Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

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PREFACE

Commissioned by the Philadelphia Chapter of the American Guild of Organists (AGO), the ***Fred J. Cooper Organ Book*** celebrates the tenth anniversary of the Fred J. Cooper Memorial Organ in Verizon Hall at the Kimmel Center in Philadelphia. With almost 7000 pipes, this organ is the largest mechanical-action concert hall organ in the United States. Since its installation in 2006 by Dobson Pipe Organ Builders, Philadelphia audiences have heard countless organists presenting all kinds of organ repertoire in both formal and informal concerts, including many performances with the Philadelphia Orchestra. New music seemed to be an appropriate way to mark the first ten years of the Fred J. Cooper Memorial Organ and to usher in its future of continuing to delight audiences. With the backing of the Philadelphia AGO Chapter's Endowment Fund, whose mission in part is to commission new organ music, the chapter's Executive Committee initiated the project. Five Philadelphia area composers were selected to each contribute an accessible brief solo organ work. Each composer was given a general guideline for the style of piece they were to write. The fruits of their labors appear on the following pages, waiting for you to enjoy!

—David Furniss, Dean
Philadelphia Chapter of the American Guild of Organists
March, 2017

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Premiere performance:
Kimmel Center Organ Day, June 10, 2017.

Organists (*in order of appearance*):
Parker Kitterman,
David Furniss,
Clara Gerdes,
Edward Landin,
Daryl Robinson

Featured on the front cover:
The Fred J. Cooper Memorial Organ, Verizon Hall, Kimmel Center for the Performing Arts, Philadelphia, Pennsylvania.

Featured on the back cover:
Fred Haas, grandson of Fred J. Cooper, seated at one of the two consoles of Dobson Pipe Organ Builder's Opus 76 in Verizon Hall. The Haas family is the major benefactor of the Fred J. Cooper Memorial Organ.

NOTES BY THE COMPOSERS

Fanfare on Gelobt sei Gott

As someone who mostly improvises rather than writes music down, I am fascinated by style studies as well as mixing the sounds of different time periods. Since 2017 marks the anniversary of the Lutheran Reformation, I wanted to compose something Chorale-based. For some reason, Vulpius' Easter tune *Gelobt sei Gott* kept spinning around in my head. I find that Lutheran Chorales are very conducive to doing just about anything with them. I drew inspiration from the organ works of the 17th century, especially Michael Praetorius, and decided to yank him into the 21st century. Since I was asked to compose a program "opener," I opted for a fanfare that can be a color tour of the reed stops, although I imagine it could work with any registrational combination.

—Matthew Glandorf

Reflection

I was commissioned, along with four other composers, to write a work for the Fred J. Cooper Memorial Organ in Verizon Hall, Kimmel Center, Philadelphia, Pennsylvania. Although the works were meant to be standalone pieces, we were assigned an order and a description of the types of pieces desired. Overall, the AGO chapter requested music that would serve for as many occasions as possible, not just for the sacred services for which most organ literature is created.

The description assigned to me was "Slow and introspective, perhaps an aria." The title, *Perhaps an Aria*, tempted me greatly, along the lines of Eisenhower's famous quote to Leonard Bernstein, "I liked that last piece you played; it's got a theme. I like music with a theme, not all them arias and barcarolles." Bernstein then wrote, of course, his *Arias and Barcarolles*.

Privately, I am always happy when poking fun (and being made fun of in return), but am reticent of such frivolity in public. I suppose I wish never to be misunderstood. So, I settled on the more neutral title, ***Reflection***. I recall that, in early drafts of the piece, literal reflections of the rising melodic intervals of thirds, fourths, and so on appeared, but those did not survive the compositional process. Nevertheless, the title stands, taking its place somewhere between a sacred *Meditation* and a secular *Reverie*.

—Kile Smith

Kokopelli: Trickster God

Kokopelli was a fertility god, usually shown in extant artworks as a humpbacked woodwind player, often with feathers or other protrusions coming from his head. He was worshipped by some Native American cultures in the Southwestern United States. Like most fertility gods, Kokopelli symbolically officiated over both childbirth and agriculture. He is also known as a trickster god, and represents the spirit of music, which is why I chose him as the subject of this piece.

Kokopelli: Trickster God was commissioned by the Philadelphia Chapter of the American Guild of Organists in celebration of the 10th anniversary of the Dobson organ in Philadelphia's Kimmel Center. Kokopelli is composed as a concert scherzo for organ solo of moderate difficulty. It uses a number of organ colors associated with organ scherzos of the French Romantic organ tradition in its five minutes of playing time.

—David Schelat

Organum

Organum explores parallelism and triple meter, traits of medieval polyphony, in a contemporary, freely composed idiom. The Latin word *organum* also refers to a large machine, to a musical instrument, or specifically to our grand musical instrument, the pipe organ. The piece celebrates an especially imposing machine, the Dobson organ in the Kimmel Center, Philadelphia. At moments it mimics other medieval instruments, particularly drums.

Together with four pieces by other composers, ***Organum*** was commissioned for the *Fred J. Cooper Organ Book*, commemorating the tenth anniversary of the Kimmel Center organ in Verizon Hall. It was intended as the fourth piece, one of two lyrical movements. While this composer did not overtly follow one of the suggested options to write a passacaglia, she took inspiration for the focus on triple meter therein.

—Kathleen Scheide

Philadelphia Flourish

Philadelphia Flourish was inspired in harmonic language and structure by several of my favorite composers—Jeanne Demessieux, Olivier Messiaen, and Francis Poulenc. I was also influenced by Philadelphia's strong tradition of jazz music and its rich harmonies and rhythms. Early on, I decided to approach the work as a series of short variations ending with a toccata, but first I needed a musical theme or two. Having long enjoyed playing works with themes that spelled out a name (e.g. Maurice Duruflé's *Prélude et fugue sur le nom ALAIN* or Franz Liszt's *Präludium und Fuge über den Namen BACH*), I tried spelling out "AGO Philadelphia" and "Philly" using musical ciphers created by Olivier Messiaen, Franz Josef Haydn, Maurice Ravel and one known as the clef allemande. Alas, none of these ciphers netted much of thematic interest. I then spelled out "AGO Philadelphia" and "Philly" using a cipher created by composer Arthur Honegger for his work, *Hommage à Albert Roussel.* Ecstasy! Honegger's cipher yielded two compelling themes. As with many of Olivier Messiaen's works, the piece begins with the playing of those themes.

The word "flourish" is a verb, as in a "city flourishes." Philadelphia could be described in this way. "Flourish" is also a noun—something that is a bold or extravagant gesture or action, made especially to attract the attention of others. Philadelphia and its Chapter of the American Guild of Organists may certainly be called flourishes!

—Jeffrey Brillhart

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commissioned by and dedicated to the Philadelphia Chapter of the American Guild of Organists
in celebration of the tenth anniversary of the Fred J. Cooper Memorial Organ,
Verizon Hall, Kimmel Center, Philadelphia, Pennsylvania

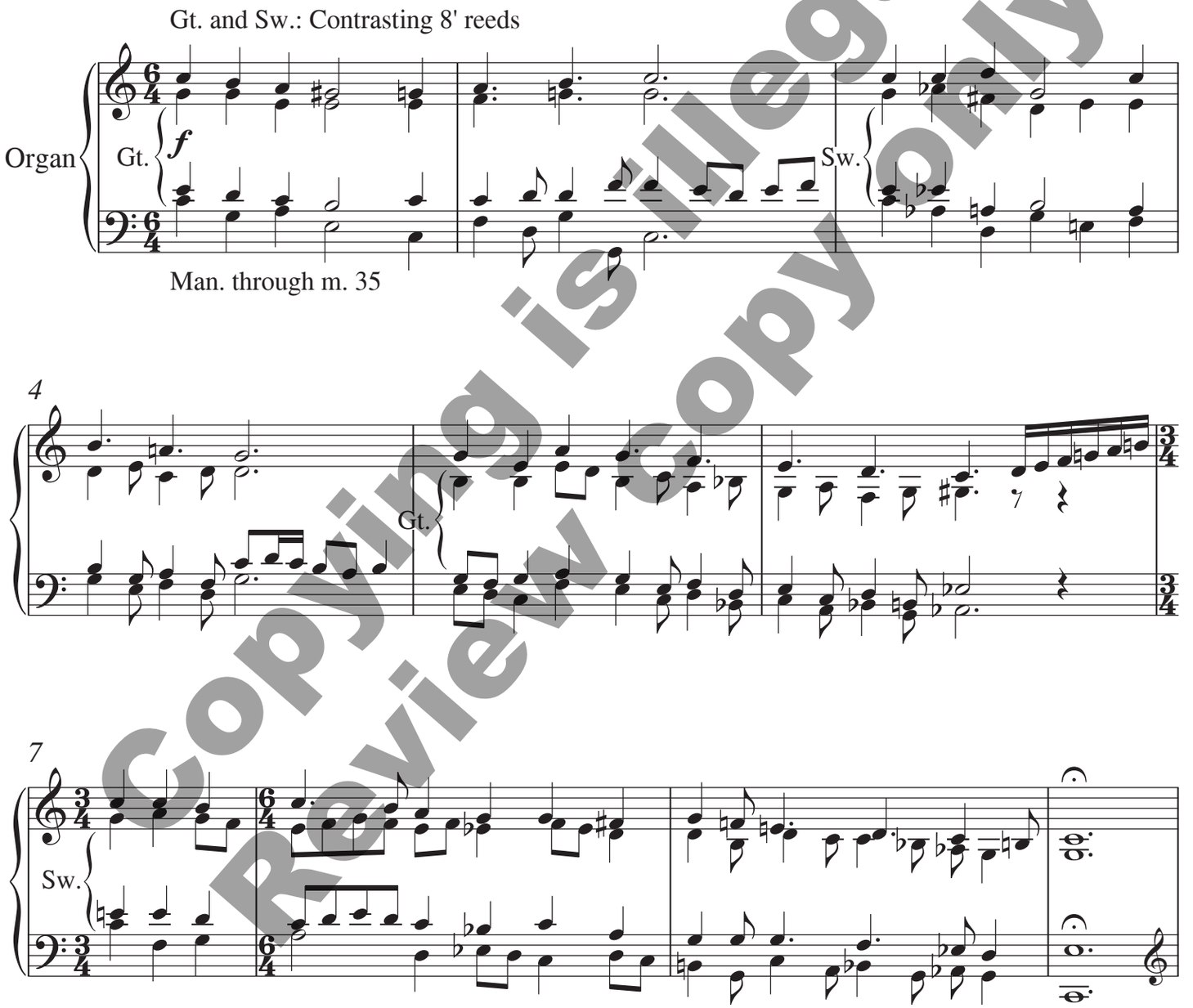
Fanfare on

Gelobt sei Gott

Hommage à Michael Praetorius

for Organ Solo

Matthew Glandorf



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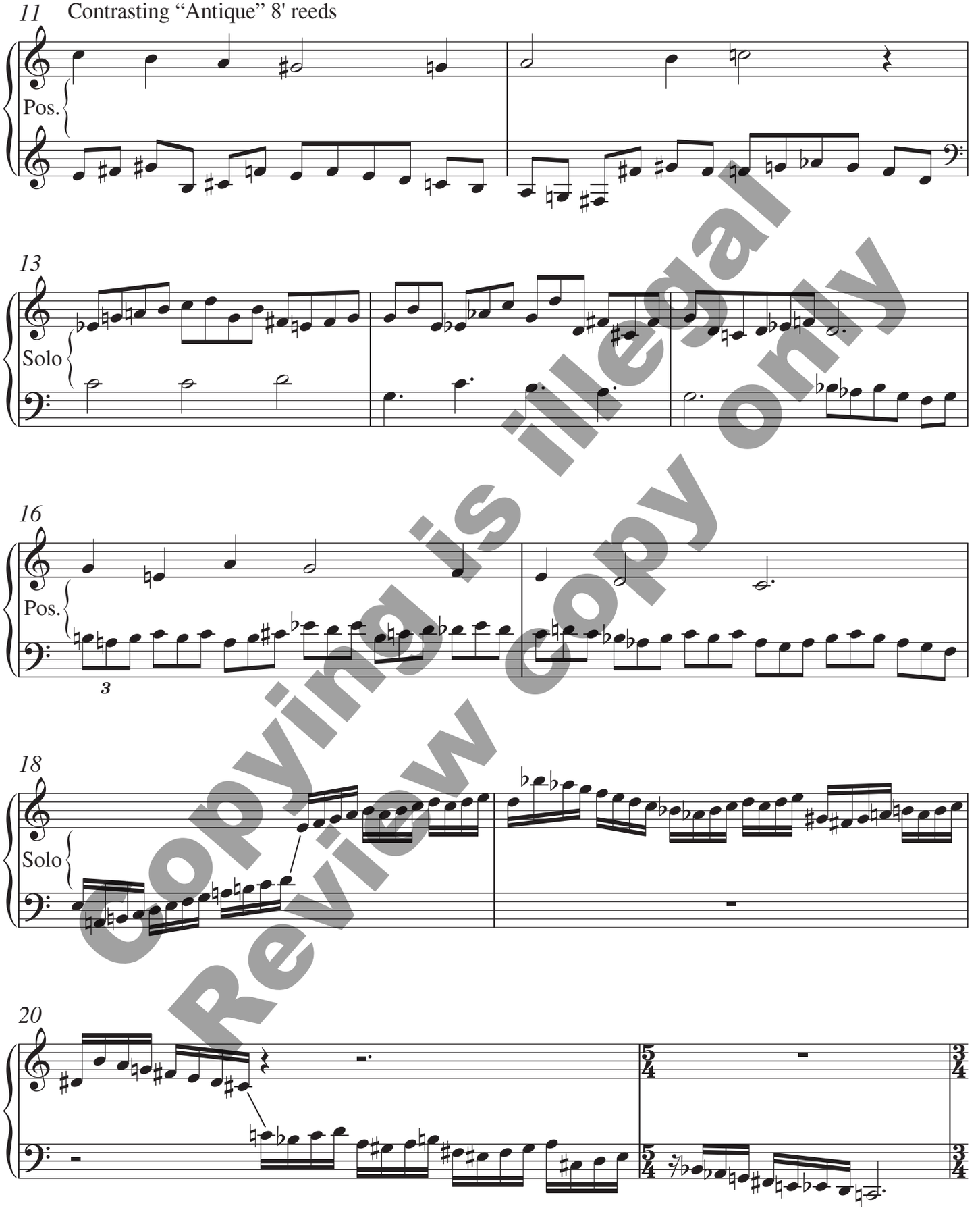

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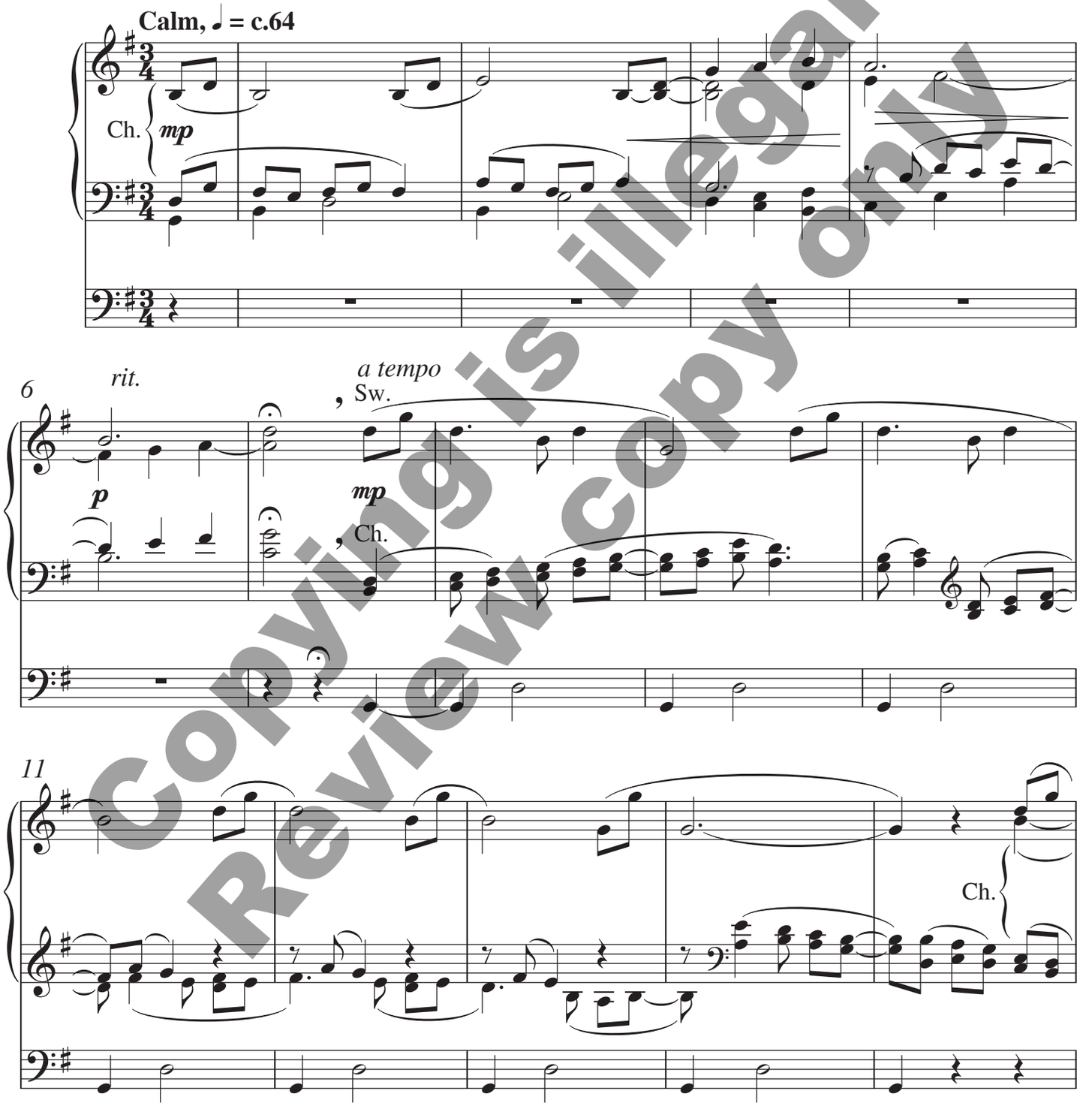
in celebration of the tenth anniversary of the Fred J. Cooper Memorial Organ,
Verizon Hall, Kimmel Center, Philadelphia, Pennsylvania

Reflection

for Organ Solo

Sw.: Soft Solo Reed
Gt.: 8' and 4' Foundations, Ch. to Gt.
Ch.: 8' Flute, 8' String
Ped.: Soft 16' and 8', Ch. to Ped.

Kile Smith



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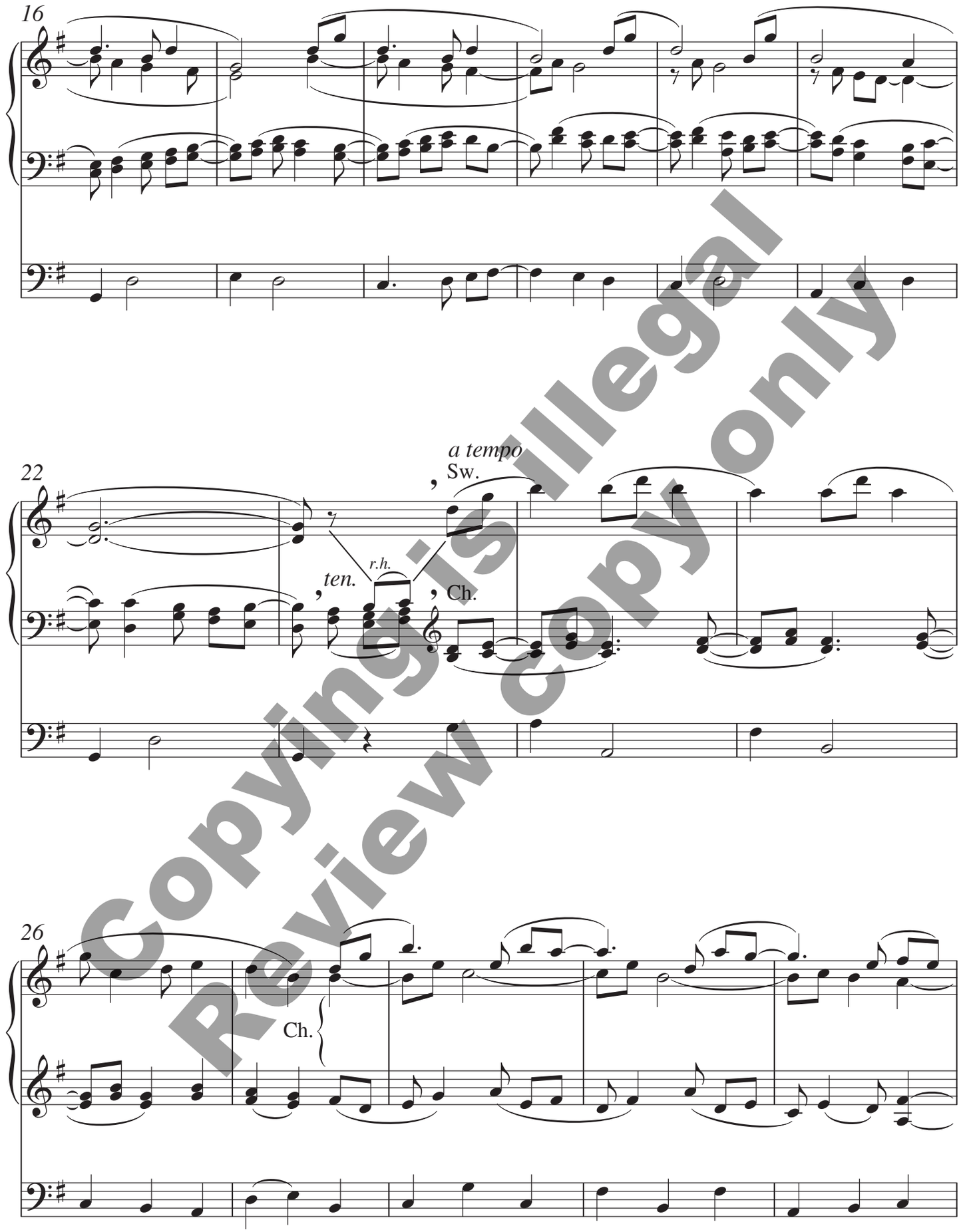

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Kokopelli: Trickster God

for Organ Solo

Sw.: Flutes 8', 4', 2'
Gt.: Flute Harmonique 8'
Pos.: Jolly Cromorne 8'
Ped. 16', 8'

David Schelat

Allegro moderato ♩ = 84

Organ

Sw. *mf*

Pedal

5

10

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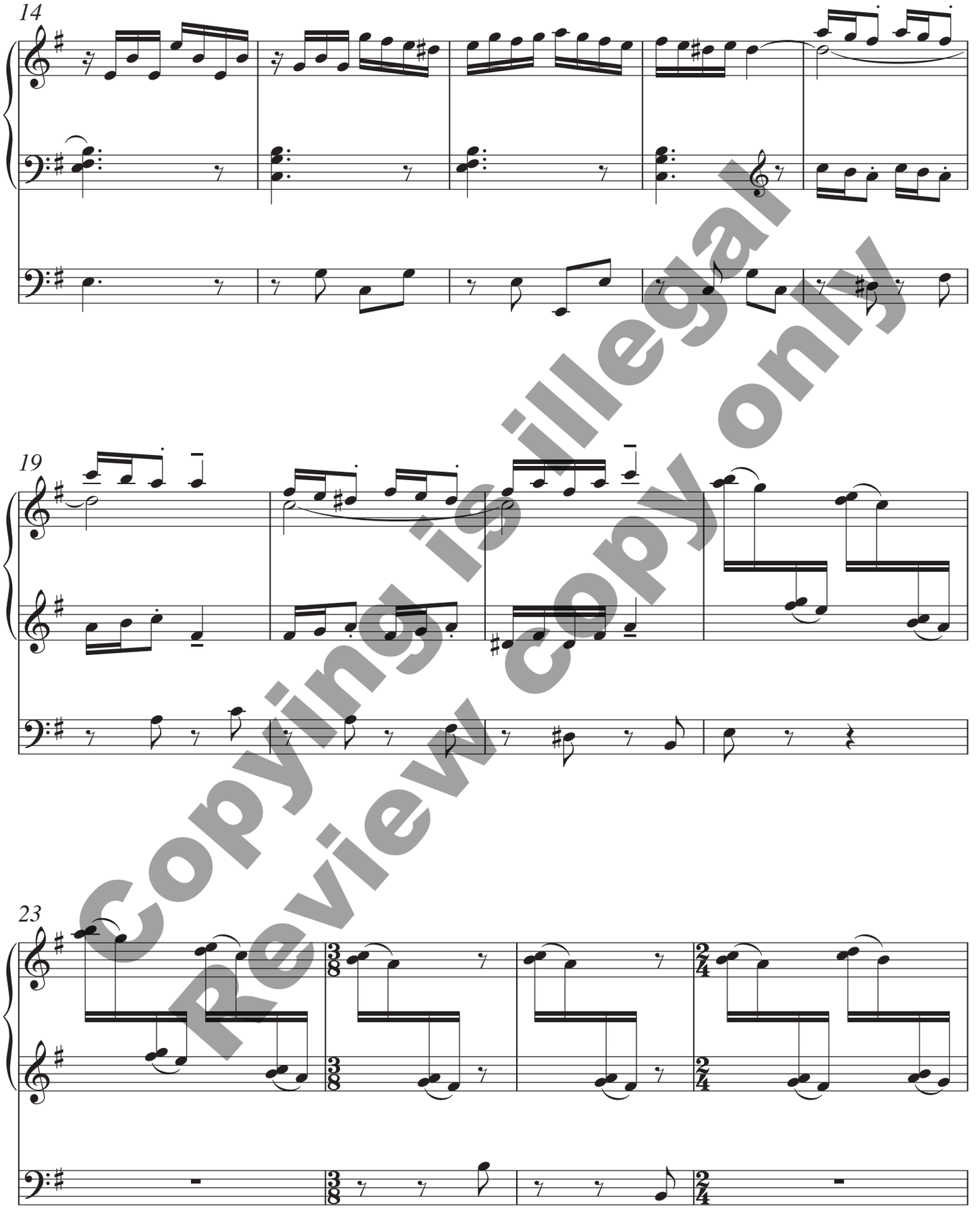

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commissioned by and dedicated to the Philadelphia Chapter of the American Guild of Organists
in celebration of the tenth anniversary of the Fred J. Cooper Memorial Organ,
Verizon Hall, Kimmel Center, Philadelphia, Pennsylvania

Organum

for Organ Solo

Kathleen Scheide

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Performance Notes:
Registrations may be chosen at will, avoiding celestes and tremulants.
Grace notes should be played before the beat.

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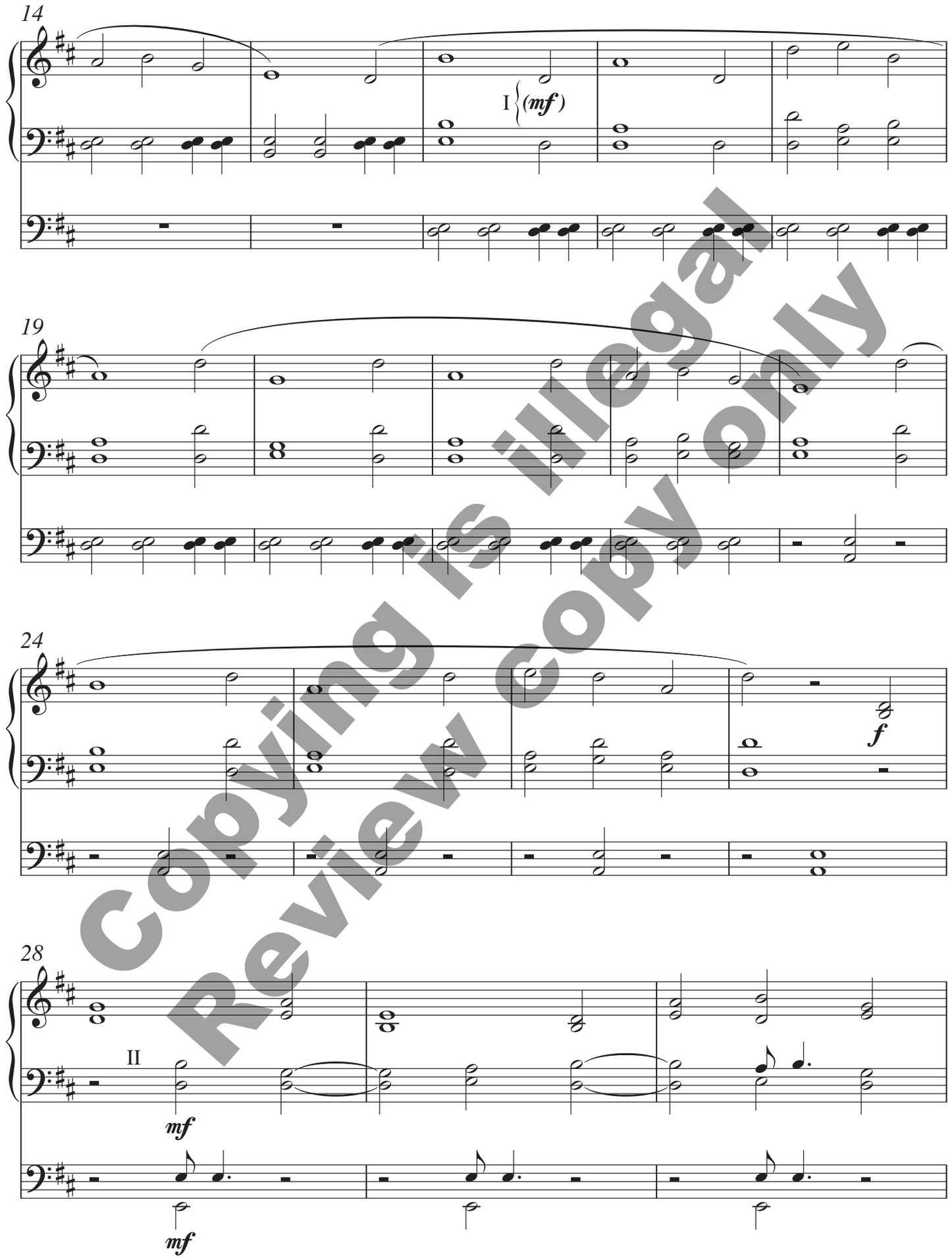

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commissioned by and dedicated to the Philadelphia Chapter of the American Guild of Organists
in celebration of the tenth anniversary of the Fred J. Cooper Memorial Organ,
Verizon Hall, Kimmel Center, Philadelphia, Pennsylvania

for Joacy

Philadelphia Flourish

for Organ Solo

Jeffrey Brillhart

Trés lent ♪ = 72

Cornet *legato*

Flutes 8'

Organ

Pedal

f A G O P H I L A D E L P H I A P H I L L Y

Man.: Foundations 8', 4', 2', mixtures, Man. coupled
Ped.: Foundations 16', 8', 4', mixture, Trumpet 8', Man./Ped.

3 **Allegro** ♩ = c. 88

Gt.

8

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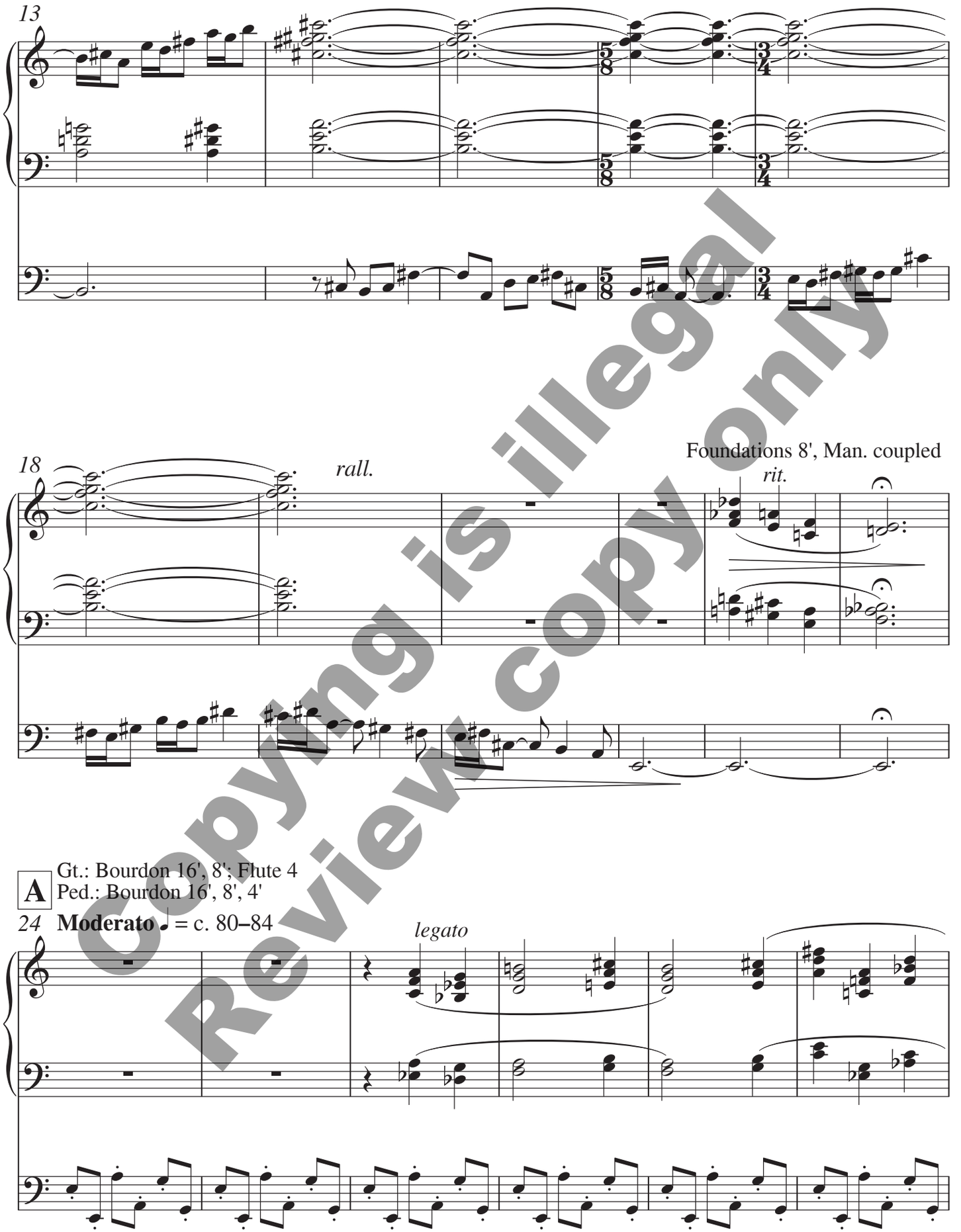

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