

Sean Jackman, organ

with

Tamara Whitley, soprano
Diana Brehob, soprano and tenor recorders
Tess Dowgiallo, alto recorder
Carolyn Haury, organ

October 24th, 2010 at 4 pm
Christ Episcopal Church, Dearborn, Michigan

A Study in Texture and Timbre

Music for One Voice

Pedal Exercitium BWV 598 J.S. Bach (1685 – 1750)

Music for Two Voices

Two English Voluntaries
Voluntary in G (Allegro) Henry Heron (1745 – 1795)
Cornet Voluntary (Allegro) John Travers (c.1703 – 1758)

Two Movements from Two French Suites
Duo from *Suite du Premier Ton* Louis-Nicolas Clérambault
(1676 – 1749)
Duo from *Suite du Secondo Ton* Clérambault

Music for Three Voices

Wachet auf, ruft uns die Stimme
“Schübler” BWV 645 Bach

Trio on “St. Petersburg” (2006) Alfred Fedak (b. 1943)

Sehr Lansang from *Sonata Number 1* Paul Hindemith (1895 – 1963)

Ein’ feste burg ist unser Gott BWV 720 Bach

Music for Four Voices

Eleven Choral Preludes, op. 122
No. 8: Es ist ein Rose
No. 9. Herzlich tut mich verlangen

Johannes Brahms (1833 –1897)

Ensemble Music for Four Voices and Beyond

Recorder Duets: Laudate Dominum
Befiehl dem Herrn deine Wege!

Lorenzo Perosi (1872 – 1956)
Max Reger (1873 – 1916)

Soprano Solo: Pie Jesu from *Requiem, Op. 48*
Gabriel Fauré (1845 – 1924)

Ensemble: Sheep May Safely Graze
from *Cantata BWV 208 “Birthday Cantata”*
Bach

Tamara Whitley, soprano
Diana Brehob, soprano recorder and tenor recorder
Tess Dowgiallo, alto recorder

Organ Duet: Partita on “Praise to the Lord” (1997) Michael Burkhardt (b. 1957)

Rondo
Canon
Pedaliter
Sicilian
Carillon

Sean Jackman and Carolyn Haury, organists

Carillon - Sortie
Henri Mulet (1878 – 1967)

This recital has been performed in partial fulfillment of the degree
Doctor of Education (Ed.D) in Music Education
Teachers College, Columbia University
New York, New York

About the musicians

Sean Jackman was born and raised in Newfoundland, Canada. Since the fall of 2005, Sean has been the Director of Music and Organist at Christ Episcopal Church in Dearborn. Sean has been a public school music teacher and church musician for almost twenty years and currently teaches elementary general music in Plymouth-Canton Community Schools (Plymouth, Michigan). He is currently a doctoral student in Music and Music Education in the Doctor of Education program (Ed.D) at Teachers College, Columbia University in New York City. His dissertation adviser is Dr. Lori Custodero. Sean holds undergraduate degrees in Music and Music Education from Memorial University of Newfoundland (Newfoundland, Canada) and a graduate degree in organ performance from the University of Toronto. From 1999-2002, Sean studied at the University of Michigan – Ann Arbor as an organ student of Marilyn Mason and earned the Doctor of Musical Arts Degree in Performance (2002) and the Masters Degree in Music Education (2005). While at the University of Michigan and Teachers College, Sean was a Graduate Student Instructor in the Music Education Department. Sean serves on the Detroit-area Board of the Choristers Guild and is a member of the American Guild of Organists, MENC (The National Association for Music Education), College Music Society, Michigan Educators Association and the Ontario College of Teachers.

Tamara Whitley

A graduate of Eastern Michigan University, Soprano Tamara Whitley has performed both locally and traveled throughout the world covering many genres of music. Her vast experience includes having performed as a singer/dancer for Disney World, jazz vocalist for Celebrity Cruises, and vocalist for Michigan Opera Theater. She has also been a private vocal and piano teacher since 1996 in association with Milford Music Center and a piano accompanist for Plymouth/Canton Public Schools.

Cherry Hill Consort: Diana Brehob and Tess Dowgiallo

Cherry Hill Consort is a new ensemble of recorders players and others interested in the performance of music on period instruments. The group rehearses at Christ Episcopal Church and was formed there about a year ago. Tess Dowgiallo and Diana Brehob, founding members of the group, have played recorders together off and on for 40 years, starting in the Dearborn Recreation Department Ensemble under the direction of Rex Brown in the late 1960s. They reconnected in the early 1990s as *Dianthus Musik* and have been playing together in *Cherry Hill Consort*. The most recent performance of the group was at the Richard III Festival held in Romulus, Michigan, in October of this year.

Diana Brehob's initiation into recorder playing in the 8th grade started a hobby that has been continuing for four decades. Diana plays German-made Moeck recorders.

Although she is playing the tenor and soprano recorders today, her specialty is in playing the lower-voiced recorders: bass and great bass. Diana has sung in the choir at Christ Church for about 20 years and is a former member of Renaissance Voices, an auditioned women's vocal ensemble. She has toured Europe twice, 1999 and 2005, with the ensemble. Professionally, Diana performed research in engine combustion for 20+ years before moving into intellectual property in 2000. She is currently employed as a Patent Attorney at Brooks Kushman, P.C. Diana is currently serving on an ad hoc committee of The National Academies charged with evaluating energy usage in the light-duty vehicle transportation sector to advise Congress on technologies and fuel options that could reduce petroleum consumption and greenhouse gas emissions.

Tess Dowgiallo has always enjoyed dabbling in music. She began playing the recorder in 6th grade, joined the orchestra with her viola in junior and senior high and sang in choirs since junior high. Her love for the recorder has taken her to Interlochen and England. Her other musical pursuits include being the Children's Music Director at Christ Episcopal Church, the music director for the religious education program at St. Collette's Roman Catholic Church in Livonia. Tess is a long-standing member of Vanguard Voices, a local auditioned choir with which she has performed internationally. Tess Dowgiallo is a Middle School mathematics and science teacher in the Dearborn Public Schools. She holds a Masters Degree from Marygrove College and is currently finishing an Education Specialist Degree at Oakland University.

Dr. Carolyn Haury earned Bachelor of Music and Master of Music degrees in organ performance and music teaching at Oberlin Conservatory. She earned her Doctor of Musical Arts (DMA) degree in organ performance and choral conducting at Cincinnati College-Conservatory of Music. She has performed on organ and harpsichord with the Middletown and Perrysburg Symphonies in Ohio, and with the Dearborn Symphony. She has held music director positions in Episcopal, Methodist and Lutheran churches. She is now in her 11th year as Director of Music at St. Paul Lutheran Church in Dearborn, where she plays for worship, directs choirs and teaches private piano and organ students. Dr. Haury also accompanies the Dearborn Community Chorus and is the staff accompanist at Franklin High School in Livonia.

About the instrument:

Our organ at Christ Church is a Casavant! Casavant is the oldest continuing name in North American organ building. On November 14, 1991 the Historic Sites and Monuments Board of Canada dedicated a plaque in honor of Joseph Casavant who built pipe organs in Saint- Hyacinthe where his two sons, Claver and Samuel, established Casavant Frères in 1879.

Across the United States and Canada, there are those organizations, which are interested in archiving the organs and their specifications. One such group is the Organ Historical Society (OHS). The mandate of OHS is to document and preserve historic pipe organs and to raise public awareness and appreciation of America's organ heritage. One project of the OHS is a database sponsored by Birmingham-Southern College, which houses the database server and provides its connection to the Internet. This website (*organsociety.bsc.edu*) is the public gateway to a database of pipe organs of the United States of America. Looking on this website, you will find Christ Episcopal Church listed. I found the following information:

- Building/Room: Sanctuary
- Casavant Frères Ltée. (1961, Opus 2643).
- Current Status: extant, restored.
- 3 manuals. 4 divisions. 35 stops. 47 ranks. 34 registers. 2583 pipes. 61-note manuals. 32-note pedals.
- Electro-pneumatic chests [pitman].
- The organ is at the front of the room, and some pipes are exposed.
- Traditional style console with roll top. Console in fixed position, left. Drawknobs in vertical rows on angled jambs. Balanced swell shoes/pedals, standard AGO placement. Adjustable combination pistons. AGO Standard (concave radiating) pedalboard. Crescendo Pedal. Reversible full organ/tutti thumb piston. Reversible full organ/tutti toe stud. Combination action thumb pistons. Combination action toe studs. Coupler reversible thumb pistons.
- Additional notes: The pipes of the organ is divided on both sides of the chancel.

Dearborn, Michigan Christ Episcopal Church

Casavant Op. 2643 1961 3/47

Courtesy of the Casavant Frères
Archives, St. Hyacinthe, Québec, Canada

GREAT

SWELL

16' Quintade	61	8' Nachthorn (open)	68
8' Principal	61	8' Salicional	68
8' Rohrflöte	61	8' Salicional Celeste	61
4' Octave	61	4' Spitzprincipal	68
4' Spitzflöte	61	4' Kleingedeckt	68
2' Waldflöte	61	2 2/3' Nazard	61
II Rauschpfeife	122	2' Gemshorn	61
IV Mixture	244	III Cymbel	244
8' Trompette	61 *	8' Schalmey	68
Schulmeric Bells		Tremulant	

* round and loud

PEDAL

		6' Principal	32
		16' Subbass	32
POSITIV		16' Quintade	GT
8' Gedeckt	61	8' Octave	32
4' Principal	61	8' Pommer	32
4' Koppelflöte	61	4' Octave	32
2' Octave	61	IV Mixture	128
1 1/3' Quintflöte	61	16' Fagott	32
II Sesquialtera	122	4' Schalmey	L/2 32
IV Scharff	244		
8' Krummhorn	61		
Tremulant			
Chimes	pf		

[Received on line from Jeff Scofield June 21,
2010.]

Sources: www.ohs.com, www.casavant.ca, organsociety.bsc.edu

About the music: Program Notes

Pedal Exercitium BWV 598

J. S. Bach

This is the only piece Bach wrote for the organ in one voice. It is played by the pedals only. This might be considered a pedal exercise although many might hear it as a legitimate piece of music.

Voluntary in G (Allegro)

Henry Heron

Cornet Voluntary (Allegro)

John Travers

These two pieces for manuals (keyboards) only are good examples of the English organ music of the eighteenth century. You will hear only two voices (or notes) at a time. At this point in history, organs in England did not have a full pedalboard so the music was written for manuals only.

Duo from *Suite du Premier Ton*

L. N. Clérambault

Duo from *Suite du Secondo Ton*

Both of these pieces are also written in two voices – one for each hand. They are from French Suites or collections of pieces written in dance styles. The music ornaments (e.g. trills, turns) and registrations (organ sounds) heard in these two pieces are characteristic of music in France during the Baroque period.

Wachet auf, ruft uns die Stimme “Schübler” BWV 645

Bach

The use of the chorale as a basis for compositions run throughout most of Bach’s church music. This organ piece of Bach is written in three voices and was also used by Bach as the opening movement of the cantata by the same name (Cantata BWV 208). Bach borrowed from himself which was common practice at the time. In this organ prelude, the third voice carries the solo – the Lutheran chorale which the piece is based on – and is played on the Krummhorn stop of the organ. Translated in English, this text is *Sleepers Awake* - a hymn sung during Advent. It is found in the official hymnal of the Episcopal Church - The Hymnal (1982) - number 61.

Trio on “St. Petersburg” (2006)

Alfred Fedak

Alfred Fedak is nationally known as a practicing church musician and composer with over 200 organ and choral compositions in print. He currently serves as Minister of Music and Arts at Westminster Presbyterian Church on Capitol Hill in Albany, New York. The front page of his *Trio on “St. Petersburg”* lists the prelude as written in an 18th century style. The hymn upon which it is based is also found in our church’s hymnal - Number 574 - *Before Thy Throne, O God We Kneel*. You will hear the melody of the hymn played on the oboe stop of the organ with accompaniment played on the flutes.

Source: www.alfredfedak.com

Sehr Lansang from Sonata Number 1

Paul Hindemith

Hindemith was known as a professional performer, composer and conductor. Born in Hanau, Germany, in 1895, his family encouraged his musical interests and he learned to play the piano, viola and violin in childhood. His compositions represented the Neobaroque, working in the classic forms of the fugue, sonata, and suite in a manner identified with Bach. In the late 1930s he emigrated to the United States, becoming head of the School of Music at Yale University in 1942 and a US citizen in 1946. His solo sonata for organ was part of a body of work which particularly benefited many of the neglected instruments of the orchestra (double bass, bassoon, tuba, trombone, English horn), which had little or no solo repertoire before Hindemith’s sonatas.

Sehr langsam (Very slowly) is the second movement of the sonata which features the angular and somewhat chromatic melody on a solo organ stop (oboe) with a string accompaniment including the tremelo. The tremelo provides a rich shimmer in the sound which is often used to imitate the vibrato of orchestral strings and gives this piece an ethereal and mysterious sound.

Sources: [www.wikipedia.com/Paul Hindemith](http://www.wikipedia.com/Paul_Hindemith), [www.oxfordmusiconline.com/Paul Hindemith](http://www.oxfordmusiconline.com/Paul_Hindemith)

Ein’ feste Burg ist unser Gott BWV 720

Bach

Of the German choral tunes Bach used, this is one of the most familiar to American congregations. The hymn upon which it is based is also found in our church’s hymnal – Number 688 - *A Mighty Fortress is our God*. In this setting, you will hear the familiar melody in each of the hands and the feet. Sometimes Bach uses it plainly; sometimes it is ornamented (additional notes added for interest) and therefore obscured. The score indicates specific registrations (sounds used) on the organ which is rare in the organ music of Bach - 16-foot reed in the left hand and Sesquialtera (8, 4, 2, 2& 2/3 and

1&3/5 stops) in the right hand. This is the final trio in the three-voice section of this program – there are never more than three notes sounding at any one time.

Eleven Choral Preludes, op. 122

Johannes Brahms

No. 8: Es ist ein Ros

No. 9. Herzlich tut mich verlangen

The great German Romantic composer Johannes Brahms is credited with synthesizing the compositional practices of three centuries with the harmonic language of late 19th-century art music. His works of controlled passion, deemed reactionary by some and progressive by others, became well accepted in his lifetime.

The *Eleven Chorale Preludes* for organ, composed in May and June 1896, were published after his death as op.122 in 1902. They are some of the finest smaller pieces within the organ repertoire and are played regularly for church services and recitals. Brahms' interest in his own mortality is shown from his choice of chorales, most notably in the two settings of *O Welt, ich muss dich lassen (O World I Now Must Leave Thee)*. The models for this set of Brahms are the preludes of Bach's famed *Orgelbüchlein (Little Organ Book)* which contains preludes for all of the seasons of the church year. Perhaps the most played piece in the set is *No. 8: Es ist ein Rose* which has been reprinted in many collections for the parish musician. In the *Eleven Chorale Preludes* the hymn tune is always found in the highest (soprano) voice played by the right hand of the organist – sometimes in a straightforward manner as it would be sung; sometimes ornamented. In both No. 8 and No. 9, the melody is an obscured version of the hymn tune.

Hymn Texts:

<i>No. 8</i>	
<i>German:</i>	<i>English:</i>
<i>Herzlich tut mich verlangen</i>	<i>My heart is filled with longing</i>
<i>Nach einen selgen End,</i>	<i>To pass away in peace;</i>
<i>Weil ich hier bin umfangen</i>	<i>For woes are round me thronging</i>
<i>Mit Trübsal und Elend.</i>	<i>And trials will not cease.</i>
<i>Ich hab Lust abzuschneiden</i>	<i>Oh fain would I be hasting,</i>
<i>Von dieser argen Welt,</i>	<i>From thee, dark world of gloom,</i>
<i>Sehn mich nach ewigen Freuden,</i>	<i>To gladness everlasting.</i>
<i>O Jesu, komm nur bald!</i>	<i>O Jesus! quickly come.</i>

<p>--<i>Christoph Knoll, 1605</i></p> <p>No.9</p> <p><i>German:</i></p> <p><i>Es ist ein Ros entsprungen</i></p> <p><i>Aus einer Wurzel zart.</i></p> <p><i>Wie es die Alten sungen,</i></p> <p><i>Aus Jesse kam die Art.</i></p> <p><i>Und hat ein Blümelein 'bracht</i></p> <p><i>Mitten im kalten Winter</i></p> <p><i>Wohl zu der halben Nacht.</i></p> <p>--<i>Anonymous, 15th Century</i></p>	<p>--<i>Translated: Catherine Winkworth</i></p> <p><i>English:</i></p> <p><i>Lo, how a Rose e'er blooming from tender</i> <i>stem hath sprung!</i></p> <p><i>Of Jesse's lineage coming, as those of old</i> <i>have sung.</i></p> <p><i>It came, a floweret bright, amid the cold of</i> <i>winter,</i></p> <p><i>When half spent was the night.</i></p>
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Sources: [www.oxfordmusiconline.com/Johannes Brahms](http://www.oxfordmusiconline.com/Johannes_Brahms), www.phantorg.net/brahms.htm

Recorder Duets: Laudate Dominum

Lorenzo Perosi

Befehl dem Herrn deine Wege!

Max Reger

These two contrasting pieces for recorder duet were originally written for two singers – soprano and alto. Not surprisingly, they work very well for soprano and alto recorders, which play in the same range.

Lorenzo Perosi was an Italian composer and church musician. He was made choirmaster of San Marco, Venice (1894), ordained a priest (1895) and appointed music director of the Cappella Sistina (1898). Perosi was celebrated in his home country throughout his lifetime. His oratorios met with international success, although short lived. Perosi's music shows many influences including Gregorian chant and 16th-century polyphony. He was in the employ of five popes notably Pius X who was a strong supporter. Unfortunately, Perosi suffered mental illness in midlife from which he and his career never fully recovered.

Laudate Dominum is a small-scale piece for two equal voices and organ. Although Perosi was writing in the early part of the twentieth century, this piece could easily be mistaken for music pre-Bach testifying to the variety of Perosi's music influences.

The German composer Max Reger is situated between late 19th-century Romanticism and early 20th-century modernism. Like Brahms, his musical style, combines chromatic harmonic language with Baroque and Classical forms. He learned to play the organ in his youth and his output includes several virtuosic organ pieces which are standards in the repertoire. *Befehl dem Herrn deine Wege!*, subtitled “Wedding Song”, was written in 1902 and dedicated to Mrs. Elsa von Bercken and Baronesse B. von Seckendorff. Reger married von Bercken the same year.

Sources: [www.oxfordmusiconline.com/Max Reger](http://www.oxfordmusiconline.com/Max-Reger), [www.oxfordmusiconline.com/Lorenzo Perosi](http://www.oxfordmusiconline.com/Lorenzo-Perosi), [www.wikipedia.com/Lorenzo Perosi](http://www.wikipedia.com/Lorenzo-Perosi)

<p><i>Latin:</i></p> <p><i>Laudate Dominum omnes gentes</i></p> <p><i>Laudate eum, omnes populi</i></p> <p><i>Quoniam confirmata est</i></p> <p><i>Super nos misericordia eius,</i></p> <p><i>Et veritas Domini manet in aeternum.</i></p> <p><i>Gloria Patri et Filio et Spiritui Sancto.</i></p> <p><i>Sicut erat in principio, et nunc, et semper.</i></p> <p><i>Et in saecula saeculorum. Amen</i></p>	<p><i>English:</i></p> <p><i>Praise the Lord, all nations;</i></p> <p><i>Praise Him, all people.</i></p> <p><i>For He has bestowed</i></p> <p><i>His mercy upon us,</i></p> <p><i>And the truth of the Lord endures forever.</i></p> <p><i>Glory to the Father and to the Son and to the Holy Spirit,</i></p> <p><i>as it was in the beginning, is now, and forever, and for generations of generations.</i></p> <p><i>Amen.</i> <i>Psalm 116</i></p>
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<p><i>German:</i></p> <p><i>Befehl dem HERRN deine Wege und</i></p> <p><i>hoffe auf ihn;</i></p> <p><i>er wird's wohl machen</i></p>	<p><i>English:</i></p> <p><i>Commit your way to the LORD,</i></p> <p><i>Trust also in Him,</i></p> <p><i>and He will do it.</i> <i>Psalm 37:5</i></p>
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Soprano Solo: Pie Jesu from *Requiem*, Op. 48

Gabriel Fauré

Although Fauré’s *Requiem* is not an entirely liturgical piece, it was first performed with some omissions at a funeral mass at La Madeline Church in Paris on January 16, 1888 where Fauré was music director. Fauré himself characterized the work as a “little Requiem” and he envisioned a chamber music sound with a small choir accompanied

by organ and chamber orchestra, which was in keeping with his resources at La Madeline.

The *Requiem* was re-written and expanded in 1893 adding the “Offertoire” (1889) and “Libera me” (1887) as well as horns and trumpets in the orchestration. A third version, more appropriate for concert performance and scored for full orchestra was created in 1900. John Rutter’s 1983 version which is being used this afternoon relies most heavily on the smaller, 1893 version. Today you will hear the fourth movement, *Pie Jesu* which is the only movement for solo soprano. Originally for boy soprano, this afternoon it will be performed by an adult female singer. As customary, this piece works well with organ alone as accompaniment since the original relied heavily on the organ (with chamber orchestra).

<i>Latin:</i> <i>Pie Jesus Domine, Dona eis requiem, sempiternam requiem.</i>	<i>English:</i> <i>Merciful Lord Jesus, Grant them rest, everlasting rest.</i>
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Source: [www.oxfordmusiconline.com/Gabriel Fauré](http://www.oxfordmusiconline.com/Gabriel_Fauré)

Ensemble: Sheep May Safely Graze **Bach**
from Cantata BWV 208 “Birthday Cantata”

Like many of J.S. Bach's famous melodies, the aria *Sheep May Safely Graze* has been arranged for an endless variety of instruments and ensembles. Our performance this afternoon features soprano with recorders obbligato (required or indispensable) and organ.

Bach's devout nature and his prolific production of sacred music make it easy to assume the work is religious: The sheep represents souls kept safe by a shepherd, God. This aria is performed in church sanctuaries regularly. Surprisingly, the aria is part of a secular cantata that employs mythology and flattery to celebrate the birthday of Duke Christian of Saxe-Weissenfels. The aria *Sheep May Safely Graze* depicts Duke Christian as a good shepherd who tends and protects his subjects, the helpless and trusting sheep. It was premiered in 1716 as banquet music in his hunting lodge after a hunt.

Text:

Sheep may safely graze, while their shepherd watches.

Only Right and Wisdom guiding, can bring peace and tranquil freedom, and people happiness.

Sources: www.carnegiehall.org/sheepmay Safely graze, www.michaelsmusicervice.com

Organ Duet: Partita on

Michael Burkhardt

“Praise to the Lord” (1997): Rondo, Canon, Pedaliter, Sicilian, Carillon

Partita is a contemporary work in a traditional musical style, using the form of the Baroque partita. Michael Burkhardt is a Detroit-area based composer who is known for his creative hymn improvisations and his work with children. He is in frequent demand as a choral and organ clinician and leader of hymn festivals. He earned the DMA degree in organ performance as a student of Dr. Robert Clark at Arizona State University. His organ, choral and handbell compositions are published by *MorningStar Music*. Dr. Burkhardt is also the founder and artistic director of Hearts, Hands and Voices.

The music source for this set of variations, *Praise to the Lord the Almighty*, is also found in - *The Hymnal (1982)* - number 390. *Partita* is written to be played on a three manual (keyboard) organ. Often, this piece requires that the two organists to share manuals or cross over each other's hands when playing. Many colors of the instruments and textures are explored in this piece – facilitated by the extra set of hands and feet. Each movement might be found in a Baroque partita - Rondo (a form with a repeated section), Canon (a melody with several imitations played after a given time period), Sicilian (a lyrical suite movement in 6/8 time) and Carillon (a piece which imitates church bells with a repetitive 6-note motif). Of particular interest is the third movement, Pedaliter (for pedals only), which allows the melody to be heard but features double pedaling by both organists.

<http://www.morningstarmusic.com/composers-burkhardt.cf>

Carillon - Sortie

Henri Mulet

Perhaps Mulet's most popular piece, *Carillon - Sortie* was written before 1912 and was dedicated to the famous French and Canadian organ composer and virtuoso, Joseph Bonnet. This vigorous French Romantic piece features a repeated bell-like pattern that accompanies the singable melody. The pedal part usually provides a percussive backdrop to the relentless bell motive. As in the final movement of Burkhardt's *Partita*, the piece recalls the church carillon and is one of several pieces which form a niche in the organ repertoire called carillon pieces. Similar carillons for organ solos include those by Vierne, Tournemire and Boellman. The roaring conclusion of this piece features the full resources of the organ.

<http://www.classical-composers.org/comp/mulet>

Thank Yous

- ~ Thank you to our Rector Robert Hart and the vestry of Christ Episcopal Church for supporting me during the preparation and presentation of this recital.
- ~ Thank you to my teachers at Teachers College, Columbia University for their support of my work on this recital project especially Dr. Jeanne Goffi-Fynn and my dissertation advisor, Dr. Lori Custodero.
- ~ Thank you to the videographer Mr. David DeVore and our audio technician Mr. Tom Nieman for recording our music making this afternoon.
- ~ Thank you to our reception coordinators Mary Ann Zawada, Nancy Lehnert, Jean & Matt Piernick and Robert Dimech.
- ~ Thank you to my colleagues in music, Tamara, Diana, Tess and Carolyn, for participating with me in making music with the King of Instruments.
- ~ Thank you to each audience for your attendance and attention during this recital: *A Study in Texture and Timbre*.