götz/Rosales organ premiered in 2004. In the ensuing 17 years over 100 recitals and concerts have showcased the instrument. When Daryl Robinson proposed his recording, it was irresistible to assist in helping make this a reality. After previewing some of the tracks of the finished CD it was gratifying to hear the rich textures, dramatic tempi, and colorful registrations as expressions of his impeccable technique and wonderful music making. For an organ builder, a completed instrument is like a vehicle without a driver. To hear it come to life in the hands of Daryl Robinson's artistry it is truly gratifying as he takes us on an exquisite musical journey."

—Manuel J. Rosales



organ stop list

The Glatter-Götz / Rosales Organ

Glatter-Götz Orgelbau & Rosales Organ Builders, 2004

Walt Disney Concert Hall

Los Angeles, California

72 STOPS • 109 RANKS • 6,125 PIPES

GREAT – Manual II

Violonbasse	32'
Prestant	16'
Violonbasse	16'
Bourdon	16'
Principal	8'
Diapason à Pavilon	8'
Violoncelle	8'
Flûte harmonique	8'
Chimney Flute	8'
Bourdon	8'
Grand Nasard	5 1/3'
Octave	4'
Spire Flute	4'
Grande Tierce	3 1/5'
Octave Quinte	2 2/3'
Super Octave	2'
Grande Fourniture	III
Mixture	VIII
Cymbale	IV
Corneta Magna	VII
Contre Basson (ext. 16')	32'
Basson	16'
Basson	8'
Basson	4'
Trompeta de Los Angeles	8'
Great to Great	16'
Tremolo	
Sostenuto	

POSITIV – Manual I (enclosed)

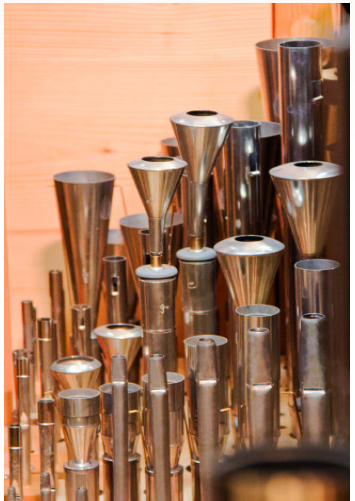
Quintaton	16'
Principal	8'
Unda Maris (CC)	8'
Gambe	8'
Flûte harmonique	8'
Gedackt	8'
Octave	4'
Hohlflöte	4'
Nasard	2 2/3'
Super Octave	2'
Waldflöte	2'
Tierce	1 3/5'
Larigot	1 1/3'
Mixture (1-1/3')	IV
Trompette	8'
Cromorne	8'
Cor Anglais	8'
Clairon	4'
Tremolo	
Llamada	16'
Llamada	8'
Llamada	4'
Trompeta de Los Angeles (t.c)	16'
Trompeta de Los Angeles	8'
Positive to Positive	16'
Positive Unison off	
Positive to Positive	4'
Harp	
Celesta	
Sostenuto	

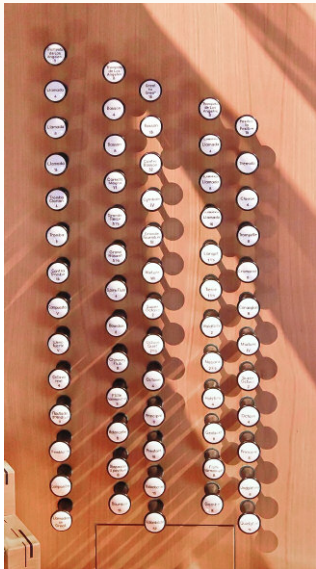
SWELL – Manual III (enclosed)

Bourdon	16'
Diapason	8'
Flûte traversière	8'
Bourdon	8'
Viole de Gambe	8'
Voix céleste (CC)	8'
Dulciane doux	8'
Voix Angelique (t.c)	8'
Principal	4'
Flûte octaviante	4'
Nasard	2 2/3'
Octavin	2'
Tierce	1 3/5'
Piccolo	1'
Plein jeu harmonique (2 2/3')	III-V
Bombarde	16'
Trompette	8'
Hautbois	8'
Voix humaine	8'
Clairon	4'
Fast Tremulant	
Slow Tremulant	
Trompeta de Los Angeles	8'
Llamada	8'
Swell to Swell	16'
Swell Unison off	
Swell to Swell	4'
Sostenuto	

LLAMARADA – Manual IV (enclosed)

Flautado grandiso	8'
Octava real	4'
Compuestas V	
Lleno fuerte V	
Contra Tromba	16'
Tromba	8'
Tromba Clarion	4'
Tremblante	
Chimes (enclosed)	
Trompeta de Los Angeles (horizontal)	8'
Llamada (ext.)	16'
Llamada (horizontal Tuba)	8'
Llamada (ext.)	4'
Llamadas transfer to Great	
Sostenuto	
Cymbelstern (high pitched bells)	
Campanitas (low pitched bells)	
Pajaritos (4 pipes)	

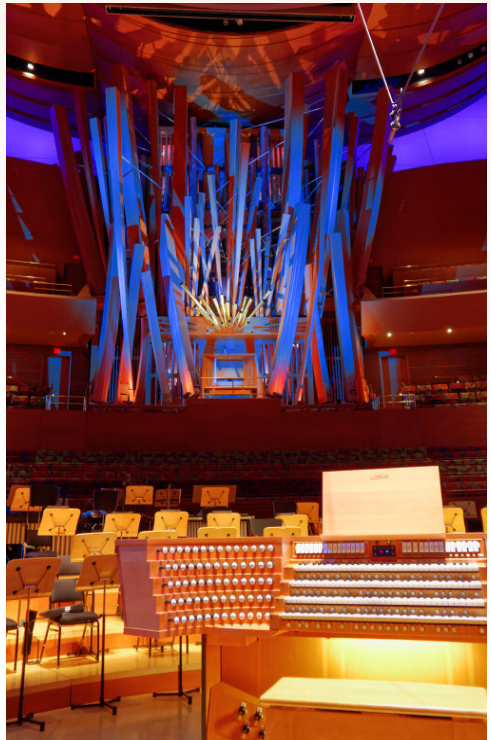




PEDAL

Flûte	32'
Violonbasse	32'
Bourdon	32'
Flûte (ext.)	16'
Prestant (Gr.)	16'
Violonbasse (Gr.)	16'
Subbass	16'
Bourdon (Sw.)	16'
Grosse Quinte	10 2/3'
Octave	8'
Flûte (ext.)	8'
Violoncelle (Gr.)	8'
Bourdon (ext. Subbass)	8'
Super Octave	4'
Flûte (ext.)	4'
Mixture (5 1/3')	V
Contre Basson (BBBBB)	64'
Contre Bombarde	32'
Contre Basson (Gr.)	32'
Grande Bombarde (ext.)	16'
Llamada (Ll.)	16'
Contra Tromba (Ll.)	16'
Basson (Gr.)	16'
Trompeta de Los Angeles (Gr.)	8'
Llamada (Ll.)	8'
Basson (Gr.)	8'
Trompeta de Los Angeles (Gr.)	4'
Llamada (Ll.)	4'
Pedal Chimes	

ABOVE: RECORDING ENGINEERS
RYAN EDWARDS AND SHANNON SMITH
WITH ORGANIST DARYL ROBINSON



INTERMANUAL COUPLERS

Great to Pedal	8'
Swell to Pedal	8'
Swell to Pedal	4'
Positive to Pedal	8'
Positive to Pedal	4'
Llamarada to Pedal	8'
Swell to Great	16'
Swell to Great	8'
Swell to Great	4'
Positive to Great	16'
Positive to Great	8'
Positive to Great	4'
Llamarada to Great	16'
Llamarada to Great	8'
Llamarada to Great	4'
Swell to Positive	8'
Llamarada to Positive	8'
Llamarada to Swell	8'
Great to Llamarada	8'
Pedal on Positive	8'
Pedal Divide (adjustable)	
Sostenuto on/off (reversible)	
Sostenuto Additive	
Great/Positive Transfer	
MIDI on all keyboards	
Record/Playback	

COMBINATIONS

Great 1-8
Positive 1-8
Swell 1-8
Llamarada 1-6
Pedal 1-6 (toe)
General 1-24
(1-12 and 22, 23, 24 duplicated by toe pistons)
General Cancel
Combination Set
Next
Previous
Multi-System II - upgraded to 300 levels
"Organist Palette" via an iPad
"Virtual Key Holder" via an iPod
Thumb reversibles for:
Great to Pedal
Positive to Pedal
Swell to Pedal
Llamada to Pedal
Swell to Great
Positive to Great
Llamada to Great
Toe reversibles for:
Great to Pedal
Swell to Pedal
Tutti

the organist

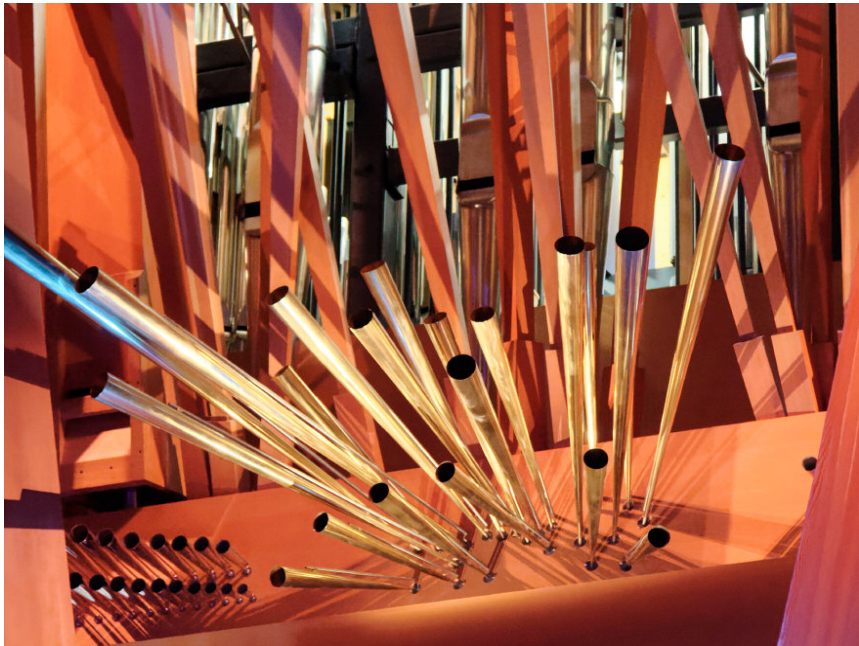
Daryl Robinson, Assistant Professor and Director of Organ Studies at the University of Houston's Moores School of Music and Cathedral Organist for Christ Church Cathedral, Houston, has earned critical acclaim as a solo and collaborative artist. Described by London-based *Choir and Organ Magazine* as a performer with "...a driving muscular poetry underpinned by nimble technique and nuanced sense of style...", Mr. Robinson earned both First Prize and the Audience Prize in the 2012 American Guild of Organists National Competition in Organ Performance.

Robinson has performed across the United States, internationally throughout Europe, the United Kingdom, and China, and has been a featured artist for recent national and regional conventions of the American Guild of Organists, including Boston (2014), St. Louis (2015), and Houston (2016), where his performances were praised by *The American Organist Magazine* as demonstrating "...flawless technique and rhythmic verve..." Committed to routinely commissioning new solo and collaborative works featuring the organ, his current list of commissions includes: *Fantasia on a Theme of Gustav Holst*, 2016 (Aaron David Miller); *Two Sketches*, 2016 (Jason Roberts); *Rumba for Organ, Percussion and Dancers*, 2015 (George Baker); *Great is Thy Faithfulness for Organ and Tenor,* 2015 (Tom Trenney); *Concert Variations on 'Nicaea'*, 2014 (David Briggs); and *Come, Pure Hearts: Introduction, Theme, and Variations*, 2012 (David Ashley White).

Multiple critically acclaimed commercial discs featuring Mr. Robinson are available, including his debut solo album, *Sempre Organo* (ProOrgano Records), which was released in 2013 and quickly garnered rave reviews internationally. Selections from the disc have been heard on nationally syndicated radio programs, including *Pipedreams®* and *With Heart and Voice*. Collaborative recordings include: *Carolae - Music for Christmas* (Naxos Records), recorded with the GRAMMY®-nominated Williamson Voices of Westminster Choir College and conductor James Jordan, and *As you set out for Ithaka* (Albany Records), featuring music of David Ashley White performed by the Moores School Concert Chorale under the direction of Betsy Cook Weber.

Robinson holds degrees from the University of Houston's Moores School of Music and Rice University's Shepherd School of Music and previously served as Assistant Professor and Head of the Organ Program at Westminster Choir College in Princeton, NJ.

Further information, including recordings and current engagements, can be found at: www.darylrobinson.com

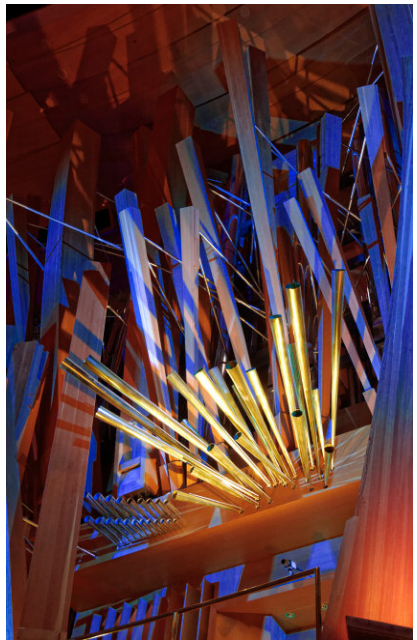


the commissioned composers

George Baker has received training with some of the finest organ teachers of the twentieth-century. He obtained his Bachelor's degree from Southern Methodist University under Robert Anderson, after which he traveled to Paris to study with Marie-Claire Alain, Pierre Cochereau, Jean Langlais, and André Marchal. During his time in France, Baker earned the Prix de Virtuosité with Mention Maximum from the Schola Cantorum, under Langlais. Ultimately, he returned to the United States where he earned a Master of Music degree on full scholarship from the University of Miami, a Doctor of Musical Arts from the University of Michigan, and began teaching at Catholic University in Washington D.C. before deciding to undertake the challenge of becoming a medical doctor. Although he obtained his M.D. and became a dermatologist, Dr. Baker never ceased performing, composing, teaching, and recording.

BAKER

Currently, Dr. Baker teaches organ improvisation at Rice University in Houston, Texas and is on the roster of Karen McFarlane Artists, Inc. For more information please visit: www.drgeorgebaker.com



BRIGGS

David Briggs is an internationally renowned organist whose performances are acclaimed for their musicality, virtuosity, and ability to excite and engage audiences of all ages. With an extensive repertoire spanning five centuries, he is known across the globe for his brilliant organ transcriptions of symphonic music. At the age of 17, David obtained his FRCO (Fellow of the Royal College of Organists) diploma, winning all the prizes and the Silver Medal of the Worshipful Company of Musicians. From 1981-84 he was the Organ Scholar at King's College, Cambridge University, during which time he studied organ with Jean Langlais in Paris. The first British winner of the Tournemire Prize at the St Albans International Improvisation Competition, he also won the first prize in the International Improvisation Competition at Paisley. Subsequently David held positions at Hereford, Truro and Gloucester Cathedrals.

David's schedule includes more than 60 concerts a year. In addition, he teaches at Cambridge (UK), frequently serves on international organ competition juries, and gives masterclasses at colleges and conservatories across the U.S. and Europe. He is currently Artist-in-Residence at the Cathedral of Saint John the Divine in New York, NY. For more information please visit: www.david-briggs.org

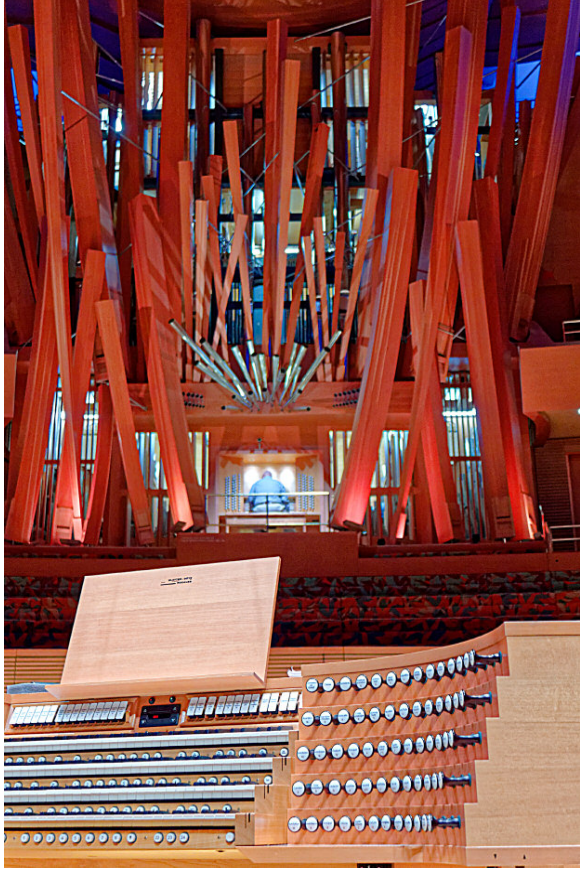
MILLER

Aaron David Miller is noted for his highly imaginative and creative style, found in his performances, improvisations and compositions. Prize winner of several prestigious competitions, including the top prize at the AGO National Improvisation Competition, and the Bach and Improvisation prizes at the Calgary International Organ Festival Competition, he is noted for his fine performances of repertoire spanning all periods. He has received rave reviews when accompanying silent films. In 2016 he was invited for a return engagement Disney Hall and was a featured performer for the national convention of the American Guild of Organists in Houston, Texas.

Aaron serves as the Director of Music and Organist at House of Hope Presbyterian Church in St. Paul, Minnesota and maintains an active recital schedule under the auspices of Penny Lorenz Artist Management. For more information please visit: www.aarondavidmiller.com

Jason Roberts began his musical career as a chorister at St. George's Cathedral in Perth, Western Australia; and is a graduate of Rice University, the Yale Institute of Sacred Music, and the Manhattan School of Music. He is winner of the 2008 American Guild of Organists National Competition in Organ Improvisation and the 2007 Albert Schweitzer Organ Competition USA, and he has been a finalist at competitions in St. Albans, England and Haarlem, The Netherlands. Jason spend several years as Organist/Choirmaster at St. James's Episcopal Church in West Hartford, Connecticut, USA before moving to New York in 2014. His teachers have included Clyde Holloway, Martin Jean, and McNeil Robinson.

Jason currently serves as Associate Director of Music/Director of the Choristers at St. Bartholomew's Episcopal Church in New York, NY and is on the organ faculty at Westminster Choir College in Princeton, NJ, in addition to maintaining an active recital schedule.



ROBERTS

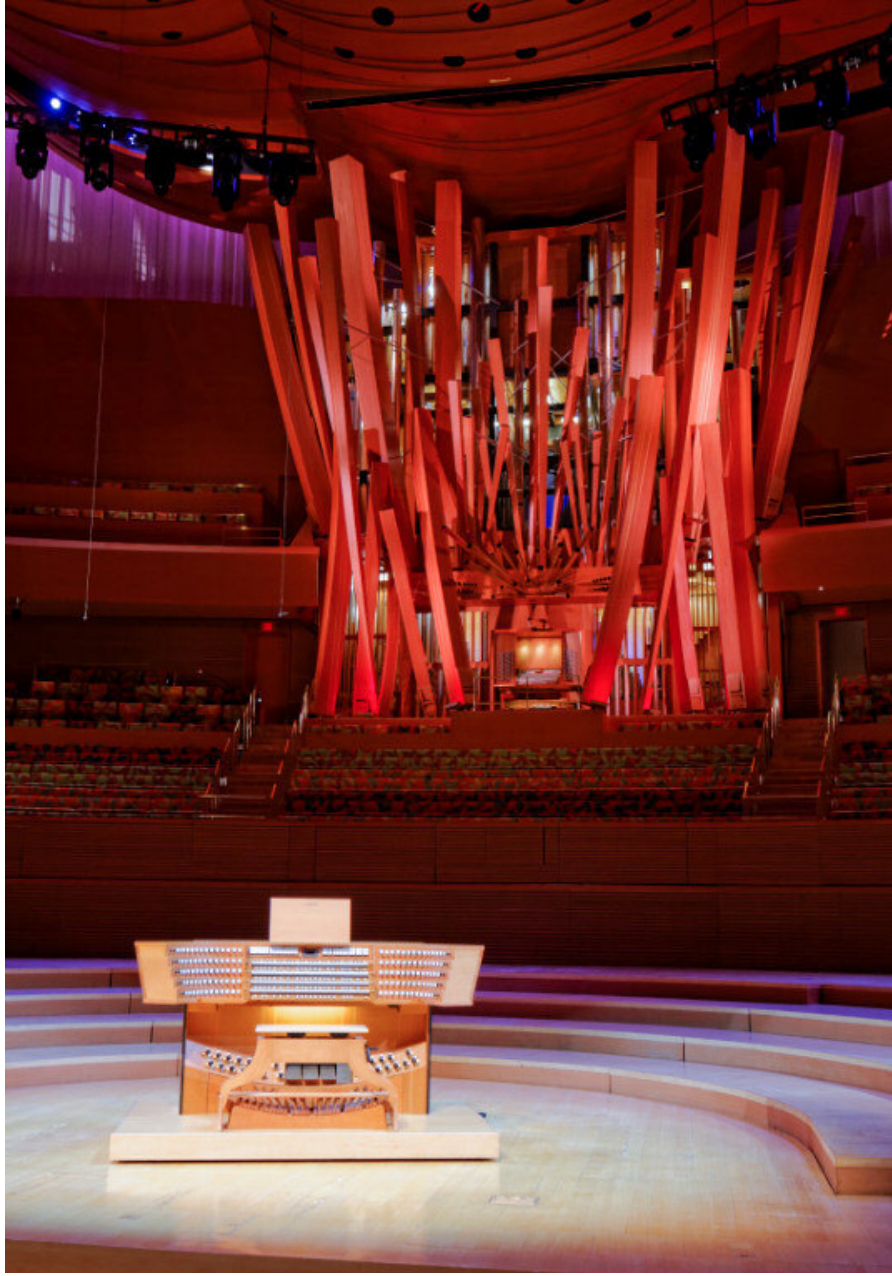
credits

American Fantasia
Daryl Robinson, organ
Recorded July 4-7, 2017 on the
The Glatter-Götz / Rosales Organ
The Walt Disney Concert Hall ∞ Los Angeles, California

Executive producer:	Roger W. Sherman
Producer:	Ryan Edwards
Engineering:	Ryan Edwards and Shannon Smith of Coincident Sound
Project manager:	Victoria Parker
Graphic designer:	Dominic Arizona Bonuccelli (azfoto.com)
Percussionists:	Luke Hubley, Todd Sommer, Terry McKinney, James Metcalfe
Photos of the organ façade:	Ron Belanger & Jim Lewis
Photos of the organ interior:	Manuel Rosales

Tuning and monitoring of the organ for this recording was graciously donated by Rosales Organ Builders:
Manuel Rosales, President & Tonal Director
Kevin Gilchrist, Technical Director & Head Voicer
Kevin Cartwright, Tuning & Service Associate

All rights of the producer & the owner of the work reproduced are reserved.
Unauthorized copying, hiring, lending, public performance & broadcasting of this recording are prohibited.



Catalog Number: G-49315
www.gothic-catalog.com

GOTHIC

© & ℗ 2018 by Loft Recordings, LLC
All Rights Reserved