



GAIL ARCHER

Concert Organist

Biography

“...A powerful rendering of ‘Les Corps Glorieux’... she played with an agility that met the music’s coloristic and rhythmic demands.”
- *The New York Times*

Gail Archer is an international concert organist, lecturer, and recording artist whose solo debut CD, *The Orpheus of Amsterdam: Sweelinck and his Pupils* (CACD 88043), recorded on the Fisk organ at Wellesley College, was recently released by London’s Cala Records. A live concert recording made at the Organalia Festival in Turin, Italy was also released in 2005. Her modern edition and translation of *Cantate, ariete a una, due, et tre voci Op. 3* by the seventeenth century Venetian composer Barbara Strozzi has been published in A-R Editions Recent Researches series; a CD of the edition has been released on the Dorian label. Throughout the 2005-06 season, Ms. Archer will be touring North America in support of her Cala recording. In February 2006, Ms. Archer will be directing an international exchange program sponsored by The Polish Cultural Institute and Harriman Institute of Columbia University, featuring Polish organists performing in New York City.

Among the areas of expertise upon which Ms. Archer is frequently invited to lecture and perform are early fingering and organ registration in the Dutch and North German School, from Jan Pieterszoon Sweelinck and his circle to Dieterich Buxtehude and Johann Sebastian Bach; the Leipzig “Great Eighteen” chorale preludes and *Clavierübung III*; and mixed programs drawn from the full spectrum of the principal composers: Sweelinck, Scheidemann, Strunck, Scheidt, Böhm, Buxtehude and Bach. Her interest also extends to the Italian and Spanish schools of the sixteenth through eighteenth centuries, especially Frescobaldi. Her complementary interest is the music of Olivier Messiaen; she frequently performs *Le Banquet celeste*, *Apparition de L’Église Éternelle*, *L’Ascension*, *La Nativité du Seigneur*, *Messe de la Pentecôte*, and *Les Corps Glorieux*. About her recent performance of the latter, the New York Times declared “...A powerful rendering of *Les Corps Glorieux* ...she played with an agility that met the music’s coloristic and rhythmic demands.”

Ms. Archer holds a DMA in organ performance from the Manhattan School of Music, where she studied with McNeil Robinson; she also earned an artist diploma from the Boston Conservatory where she studied with James David Christie and Jon Gillock. An active recitalist in both Europe and the United States, she was featured on organ series in Budapest, Turin, Hamburg and the Hague in summer, 2004, and returned to Poland, Germany and Italy in summer, 2005. She presented an historic performance practice workshop, ‘Jan Pieterszoon Sweelinck and his Disciples: the Foundation of the North German Organ School’ at the national convention of the American Guild of Organists in Los Angeles, California, and was a featured recitalist at the Organ Historical Society national convention in Buffalo, New York in July 2004. She performs regularly at festivals worldwide, including the Spoleto Festival in South Carolina and the Bach Festival at Rollins College in Florida.

Ms. Archer lives in New York City, where she serves as Chair of the Music Department at Barnard College, Columbia University; Director of the Young Artist Series at Central Synagogue; Artistic Director of the Lunchtime Organ Recitals at historic Central Synagogue; and most recently, she was appointed Professor of Organ at Manhattan School of Music.

www.GailArcher.com



GAIL ARCHER

Concert Organist

Performances and Lectures

Ms. Archer is available for organ recitals and lectures on Baroque topics including early fingering and organ registration in the Dutch and North German School from Jan Pieterszoon Sweelinck and his circle, to Dieterich Buxtehude and Johann Sebastian Bach.

Please email booking@sozomedia.com or call +1 212-579-3462.

PERFORMANCE CALENDAR 2005-2006

July 11, 2005	Lecture: The National Conference of Lutheran Church Musicians, New York, NY
July 15, 2005	di Torino Organalia Festival in Gagliano, Italy
July 19, 2005	St. Jacobi Church, Hamburg, Germany
July 20-31, 2005	Tour of Poland, sponsored in part by the United States Consulate
August 2, 2005	Parish Church of Langenhorn, Germany
August 16, 2005	King's Chapel, Boston, MA
September 15, 2005	R.C. Cathedral of St. Joseph, Fremont, CA
September 17, 2005	Music at the Mission, San Jose, CA
October 5, 2005	Musical Instrument Collection, The Metropolitan Museum of Art, New York, NY
October 7, 2005	Pacific Lutheran University, Tacoma, WA
October 14 & 15, 2005	Scarritt-Bennett Center, Nashville, TN
October 23, 2005	Covenant Presbyterian Church, Huntsville, AL
October 28 & 29, 2005	AGO/Trinity Episcopal Church, Reno, NV
November 4, 2005	St. Helena Church, Beaufort, SC
November 6, 2005	Emory University, Atlanta, GA
December 1, 2005	Princeton University, Princeton, NJ
December 9 & 10, 2005	Candlelight Concert, New York, NY
December 13, 2005	Central Synagogue, New York, NY
January 8, 2006	Arlington Street Church, Boston, MA
January 22, 2006	St. Phillips Episcopal Cathedral, Atlanta, GA
February 10, 2006	Trinity Episcopal Church, Reno, NV
February 15, 2006	Holy Apostles Church, New York, NY
March 18 & 19, 2006	Recital and Masterclass: St. Andrews, Madison, WI
April 21, 2006	Spring Concert, Columbia University, New York, NY
April 28, 2006	Church of St. Helena, Minneapolis, MN
April 29, 2006	Lecture and Masterclass: St. Mary's Chapel, St. Paul Seminary, Minneapolis, MN
May 9, 2006	Bruton Parish Church, Colonial Williamsburg, VA
May 24, 2006	St. John's Episcopal Church, Jackson Hole, WY
May 26, 2006	Trinity Episcopal Church, Reno, NV
May 28, 2006	St. Mary R. C. Cathedral, San Francisco, CA

Gail Archer, Artistic Director: The Polish Cultural Institute and Harriman Institute of Columbia University, co-sponsors.

February 5, 2006	Witold Zalewski Holy Trinity Episcopal Church, New York, NY
February 12, 2006	Marek Kudlicki St. Vincent Ferrer Church, New York, NY
February 19, 2006	Robert Grudzien St. Paul's Chapel, Columbia University, New York, NY
February 26, 2006	Boguslaw Grabowski First Presbyterian Church, New York, NY

www.GailArcher.com

Praise for The Orpheus of Amsterdam
-Released 2005, Cala Records, London

Ms. Archer “reveals herself as an organist of exemplary taste by thoughtful phrasing and articulation and imaginative, resourceful registrations.”

- *American Record Guide*

Ms. Archer “gives a brilliant performance culminating in the astounding outburst at the end of the recital with Sweelinck’s Ricecar.”

- *Music & Vision*

April 1, 2005

Dear Gail,

Thank you for a marvelous concert tonight on the Flentrop! **Your playing was so fresh and vital!!!** I loved hearing new ways of interpreting O LAMM GOTTES of Bach beginning with a brighter sound and building in intensity---just exploding at the end!!!! Just wonderful!!!

Thanks too for playing Messiaen. I wish more organ concerts featured his music. Bach and Messiaen should be programmed on EVERY organ recital if the instrument allows. I also admired your wonderful enthusiasm and spoken program notes, most helpful indeed. **You really offered the entire spectrum of sounds and literature for the organ! Congratulations!!!**

Best wishes for continued inspired music making!!

Scott Carpenter
Winston-Salem, NC

March 1, 2005

Dear Gail,

After months of anticipation it was wonderful to meet you and hear you play. **Your concert was superb and was thoroughly enjoyed by all who heard it. We have received so many glowing comments on the program and its execution.** We consider ourselves very fortunate that you were willing to come to such a small town and share your talents.

With high regards,

Sarah Lee Miracle
First United Methodist Church
Brevard, NC

GAIL ARCHER

Concert Organist

Accolades

March 1, 2005

Dear, dear Gail Archer!

So very impressed was I by your glorious performance on our Randall Dyer masterwork here in our beloved Rollins College chapel – and Oh! How informative was your wonderfully interesting talk the next day! – that I don’t want the time to go by without expressing my gratitude in writing! Many, many thanks for honoring us here last month.

Gratefully, sincerely,

John Oliver Rich
Dean of Admissions
Winter Park, FL

February 21, 2005

Dear Gail,

Your lecture given for the Springfield American Guild of Organists chapter was one of the most informative events I have attended in years. Your presentation brought into focus an aspect of keyboard literature which has been unclear to me – the flowering of the Baroque seen in relation to this magnificent instruments and the cast of characters who spoke through it. I was also very interested to learn about the sociological implications surrounding the organ. **You have truly inspired this pianist to learn more about our extended family of instruments.**

Because of your lecture, I think your recital had specific significance to me. **I was completely fascinated by the Buxtehude and Bach pieces which you played with such great attention to style and expression.** What was perhaps most enjoyable was the variety of musical styles presented on your program, as you also interpreted the music of Franck and Messiaen with aplomb. This was an inspiring and thought-provoking performance.

Sincerely,

Peter Collins
Professor of Music
Southwest Missouri State University

Recordings

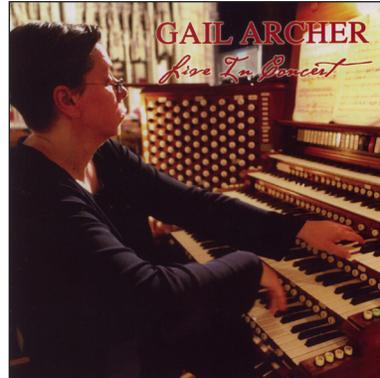
THE ORPHEUS OF AMSTERDAM

Jan Pieterszoon Sweelinck and his Pupils
2005 (CALA Records)



SWEELINCK Toccata in C
SCHEIDT Echo ad manuale duplex, forte & lene
Echo ad manuale duplex, forte & lene
Echo alio modo...cantus variante
SCHEIDEMANN Magnificat VII toni
Versus 1
Versus 2
Versus auff 2 Clavier
Versus pedaliter
SWEELINCK Malle Sijmen
SCHEIDT Est-ce Mars
Thema—Est-ce Mars
Variatio a 4 voci in cantu
Variatio a 4 voci in cantu colorato
Variatio bicinium in cantu
Variatio a 4 voci triplici contrapuncto
Variatio a 4 voci in cantu colorato
Variatio bicinium duplici contrapuncto
Variatio a 3 voci in cantu colorato
Variatio a 3 voci in cantu colorato
Variatio a 3 voci in basso colorato
Variatio a 4 voci in cantu colorato
SWEELINCK Ricercar

GAIL ARCHER Live in Concert



Mach 10, 2002

The College of the Holy Cross, Worchester, MA (Taylor & Boody)
Fantasia super Komm Heiliger Geist - JOHANN SEBASTIAN BACH
Schücke dich, o liebe Seele - BACH

March 21, 2001

Wellesley College, Wellesley, MA (Fisk Organ)
Magnificat VII. Toni - HEINRICH SCHEIDEMANN

October 29, 2000

Arizona State University, Tempe, AZ (Paul Fritts Organ)
Ciacona in E Minor - DIETRICH BUXTEHUDE

June 3, 2004

L'Organo Piccolo Spoleto, St. Matthew Lutheran Church, Charleston, SC (Austin Organ)

Sonata VI - FELIX MENDELSSOHN

Vater unser in Himmelreich: chorale variations, Chorale in a minor
- CESAR FRANCK

L'Ascension - II. Alleluia sereins d'une ami qui desire le ciel
- OLIVIER MESSAIEN

L'Ascension - III. Transports de joie d'une ame devant la gloire du Christ

- OLIVIER MESSAIEN



ORGANALIA Compilation

Ms. Archer's playing can also be heard on Organalia's 2004 CD of live recordings. Ms. Archer performed at Organalia July 31, 2004 at Provincia di Torino in Brosso, Italy. A free copy of this compilation is available from:
http://www.provincia.torino.it/speciali/cd_organalia/index.htm

www.GailArcher.com

For booking and promotional inquiries please contact
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GAIL ARCHER

Concert Organist

Repertoire List

Johann Sebastian Bach

Leipzig Great Eighteen: complete
Clavierübung: complete
Trio Sonatas BWV 525-530
Concertos after Vivaldi: BWV 593, 594, 596
Fantasia et Fuga in c BWV 537
Fantasia et Fuga in g BWV 542
Praeludium et Fuga in c BWV 546
Praeludium et Fuga in h BWV 544
Praeludium et Fuga in a BWV 543
Praeludium et Fuga in e BWV 548
Toccatà et Fuga in d BWV 538
Sei gegrusset, Jesu gutig BWV 768
O Gott, du frommer Gott BWV 767
Wachet auf, ruf uns sie Stimme BWV 645
Passacaglia et Fuga in c minor BWV 582
Vom Himmel hoch da komm ich her BWV 769

Georg Bohm

Praeludium in C
Praeludium in d
Wer nur den lieben Gott lasst walten

Johannes Brahms

Eleven Chorale Preludes

Nicolaus Bruhns

Praeludium in e minor
Praeludium in G major

Dieterich Buxtehude

Complete works

Antonio da Cabezon

Diferencias sobre el canto llano del Cabballero
Motet glosado: Ave Maria de Josquin des Prez
Pavana Italiana

Spanish 17th Century (anonymous)

Tiento lleno, primero tono from Huerto ameno de varias flores de musica

Girolamo Cavazzoni

Magnificat Quarti Toni
Ricercar (1540)

Francois Couperin

Mass for the Convents

Maurice Durufle'

Prelude et Fugue sur le nom d'Alain

Giovanni de Macque

Capriccio sopra re, mi, fa, sol
Durezza et Ligature

Cesar Franck

Chorale No. 1 in E Major
Chorale No. 2 in B minor
Chorale No. 3 in a minor
Prelude, Fugue et Variation Op. 18
Fantasie in A major
Piece Heroique

Girolamo Frescobaldi

Capriccio sopra il cucho

Paul Hindemith

Sonata I/II/III

Jean Langlais

Suite Medievale

Vincent Lubeck

Praeludium in d minor

Felix Mendelssohn

Complete works

Olivier Messiaen

Complete works

Vincent Persichetti

Sonata for Organ

Heinrich Scheidemann

Magnificat VII. Toni

Samuel Scheidt

Variations on Est-ce Mars
Echo ad manuale duplex/Echo alio modo

Jan Pieterszoon Sweelinck

Complete works

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Reviews



September/October 2005

**SWEELINCK:** Toccata in C; Malle Sijmen; Ricercar  
with **SCHEIDT:** 2 Echoes; Est-ce Mars  
**SCHEIDERMANN:** Magnificat VII toni  
Gail Archer, org – Cala 88043 – 51 minutes



Dr. Archer, director of the music program at Bernard College of Columbia University, also teaches historic performance practice at Manhattan School of Music. She plays the Fisk organ at Wellesley College in this recording, called “The Orpheus of Amsterdam: Sweelinck and his Pupils.”

With her ascetic program, mannered style (intended to seem free), widely spaced block chords, and one registration through the opening quite substantial Toccata by Sweelinck, she places herself squarely among the period performance practice organists. But as her program continues, she reveals herself as an organist of exemplary taste by thoughtful phrasing and articulation and imaginative, resourceful registrations.

After the big Toccata by Sweelinck, two echo pieces by Samuel Scheidt, one of his great German pupils, follow. These are not an unqualified success because, though the registration is pleasing, the dry acoustics of the room make the echo effects pretty stale. One of Scheidemann’s lengthy Magnificats takes more than 12 minutes. It seems like 20, since Ms. Archer’s playing is so prosaic. Moreover, not one of these first four pieces will ever qualify for the hit parade – not even organists’ hit parade.

Things brighten up with two secular pieces, Sweelinck’s ‘Malle Sijmen’ (Silly Simon) and Scheidt’s variations on Est-ce Mars, where her adroit registrations combine with real charm for an evanescent result. With the last variation, we are pleasantly surprised by the tinkling of Zimbelstern. At last, the performer seems excited about the music in Sweelinck’s grand 11-minute Ricercar. Here she generates more than a few sparks. She also introduces a good deal of color and contrast to help make this spacious fresco coherent for the listener.

In sum, the admirable outweighs the negatives. The CD’s slender content counts among these. There is so much appealing repertoire by these composers and their school that surely more of their music could and should have been included.

MULBURY

# MUSIC & VISION

The world's first daily classical music magazine

August 28, 2005

C D S P O T L I G H T

## Breathtaking brevity

*Music by Sweelinck and his pupils reviewed by*  
GEORGE BALCOMBE

'... a brilliant performance ...'



This package of disc and programme notes might well be called 'Sweelinck for Beginners'. The music is played by Gail Archer, an American organist and musicologist who also wrote the words. Sweelinck was a teenage prodigy within an Amsterdam dynasty and he irreversibly influenced the evolution of music in northern Europe including England. He taught many pupils composition and keyboard performance and himself composed for organ and/or harpsichord. When Sweelinck's students left Amsterdam for their home countries they took with them manuscript copies of the great man's organ works with the result that over seventy pieces survive today.

Organist Gail Archer identifies three strands in Sweelinck's keyboard works; a) toccatas, fantasias, and 'distinctive echo fantasias suitable for harpsichord or organ'; b) idiomatic settings of chorale melodies linked to a prelude, and c) secular songs and dances designed as themes with variations.

Sweelinck's innovations are now accepted as normal but the famous virtuoso invented, for example, the method of beginning an organ fugue with one subject only and then piling up texture and complexity until they soar to a climax of resolved harmonies. He excelled the skills even of Frescobaldi in the manipulation of fugal devices such as countersubject, stretto and sustained pedalpoint. He was also the first to give an independent contrapuntal line to the pedals. These inventions awaited that other great dynastic prodigy, J S Bach after his birth in 1685 more than sixty years after Sweelinck died.

The organ works chosen for this disc are arranged in a sort of two-tier sandwich. Sweelinck's four-minute Toccata in C comes first [listen -- track 1, 0:00-1:00] with his eleven-minute Ricecar [listen -- track 20, 0:00-1:00] last and, in the middle, his arrangement of the dance tune Malle Sijmen (Simple Simon). Simple Sweelinck's

duration for this is one minute thirty nine seconds. Wedged between the master's three bites at the sandwich are two 'echo' pieces by pupil Scheidt [listen -- track 3, 0:00-0:33] and a theme with ten variations, Est-ce Mars, lasting just over ten minutes. There is also some Magnificat-based music by another pupil, Scheidemann, which come in at slightly over twelve minutes. The brevity of all these pieces is breathtaking, indeed shocking, for they fire the listener like a space rocket into the early twentieth century. There is, after all, nothing new about Webern. Unlike Webern, however, Sweelinck and his pupils may have improvised on these short pieces to show off their acknowledged brilliance at the art of improvisation

Since the music around 1600 owed its existence to counterpoint, quite appropriately, the recording technique of this disc is to make the composers' contrapuntal ingenuity loud and clear. But this has been done at the expense of an aural sensation of three-dimensional space. Reverberation is doubtless the enemy of contrapuntal clarity. An organ is not only the instrument itself but also the acoustics of the architecture around it. Surely Sweelinck and his pupils, who went from him to play fine organs in beautiful churches across the whole of northern Germany and beyond, during the metamorphosis of Renaissance music into the Baroque, would have been among the first to agree that the magnificence of the organ derives from its own sound heard in the context of the built space around it. Deprived of that space the music sounds sparse. However, Gail Archer, with this method of recording, is consistent in the emphasis on the counterpoint. She gives a brilliant performance culminating in the astounding outburst at the end of the recital with Sweelinck's Ricecar [listen -- track 20, 10:30-11:33].

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October 13, 2005  
Classical



**GAIL ARCHER**

*Sweelinck and his Pupils (Cala)*

(three out of 4 stars)

Travel back a century from Domenico Scarlatti's day and up toward the Low Countries, and you'll find one of the great masters of early organ music, Jan Pieterszoon Sweelinck (1562-1621). He literally inherited the organist's post at the Oude Kirk in Amsterdam, but extended his reach well beyond through his compositions and exceptional students. On this disc, veteran American organist and scholar Gail Archer has assembled a nicely varied overview of works by Sweelinck as well as contemporaries and students Samuel Scheidt and Heinrich Scheidemann. Archer's work is beyond criticism, but the recording engineers have somehow managed to make the glorious Charles B. Fisk organ at Wellesley College sound tinny and dry, which is a shame. This organ is tuned using the mean-tone system, which makes some intervals sound out of tune to our ears. Toronto has it's own mean-tone organ (built by Helmuth Wolff) at Knox College.

- JT

# The New York Times

## At the Organ, Shades of a Mystic in the Making

By ALLAN KOZINN

For concertgoers who are used to watching performers make music, organ recitals can be peculiar events. Typically, the player is hidden away in a church's organ loft, unseen by the audience except for bows at the start and the finish. Perhaps that is as it should be: the audience, bathed in a grand, variegated sound, can focus on the music or its spiritual associations, without the distraction of a performer.

Riverside Church lets listeners have it both ways in its annual summer series of Tuesday evening organ recitals. A video image of the organist is projected onto a screen at the front of the church, offering a static view (from above) of the player and the instruments. The screen is large enough to show the mechanics of the performance; but for listeners who prefer the organist's traditional invisibility, it is small enough — in the context of this enormous church — to ignore.

Gail Archer opened the series on Tuesday evening with a powerful rendering of "Les Corps Glorieux," the 1939 work that Messiaen subtitled "seven short visions of the life everlasting." The deeply personalized, mystical idiom that Messiaen created is not fully developed in this cycle. Yet, hearing the piece with the experience of his later scores, one can see that language clearly in formation.

The opening movement, "Subtilité des Corps Glorieux," evokes the resurrected bodies in the afterlife in a single, calmly winding line. From there, the imagery builds gradually, with heavenly fountains drawn in gently cloudy harmonies, smoking incense suggested in a poetically simple line in reedy coloration and, in the work's central movement, the battle of life and death offered in bright, brash colors and dense chromaticism, all of which resolve into graceful serenity (by way of flute timbres) as life prevails.

The bright-hued fifth and sixth movements celebrate the vitality inherent in salvation, and the finale, "Le Mystère de la Sainte Trinité," is contemplative, but with an undercurrent of chromaticism that gives it texture and keeps it surprising.

Ms. Archer offered a carefully considered tour of these painterly movements, and perhaps most important, she played with an agility that met the music's coloristic and rhythmic demands without calling attention to itself.

## The University of Michigan 43rd International Conference on Organ Music A report by W. Michael Brittenback and Gordon Atkinson



Marilyn Mason, William Gudger, and Gail Archer

The 43rd International Conference on Organ Music, Marilyn Mason, director, sponsored by the University of Michigan, was held October 5-8, 2003, in Ann Arbor and Ypsilanti, Michigan. The offerings this year represented Germany, Holland, France, Russia and the United States, and the organ music ranged from the beginnings of the North German-Dutch School through the twentieth century. The two cities of Ann Arbor and Ypsilanti, separated by only a street, boast three thriving university organ programs, and the conference showcased all three schools.

The festivities began with a traditional Lutheran hymn festival on Sunday evening at Concordia University Chapel with the choirs of Concordia University and St. Lorenz Lutheran Church, Frankenmuth, Michigan, conducted by Paul Altvogt, with Michele Johns and Scott Hyslop playing the large Schlicker organ.

On Monday morning the conference began at the University of Michigan School of Music with a lecture by William Gudger on the editing and performance of Handel's organ concertos. On Tuesday he gave a recital of music by British composers (including Handel) at Eastern Michigan University. Dr. Gudger is currently on the faculty of the College of Charleston, Charleston, South Carolina, and is co-editor of the critical edition of the Opus 4 Organ Concertos of Handel.

The lecture was followed by a splendid recital of music of Sweelinck, Scheidt and Scheidemann given by Gail Archer, director of the music program at Barnard College, Columbia University, New York City, on the Marilyn Mason Organ built by Fisk. On Tuesday, Dr. Archer gave an animated lecture on performance practices of Sweelinck and his contemporaries as well as insights into the organs of the period.

Monday afternoon's events were held at First Congregational Church of Ann Arbor, featuring the large three-manual Wilhelm organ. Marilyn Mason and Robert Luther gave an exciting recital of organ music for four hands and feet. For the last selection Dr. Mason was joined by pianist Seth Nelson playing the *Classic Concerto for Organ and Piano* by Leo Sowerby, one of the highlights of the day.

This was followed by a fine lecture on Russian organ music and organs in Russia by Iain Quinn, a Welsh organist and scholar. His lecture made everyone look forward to his recital on Tuesday on the fine Aeolian-Skinner organ at Pease Auditorium on the campus of Eastern Michigan. A recital by Matthew Bogart, Erin MacGorman, Seth Nelson, and Abigail Woods—students of the University of Michigan organ department—closed the afternoon's events



(standing) Robert Glasgow, Joseph Daniel, Marilyn Mason, Justin Bischof, Petr Plany, Paul Bender, Abigail Woods, and in the front Andrew Herbruck

The day culminated with a splendid recital by Petr Plany, professor of organ at the University of Olomouc, Czech Republic, on the Létourneau organ at St. Francis Catholic Church in Ann Arbor. The evening began with one of the best performances of the *Gothic Symphony* in recent memory, and ended with music by the Czech composer Euben Reuchsel. On Wednesday Professor Plany gave an insightful lecture on the organ music and organs of the Czech Republic.

On Tuesday all events were held at Eastern Michigan and began with an exciting recital on the recently restored Aeolian-Skinner organ given by Donald Williams, professor of organ and university organist at Concordia University; Scott Elsholz, visiting instructor of organ at Eastern Michigan University; and James Wagner, adjunct faculty at Marygrove College. The program featured organ music of the 20th century. This was immediately followed with a recital given by Shin Ae Chun, Greg Hand, and David Saunders, graduate students of the organ department of the University of Michigan.

The afternoon events moved into the organ studio at Eastern Michigan where a fine three-manual Kney resides. After Dr. Archer's lecture and Dr. Gudger's recital, a discussion was led by Michele Johns, adjunct professor of church music at the University of Michigan, on "Recruitment and Positive People Skills for Church Musicians." Dr. Johns was assisted by two students: Luke Davis and Kirsten Hellman.

The evening recital was given by Pamela Ruiter-Feenstra, professor of organ and university organist at Eastern Michigan, on the Aeolian-Skinner in Pease Auditorium. The program fea-

tured music by Demessieux, Boulanger, Olsson, Lindberg, and Bovet.

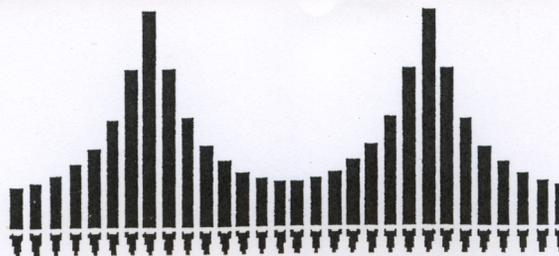
The final day was held at First Presbyterian Church of Ann Arbor, showcasing their new Schoenstein organ. The first event was a recital by students from the organ department of the University of Michigan and included Luke Davis, Michael Frisch, Kirsten Hellman, Andrew Herbruck, and Susan DeKam. This was followed by a masterclass in improvisation given by Justin Bischof, on the theory faculty of Manhattan School of Music and organist/choir director of Westchester Reform Temple. His teaching skill made the art of improvisation seem accessible to any musician. Next followed an improvised recital on hymn tunes suggested by the audience. Dr. Bischof performed convincing improvisations in the style of Max Reger, John Adams, and Messiaen, and then played a thirty-minute improvisation in his own style of a complete four-movement symphony for organ.

Following Petr Plany's lecture on organ music of the Czech Republic, Joseph Daniel performed the final recital of the conference featuring music by Widor, Franck, and Durufé.

The conference closed with a wonderful patio reception at the home of Marilyn Mason. The extraordinarily high caliber of all of the presenters and the variety of the material presented truly gave something for everyone who attended to learn and enjoy.

—W. Michael Brittenback

*W. Michael Brittenback is currently minister of music at St. John's Episcopal Church in Plymouth, Michigan. He serves as Chair of Region V of the Association of Anglican Musicians, and as a member of the Executive Board of the Ann Arbor AGO Chapter.*



## THE SAN FRANCISCO CHAPTER OF THE AMERICAN GUILD OF ORGANISTS

### Eulogy for Philip Hahn

Sunday 4 May 2003

St. John's Episcopal Church, Ross  
delivered by James Thomashower,  
Executive Director, American Guild of  
Organists, New York

"Serving as your President has been the highest honor of my professional career," wrote Philip Hahn in his final column for The American Organist Magazine in July 2002. "It has been a remarkable experience."

Philip was an extraordinary and dedicated Guild leader. A man of energy, vision, and faith, he thrived on the challenges of the presidency. Nine months after leaving office, he died at the age of 67 of complications from myelofibrosis, a rare disease of the bone marrow.

The Guild made great progress during Philip's tenure on the National Council from 1992-2002, including his four years as president, 1998-2002. "Together we have achieved several important milestones in the past two years," he wrote to the membership in his annual report in 2000. "First, we have established a restructuring of the National Council that will benefit the Guild's membership." The restructuring was directly responsive to the work of a Long Range Planning Task Force and the World's Largest Town Hall Meeting. A second accomplishment, and one of which Philip was particularly proud, was the updating and implementation of three important professional documents: the Code of Professional Standards, the Code of Ethics, and the Procedures for Dealing with Complaints About Termination. "These contain the strongest, most legally sound, and most

(Continued on page 2)

### Gail Archer Workshop and Concert by Brian Swager

When I realized that our neighbors in the Peninsula Chapter of the AGO were hosting a number of interesting events every year, I decided to become a dual member of their chapter. Stanford University featured New York organist Gail Archer on their recital series in May, and the Peninsula Chapter took advantage of this opportunity to engage Dr Archer for a lecture and masterclass.

Gail Archer is director of the music program at Barnard College, Columbia University, and conductor of the Barnard-Columbia Chorus. She is a member of the music history faculty at the Manhattan School of Music where she teaches the doctoral seminar in historical performance practice and undergraduate course in Baroque music. She is music director and organist at All Saints' Episcopal Church in Manhattan. Ms Archer holds a DMA in organ performance from the Manhattan School of Music where she studied with McNeil Robinson. She recently earned the Artist Diploma from the Boston Conservatory where she studied with James David Christie and Jon Gillock.

Several San Francisco chapter members were present for Dr Archer's class on May 20 at First Lutheran Church of Palo Alto. She showed slides of churches and organs in North Germany accompanied by commentary on the instruments, the composers of the Dutch and North German School, and their music. Students played music of Sweelinck, Scheidt, and Bach. Students and observers alike were captivated by Archer's energetic teaching.

Dr Archer's recital the following evening in the Stanford Memorial Church was performed on the Fisk-Nanney organ and was devoted to the music of Jan Pieterszoon Sweelinck, Samuel Scheidt, and Heinrich Scheidemann. Her thoughtful and creative registrations highlighted countless beautiful colors in this organ's rich tonal palette. Her lively playing brought clarity and a lovely singing quality to the music.

Many thanks to Stanford University, Peninsula AGO, and Gail Archer!

# Da New York a Brosso per 'Organalia'

*La grande Gail Archer in concerto sabato 31 luglio nella chiesa di San Michele Arcangelo*

**BROSSO.** 'Organalia', la prestigiosa stagione organistica organizzata dalla Provincia di Torino, fa una tappa sabato 31 luglio alle ore 21 a Brosso nella Chiesa di S. Michele Arcangelo. Per la terza volta consecutiva gli organizzatori hanno scelto l'organo "Felice Bossi 1855" contenuto nella chiesa quale esempio di un'arte organaria di grande prestigio.

Infatti l'organo brossese, anche se di non grandissime dimensioni, è uno strumento originale e perfettamente conservato nella sua integrità. A suonare questo gioiellino, rappresentativo di una delle più prestigiose case organistiche dell'epoca, sarà Gail Archer, giovane e blasonata organista di New York per la prima volta in Italia.

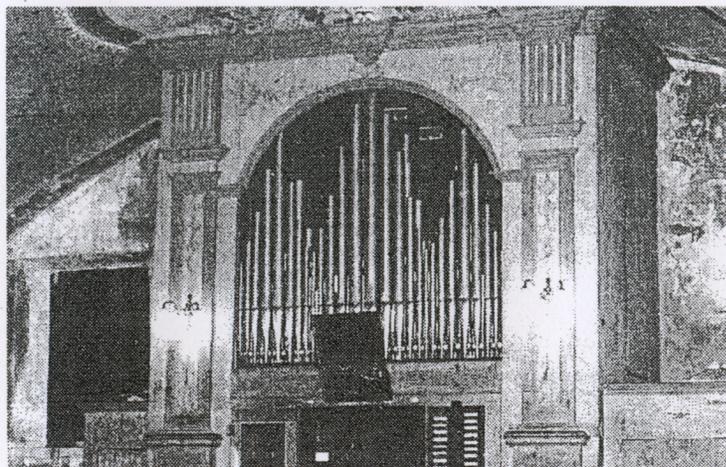
Direttrice dei corsi musicali del Barnard College della Columbia University e dell'omonimo coro, Gail Archer insegna Storia della Musica alla Manhttan School ed è orga-

nista e maestro di cappella della Chiesa Episcopale "Ognissanti" di Manhattan. Come musicologa ha curato la pubblicazione di un'edizione critica delle Cantate ed Arie della compositrice veneziana Barbara Strozzi (nata a Venezia nel 1619 e morta a Padova nel 1677), definita all'epoca "la virtuosissima cantatrice".

Per il programma del concerto Gail Archer, viste le caratteristiche dell'organo di Brosso, ha scelto autori e composizioni adatte alle caratteristiche foniche e stilisti-



Gail Archer; a destra, l'organo Felice Bossi 1855 di Brosso



che dello strumento. L'inizio è affidato a due compositori spagnoli, Antonio De Cabezón (1510-1566) con il brano "Diferencias sobre el caballo" e un anonimo del 17° secolo con "Tiento lleno: primero tono". Si passa poi al compositore e organista fiammingo Jan Pieterzoon Sweelinck con la "Toccata in Do" e "Malle Sijmen". Dopo un brano di

Samuel Scheidt, allievo di Sweelinck, con "Echo ad manuale duplex" ed "Echo alio modo", concludono il programma due grandi compositori tedeschi: Dietrich Buxtehude con il "Praeludium in re minore" e Johann Sebastian Bach con il "Concerto in la minore" BWV 594 e due preludi corali.

**Sergio Giolito**