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.
**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 séparé 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  
Commissioned by the American Guild of Organists for the

2016 Ronald G. Pogorzelski and Lester D. Yankee Memorial Competition

World Premiere  
(b. 1948)

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

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**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
8  Cromorne
2  Principal
1-3/5  Tierce
1-1/3  Larigot

**SWELL ORGAN (58 Notes)**

8  Gedackt
8  Salicional
8  Vox Celeste (‘I’C)
4  Rohrflöte
2-2/3  Nazard
2  Principal
1  Swell to Great
1  Swell to Pedal

**PEDAL ORGAN (30 Notes)**

16  Subbass
8  Offenbass
4  Choral Bass
16  Posaune

Great to Pedal

Swell to Pedal

Zimbelstern

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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 Eastern School of Music. His former teachers have included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidson 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 Bogliasco Foundation, the National Endowment for the Arts, the Rockefeller
Composer (now, New Music USA); a Paul Fromm Residency at the American
Foundation, the Barlow Endowment for Music Composition, and Meet the
Composers (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,

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### 2015-2016 CTMOSC Organ Scholarship Recipients:

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

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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. Toccata Quinta is
predominantly in the Italianate style but also contains elements of 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 extemore 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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