



# **An American Organ Recital**

*Michael Dulac, organist  
with Robert Howe, English horn*

★ **Sunday, 10 November 2002** ★  
**4:00pm**

**St. Joseph's R.C. Church**  
**Howard St. ★ Springfield, Mass**

## TODAY'S PERFORMERS

A resident of Springfield, **MICHAEL DULAC** is a graduate of Westfield State College (B.A.) and the University of Massachusetts at Amherst (M.M.). Currently Music Director at St. Joseph's Church, Michael also plays at St. Mary's in Longmeadow. He is a Past Dean of the Springfield Chapter of the American Guild of Organists and is currently a board member, Editor of the Springfield Chapter's Yearbook, and webmaster. In addition to his church activities, Mr. Dulac is an adjunct faculty member at Westfield State College, directs Schola Nova, and is Artistic Director of the South Hadley Chorale. His organ teachers have included Claire Weir, Charles Page, and Barclay Wood.

**Robert Howe** plays oboe in the Connecticut Valley Chamber Orchestra and English horn in the Farmington and Manchester Symphonys. This is his eleventh appearance in recital with Michael Dulac. Howe's primary teachers were Felix Kraus of the Cleveland Orchestra and Jon Dlouhy of the Atlanta Symphony. Robert collects and plays antique woodwinds and thus has become facile on such instruments as baroque oboe, oboe da caccia and heckelphone.

A practicing physician, Robert lives in Wilbraham with his wife Joyce and their four children; his sons play the trombone, cornet and tuba. Dr. Howe enjoys playing the oboe and English horn and intends to do so for as long as he can afford the malpractice insurance.

## PROGRAMME

March for a Joyous Occasion

Conrad Susa

(b. 1935)

Sonata for Organ, op. 86

Vincent Persichetti

I. Andante - Allegro

(1915-1987)

II. Larghetto

III. Vivace

Canzonetta, op. 71, #4

Arthur Foote

(1853-1937)

Variations on "Amazing Grace" (1983)

Calvin Hampton

(1938-1984)

## INTERMISSION

Symphony in G

Leo Sowerby

II. Fast and Sinister

(1895-1968)

Aspects of Glory

Libby Larsen

II. My Home in Glory

(b. 1950)

Rubrics

Dan Locklair

IV. The Peace May Be Exchanged

(b. 1949)

Variations on "America"

Charles Ives

(1874-1954)

*The Organ in St Joseph's R.C. Church*

*Howard St., Springfield, Mass.*

**Theodore Gilbert & Associates, 1983**

**GRAND ORGUE**

8' Montre  
8' Flûte Double  
4' Prestant  
4' Flûte Harmonique  
2 2/3' Nazard  
2' Doublette  
IV Fourniture (1 1/3')  
8' Trompette

**RÉCIT (Expressif)**

8' Bourdon  
8' Viola da Gambe  
8' Vois Célèste (TC)  
4' Principal  
4' Flûte Octave  
2' Octavin  
II Cornet (2 2/3' & 1 3/5')  
II-IV Plein Jeu (1 1/3')  
16' Trompette  
8' Trompette  
8' Hautbois-Basson  
8' Voix Humaine

**POSITIF**

8' Principal  
8' Cor de Nuit  
4' Flûte Conique  
2' Principal  
1 1/3' Larigot  
IV Cymbal (2/3')  
8' Cromorne  
8' Trompette Pontifical

**PÉDALE**

16' Flûte  
16' Bourdon  
8' Montre  
8' Bourdon  
4' Basse de Chorale  
16' Bombarde  
16' Trumpet (Récit)

**Tirasses**

R GO P

**Coupleurs**

RP RP4 R4 P4  
RGO RGO4 PGO PGO4

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The pipe organ in St. Joseph's Church was originally built by La Compagnie d'Orgues Canadienne and installed in 1918. It had given service for nearly half a century when in 1963, Casavant Frères rebuilt the action and added a fine new console. By 1973, it was realized that while the basic structural condition was sound, the tonal spectrum needed reshaping along more contemporary lines. The tonal reconstruction was undertaken by Theodore Gilbert & Associates on a long-term basis: a stop or two per year. Constant review of the organ in its formative stages incorporated the sound advice of Barclay Wood, Minister of Music of First Baptist Church, Worcester. Allan F. Taylor was responsible for much of the mechanical work.

Because of the exceptional acoustics of St. Joseph's, a new dimension in tone has been achieved. The sound is complemented by the commensurate artistry of this beautiful building. It is hoped that music lovers in this area may continue to be privileged to hear talented organists perform here, where there is such a superb marriage of instrument and environment.

*Program Notes for*  
**An American Recital**

Conrad Susa is currently chair of the Composition Department at San Francisco Conservatory of Music. He studied composition with William Bergsma, Vincent Persichetti, and P.D.Q. Bach (a.k.a., Pete Schikele). He has written for films, television, and theater, as well as producing choral and instrumental works, and an opera. Susa was a staff pianist with the Pittsburg Symphony Orchestra, and an assistant editor of *Musical America* Magazine.

The *March for a Joyous Occasion* is the result of his work with the Old Globe Theater in San Diego, Calif., and was written for the occasion of the marriage of the Globe's General Manager, Tom Hall, in 1985. The piece opens with fanfares followed by more lyrical material which builds to a climax. A middle section, consisting of a duet over a pizzicato bass follows. Finally the lyrical theme from the first section returns and moves to a grand climax repeating the opening fanfares.

A lifelong resident of Philadelphia, **Vincent Persichetti** was chairman of Combs College music department from 1938-1940, and joined the Philadelphia Conservatory in 1941. He was appointed to the Julliard School in 1947, and became chair of the composition department in 1963. He has written in all musical forms, and is one of the best known American composers.

The *Organ Sonata* was commissioned in 1960 by the St. Louis Chapter of the American Guild of Organists for their 50<sup>th</sup> anniversary. The material of the entire sonata is contained in the first measure: (1) the opening mordent (C# - D# - C#); (2) the interval of the descending seventh in the pedal; (3) the melodic third followed by sixth (right hand). The first theme of movement one is based on elements 2 and 3, the second theme on element 1. The second movement grows from the introduction (Andante) to movement 1 itself. The finale is a vigorous toccata based on all three elements of the opening, with a more lyrical middle section based on elements 1 and 3.

Salem, Mass. native, **Arthur Foote**, studied at Harvard University under the famous teacher, John Knowles Paine. With no intention of having a career as a musician, Foote took organ and piano lessons with B.J. Lang while preparing for law school. In 1875 he received the first master's degree in music given in the USA. With the exception of a few lessons in Paris with Stephen Heller, all of Foote's musical training was American — practically unheard of at the time. Foote composed steadily in all the major genres, with his last numbered work appearing in 1919 as op. 80. In addition to composition, he worked as a piano teacher and church organist in the Boston area. Foote was one of the founders of the American Guild of Organists.

The Canzonetta dates from 1912 and is one of a set of seven pieces. It's ABA form illustrates several of the characteristics of Foote's output including a disposition towards melancholy and reflectiveness (A sections), and inner strength (B section).

**Calvin Hampton** grew up in Ohio and graduated from both Oberlin Conservatory and Syracuse University with degrees in organ and composition. In 1963 he went to New York City where he became Director of Music at Calvary Church. From 1974 to 1983 he played weekly midnight concerts on Fridays. He specialized in music of the nineteenth and twentieth centuries.

The "Variations on Amazing Grace" were written for English hornist, Thomas Stacy and premiered by him. The tune was agreed upon by both Hampton and Stacy. In addition, Stacy had stated several preferences including the opening solo for the English horn, and the utilization of the special characteristics of the instrument, including the multiphonics heard in Variation VII. All together there are ten variations in a variety of characters and styles — now full of tension from dissonance, another time quite reflective of the text, and then again whimsical and playful. The tune is always present at least in the guise of the opening upward leap of a fourth. The final Variation (#10) is perhaps one of the most beautiful settings of the tune to be found anywhere.

Amazing Grace (NEW BRITAIN) first appeared in print in *Virginia Harmony*, published in 1831. This pentatonic tune may well date from before that time; the present form is credited to Edwin Othello Excell (1851-1921). The first four stanzas are from John

Newton's (1725-1807) *Olney Hymns* (1779), the fifth is sometimes attributed to John Rees (b. ca. 1859).

Born in Grand Rapids, Michigan, **Leo Sowerby** was educated at the American Conservatory of Music in Chicago. In 1927 he was appointed organist and choirmaster at St. James Cathedral in Chicago. He left there in 1962 to become director of the newly formed College of Church Musicians in Washington D.C. Besides organ music, Sowerby has written choral, orchestral, and chamber works.

The *Symphony in G* was published in 1932 and rivals many of the works of the French Symphonic school. The second movement (*Fast and Sinister*) is in 5/4 meter — rather unusual at the time. The form is a rondo with the recurring A theme heard in the pedals after a brief introduction. The work builds relentlessly developing the A theme and two others towards a pedal cadenza and final fanfare.

**Libby Larsen** was born in Delaware, but raised in Minnesota. All her degrees were taken at the University of Minnesota, but her first musical training was in Gregorian Chant with the nuns at her grammar school. She has studied composition with Dominic Argento, Paul Fetler, and Eric Stokes. There are over 200 works in her current catalogue in all forms: from more intimate vocal and chamber works, up to and including large orchestral scores. Ms. Larsen was the first woman to serve as a resident composer with a major orchestra.

*Aspects of Glory* was commissioned by the Boston Chapter of the AGO for June 1990 Biennial National Convention held in that city. Larsen envisions the piece as a suite of essays on the word *Glory*. The second movement explores “the conquering spirit, or the ability of the spirit to overcome adversity and find sanctuary in ‘...a home in glory.’ ” It is a moving reflection on “... the profound change assigned to the word by the enslaved African culture in their Eurocentric world.” [Quotes are from the composer's notes to the composition, as printed in the E.C. Schirmer edition.]

A North Carolina native, **Dan Locklair** holds a DMA from the Eastman School of Music. He is the resident composer and an Associate Professor of Music at Wake Forest University in Winston-Salem, North Carolina. He has received numerous commissions and awards, and his music has been heard on NPR, CBC, and voice of America.

The Liturgical Suite, *Rubrics*, was commissioned in 1988 by the Pittsburg Organ Artists Series in celebration of their tenth anniversary. All of the *Rubrics* (instructions) are taken from the 1979 *Book of Common Prayer*. The Peace May Be Exchanged is an appropriately reflective movement featuring the Diapason color of the organ accompanied by shimmering celestes.

**Charles Ives** needs little introduction. Born and raised in Danbury, Connecticut, he was one of the first composers in America to be completely free of European influence. His bandmaster father and he experimented freely with many, for their time, avante garde musical ideas, such as playing and singing in two different keys at the same time (bitonality). He graduated from Yale University, but not with a music degree. And he became quite wealthy, though, once again, not from musical activities — he and a partner founded an insurance agency which eventually became the largest in the country.

The “Variations” were composed in 1891, and played in recitals by Ives himself that same year. Originally consisting of the Introduction, Theme and Five Variations, two interludes were added in 1894 (between variations 2-3 and 4-5). These interludes are considered the first instances of bitonality in any musical composition. The work is best viewed “tongue in cheek” much like Mozart’s Musical Joke or Hindemith’s “Militärminimax” or “Overture to the Flying Dutchman”, both for string quartet. It succeeds in poking good fun at many of the excesses of late 19<sup>th</sup> century musical composition.

The tune known as “AMERICA” has been sung to many patriotic texts in the United Kingdom, Sweden, Denmark, France, and Germany, and was used with the Russian National Anthem until 1833. Authorities find suggestions of the tune in the works of various English composers, but the true author is unknown. The current version appeared in *Thesaurus Musicus* (London, 1743 or 1744) and is by John Simpson. Samuel Smith wrote the words to the tune in about a half hour after receiving some German music books with patriotic songs in them. The hymn was first sung on Independence Day in 1831.

*Program notes by  
Michael Dulac*