

Organ Plus 2021

Music for Brass Quintet, Percussion and Organ

Program

Intrada festiva <i>for brass quintet and organ</i> (2013)	Hans-André Stamm (b. 1958)
Sonata on “Lauda Anima” <i>for Organ and Brass Quartet</i> (2017) I. Allegro moderato II. Andante III. Allegro moderato	Kenneth Lowenberg (b. 1939)
Constellations <i>for organ and one percussion player</i> (1980) 1. Caput serpentis (The Serpent Head) 2. Cygnus (The Swan) 3. Pegasus (The Winged Horse) 4. Cauda serpentis (The Serpent Tail)	Dan Locklair (b. 1949)
Septimi Tempri, Op. 4 <i>for Brass Quintet and Organ</i> (1995)	Robin Dinda (b. 1959)
Meditation and Rejoicing <i>for Brass Quintet and Organ</i> (2005)	Carson Cooman (b. 1982)
Confitemini Domino <i>for Brass Quintet and Organ</i> (1997)	Carlyle Sharpe (b. 1965)

From Saint Luke’s Director of Music Dr. Alain Truche

On March 21 at 5 PM, we will stream this year’s Organ Plus concert. Be sure to tune in, because I suspect you have never heard of the pieces that will be presented! The first piece will be Intrada Festiva for Brass Quintet and Organ by German composer Hans-André Stamm, born in 1958. As its name suggests, this piece is a festive entrance, and I’m sure you’ll agree with that description when you hear it.

The second piece is written by long-time local church musician Ken Lowenberg. Sonata on “Lauda Anima” was commissioned in 2017 by Hughes United Methodist Church in Wheaton, MD. It is a three-movement piece for Brass Quartet and Organ that develops the famous tune “Lauda Anima” which is usually associated with the hymn text “Praise, My Soul, the King of Heaven.”

In the middle of the concert, I will play with percussionist Eric Plewinski “Constellations” of North Carolina composer Dan Locklair, born in 1949. The composer wrote a description of his work:

A concerto for organ and one percussion player, Constellations was completed in November of 1980 and was composed for percussionist Joe Roma, to whom it is dedicated. The piece explores two of the most potent musical sound sources: Percussion and the pipe organ. Constellations’ four movements are named after stellar constellations:

1. Caput serpentis (The Serpent Head)
2. Cygnus (The Swan)
3. Pegasus (The Winged Horse)
4. Cauda serpentis (The Serpent Tail)

The percussion instruments used in the work consist of two timpani, brake drum, suspended cymbal, three tomtoms, vibraphone (played with both mallets and a string-bass bow), triangle, glockenspiel, xylophone, orchestral chimes and snare drum.

Although in four distinct movements, the form of *Constellations*, in the abstract sense, consists of two movements since the first three serve as an exposition to the fourth movement. The fourth movement is not only similar in length to the opening three, but also serves as a type of development and recapitulation to the entire composition. The pandiatonic harmonic materials of the highly rhythmic Movement 1. serve as a binding element to the entire piece, reappearing throughout the composition in many different guises and, ultimately, brings the work to a close.

Constellations was given its World Premiere by Joe Roma with the composer as organist in May of 1981 in Binghamton, New York. The following October, *Constellations* became one of the five winning finalist works in the 1981 Kennedy Center Friedheim Awards in Washington, D.C. In Kennedy Center and in broadcasts of that performance throughout the world via Voice of America and NPR, Mr. Roma again served as percussionist with the late Leonard Raver performing the organ part. To date, *Constellations* remains the only composition featuring the organ to be chosen for the Friedheim Awards.

The next three pieces will be all for Brass Quintet and Organ. *Septimi Tempa*, written by Kansas native Robin Dinda, who now resides in Massachusetts, is an exciting piece written entirely in 7/8 meaning 7 eighth notes in each measure. The piece also explores the common scale as a musical motive. The next piece, *Meditation and Rejoicing* was written by Carson Cooman, born in 1982, for Christ Episcopal Church in Alameda, California in 2005. The last piece of the concert *Confitemini Domino* was written by Carlyle Sharpe (b. 1965) who is Professor of Music in Composition and Theory at Drury University in Springfield, Missouri. The piece was the winner of the Holtkamp-Ago Award 1997-98.