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St. Petri Dom, Bremen  
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Festlicher Einzug zum V. Ton (1996)

Bernard Wayne Sanders (\*1957)

Choralvorspiel über Rendez à Dieu (1996)

aus Five Sacred Dances for Solo Organ (1999)

Margaret Vardell Sandresky (\*1921)

- I desire that in every place men should pray, lifting holy hands above – I. Timotheus 2,8
- And his heart was moved, and the heart of his people, as the trees of the wood are moved with the wind. - Jesaja 7,2
- And David danced before the ark of the Lord. II. Samuel 6,14
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aus Organbook III (1977-8)

William Albright (1944 - 1998)

- Nocturne
- Jig for the feet (Totentanz)

aus Salem Sonata (2003)

Dan Locklair (\*1949)

- “...We owe Thee thankfulness and praise...”
- “Hallowed be thy name...”
- “...Let His work your pleasure be...”

Gospel Prelude – Sometimes I Feel (1984)

William Bolcom (\*1938)

aus Five Dances for Organ (1982)

Calvin Hampton (1938 - 1984)

- The Primitives
- At the Ballet
- Those Americans
- Let Everyone Dance

Sanders wrote the “Festlichen Einzüge” on commission from P. Dominikus Trautner, Organisten der Benediktiner Abtei Münsterschwarzach. It is based on the fifth church mode, Domine, in tua misericordia speravi.

The Choralvorspiel über Rendet a Dieu was conceived with the words of a British communion text in mind.

Salem Sonata was written in 2003 for the rededication of the historic David Tannenberg organ from 1800 in Winston-Salem, North Carolina, which had been in storage for almost 100 years before it was recently restored. Each movement is based on, or inspired by, hymns sung either at the original dedication of the organ in 1800, or the last service before it was disassembled, in 1910.

Albright wrote the 12 Etudes of his Organbook III especially for a small organ, though they are also easily translatable to large instruments. Nocturne contains a melody played in the pedal, with “marimba-style” tremolandi played in the hands. The Jig for the Feet is played almost entirely with the feet. The first section is an angular, rhythmic tune, enscribed in the score, “Dance it!” The next section is quieter and marked “sinister, misterioso”. The dancing section returns, followed by a “tarentella dementa”. The closing sections calls for the organist to play four-note chords in the feet and glissandos up and down the pedal board.

The Five Sacred Dances are based on Biblical texts which describe movement, and the works are composed to suggest these motions. [perhaps a translation of the titles would be good...]

“I desire that in every place...” contains ethereal sounds and harmonies, and many ascending lines, bringing to mind a meditation and the prayers of the faithful, rising to the heavens.

“And his heart was moved...” is made up of flowing, pulsating harmonies – like the wind in the trees.

“And David danced...” opens with trumpet calls, such as used in Biblical times to call the people together. It features a frantic whirlwind of motion – David dancing ecstatically and joyfully before the ark, to celebrate the recent victory of the Israelites against their enemies.

William Bolcom wrote a series of 12 Gospel Preludes, incorporating elements of jazz, gospel, and blues into classical compositions. This piece uses the tune of the African-American spiritual Sometimes I feel like a motherless child, and is dedicated to the famous R&B singer Marvin Gaye. After the introduction, the feet play a rhythmic bass line, and the left hand plays a syncopated accompaniment, while the melody can be heard in the treble chords, with a reed stop.

The Five Dances are inspired by Stravinsky's Five Easy Pieces for Piano Duet, from 1917. As in the Stravinsky piece, each movement consists of an ostinato rhythm, coupled with a simple melody. In The Primitives, the Stravinsky connection is the most obvious, and brings to mind sections of Rite of Spring. At the Ballet is a gentle movement, with the high-pitched melody being played by the organist's feet. Everyone Dance gradually builds in volume and intensity to the dramatic ending flourish.