

Collaborative Organ Recital

Carol Williams's collaborative organ recital presented an adventurous program with cutting-edge repertoire equal to that of our finest symphonic orchestras and jazz clubs with a nostalgic nod to theater organ music of the 1930s. Cool jazz on a hot day (outside temperature 102 degrees) was a welcome oasis during this Washington summer. The concert opened with the premier performance of Dorothy Papadacos's commissioned work *La Petite Sweet*, a fresh and delightful addition to organ repertoire. The first movement (Louis XIV's Fountains) featured toe-tapping rhythms, with the organ integral to the jazz ensemble in the skillful scoring. In true jazz tradition, each instrument took its turn at a solo riff. In the two movements that followed (Père Lachaise Cemetery and Picnic in Provence), the organ played a jazz role similar to the Baroque continuo.

Commenting that "every church should have one," Williams then played the Hammond B-3, rented for this occasion, in two theater organ pieces from the golden era. *Dizzy Fingers* at an AGO convention was sheer delight. Rosa Rio lives again! The concert closed with Giles Swayne's minimalist work *Riff-Raff*, a fascinating sonic display reminiscent of Philip Glass.

The encore, Porter Heaps's *Swinging Bach*, reminded this listener of an earlier time when the organ dominated American musical culture.

JOHN WALKER