

Conference Recital Programs (Tentative) and Performer Biographies
Church of the Epiphany, South Miami, FL

Wednesday, February 1, 2012

7:30 p.m.

Opening Recital

Jonathan Ryan, organ

-Program-

4 Versets on Ave maris stella

- I. Plein jeu
- II. Fugue à 4
- III. Duo
- IV. Dialogue sur les Grands Jeux

Nicolas de Grigny
(1672-1703)

Messa delli Apostoli from Fiori Musicali

- Kyrie I
- Kyrie III
- Christe I
- Christe II
- Kyrie I
- Kyrie III
- Toccata per l'Elevazione

Girolamo Frescobaldi
(1583-1643)

In Assumptione BVM, Office No. 35, Cycle après la Pentecôte, Op.57

- From *L'Orgue Mystique*
- V. Paraphrase-Carillon

Charles Tournemire
(1870-1939)

Komm Heiliger Geist, BuxWV 199

Dietrich Buxtehude
(c.1637-1707)

Variations on Puer nobis nascitur

Jan Pieterszoon Sweelinck
(1562-1621)

Vater Unser

Georg Böhm
(1661-1733)

Prelude & Fugue in E-flat Major ("St. Anne"), BWV 532

Johann Sebastian Bach
(1685-1750)

Jonathan Ryan is represented by Karen McFarlane Artists.

Acclaimed for his strong communicative skills in numerous styles, exceptional use of the organ's capabilities, and creative, audience-friendly programming, Jonathan Ryan has quickly emerged as one of North America's premier young concert artists. With a repertoire spanning the 16th to 21st centuries, he has performed at celebrated venues throughout the United States, Germany, and France. Among the few organists distinguished with six First Prize awards at major international and national competitions, he most notably received First Prize in the 2009 Jordan II International Organ Competition. Founded in 2001, the American-based Jordan Competition is one of the premier organ competitions of the world and offers one of the most substantial First Prize awards of any organ competition. At the 2009 Jordan Competition, Jonathan was additionally awarded the LeTourneau Prize, given for the best performance of a newly commissioned work for organ and percussion ensemble. Additional testaments of his capability include First Prize in the 2006 Arthur Poister National Organ Competition, the 2006 John Rodland Scholarship Competition, the 2004 Albert Schweitzer National Organ Competition (Young Professional Division), and the 2003 Augustana Arts-Reuter National Organ Competition.

As a recitalist, Jonathan's performances have taken him to numerous prominent venues including the Cathédrale St-André in Bordeaux (France), the Nicolaikirche in Leipzig (Germany), the Marienkirche in Lübeck (Germany), the Hauptkirche St. Petri in Hamburg (Germany), the National Shrine of the Immaculate Conception in Washington DC, and Fourth Presbyterian Church in Chicago, IL. He has additionally been featured as a solo recitalist at the 2010 Organ Historical Society National Convention in Pittsburgh, PA. Upcoming and recent solo performance engagements include his début concert tour of Germany with nine recitals at important venues, recitals at St. Paul's Cathedral, London (UK) and Truro Cathedral (UK), recitals on the Piccolo Spoleto Festival's prestigious Spotlight Series (Charleston, SC), the inaugural concert series at the Cathedral of Christ the Light in Oakland, CA and the Cathedral of St. John Berchmans in Shreveport, LA, the inaugural recital at the Episcopal Church of the Holy Comforter in Charlotte, NC, the opening recital of a new Symposium on Charles Tournemire (Miami, FL), recitals at Church of the Holy Family in New York, NY, Church of the Epiphany in Miami, FL, St. Thomas Aquinas Church in Dallas, TX, California Lutheran University in Thousand Oaks, CA, Nebraska Wesleyan University in Lincoln, NE, Emmanuel Episcopal Church in Chestertown, MD, and recitals sponsored by chapters of the American Guild of Organists in Cleveland, OH, Kansas City, MO, Charlotte, NC, and Little Rock, AR.

A native of Charlotte, NC, Jonathan first started playing the organ at age eight. He studied organ primarily with André Lash before entering the studio of Joyce Jones at Baylor University. He then went on to complete a Bachelor of Music degree with academic honors from the Cleveland Institute of Music where he studied organ, improvisation, and church music with Todd Wilson. During Jonathan's undergraduate studies in Cleveland, he was awarded the Henry Fusner Prize for outstanding achievement in the Cleveland Institute of Music's organ department, and also served as Prof. Wilson's assistant at Church of the Covenant. As a student of David Higgs, he received a Master of Music degree from the Eastman School of Music where he studied improvisation with William Porter. Additionally, Jonathan holds the revered Fellow certificate from the American Guild of Organists, the Guild's highest ranking professional certification, as well as the Choirmaster certificate for which he received the 2006 Choirmaster Prize for the highest national Choirmaster certificate exam score that year.

Also a dedicated church musician and at home as a conductor, Jonathan is Visiting Artist at St. James Cathedral (Episcopal) Concerts in Chicago, IL, and on the music staff at the Episcopal Church of the Holy Spirit in Lake Forest, IL. He has served as organist and faculty at summer Colloquium conferences of the Church Music Association of America, and previously held director, conducting and organist positions at St. John Cantius Church in Chicago, IL and St. Anne Church in Rochester, NY where he was Artistic Director of the *Music at St. Anne* concert series and University Organist at the University of Rochester. An advocate of new music, he has performed and conducted the premiere of many liturgical and solo works. For additional information, including upcoming performances, please visit www.jonathan-ryan.com.

Thursday, February 2, 2012

10:00 a.m.

Crista Miller, organ

Associate Director of Music and Cathedral Organist

Co-Cathedral of the Sacred Heart, Houston, TX

-Program-

The Embrace of Fire (1986)

Naji Hakim
(b. 1955)

I. Ostinato; Christ's Loving Call to His People; Mystical Dance

From Matthew 11:28 – Come unto me all who labor and are heavy laden and I will give you rest. Take my yoke upon you and learn from me, for I am gentle and lowly in heart and you will find rest for your souls. For my yoke is easy and my burden is light.

II. Consuming Fire

From Luke 12:49 – “This have I desired, even unto death. Let the fire which I have kindled on earth consume them! And let their blood and their faces become light, like those who go, dancing, to a wedding feast.”

III. Introduction, Dance, Prayer of Thanksgiving, Dance, Coda

From John 6:57, I Corinthians 12:13 – They who eat of my flesh and drink of my blood abide in me and I in them. And through me, they will live beyond death, as You, O Father, fill them with Your Spirit the cup of my blood, so that, fulfilled with joy, they may draw the well of my heart.

Sacratissimi Cordis Jesu, Office No. 28, Cycle après la Pentecôte, Op. 57
from *L'Orgue Mystique*

Charles Tournemire
(1870 – 1939)

Cinq Soleils (1983)
II. Soleil du Soir

Jean Langlais
(1907 – 1991)

Te Deum (1997)

Naji Hakim

Crista Miller is the Associate Director of Music and Cathedral Organist at the Co-Cathedral of the Sacred Heart in Houston, Texas, where she chaired the Organ Committee for Martin Pasi's Opus XIX pipe organ and leads a growing music department and concert series.

Dr. Miller has performed in international festivals in France, Spain, Italy, the Czech Republic, Denmark, Sweden, and Canada and for the American Guild of Organists. She has presented papers at the inaugural Wolff Organ Conference at the University of North Texas and for the Society of Catholic Liturgy. An award-winning organist in Fort Wayne, San Antonio, AGO NYACOP and Odense competitions, she has been featured in performance at Washington National Cathedral, St. Thomas Church NYC, and Goshen College. Her service playing as in Rochester, NY, has been broadcast live on WXXI Public Radio.

Dr. Miller directed the Co-Cathedral's Schola Cantorum for Archbishop Fiorenza's ceremonial receipt of the Pallium from Pope Benedict in Rome in 2005. She has served at University of St. Thomas and Houston Baptist University. She earned the DMA in organ performance and literature and the Sacred Music Diploma at the Eastman School of Music (Rochester, NY), under Hans Davidsson. There she received the graduate award for the Eastman Rochester Organ Initiative (EROI). Past research on cultural influences in the organ works of Naji Hakim has also found Dr. Miller working with the composer in southern France and Paris. In addition, she studied with Robert Bates, Robert Brewer, Robert Jones, and Gerald Frank.

11:00 a.m.

Richard C. Spotts, organ
Organist, Doylestown, PA

-Program-

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| <i>In Festo Pentecostes</i> , Office No. 25, Cycle de Pâques, Op. 56,
from <i>L'Orgue Mystique</i>
V. Fantaisie-Choral | Charles Tournemire
(1870-1939) |
| <i>Dominica III post Epiphaniam</i> , Office No. 10, Cycle de Noël, Op.55
from <i>L'Orgue Mystique</i>
V. Postlude et Fugue Modale Libre | Charles Tournemire |
| <i>S. Joseph Sponsi B.M.V.</i> , Office No. 20, Cycle de Pâques, Op.56
from <i>L'Orgue Mystique</i>
V. Postlude-Choral | Charles Tournemire |

Organist, Richard Spotts is a native of Bucks County, Pennsylvania, and has his undergraduate and graduate degrees in Sacred Music from Westminster Choir College in Princeton, New Jersey where he studied organ under the tutelage of Eugene Roan, chair of the Keyboard Department. Dedicated to cultivating the music of the Church, he has had the privilege of serving such institutions as Trinity Church Moorestown, Trinity Episcopal Cathedral Trenton, Saint Paul's Lutheran Church Doylestown, Church of the Messiah Gwynedd, First Presbyterian Church Germantown, Washington Memorial Chapel at the Valley Forge National Park, and Saint Paul's Episcopal Church. In the next few years, Richard plans to learn the entire fifteen hour *L'Orgue Mystique*, to be performed in a recital series over a period of ten days. In the meantime, he is performing movements of the work as part of recitals, lecture recitals, and most recently masterclasses at various churches and institutions in the United States and Canada as part of his journey in preparation for the final recital series. He is also making plans for a recital tour of England in the Summer of 2013.

11:30 a.m.

Kurt Poterack, composer
Liturgical Music Program Director
Christendom College, Front Royal, VA
Matthew Steynor, organist
Director of Music and Organist
Trinity Cathedral, Miami

-Program-

Eucharistic Suite

Kurt Poterack

- I. *Ave verum*
- II. *Jesu dulcis*
- III. *Ecce panis angelorum*

Meditation on the Glorious Mysteries

Kurt Poterack

- I. *Resurrexi*
- II. *Viri Galilaei*
- III. *Spiritus Domini*
- IV. *Signum magnum*
- V. *Salve regina*

Kurt Poterack received a Bachelors Degree in Music Education from Aquinas College in Grand Rapids, MI and a Masters and Doctorate in Musical Composition from Michigan State University. He has taught on the college level at four-year colleges, a community college and on the university level. He is currently Program Director of the liturgical music minor at Christendom College in Front Royal, VA, as well as director of the liturgical music program at the college. He was the Editor in Chief of the first edition of the *Adoremus Hymnal* that was published in 1997 and was the editor of *Sacred Music* magazine, as well as an active participant in the Church Music Association of America for many years.

He has composed for voice and instruments and has had several of his compositions published over the years. His most recent composition has been *Three Hopkins' Songs* written for mezzo-soprano and piano, which has been recorded by Imelda Franklin-Bogue and Eric Trudel. He is currently working on another piece for Mrs. Bogue and beginning work on an opera.

12:00 noon

Ann Labounsky, organ

Chair of Organ and Sacred Music

Duquesne University, Pittsburgh, PA

Charles Tournemire: Improviser

-Lecture-

The Sainte-Clotilde Tradition

Pièce héroïque, M. 37

from *Trois pièces*

César Franck

(1822-1890)

Epiphania Domini, Office No. 7, Cycle de Noël, Op.55

from *L'Orgue mystique*:

I. Prélude à l'Introït

II. Offertoire

III. Élévation

IV. Communion

Charles Tournemire

(1870-1939)

Chant héroïque from *Nine Pieces* (1943)

Jean Langlais

(1907-1991)

Miss Labounsky, Ph.D, FAGO, is Chair of Organ and Sacred Music at Duquesne University where she oversees undergraduate and graduate programs in sacred music. An active member of the American Guild of Organists, the National Pastoral Musicians, and the Church Music Association of America, she has worked as Director of the National Committee on Improvisation, Councilor for Education for the American Guild of Organists, and national Director of Certification for the National Pastoral Musicians.

She serves as Organ Artist in Residence at First Lutheran Church, Pittsburgh. Author of a biography of Langlais, *Jean Langlais: the Man and His Music*, (Amadeus Press, Portland, Oregon, 2000), she has completed recording the complete organ works by Jean Langlais for the Musical Heritage Society recently released on Voix de Vent Recordings and recently narrated and performed in a DVD of his life based on this biography, a project sponsored by the Los Angeles AGO Chapter.

2:30 p.m.

Bogusław Raba, organ

Faculty of Historical and Pedagogical Sciences

Musicology University of Wrocław, Poland

**The tradition of French organ music based on Gregorian chant – from Titelouze to Messiaen:
Improvisations on Gregorian Themes as an Exemplification of the Musical Language of Selected
French Composers of Organ Music**

This presentation of improvisation in the styles of individual composers is aimed at showing both a different approach to interpreting Gregorian chant by eminent representatives of French organ music in successive epochs and the shared features of French music based on Gregorian chant. Special attention has been paid to the tonal aspects and musical forms characteristic of specific epochs and their representatives. This lecture-concert reflects the lecturer-performer's experience as an organ player-improviser and as a musicologist, who in the near future intends to publish the world's first, multi-volume *History of Organ Improvisation*.

Improvisations on gregorian themes as exemplification of musical language of:

1. J. Titelouze-style, *Hymn*
2. *Baroque organ mass* (fragments of organ mass – plain jeu, dialog, trio, tierce en taille, recit, fugue, etc.)
3. C. Franck-style, *Morceaux gregorienne*
4. Ch. M. Widor/A. Guilmant-style, *Adagio symphonique*
5. L. Vierne-style, *Allegro symphonique*
6. Ch. Tournemire-style, *Paraphrase-gregorienne*,
7. M. Duruflé-style, *Meditation*
8. M. Dupré-style, *Scherzo*
9. J. Langlais-style, *Crucifixion*
10. O. Messiaen-style, *Resurrexion*

Bogusław Raba (1976 *) graduated in 2000 with distinction in theory of music from the Academy of Music in Wrocław. His graduation thesis won the first prize in the Dissertation Competition. In 2003 he graduated with distinction in organ study, also in Wrocław. He privately studied improvisation under Jos van der Kooy in Amsterdam, afterwards organ improvisation and French organ music in a master class given by Pierre Pincemaille, Tomasz Adam Nowak, Wolfgang Seifen and Julian Gembalski in Katowice. Since 2000 he has been a research-and-teaching assistant at the Academy of Music, specializing in harmony, counterpoint, musical analysis and musical forms. In 2005 he began to lecture at the Institute of Musicology at the University of Wrocław on musical analysis, harmony, counterpoint, history of 19th-century music. In 2008 he was awarded a PhD for his thesis "Between Romanticism and Modernism: The compositional output of Ignacy Jan Paderewski." This first ever monograph of Paderewski's *oeuvre* was published in 2010.

Bogusław Raba has participated in international musicological conferences and organ playing courses. He was a speaker at a national conference for music history teachers in 2010 in Gdańsk and at an international conference in 2010 in Chicago (Chopin-Paderewski, Loyola University). He has given concerts in Poland (e.g. many times by International Organ-Improvisation Festival, Non sola scripta), the Czech Republic, Germany and Norway. He is on the teaching staff of the Institute of History of Silesian Music, and a member of the *Opus Organi* Foundation, the Church Music Foundation, and the Commission for Church Music of the Archdiocese of Wrocław. He is an organist at the University Church in Wrocław. Since 2009 he has also lectured at the School of Church Music in Wrocław. His scientific interests focus on the aesthetics and theory of the music of the 19th and the first half of the 20th centuries.

3:30 p.m.

Albert Ahlstrom, organ

Organist and Choir Director

Church of the Holy Spirit, Atlanta, GA

-Program-

Paraphrase on Five Gregorian Themes

Albert Ahlstrom

- I. Te deum
- II. Ave Maria
- III. Veni Creator Spiritus
- IV. Adoro te devote
- V. Victimae paschali laudes

Albert Ahlstrom studied composition, organ, and improvisation in France as a Fulbright scholar with Xavier Darasse. He has a doctorate from Juilliard where he studied with Jon Gillock and Gerre Hancock.

The winner of several ASCAP awards, his music for orchestra, chamber groups, voice, and electronics has been performed by groups such as the Atlanta Chamber Players, the Meridian Arts Ensemble, the Halcyon String Quartet, and university orchestras. He has performed and premiered his music at several major music festivals and conventions, including a solo concert and an interview at Radio France, Paris, during the American Music Week, the Southeastern Regional Convention of the AGO, the OHS National Convention, and the Piccolo Spoleto Festival. He has also presented many recitals consisting entirely of improvisations.

Dr. Ahlstrom has been a guest composer at the Brooklyn College Center for Computer Music and he was on the faculty at the Aaron Copland School of Music of the City University of New York. Now he is a professor of music at Holy Spirit College in Atlanta.

His CD on the Raven label of the music of Horatio Parker features the 1895 Muller and Abel organ at St. Joseph's Church, Yorkville, New York City, and has been broadcast on numerous occasions on Pipedreams.

Presently he is the organist/choir director at Holy Spirit Catholic Church, Atlanta where the choir has premiered his *Requiem* and *The Seven Last Words of Christ*.

4:15 p.m.

Chad Winterfeldt, organ

Director of Music - First Lutheran Church, ELCA, St. Peter, MN

Assistant Organist - Christ Chapel, Gustavus Adolphus College, St. Peter, MN

Lisa Knutson, soprano

Organist and Choir Director

Cathedral of St. Joseph, Sioux Falls, SD

Hildegard Organ Cycle by Frank Ferko: Vision, Chant and Worldview

The ten movements of the *Hildegard Organ Cycle*, by American composer Frank Ferko, unfold in sound ten holy visions recorded by 12th century abbess Hildegard of Bingen in her treatise, *The Book of Divine Works*. A performance and discussion of three of these movements demonstrates the combination of Hildegard's chant and revelatory writing with late 20th century compositional techniques for the organ.

Hildegard Organ Cycle

II. The Construction of the World

IV. Articulation of the Body

V. Places of Purification

Frank Ferko

(b. 1950)

Chad Winterfeldt is Director of Music at First Lutheran Church and Assistant Organist at Christ Chapel at Gustavus Adolphus College in Saint Peter, Minnesota. He received a doctorate in organ performance from the University of Nebraska where he studied with George Ritchie and Quentin Faulkner. His doctoral document focused on the organ music of Pamela Decker, an American composer living in Arizona.

Dr. Winterfeldt earned his bachelor's degree at Concordia College, Moorhead and his master's degree at Yale University, where he studied with Thomas Murray and Charles Krigbaum. At Yale, he won the Charles Ives Prize for an outstanding major in organ playing in 1994 and the Julia R. Sherman Prize for excellence in organ playing in 1995. Other teachers include Clyde Holloway and Peter Nygaard.

Career highlights include a solo performance in 2002 on the 1746 Hildebrandt organ at Wenzelskirche in Naumburg, Germany. In February 2009, Dr. Winterfeldt performed Messiaen's *La Nativité du Seigneur* at Christ Chapel and in September 2010, Ferko's *Hildegard Organ Cycle*. Currently, he is working toward a performance of Bach's *Great Eighteen* organ chorales.

Dr. Winterfeldt serves his professional community as the Dean of the Sioux Trails chapter of the American Guild of Organists. Active in the Association of Lutheran Church musicians, he has served as the Secretary/Treasurer of Region 3 and has presented materials for ALCM conferences. He is married to pianist Beth Winterfeldt; together they raise their three children Quentin, Eleanor, and Cecily.

4:45 p.m.

Timothy Tikker, organ

College Organist,

Kalamazoo College, Kalamazoo, MI

DMA student in organ

University of Michigan, Ann Arbor, MI

-Program-

<i>Epiphania Domini</i> , Office No. 7, Cycle de Noël, Op. 55 from <i>L'Orgue Mystique</i> V. Fantaisie	Charles Tournemire (1870-1939)
<i>Dominica III. Adventus</i> , Office No. 1, Cycle de Noël, Op. 55 from <i>L'Orgue Mystique</i> V. Toccata	Charles Tournemire
<i>In Festo Ss. Trinitatis</i> , Office No. 26, Op. 57 from <i>L'Orgue Mystique</i> IV. Communion	Charles Tournemire
“Fantasy-Paraphrase: Te Deum Laudamus” from <i>Three Gregorian Sketches</i> (1994-96)	Timothy Tikker (b. 1958)

Timothy Tikker was born in San Francisco in 1958. He obtained his Bachelor of Music degree, *magna cum laude*, in Organ Performance at San Francisco State University, and his Master of Music degree in Organ from the University of Oregon at Eugene. Through a Ruth Lorraine Close Award from the University of Oregon, he studied with Jean Langlais, who called Mr. Tikker “one of the most gifted temperaments I have ever encountered... without doubt, in the United States one of the best interpreters of the work of Tournemire.”

He has also published numerous articles in various music journals, especially concerning French music and organs. Tikker performed in the complete rendition of Tournemire’s *L’Orgue Mystique* at St. Mary’s Basilica in Minneapolis in 1990, wrote an essay on the performance of Tournemire’s organ works for a book published by the University of Michigan in 1996, and gave a lecture on Tournemire’s *Symphonie-Choral d’Orgue* at the College of London’s Tournemire Symposium in 2001, recently published in the French journal *l’Orgue*. He has recorded works of Tournemire for the Arkay, OHS and Raven labels. He is currently College Organist at Kalamazoo College, Kalamazoo, MI, and a DMA student in Organ Performance in the studio of Marilyn Mason at the University of Michigan, Ann Arbor.

6:45 p.m.

Ronald Prowse, organ

Associate Professor and Music Director
Sacred Heart Major Seminary, Detroit, MI

-Program-

Variation Four on “*Ave maris stella*,” Op. 18 (1919)

Marcel Dupré
(1886-1971)

Immaculata Conceptio B. Mariae Virginis, Office No. 2, Cycle for Noel No. 2
from *L’Orgue Mystique*
V. Postlude

Charles Tournemire
(1870-1939)

Toccat, Fugue and Hymn on “*Ave Maris Stella*” (1933)

Flor Peeters
(1903-1986)

Ronald Prowse studied under the direction of Pierre Toucheque (student of Flor Peeters), Gale Kramer, Ray Ferguson and Marilyn Mason, completing his Doctorate in Organ Performance at the University of Michigan in 1992. After graduating, he continued the study of organ improvisation and composition with Naji Hakim at La Trinite in Paris, France. In 2004 he was appointed Associate Professor and Director of Music at Sacred Heart Major Seminary in Detroit, Michigan. Dr. Prowse teaches organ both at Sacred Heart and as a member of the adjunct faculty at Wayne State University. He also serves as an adjudicator for organ competitions in the United States and Canada. Ronald Prowse has also recently served as Dean of the Executive Board of the Detroit Chapter of the American Guild of Organists.

As a concert organist, Ronald Prowse has performed in both the United States and Europe. In 1987 the Archdiocese of Detroit selected him to be the organist for the Papal Mass in the Pontiac Silverdome, which concluded the historic second visit of Pope John Paul II to the United States. Dr. Prowse lectures and has been published in national journals. In July of 2000 Albany Records released Ronald Prowse’s world premiere recording, *Organ Works of Ned Rorem*.

7:30 p.m.

Solemn High Mass in the Extraordinary Form of the Roman Rite
Purification of the Blessed Virgin Mary (Candlemas)

Clergy

His Excellency, **The Most Reverend Thomas G. Wenski**, Archbishop of Miami, celebrant

Musicians

Tom Schuster, Organist and Director of Music, Epiphany Church, South Miami, FL

Dr. Edward Schaefer, Professor of Music, Associate Dean for the College of Fine Arts, Director of the
UF *Schola Cantorum*, University of Florida, Gainesville, FL

The *Schola Cantorum* of the University of Florida

Dr. Jennifer Donelson, Assistant Professor of Music, Nova Southeastern University, Ft. Lauderdale, FL,
Director of women's *scholae cantorum*

Women's *Scholae Cantorum* of St. Michael the Archangel Catholic Church and the Mission Parish of
Ss. Francisco y Clara, Miami, FL

Music for the Mass

Purificatio B. Mariae virginis, Office No. 11, Cycle de Noël, Op.55 from *L'Orgue Mystique* by **Charles
Tournemire**

Missa Brevis by **Dr. Zachary Wadsworth**, Cornell

Nunc dimittis by **Dr. Paul Weber**, Associate Professor of Music at the Franciscan University of
Steubenville, Steubenville, OH

Gregorian propers of the day and *Credo* to be sung by the women's *scholae cantorum*

Friday, February 3, 2012

Closing Recital

8:00 p.m.

Rudy de Vos, organ
Director of Music
Cathedral of Christ the Light, Oakland, CA

-Program-

Improvisation on <i>Victimae paschali laudes</i>	Charles Tournemire (1870-1939)
<i>Méditation</i> (from <i>Trois Improvisations</i>)	Louis Vierne (1870-1937)
<i>Fugue and Caprice No. 9</i> in F Major	François Roberday (1624-1680)
<i>Grand Dialogue</i>	Louis Marchand (1669-1732)
<i>Dominica XXIII post Pentecosten</i> , Office No. 51, Cycle après la Pentecôte, Op. 57 from <i>L'Orgue Mystique</i>	Charles Tournemire
<i>Choral No. 2</i> in B Minor, M 39	Cesar Franck (1822-1890)
<i>Toccata</i>	Marcel Lanquetuit (1894-1985)

Director of Music & Organist at the Cathedral of Christ the Light in Oakland, California, Rudy de Vos maintains an active career as organist and choir conductor. At the Cathedral he oversees an extensive liturgical music program, serves as artistic director for the Cathedral Concert Series, diocesan director of music and regularly performs with other local music ensembles such as Pacific Collegium and the San Francisco Girls Chorus.

A native from South Africa (from Dutch and French descent), De Vos has appeared in concert in South Africa, Europe, England and the United States. He began his musical training at the age of six, and growing up in the house of a Dutch Reformed Church pastor, his love for organ and choral music developed at an early age. At age eleven he gained his first position as church organist in Johannesburg. Before his departure from South Africa, he won the keyboard division of most competitions he was eligible to enter, including one of South Africa's most prestigious awards, the *Stephanus Zondagh Scholarship for Overseas Study*.

De Vos holds undergraduate and graduate degrees and diplomas from the University of South Africa, University of Pretoria, University of North Texas, and a *Doctor of Musical Arts* degree from the Eastman School of Music. Former teachers included Pauline Nossel, Joseph Stanford, Stephanus Zondagh, Wim Viljoen, Jesse Eschbach, William Porter and David Higgs.

During his graduate studies at the University of North Texas and the Eastman School of Music Dr. De Vos was a Teaching

Fellow in Music Theory, Organ, as well as Piano Accompaniment. Notable competition prizes include first prize in the William Hall Competition and second prize at the St. Albans International Organ Competition. Orchestral appearances include performances with the Chamber Orchestra of South Africa, Artium Symphony Orchestra, Natal Symphony Orchestra, and the Eastman School Symphony Orchestra.