

*Roy A. Johnson Memorial Organ Series*

**Pamela Decker**  
*organist*



*“Bach and the Mid-Century Modernists”*

Sunday, March 31, 2019

*Isabelle B. Harris Organ – Holsclaw Hall – 4:00 p.m.*



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**PROGRAM**

*Preludio con Fuga (A Major)*..... Johann Gottfried Walther  
(1684-1748)

*Warum betrübst du dich, mein Herz*..... Johann Gottfried Walther

*Obra de Segundo Tom de Cheo* ..... Juan Correa  
(b. 17th century)

*Prelude and Fugue in C Minor, BWV 546* ..... Johann Sebastian Bach  
(1685-1750)

**INTERMISSION**

*In Mystery and Wonder (The Casavant Diptych) (2004)* ..... Dan Locklair  
(b. 1949)

*La Danza (2017)* ..... Pamela Decker  
(b. 1955)

*Reflections: Three Quiet Pieces (1946)* ..... Percy Whitlock  
(1903-1946)

*2. Paziienza*

*Gaudeamus (Toccata-Fantasy) (Op. 62, 1953)*..... Camil van Hulse  
(1897-1988)

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*Please join us for a reception in the Green Room  
hosted by the Fred Fox School of Music.*



where there is a pipe organ) by the commissioning artists, Frederick Hemke (professor of saxophone at Northwestern University) and Douglas Cleveland (1994 first-prize winner in the National Young Artists’ Competition in Organ Performance sponsored by the American Guild of Organists, and internationally-known performer). This work has since been recorded by the same artists for a commercial compact disc recording. The saxophone/organ and saxophone/orchestra versions are both published by C.F. Peters.

Pamela Decker holds the Doctor of Musical Arts degree from Stanford University. She has also studied both organ and composition as a Fulbright scholar in Germany. She has won prizes in national and international competitions as both performer and composer. In 2004 she was awarded the Henry and Phyllis Koffler Prize for Research/Creative Activity at the University of Arizona, and in 2000 she was awarded the College of Fine Arts Award for Teaching Excellence.



**SAAGO**

SOUTHERN ARIZONA  
AMERICAN GUILD OF ORGANISTS

*Co-sponsored by the Southern Arizona Chapter  
of the American Guild of Organists*



## About the Artist



**PAMELA DECKER** is professor of organ/music theory at the University of Arizona in Tucson and organist at Grace St. Paul's Episcopal Church (also in Tucson). Her works for various instruments and/or ensembles are published by Wayne Leupold Editions, C.F. Peters, Hinshaw, Augsburg Fortress, World Library Publications, and Oxford University Press. As a recording artist she is represented on the Loft Recordings, Albany/Troy, Arkay, Bainbridge, and CRI labels.

Dr. Decker has performed in the United States, Europe, the Baltic Region and Canada. She has been a featured recitalist in many conventions and festivals, including the American Guild of Organists (AGO) National Convention, three AGO regional conventions, the Annual Conference on Organ Music at the University of Michigan, the Twice Festival, the Redlands Organ Festival, Tallinn International Organ Festival and the Festival International d'Orgue de Monaco. Her compositions have been performed in at least nineteen countries and recorded commercially on the Loft, Gothic, ReZound (Loft), Albany, Arkay and Arktos labels.

Leading performers such as Douglas Cleveland (Gothic: *Celestial Fire*), Janice Beck (Albany 383: *Janice Beck Performs Works of Pamela Decker*), and Christa Rakich (ReZound: *Christa Rakich in Recital at St. Mark's Cathedral*) have recorded major works by Pamela Decker on recordings that have received excellent reviews in many journals. Of the Loft Recordings disc titled *Decker Plays Decker: Desert Wildflowers* (LRCD 1076), a *Gramophone* review referred to Decker as "an organist noble in the Bach line ... as a composer-performer she falls clearly into the lineage from which Bach and Duruflé are but two points on a long and distinguished timeline."

In 2011 Decker's *El Tigre: Concerto for Organ and Orchestra* was world premiered at the combined final concert of the Eastern Music Festival and the Region IV Convention of the AGO in Greensboro, North Carolina, under the baton of renowned conductor Gerard Schwarz, with Edie Johnson as soloist. The concerto is published by Wayne Leupold Editions.

In 2003 Decker's *Elegy and Dances* for alto saxophone and organ was world premiered at the Moscow-Tchaikovsky Conservatory (Great Hall,

We extend our sincere thanks to the following donors  
to the Roy A. Johnson Memorial Organ Series Endowment.  
We encourage you to join them!

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Fenita* and Charles* King	



### *Roy Johnson's Legacy*

Roy Johnson's twenty-nine years as faculty member of the University of Arizona School of Music resulted in significant accomplishments for the keyboard studies area, and the organ program in particular. Johnson, who studied piano in Rome, Italy, earned a doctorate in organ performance from the University of Michigan and had extensive experience as a performer as well as a church organist and choirmaster. One of his most important professional legacies at the University of Arizona, however, was guiding the design and construction of a teaching and recital organ in Holsclaw Hall, a hall specifically configured acoustically and architecturally for the pipe organ.

Obtaining a teaching and recital instrument was a project that Roy Johnson pursued passionately as a part of his vision for a flourishing organ program at the University of Arizona. To this end, he played an important role in securing the gift from Ms. Isabelle Harris, a local businesswoman, which made the dream of the installation of a pipe organ a reality. With funding secured, he consulted with many of the most respected American builders, performing on their instruments in a variety of venues. He eventually selected Schoenstein & Company of San Francisco as the builder, believing that an eclectic, electro-pneumatic instrument (as opposed to a mechanical action tracker instrument) that would accommodate the widest range of organ literature would best serve the needs of the students of the UA School of Music.

"I am thankful every day for Roy's decisions," says UA Professor of Organ Pamela Decker, "I can teach works from every period on a versatile organ that does justice to a wide range of styles." Dr. Decker says of the hall, "It has a beautiful resonance that is lengthy enough to provide richness and fullness but not so much as to disrupt clarity."

The effect of Roy Johnson's decisions will continue to shape the organ program at the Fred Fox School of Music for many years to come. His perseverance in creating the design, construction, and installation of the Isabelle Harris Organ in Holsclaw Hall has provided organ students with an excellent instrument in an acoustically appropriate concert venue, which benefits performers and concertgoers as well. It stands as a permanent legacy of his dedication to his students, the school, the university and the larger Tucson community.

Each year, the UA Fred Fox School of Music presents two or three organ recitals in memory of Roy Johnson as part of the Roy A. Johnson Memorial Organ Series. Organists who have performed in the recent past include Pamela Decker, Ji Sun Lee, Damin Spritzer, Chrls Boyd Tompkins, David Heller, Chris Fresolone, Ashley Snavley, Norene Walters, Dorothy Young Riess, Faythe Freese, Woosug Kang, Stephen Keyl, Robert Huw Morgan, Johnathan Dimmock, Paul Hesselink, Renée Anne Louprette, Jane Smith, Brent Hylton, William James Ross, Gail Archer, Douglas Cleveland, Robert Bates, Maxine Thévenot, Hans Gebhard, Scott Montgomery, Edie Johnson, Adam Pajan, Margaret Martin Kvamme and Jeffrey Campbell.

### *Isabelle B. Harris Organ*

**Holsclaw Hall, University of Arizona  
3 Manual and Pedal Organ – 27 Voices – 33 Ranks  
Encased, Detached Console, Electric-Pneumatic Action – 1994**

The Isabelle B. Harris Organ in Holsclaw Hall was built in 1994 by Schoenstein & Co., Organ Builders, San Francisco, California. The late Dr. Roy A. Johnson, professor of organ (1966–1995) worked closely with Jack Bethards, president, Schoenstein Co., in designing the organ's specifications. Professor Johnson's vision was to create a teaching and recital instrument, using an economy of resources, which would encompass all organ literature, not necessarily authentic to a particular period, but which would give students the experience of working and learning on a versatile instrument typical of the organ architecture they would most likely encounter in their future careers, whether it be as recitalist, teacher, or church musician.