

Program Acknowledgements:

Made possible via a special renewable lease by the American Guild of Organists, the IUP College of Fine Arts and the Department of Music express their gratitude to the Guild for presenting the Ronald G. Pogorzelski and Lester D. Yankee Pipe Organ for use at IUP. We are also grateful for the creative talent of R. J. Brunner, who crafted this wonderful instrument.

The committee expresses their deep appreciation to Charles and Donna Cashdollar, Dr. Christine Clewell, Ronald Anderson, Dr. Ruth Riesenman, and the American Guild of Organists for their significant contributions in helping defray the expenses of this afternoon's recital.

We also wish to thank Dr. John Levy, IUP theory and composition professor, for facilitating the pre-concert talk with Dr. Baker.

The committee is grateful for Dean Michael Hood and Assistant Dean, Dr. David Ferguson, College of Fine Arts; Dr. Stephanie Caulder, IUP Music Department Chairperson; and Drs. Kevin Eisensmith and Zach Collins, IUP Music Department Asst. Chairs, for their continued support.

A special thanks is also extended to IUP Music Department secretaries Vickie Morganti and Meghan Moore for their help in preparation for this event, as well as Phi Mu Alpha and Delta Omicron fraternities and their advisors, Drs. Timothy Paul and Therese Wacker, for their assistance in preparing for this event.

The committee also thanks Tonya Patterson from the Foundation for IUP for her assistance in producing and mailing all the invitations.

Finally, we thank you, the audience of family, friends, and supporters of organ and sacred music for your presence this afternoon, and for celebrating the generosity of the late Ronald G. Pogorzelski and Lester D. Yankee in their bringing us together through the glorious sounds of this beautiful organ.

The Carol Teti Memorial Organ Scholarship Committee:


Since its establishment in 1993, the challenge and mission for the Carol Teti Memorial Organ Scholarship Committee has been working to overcome the continually growing trend of fewer organists in the United States on the local, state, and national levels. In this effort to combat "the vanishing organist," the Committee's primary focus is raising scholarship money through fall and spring fundraising events for Indiana University of Pennsylvania students who wish to pursue the study of organ and church music. To date the committee has awarded over \$60,000 to over forty-five students.

You can make a difference through your tax-deductible donation to the scholarship fund, which is gratefully accepted. Your gift helps ensure that capable students have the opportunity to study organ at IUP and to help keep sacred music alive in our churches for future generations.

Checks may be made payable to the Foundation for IUP, Account 5215.
Please mail to: The Foundation for IUP, Sutton Hall G-1, 1011 South Drive,
Indiana, PA 15705.

The Carol Teti Memorial Organ Scholarship Committee

presents



**KOLA
OWOLABI**

Organist

Featuring the world premiere of Claude Baker's

"SEPT HOMMAGES"

*commissioned by the
American Guild of Organists for the
2016 Ronald G. Pogorzelski and
Lester D. Yankee Annual Competition*

**DANIEL DICICCO HALL, COGSWELL HALL,
INDIANA UNIVERSITY OF PENNSYLVANIA
INDIANA, PA**

SUNDAY, MARCH 13, 2016

3:00 P.M.

Program

Welcome/Announcements Dr. Christine Clewell, IUP Organ Professor

Greeting AGO President, Dr. John Walker, FAGO

Toccata Quinta Georg Muffat
(from Apparatus musico-orgaisticus, 1690) (1653-1704)

Trio Sonata No. 2 in C minor, BWV 526 Johann Sebastian Bach
I. Vivace (1685-1750)

II. Largo

III. Allegro

Suite du huitième ton (Second Livre D'Orgue, 1700) Jacques Boyvin

Prelude

Trio à deux dessus

Basse de trompette, ou de cromhorne avec le cornet separé ou
dialogue de trompette

Fugue

Recit grave

Dialogue en Fugue, sans tremblant

Scholarship Remarks CTMOSC Chairperson, Dr. Charles Cashdollar

Intermission

Award Presentation AGO President, Dr. John Walker, FAGO

Sept Hommages (2015) Claude Baker
World Premiere (b. 1948)

*Commissioned by the American Guild of Organists for the
2016 Ronald G. Pogorzelski and Lester D. Yankee Memorial Competition*

Fantasia on Sine Nomine (2008) Craig Phillips
(b. 1961)

Indiana University of Pennsylvania

Ronald G. Pogorzelski and Lester D. Yankee Organ

R. J. Brunner & Company

Opus 24, 1991

Silver Spring, Pennsylvania

GREAT ORGAN (58 Notes)

8 Hohflöte
8 Principal
4 Principal
2 Blockflute
Mixture III
8 Cromorne
Swell to Great

SWELL ORGAN (58 Notes)

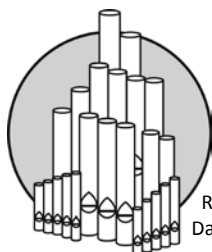
8 Gedackt
8 Salicional
8 Vox Celeste (''C)
4 Rohrflöte
2-2/3 Nazard
2 Principal
1-3/5 Tierce
1-1/3 Larigot
Scharf III

PEDAL ORGAN (30 Notes)

16 Subbass
8 Offenbass
4 Choral Bass
16 Posaune
Great to Pedal
Swell to Pedal
Zimbelstern

8 Trumpet
Tremulant

**The Carol Teti Memorial Organ
Scholarship Committee**



Charles Cashdollar, Chairperson
Christine Clewell, Organ Professor
Robin Malloy
Kay Smith
James Staples
Jeff Wacker, Assistant Chairperson
Royce Walters, Treasurer
Dawn Winstead

The Committee is pleased to announce our next event.

Fall 2016:

Dr. Ryan Beeken will be our guest conductor for the seventh Choral and Hymn Festival at 3:00 p.m. on Sunday, September 25. Look for further information in the near future. Dr. Beeken is Assistant Professor and Director of Choral Studies at IUP. Singers from the greater Indiana church and community choirs are all encouraged to participate. The festival will take place at Calvary Presbyterian Church, Indiana, PA.

baroque organ music, Boyvin's pieces show an interesting mix of musical styles shaped by liturgical traditions as well as the music of the court at Versailles. The *Suite du huitième ton* (G major) begins with a prelude that calls for the rich sonority of the chorus of principal stops. This movement exhibits a solemn style that befits the Roman Catholic liturgy. At the end of the suite, the fifth movement is a charming treble solo written in the style of secular *airs de cours* (pieces for a solo singer and continuo), and the closing *Dialogue en Fugue* features aspects of ceremonial and dance music for courtly masques, ballets and other entertainment.

Sept Hommages is my first composition for organ. Because my knowledge of the instrument and of the music written for it was previously so limited, I immersed myself in organ literature before attempting to undertake the piece. Even though I listened to and studied the scores of a great many works from every era, I found myself continually returning to the music of three composers in particular: György Ligeti, Olivier Messiaen and William Albright. As a consequence, their influences can be seen on every page of my score, and in the even-numbered movements of this seven-movement work, direct tribute is paid to each in turn by utilizing elements and gestures associated with their mature compositional styles. The music of the odd-numbered movements, which are more episodic and transitional in nature, draws its materials from "Der Abschied" ("The Farewell") from Gustav Mahler's orchestral song cycle, *Das Lied von der Erde (The Song of the Earth)*. It might seem paradoxical to reference Mahler in a work for organ, since he composed so little for the instrument. However, this song, a setting of a Chinese poem translated into German, describes the death of the day, when the sun sets and the world falls asleep. The sometimes veiled and sometimes overt allusions to Mahler's heart-wrenching and transcendently beautiful work in my own piece are intended as *déplorations* for the three composers from whom I drew so much inspiration and guidance. -- Claude Baker, 2015

Craig Phillips (b. 1961) was named the American Guild of Organists Distinguished Composer for 2012. He has written commissioned works for national conventions of the American Guild of Organists in Washington, DC, Nashville and Seattle as well as several regional AGO conventions and for The Association of Anglican Musicians. Dr. Phillips has served as Director of Music at All Saints' Church, Beverly Hills since 2009, and prior to that he served for 20 years as the church's Associate Director of Music and Composer-in-Residence. His *Fantasia on Sine Nomine* (2008) was commissioned in honor of Delbert Disselhorst, for the celebration upon his retirement as Professor of Organ at the University of Iowa. The work consists of several variations on the well-known hymn tune "For All The Saints" which showcase many colors of the

organ, culminating in a fugue based on the first phrase of the tune.



Biographies:

A native of Toronto, Canada, **Kola Owolabi** is Associate Professor of Organ at the University of Michigan in Ann Arbor. There he teaches courses in organ, improvisation and church music. From 2006 to 2014, he taught at Syracuse University and served as University Organist. He also held positions as Sub Dean and Dean of the Syracuse Chapter of the American Guild of Organists. He holds degrees in organ performance and choral conducting from McGill University, Montreal, Yale University and

Eastman School of Music. His former teachers have included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidsson and William Porter.

In 2002, Dr. Owolabi was awarded second prize and audience prize at the American Guild of Organists National Young Artists Competition in Organ Performance. Dr. Owolabi is a published composer and has received commissions from the Royal Canadian College of Organists and the Catholic Archdiocese of Toronto. His solo organ composition *Dance* was selected for the Royal Canadian College of Organists National Competition in August 2013, where all of the finalists performed this composition. He was a featured performer at the American Guild of Organists National Convention in Boston in June 2014, performing three recitals at Methuen Memorial Music Hall. He also performed a concert for the Organ Historical Society Convention in Syracuse in August 2014. He has performed numerous concerts as organist and harpsichordist with the Grammy-nominated vocal ensemble Seraphic Fire and Firebird Chamber Orchestra, based in Miami, FL.

Upcoming engagements for 2015-2016 include solo performances at Pacific Lutheran University in Tacoma, Washington, The University of Notre Dame, Indiana University of Pennsylvania and St. James Episcopal Church in Los Angeles.

Claude Baker is Class of 1956 Chancellor's Professor of Composition in the Jacobs School of Music at Indiana University, Bloomington, where he is also the recipient of the university-wide Tracy M. Sonneborn Award for accomplishments in the areas of teaching and research. Prior



to his appointment at Indiana, he served on the faculties of the University of Georgia and the University of Louisville, and was a Visiting Professor at the Eastman School of Music. In the eight-year period from 1991-99, he held the position of Composer-in-Residence of the St. Louis Symphony, one of the longest such residencies with any major orchestra in the country. During this time, he initiated numerous community-based projects, the most notable of which was the establishment of composition programs at multiple grade levels in the St. Louis Public Schools. In recognition of his contributions to the cultural life of the city, he was awarded an honorary degree by the University of Missouri-St. Louis in 1999.

Mr. Baker earned his doctorate from the Eastman School of Music, where his principal composition teachers were Samuel Adler and Warren Benson. As a composer, he has received a number of professional honors, including an Academy Award in Music from the American Academy of Arts and Letters; two Kennedy Center Friedheim Awards; a “Manuel de Falla” Prize (Madrid); the Eastman-Leonard and George Eastman Prizes; BMI-SCA and ASCAP awards; commissions from the Koussevitzky Music Foundation, the Fromm Music Foundation, the Barlow Endowment for Music Composition, and Meet the Composer (now, New Music USA); a Paul Fromm Residency at the American Academy in Rome; and fellowships from the John Simon Guggenheim Memorial Foundation, the National Endowment for the Arts, the Rockefeller Foundation, the Bogliasco Foundation, and the state arts councils of Indiana, Kentucky and New York. Most recently, he was selected as the winner of the inaugural Ronald G. Pogorzelski and Lester D. Yankee Annual Composition Competition sponsored by the American Guild of Organists.

Among the many orchestras that have commissioned and/or performed his music are those of Saint Louis, San Francisco, Atlanta, Pittsburgh, Indianapolis and Louisville, as well as the New York Philharmonic, the National Symphony Orchestra, the Orquesta Sinfonica de RTV Española, the Orquesta Nacional de España, the Musikkollegium Winterthur, and the Staatskapelle Halle. Other ensembles include the Cleveland Chamber Symphony, the Esprit Orchestra, the Voices of Change, the American Modern Ensemble, the Left Coast Chamber Ensemble, the Empyrean Ensemble, the Momenta String Quartet, and the Pacifica String Quartet (with pianist Ursula Oppens). His works are published by Lauren Keiser Music and Carl Fischer, and are recorded on the Naxos, ACA, Gasparo, Jeanné, IUMusic, TNC, and Louisville First Edition labels.

2015-2016 CTMOSC Organ Scholarship Recipients:

Nicholas Capone – Physics/Music
Hsin-Jou Lee – Music Performance

Program Notes

Georg Muffat (1653-1704) spent his childhood in Alsace, France, but lived in numerous cities during his lifetime, studying with Jean-Baptiste Lully in Paris and Bernardo Pasquini in Rome. Muffat was employed as organist to the Strasbourg cathedral chapter and the archbishop’s court in Salzburg. He finally settled in Passau where he was *kapellmeister* at the bishop’s court. His *Apparatus musico-organisticus* (1690) contains twelve toccatas, of which the first eight are ordered according to the eight medieval church modes, and the remaining four include “unusual” keys such as Bb Major and E minor. The collection concludes with a ciacona, a passacaglia and *Nova Cyclopeias Harmonica* (a set of eight variations). Muffat’s toccatas are noteworthy for their perfect integration of French and Italian musical styles. *Toccatà Quinta* is predominantly in the Italianate style but uses French ornamentation. The outer sections decorate a harmonic progression with brilliant figuration, while the more contrapuntal middle section develops two short motives extensively.

Johann Sebastian Bach’s (1685-1750) Six Trio Sonatas for organ were written for his son Wilhelm Friedemann Bach, in order to help him develop a solid pedal technique and master the ability to control three independent voices using the hands and feet. As instrumental chamber music became increasingly fashionable in Central Germany during the 18th century, the pedal clavichord and organ became valued as a means for having such music performed by a single player. In this vein, Bach’s first biographer, Johann Nicolaus Forkel remarks that: “Bach had an equal facility in looking over scores and playing them at first sight at the keyboard. He even saw so easily through parts laid side by side that he could immediately play them. This he often did when a friend had received a new trio or quartet for stringed instruments and wished to hear how it sounded... He even went so far, when he was in a cheerful humor and in the full consciousness of his powers, as to add extempore to three parts a fourth part, and those to make a quartet of a trio. For these purposes he used two clavichords and the pedal.” The *Trio Sonata No. 2 in C minor* consists of three movements: the first movement shows Bach’s mastery of the Italian concerto style. This is followed by a beautiful *largo*. The third movement is written *alla breve*, in order to evoke an older and more serious contrapuntal style, but Bach contrasts the main theme with a second theme that introduces snapped rhythms of the newer *galant* style.

Jacques Boyvin (ca. 1653-1706) was organist at the cathedral in Rouen, France from 1674 to 1706. He published two large volumes of organ music in 1690 and 1700, respectively. Both volumes contain short pieces, designed for the

Roman Catholic mass and vespers services, where they would have been interspersed with verses of plainchant sung by the choir. Like other French

Ronald G. Pogorzelski and Lester D. Yankee

Annual Competition



Promising to add a new major composition to the organ repertoire every year in perpetuity, the new P-Y competition owes its existence to the astonishing generosity of two individuals. When Ronald G. Pogorzelski and Lester D. Yankee decided to give the largest bequest in AGO history they clearly sought to make a lasting impact upon the Guild. The bequest included

the funding of college scholarships for organ study, the annual new music competition, and the donation and maintenance of their beloved R. J. Brunner & Company tracker house organ. Through a competitive search process the house organ has since found a permanent home at Indiana University of Pennsylvania (IUP). For the annual new music competition, Messrs. Pogorzelski and Yankee stipulated only that the winning work be composed for and performed on the organ in its new home. The Pogorzelski-Yankee Organ (R. J. Brunner & Company) is shown above in its former music room setting. Specifications (On the Great division, the Gemshorn 8' has been replaced by the Principal 8'.)

2017 Ronald G. Pogorzelski and Lester D. Yankee Second Annual Competition (application deadline 8/31/15)

The 2017 Competition is now closed to submissions. The rules called for a proposal for a commission of a piece 10-12 minutes in length playable on the Pogorzelski-Yankee Organ; there were no restrictions in regard to compositional style. Each year, the winning composition will be given its world premier performance in a formal recital at the University by an internationally recognized organist. The application for the 2017 award included a one page résumé, a commission proposal, and two sample scores. The deadline for submission was August 31, 2015. **Award:** \$10,000 cash prize; premiere performance on the recently installed Ronald G. Pogorzelski and Lester D. Yankee Organ at Indiana University of Pennsylvania, in March 2017.

2016 Competition Winner

When drawing up the rules for what would surely become the Guild's flagship new music competition, the Committee on New Music sought a framework which would best fulfill the goal of reaching out to a broad field of professional composers: composers are asked to propose a commission according to their strengths and interests. The impressive pool of applicants of the 2016

competition and the selection of **Claude Baker** as the first Pogorzelski-Yankee competition winner has clearly shown the promise of this new framework.

About the AGO

The mission of the American Guild of Organists is to enrich lives through organ and choral music. To achieve this, the guild:

- Encourage excellence in the performance of organ and choral music;
- Inspire, educate, and offer certification for organists and choral conductors;
- Provide networking, fellowship, and mutual support;
- Nurture future generations of organists;
- Promote the organ in its historic and evolving roles; and
- Engage wider audiences with organ and choral music.



The American Guild of Organists (AGO) is the national professional association serving the organ and choral music fields. The Guild serves approximately 17,000 members in more than 300 chapters throughout the U.S. and abroad.

Founded in 1896 as both an educational and service organization, the Guild seeks to set and maintain high musical standards and to promote understanding and appreciation of all aspects of organ and choral music.

Under the leadership of the National Council, a network of volunteer committees and officials at the regional, district, and local levels directs the activities of the Guild. The AGO National Headquarters is in New York City where a full time staff supports and coordinates publication, administration, and development activities of the organization. For purposes of administration and representation, the Guild is divided into nine geographical regions, and each chapter is assigned to one of them.

The American Guild of Organists and the Associated Pipe Organ Builders of America (APOBA) share a mutually beneficial association, a collaboration that has existed since 1975. For several decades this relationship has been strengthened by financial contributions from APOBA and its members in support of the AGO and its Pipe Organ Encounters (POE) program. The AGO has responded with generous provisions for bringing news from APOBA and its members to the organ public.

Guild sponsored activities include a series of examinations for professional certification as well as programs and an extensive list of publications, CDs, DVDs, and learning resources for all levels of interest. The Guild sponsors competitions in organ performance and improvisation and in organ and choral composition. National and regional conventions held in alternate years, present the finest performers. *The American Organist* magazine, published monthly by

the AGO, is the most widely read journal devoted to organ and choral music in the world.

Ronald G. Pogorzelski and Lester D. Yankee Annual Competition



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