Foreword

A Joyous Celebration

This festive piece was written as the wedding recessional for dear friends, Nathan Daniels and Alice Nordquist. It starts as an "experimental" non-legato fugue exposition with the inverse of the subject and subject entries being a third away instead of a fifth. It builds to a celebratory toccata with French romantic legato in the soprano melody.

Performance recommendations:
1) The first section mm. 1–91 should feel very rhythmic with the very angular fugue theme and shifting meters.
2) At m. 92, the mood shifts to majestic and legato and should feel more like a French toccata with elements of the main theme especially legato in the soprano.
3) Starting in m. 115, the closing section has elements of both textures with the hands legato and the pedals rhythmic.

Journey to Wholeness

This work was written in January/February 2017 in loving memory of Dr. Wil Alexander whose legendary career as Chaplain and Professor of Religion at Loma Linda University shaped so many in the medical profession, including myself. In a school whose motto is "To Make Man Whole," Uncle Wil personified whole person care, and even into his nineties made daily rounds with medical teams to teach empathy and spiritual care to professionals in all walks of health care. He had an enormous impact on my approach to being a physician.

Journey to Wholeness is a story of illness, empathy, and healing. The first movement, *In Health and Sickness,* introduces the main character through both a heroic theme and an anxiety theme. During what could be called a development section, the main character becomes ill. In what would be a recapitulation, the character is very weak and the heroic theme and anxiety theme are quietly in duet with each other. The second movement, *Empathy*, introduces a new theme, that of the empathetic caregiver. Starting in m. 137 is a dialogue between the caregiver and elements of both the heroic and anxiety themes. *Healing* starts with the first initial failed attempts at a quick recovery with both the heroic and anxiety themes. After yet another visit from *Empathy*, true healing commences and is accomplished on many levels.

Performance recommendations:
1) The heroic theme should start boldly and confidently. The anxiety theme should feel *scherzando*.
2) During the illness phase, the registration should feel somewhat bottom heavy with the heroic theme inverted in the left hand and slightly prominent.
3) In the recapitulation, m. 85, the tempo is definitely *meno mosso,* as neither heroic theme nor anxiety theme have any energy. The chords in the left hand should feel heavy/wooly compared to the right hand melody.
4) The empathy theme starting m. 103 should be *cantabile* and have an expressive freedom.
5) *Healing* begins with a bold start to the heroic theme, then very free on the "collapsing" recitative on each statement.
6) In the final French toccata section, the *Empathy* melodies in the soprano as well as the heroic and anxiety melodies in the pedal must be as legato as possible.
7) The middle section, Empathy, can be performed on its own as a separate piece, especially for church service voluntary purposes.

St. Bede's Voluntary

This trumpet voluntary was written in the spirit of the English trumpet voluntaries for a dear friend of mine, Rani Fischer, who is organist at St. Bede's Episcopal Church in Menlo Park, California. She plays a two manual Rudolf von Beckerath organ; hence the registration is geared for a small baroque tracker. However, the piece works well on larger, more romantic instruments, too. While a trumpet voluntary, it is somewhat gentle in tone: the melodic lines are mostly legato and evolve as they search for enlightenment in the recapitulation.

Fantasie on Arirang

This work was written for my first organ concert trip to Seoul, Korea in September 2017, inspired by my dear Korean-American organ friend, Dr. Jin Kyung Lim, to whom it is dedicated. It highlights a nationally beloved folk song, *Arirang*. The story behind *Arirang* is complex and involves the discouragement and anger associated with failed love and a dark side; there are wishes that the abandoning partner break their legs as they escape on the mountain pass of Arirang. Everything should be legato, gentle, and not hurried.

Performance recommendations:

1) The first section, a pentatonic dialog should be free and fleeting with acceleration and deceleration as needed to make it feel playful.
2) The following sections featuring elements of the folk tune should be played legato and thought of as a narrative.
3) The rhythmic sections starting in m. 67 and m. 113 evoke images of running over the mountain pass and may be rushed to encourage a forward motion.
4) The middle section starting m. 78 is a sweet *cantabile* solo based on the verse/"solo" of the folk tune. Everything should be legato and gentle and no hurry.
5) After the second rhythmic section comes the final French toccata section with the rhythmic pattern in the LH and the main theme of the folk tune in the pedal.

St. Joseph Voluntary

This work was written in 2015 for a small Anglican parish in San Mateo, California which, despite its humble size and resources, has pulled off amazing feats such as attaining their church building from the old historic Mission San Jose in 1986 and moving the pretty white wooden church with its gorgeous stained glass windows across the San Francisco Bay to its new home in San Mateo! The voluntary is inspired by the old English trumpet voluntaries, and the main theme portrays the courage and determination to face challenges and struggles head on. Both the theme and its harmony undergo transformation to a more joyful and optimistic feel in the final section to represent the transformational power of God in our lives.

Performance recommendations:

1) The main theme alternates between a heavy non-legato and contrasting legato.
2) The left hand punctuating chords should be full note value with crisp attacks and releases.
3) Pedal should be legato to give a firm foundation.

Angela Kraft Cross

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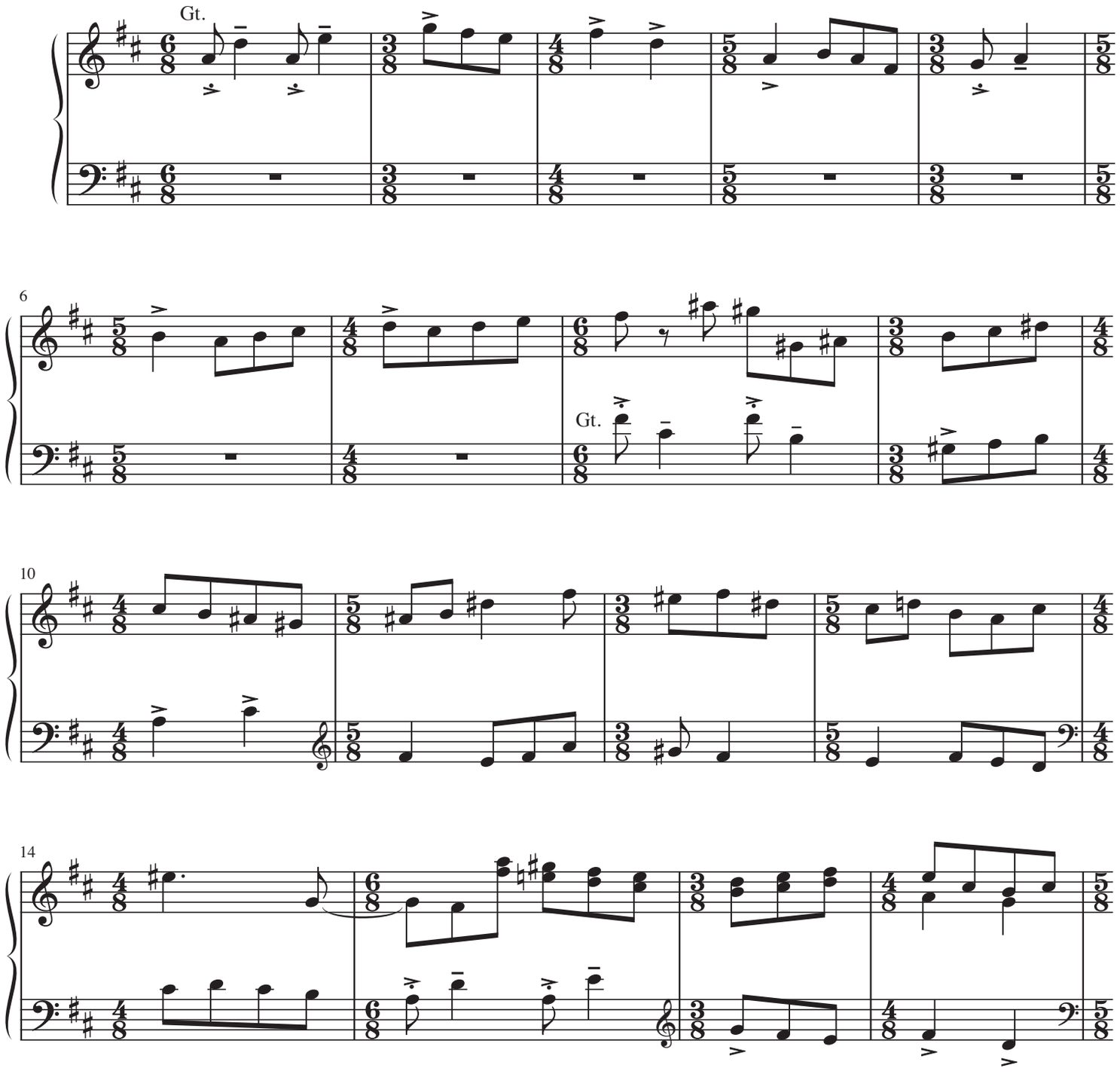
Dedicated to Nathan Daniels and Alice Nordquist on the occasion of their wedding, August 1, 2009

A Joyous Celebration

Angela Kraft Cross
(2009)

Sw. Foundations 8, 4, 2, Mixture
Gt. Foundations 8, 4, 2, Mixture, Trumpet 8, Sw. to Gt., Ch. to Gt.
Ch. Foundations 8, 4, 2
Ped. Full 16, 8, 4, Sw. to Ped., Gt. to Ped., Ch. to Ped.

Rhythmic and non-legato ♪ = 200



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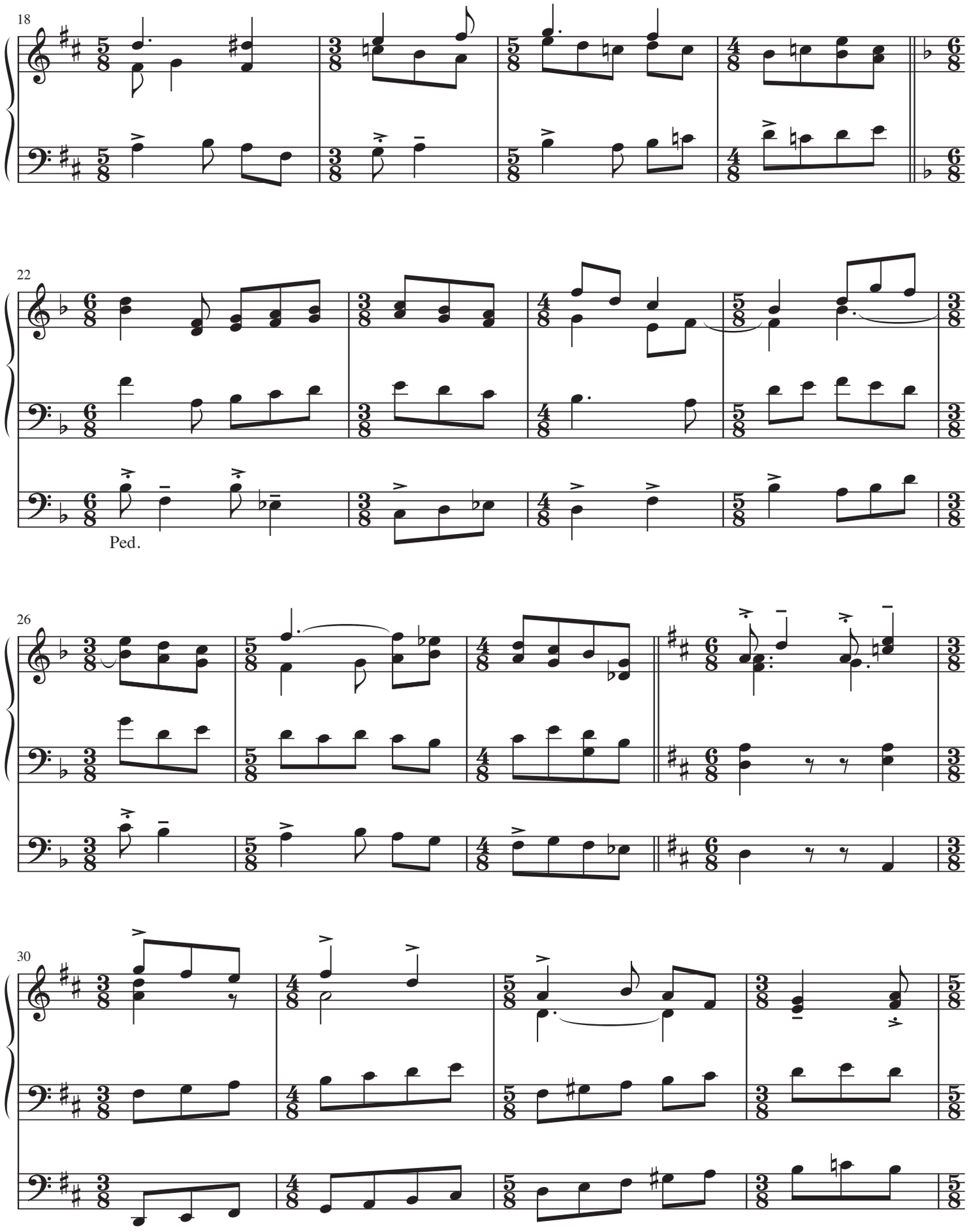
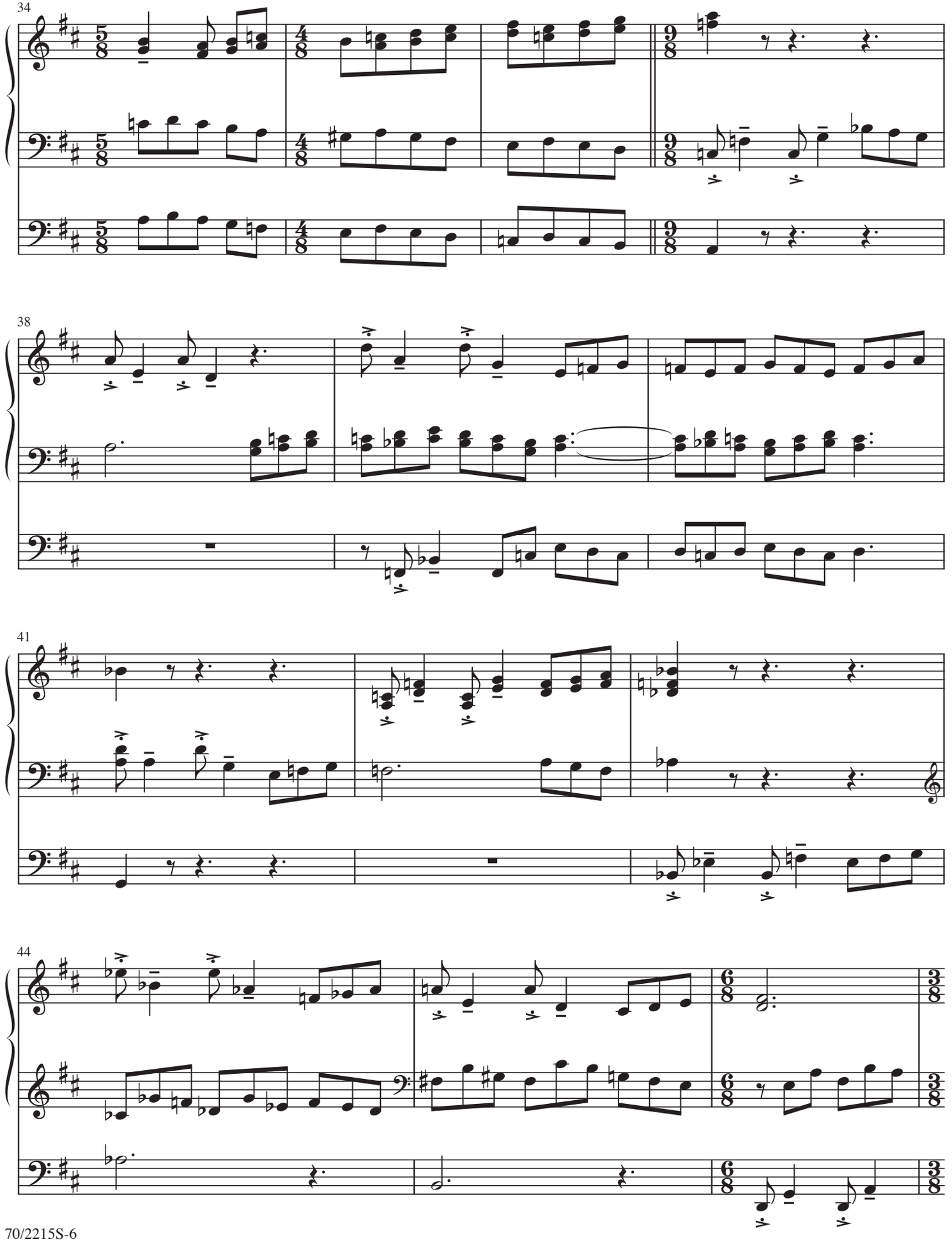

18
22
Ped.
26
30


34
38
41
44

In loving memory of Dr. Wil Alexander, Emeritus Professor of Religion and Medicine at Loma Linda University, who so epitomized Whole Person Care

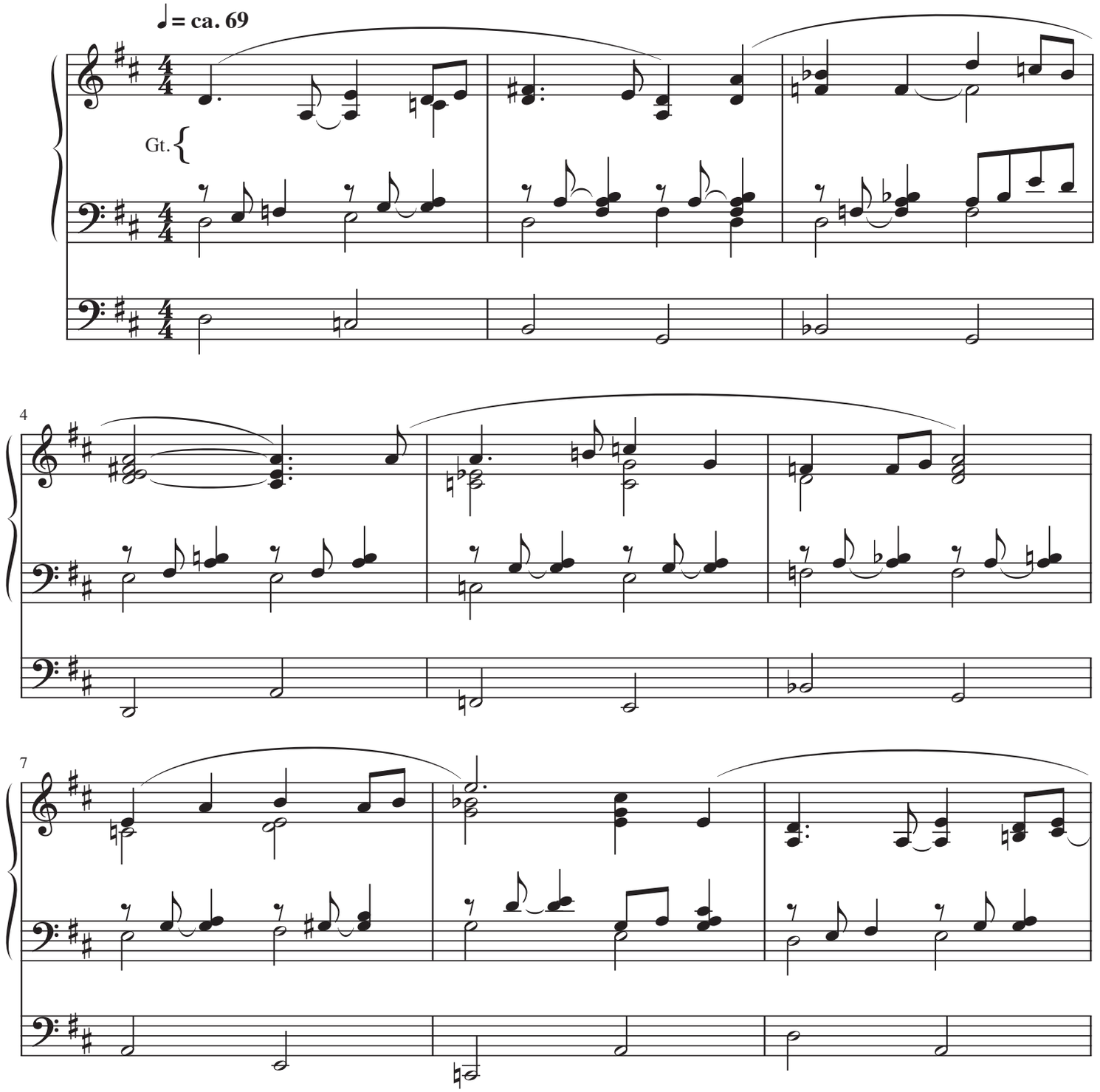
Journey to Wholeness

"To Make Man Whole"

Sw. 8, 4, 2, Oboe, light Mixture
Gt. Flutes 8, Strings 8, light Flue 4 (light 2 possible), Sw. to Gt., Ch. to Gt.
Ch. Full, including Clarinet 8
Ped. Light 16, 8, Sw. to Ped.

Angela Kraft Cross
(2017)

In Health and Sickness



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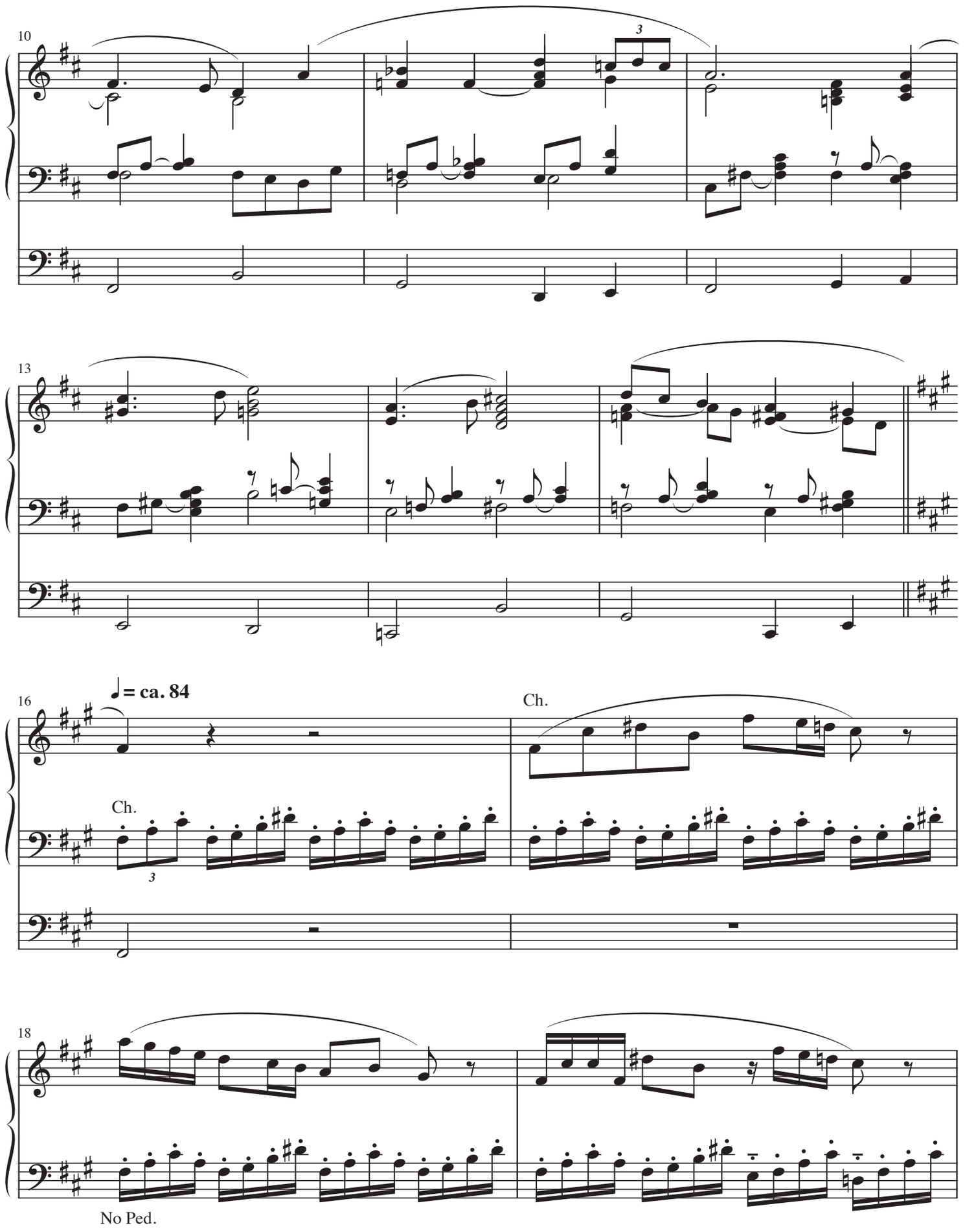
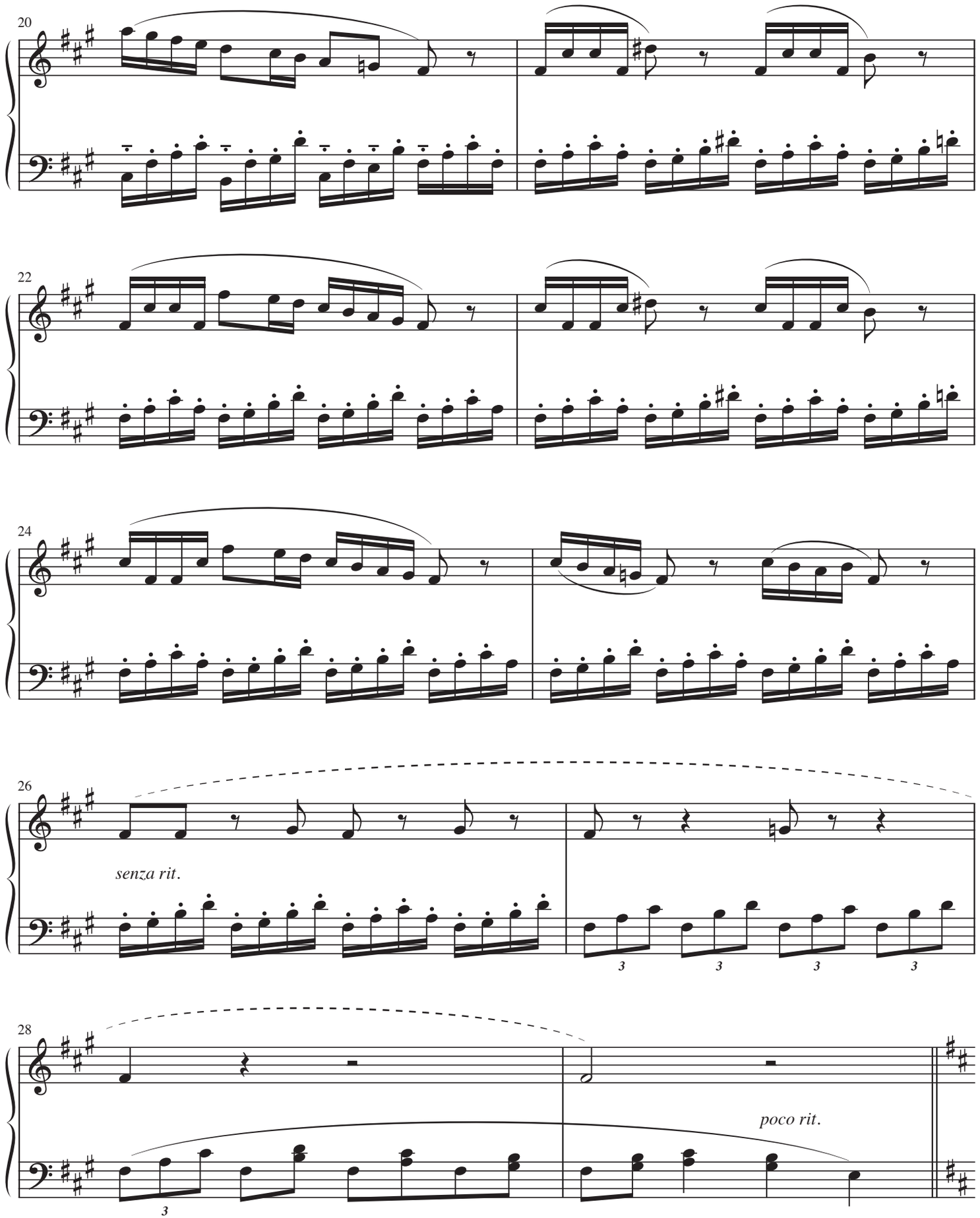

10
3
13
16
♩= ca. 84
Ch.
Ch.
3
18
No Ped.

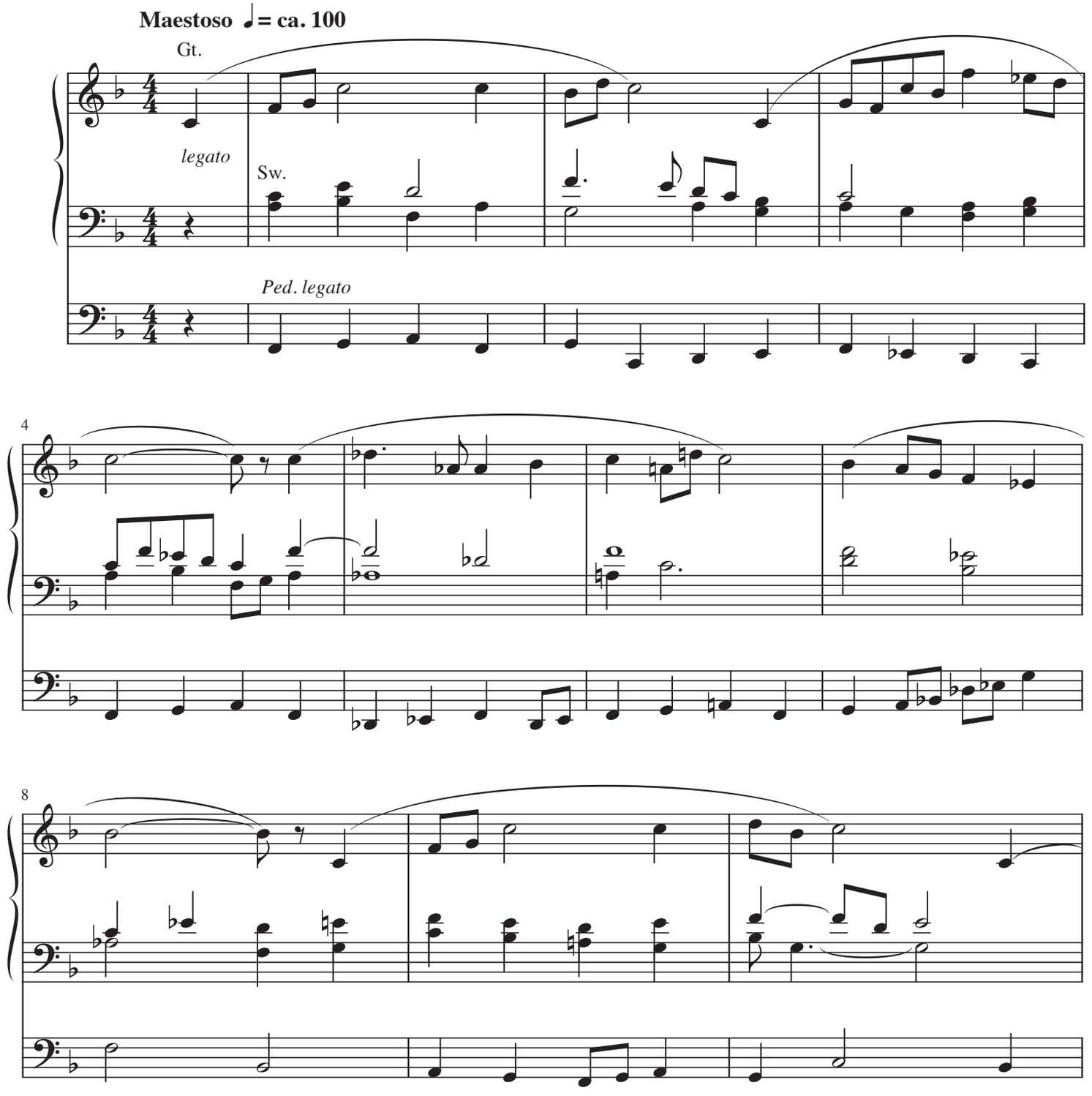

20
22
24
26
senza rit.
28
poco rit.

For Rani Fischer, Organist of St. Bede's Episcopal Church,
Menlo Park, California, with deep admiration and loving friendship

St. Bede's Voluntary

Sw. Flues 8, 4, 2 possible
Gt. Trumpet 8 with supporting Flues 8
Ped. 16, 8 to match, Sw. to Ped.

Angela Kraft Cross
(2017)



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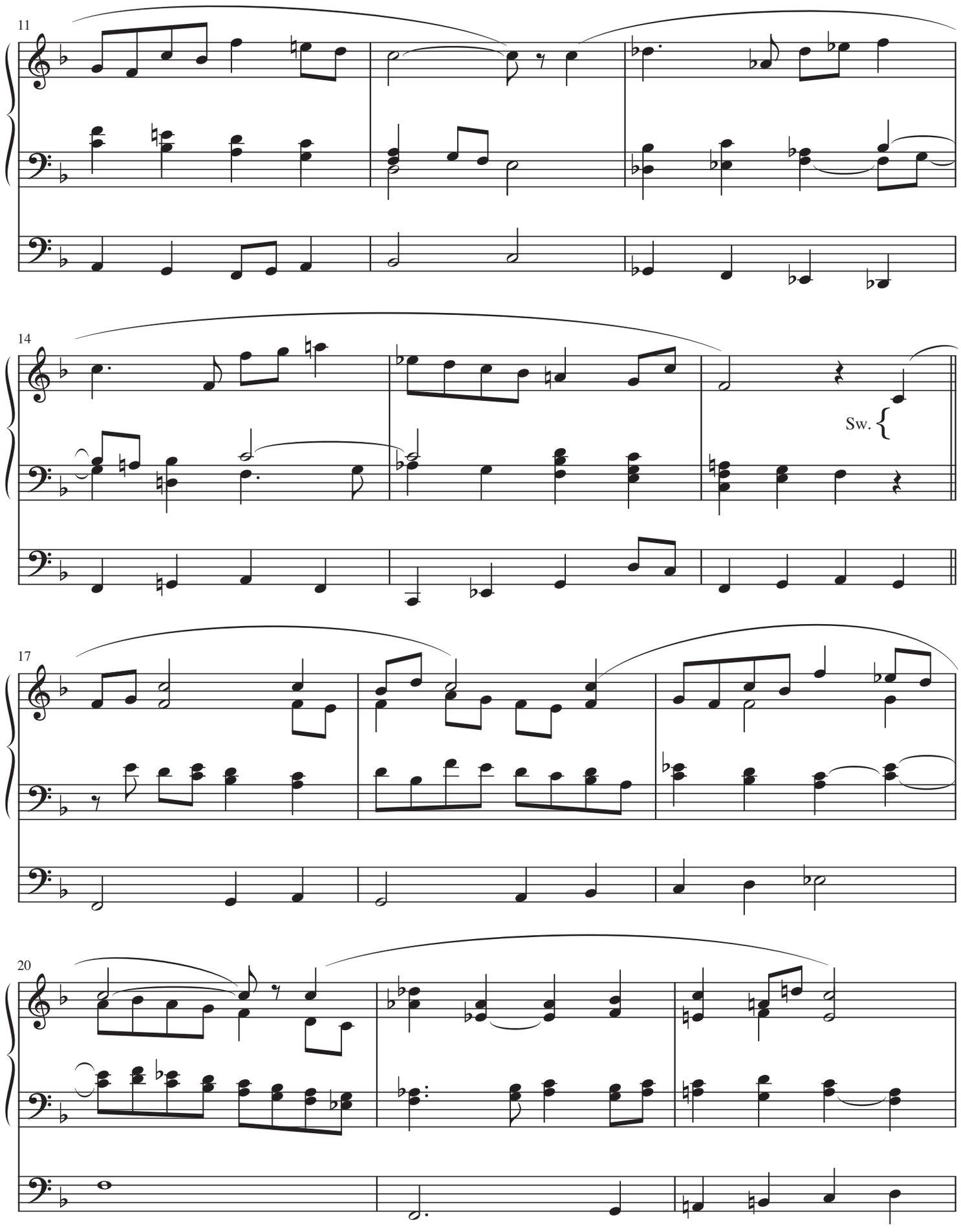
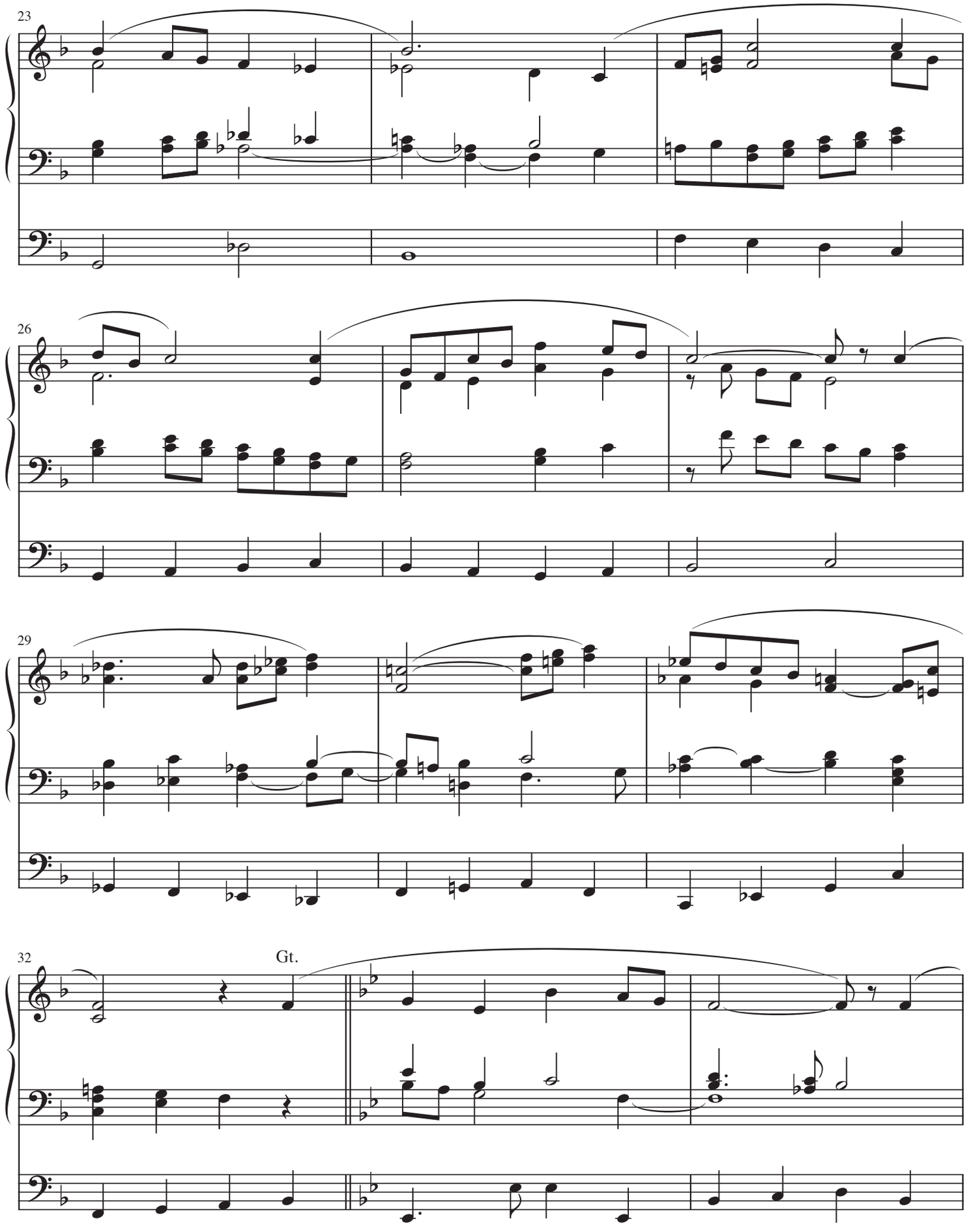

11
14
Sw.
17
20


23
26
29
32
Gt.

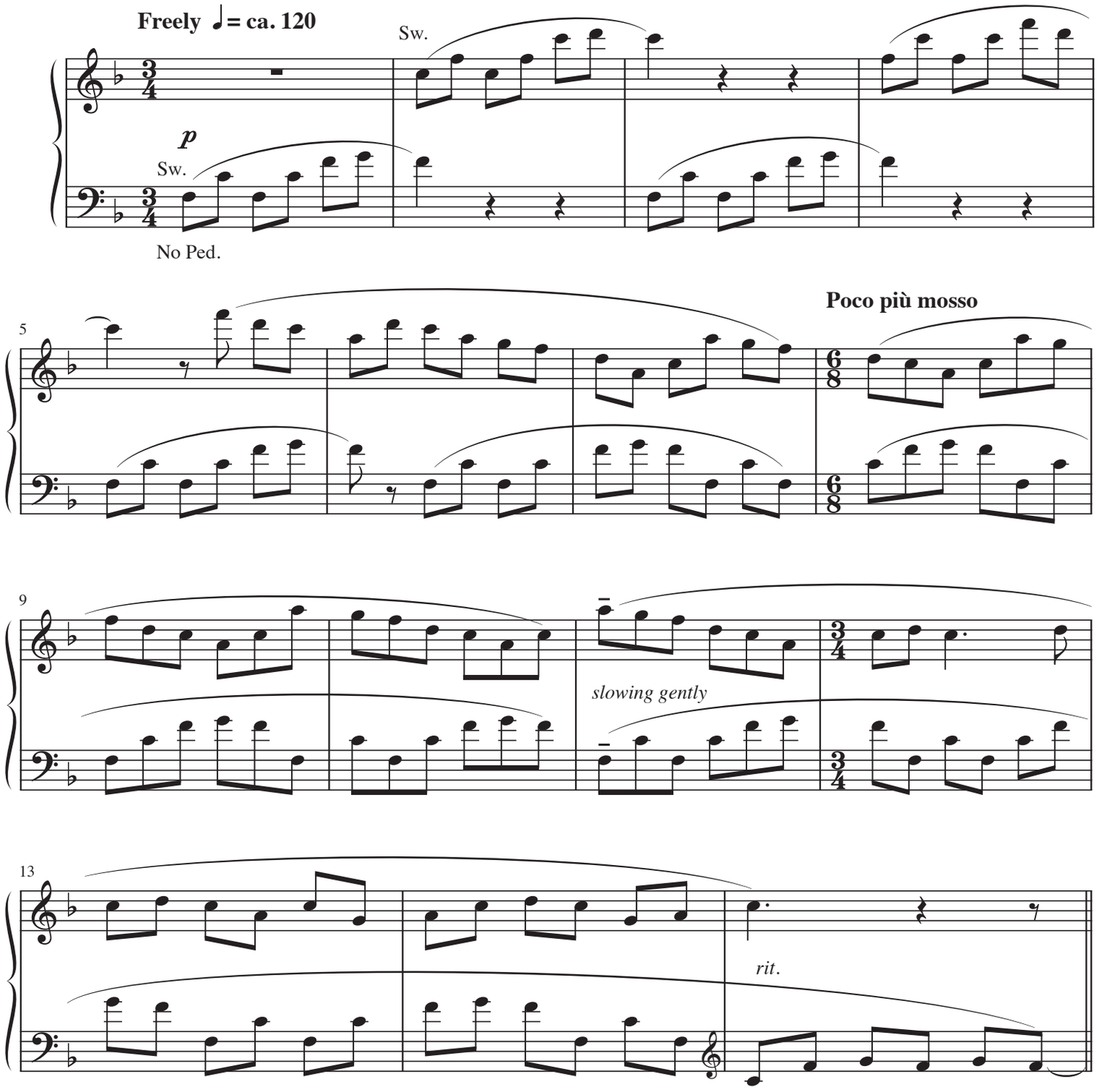
For Dr. Jin Kyung Lim, with great admiration and loving friendship.
Premiered at Cheongpadong Catholic Church, Seoul, Korea.

Fantasie on Arirang

A Korean Folk Melody

Sw. Flute 8, Bourdon 8
Gt. Flute 8
Ped. Soft 16, 8

Angela Kraft Cross
(2017)



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Poco meno mosso ♩= ca. 120

16 Gt.

(Sw.)

20

24

28

poco rit.

Sw. + Viola, Voix Celeste

Meno mosso ♩= ca. 100

32

Sw.

Crescendo (box)

Ped.

35

poco rit.

Sw. + Flute 4

37

mf

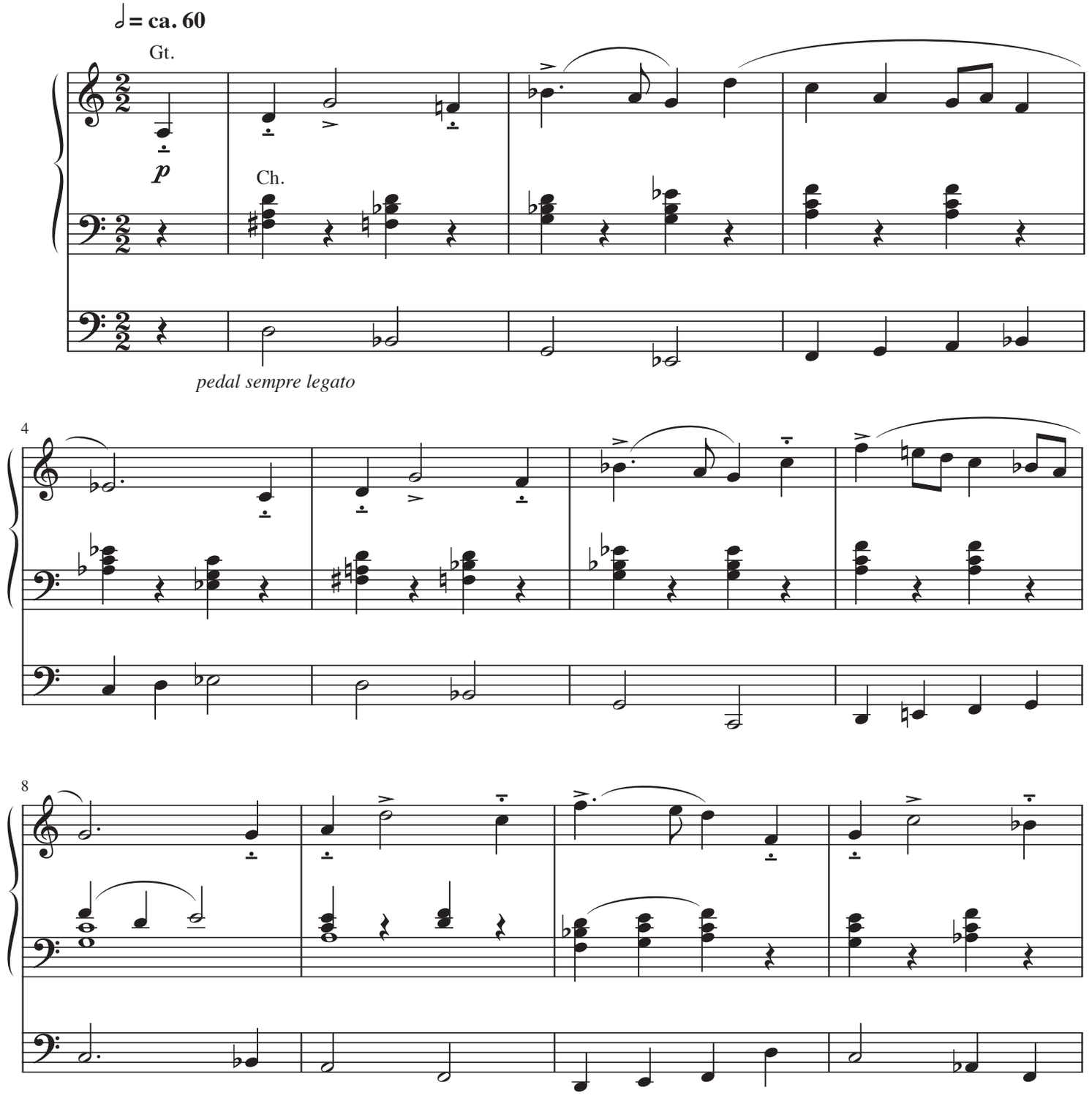
41

For St. Joseph Parish, San Mateo, California,
Fathers John Altberg and Craig Looney

St. Joseph Voluntary

Sw. Flues 8, 4 (2 possible)
Gt. Trumpet 8 with Flues to color
Ch. Flues 8, 4 (2 possible), Sw. to Ch.
Ped. Flues 16, 8 to balance, Sw. to Ped., Ch. to Ped.

Angela Kraft Cross
(2015)



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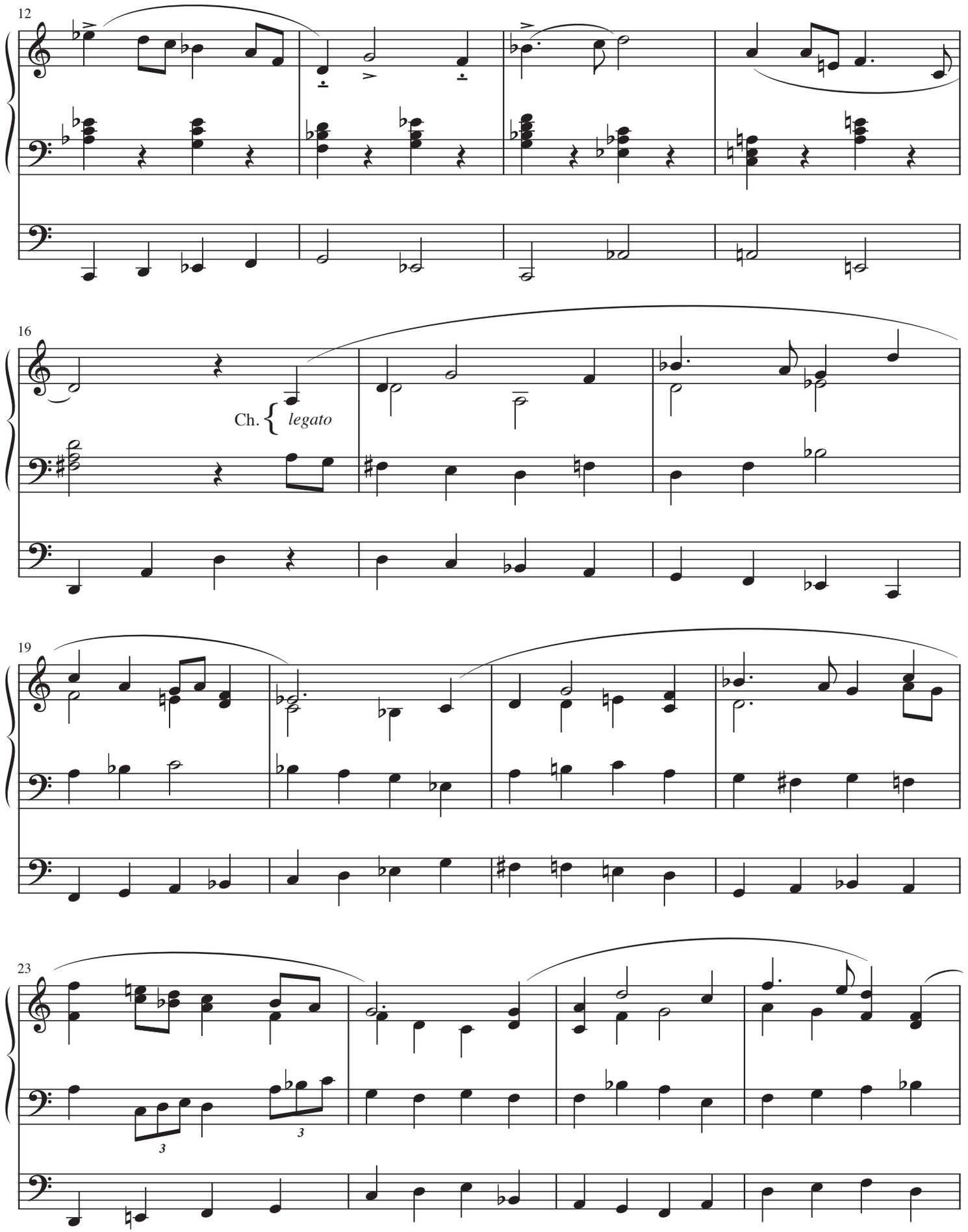
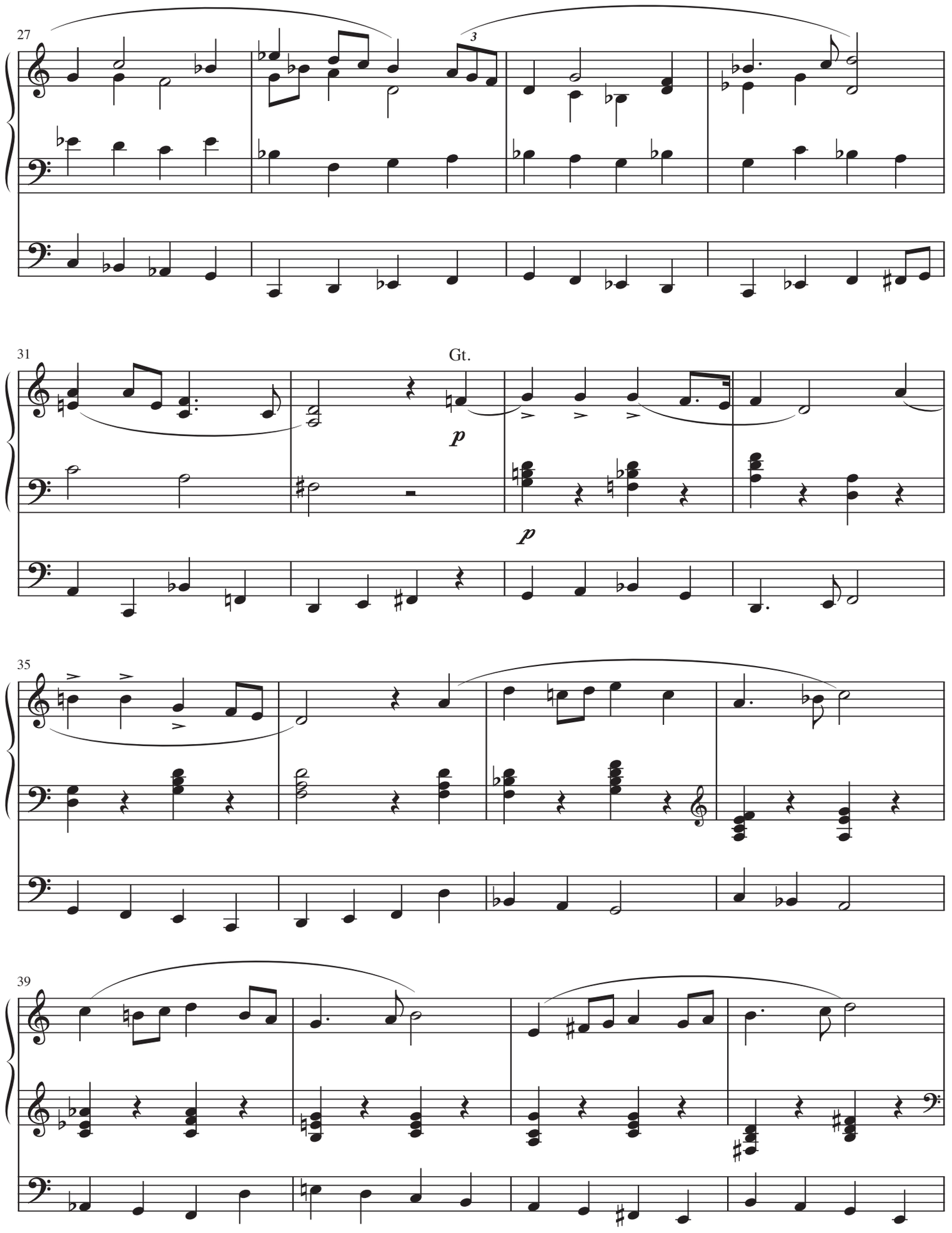

12
16
Ch.
legato
19
23


27
3
31
Gt.
p
p
35
39