

## BIO

**Carl Haywood**, a native of Portsmouth, Virginia, is a *cum laude* graduate of Norfolk State University (NSU) and a recipient of the Master of Sacred Music (organ) and Master of Music (choral conducting) degrees from Southern Methodist University (SMU). His undergraduate organ teachers were Larry Palmer and Allen Shaffer. His matriculation at SMU afforded him further opportunities to study composition, arranging, and conducting with Lloyd Pfautsch while also serving as associate conductor-organist for the SMU Chapel under Dr. Pfautsch and Dr. Robert Anderson, his graduate organ teacher. Dr. Haywood who also received the Doctor of Musical Arts degree from the University of Southern California (USC) is recognized as a superb choral conductor/organist with superior musical acumen. His principal teachers at USC were Charles Hirt (choral conducting), Ladd Thomas (organ), and Halsey Stevens (composition). Dr. Haywood, Chair of Visual and Performing Arts and Director of Choral Activities at NSU for many years, is one of the leading church musicians in the field, and serves as a clinician, adjudicator, guest conductor, and organ recitalist. His hymns and musical settings appear in over a dozen hymnals and his choral and organ works, especially his *Improvisation on "We Shall Overcome,"* are performed in schools and churches throughout the world. Most of all, his lengthy tenure at NSU as a conductor, composer, educator, administrator, church musician, mentor, and promoter of student success has secured him a place of distinction in the annals of Norfolk State University.



### ***Monumental United Methodist Church***

***Winter/Spring 2022 Concerts***

**MARK YOUR CALENDAR!!!**

***John Bullard, Banjo***

***February 28***

***Al Crandall and Art Morgan, Brass***

***March 28***

***Singing Beez***

***April 25***

## Monumental United Methodist Church

*Noon Day Concert Series*

*presents:*

### **Carl Haywood Organ Recital**

Date: February 7, 2022

Time: 12:00 P.M.

Noon-Day Concert Series

*Offered by the*

*Music Ministries at*

Monumental United Methodist Church

## PROGRAM

TOCCATA ON “*O Filii et Filiae*”  
Lynnwood Farnam  
(1885-1930)

Born in Quebec, Canada, Lynnwood Farnam succeeded David Mck. Williams as organist of the Church of the Holy Communion in New York City, and ultimately, became one of the most celebrated organists of his day. Originally recorded as a player organ roll, this arpeggiated improvisation on the 15<sup>th</sup> century French Easter hymn, “O Sons and Daughters” presents the chant melody majestically in the pedal.

FANTASIA IN G MAJOR, BWV 572  
Johann Sebastian Bach  
(1685-1750)

Bach reveals the combined influences of the Italian and North German schools in this youthful work. Moreover, it is the only composition to have tempo indications in French. After a brilliant introduction on the manuals, a majestic five-part chorale in the style of the Italian school unfolds, building to a great climax. The final section (like the opening section) in true North German style, works its way to a long pedal point under elaborate keyboard configurations.

BENEDICTUS, OPUS 59, No. 9  
Max Reger  
(1873-1916)

Though he was very prolific, Reger was a late-Romanticist who died at an early age. He was a contrapuntist in the Baroque tradition, employing forms and techniques of that period. Similar to additional works in Op. 59, the affinity to music expressing Catholic themes is duly noted. The Benedictus (Blessed is he who comes in the name of the Lord) which begins serenely, is followed by a short fugue which builds to full-organ. It concludes with quiet material similar to the opening section.

SPIRIT FANTASY

Carl Haywood  
(b. 1949)

*Spirit Fantasy* expresses an outward joy ignited by the power of the Holy Spirit which moves us, binds us, and comforts us. The spiritual, “Every Time I Feel the Spirit,” provides the foundation of this composition, and juxtaposes an array of styles and idioms from African American music experiences. Undeniably, there are also strong Anglican and contemporary music touches which heighten musical intensity and appeal.

HIS EYE IS ON THE SPARROW  
Arr. Carl Haywood

With words by Civilla Martin and music by Charles Gabriel, this classic hymn is arranged for organ and provides many opportunities for expressive and passionate interpretation. Luscious harmonies and contemplative melodies unfold which ultimately acquiesce to a dynamic climax (“I Sing because, I’m free”). The assuring phrase, “And I know he watches me,” prayerfully ends the composition pensively.

CHORALE IMPROVISATION ON “We Shall Overcome”  
Carl Haywood

Improvisation on “We shall Overcome” was conceived by Dr. Haywood while serving as organist/choirmaster at Grace Episcopal Church in Norfolk, Virginia. Subsequently, it was premiered to critical acclaim at the 2011 Hampton Ministers’ Conference. The tune which served as the battle cry of the civil rights movement continues its prominence as the accompaniment to any call for social justice. The piece begins with brisk repeated arpeggios and moves to a statelier statement of the theme in the middle section. The triumphant coda which follows ends with a brilliant pedal cadenza.