

Faculty Recital
David Pickering, *organ*
Audrey Pickering, *cello*

January 27, 2023

7:30pm

All Faiths Chapel, Kansas State University

PROGRAM

Symphony No. 1 for Organ—O Jerusalem (2005).....Daniel E. Gawthrop
(b. 1949)

I. Allegro

“For, behold, the Lord will come with fire, and with his chariots like
a whirlwind, to render his anger with fury, and his rebuke with flames
of fire.” (Isaiah 66:15)

II. Largo

“For thus saith the Lord, Behold, I will extend peace to her like a
river.” (Isaiah 66:12)

Prelude in E-flat Major, BWV 552.....Johann Sebastian Bach
(1685-1750)

Dances with Clams.....Daniel E. Gawthrop

David Pickering, *organ*
Audrey Pickering, *cello*

Prayer, “From Jewish Life”Ernest Bloch
(1880-1959)

David Pickering, *organ*
Audrey Pickering, *cello*

Fugue in E-flat Major, BWV 552.....Johann Sebastian Bach
(1685-1750)

Hymn: “Abide with Me”William Henry Monk
(1823-1889)

Introduction: organ

Verse 1: Parts

Verse 2: Women until “away”, Men from “change”

Verse 3: Parts

Interlude and Modulation

Verse 4: (organ plays free accompaniment by Daniel E. Gawthrop)

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III. Giocososo

"I will greatly rejoice in the Lord, my soul shall be joyful in my God."
(Isaiah 61:10)

IV. Finale

"Arise, shine; for thy light is come, and the glory of the Lord is risen
upon thee." (Isaiah 60:1)

PROGRAM NOTES

**Symphony No. 1—O Jerusalem Daniel E. Gawthrop
(b. 1949)**

Ft. Wayne, Indiana native Daniel E. Gawthrop is known for his many choral compositions that are sung by choirs across the United States. The recipient of over 100 commissions, his compositions have been premiered at venues such as the Kennedy Center for the Performing Arts, the Mormon Tabernacle, and Washington National Cathedral. In addition, he was a music critic for the Washington Post and a radio announcer for WETA FM in the Washington, D.C. area. He currently devotes his full-time work to composition and lives in Twin Falls, Idaho.

Graceland University of Lamoni, Iowa, commissioned Symphony No. 1—O Jerusalem, a four-movement organ symphony in the French style, to celebrate the tenth anniversary of the installation of the Casavant organ Op. 3743 (III/24, 2005) in The Shaw Center for the Performing Arts on their campus. David Pickering, then Assistant Professor of Music at Graceland, played the world premiere performance September 23, 2005. Gawthrop bases each movement on a scriptural passage from Isaiah that mentions the city of Jerusalem; he musically depicts one scripture in each movement.

He gives the following background to the symphony's four movements:

- I. Allegro: opens with a driving rhythmic figure which returns several times, almost like a rondo. Contrasting sections provide variety of both color and tempo, and the opening figure returns to conclude the movement in a flourish.
- II. Largo: showcases the string and celeste stops floating in a harmonic cloud evoking a sense of timelessness. A peaceful calm pervades.
- III. Giocososo: features colorful flutes and piquant reeds that dominate in this charming scherzo movement. The bouncing melodies and unexpected harmonic twists will often result in chuckles from the audience.
- IV. Finale: begins with an urgent rhythmic pulse that drives the piece forward into a toccata conclusion.

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**Prelude and Fugue in E-flat Major, BWV 552.....Johann Sebastian Bach
(1685-1750)**

Johann Sebastian Bach's *Clavierübung*, Part III was published in 1739, one of few organ works to be published during his lifetime. This extensive work, which opens with the Prelude in E-flat Major, BWV 552, and concludes with the Fugue in E-flat Major, features an additional twenty-one chorale preludes and four duets.

Bach's Prelude in E-flat Major is the longest of his organ preludes and contains three important thematic elements, each representative of the three members of the Godhead. The work opens with a dotted theme musically inspired by the French overture and represents God the Father. The musical idea which represents Jesus Christ is stated by stately chords which are then echoed very much in the style of the Italian concerto. The Holy Ghost is portrayed with rapid sixteenth notes reminiscent of the "tongues of fire."¹ manifest on the day of Pentecost.

Noted French organist Marie-Claire Alain wrote the following about Bach's Fugue in E-flat Major:

This marvel of religious architecture brings [*Clavierübung*, Part III] to a close. Unsurprisingly, perhaps, the fugue comprises three sections devoted to the three Persons of the [Godhead]. The key signature is E-flat, i.e. three flats. And the time signatures progress from compound time (2/4) to 6/4 and thence to 12/8. The main theme itself (B-flat + G + C + B-flat + E-flat + D) represents Bach's signature (In German notation, the opening notes of the theme are written B + G + C + B + Es + D = 2+7+3+2+18+4 = 41 = J.S. Bach).

The opening panel of the triptych, describing the majesty of God the Father, is 36 bars long: $3 + 6 = 3 \times 3 =$ Exaltation of the Trinity. There are 12 entries of subject A, representing the Twelve Apostles and hence the Church. In the second panel, which describes Christ's humanity, there are 21 entries of subject B (21 = the number of chorales in [*Clavierübung*, Part III] in addition to being a multiple of 3). Subject A is superimposed on it 6 times ($6 = 3 \times 2$, symbolizing completion, as in the six days of the Creation). This second section compromises 45 bars ($45 = 4 + 5 = 9$).

The third panel describes the motivity of the Holy Ghost in a sacred dance. Like the opening section, it is 36 bars long. Subject C enters 21 times, while subject A enters 9 times. The main theme therefore appears 27 times in the course of the fugue, which is the same number as that of pieces contained in [*Clavierübung*, Part III] as a whole.

It is an astonishing edifice, a prodigious achievement on the part of the composer familiar with every subtlety of musical style, from counterpoint to numerology. But, more than that, it offers a fascinating glimpse of Bach in a moment of deep exultation. Often sad and racked by suffering, he stands here bathed in heavenly light as he turns his thoughts from meditation (Fugue I) to active endeavor (Fugue II) and, finally, to transcendent joy (Fugue III).²

¹ Acts 2:3

² Marie-Claire Alain, liner notes to Complete Works for Organ, Vol. 7, Marie-Claire Alain, Erato 4509-96724-2, CD, 1991.

Dances with Clams..... Daniel E. Gawthrop

This work occupies a unique place in the organ literature, since the organ and cello repertoire is very small. Daniel Gawthrop wrote the following about his this compositional commission came to be:

When organist Mary Mozelle and cellist Yvonne Carruthers approached me in mid-2003 about a commission for a new work for cello and organ, they had in mind only that the program for which they planned the première already had a preponderance of slow and lyrical music. They were hoping for something up-tempo and sprightly to add some contrast. As the piece progressed I had no idea about a title and simply tacked *Dances with Clams* on the top of the page as a placeholder.

Eventually, the individual responsible for publicity for the program contacted me to ask for further information about the new piece. I explained that the 'working title' was merely a temporary expedient which I had intended as a whimsical take-off on the film *Dances with Wolves*. As time grew short and I still hadn't come up with a more serious name for the piece, I eventually jotted down a few tongue-in-cheek 'program notes' for the publicity person. Here's what I sent back:

Dances with Clams is an instrumental excerpt from my opera-in-progress *La Forza del Clamato* which is the first in a tetralogy of operas based on ancient myths of the sea. The opera is the story of a young clam named *Mimi* who works in a cigarette factory to support her daughter, *Susannah*, who is dying of consumption in Egypt. *Susannah's* boyfriend, the dashing *Lieutenant Radames*, and his brother, *Don Giovanni*, have been sent to the Sea of Japan and ordered to spy on the activities of a Kabuki theatre group thought to be developing new and dangerous Weapons of Mask Destruction for use against rival ensembles. Unfortunately, *Giovanni* falls deeply in love with a local clam called *Butterfly*, who is already engaged to a local Clam Lord *Don Pasquale*. Well, I don't want to give away the ending, but you can see that the dramatic possibilities are rich!

Much of the music remains to be written, but I've already sketched out the libretto for the second and third operas in the cycle, *Chowder House Rules* and *The Silence of the Clams*.

This nonsense actually seemed much in the spirit of the music I had written, and so it became permanently attached. Audiences have seemed in equal measure bewildered and bemused. I believe I can content myself with that.³

Prayer from Jewish Life Ernest Bloch

Ernest Bloch (1880-1959) composed the three-movement work *Jewish Life* for cello and piano about 1924. It has since been arranged for cello and chamber orchestra and a variety of other settings. The organ part for tonight's performance is simply an adaptation of the piano part.

All three movements of *Jewish Life* are dedicated to cellist Hans Kindler (1892-1949). Bloch later wrote that the purpose of these pieces was to capture the Jewish spirit and soul. *Prayer* is a beautiful, introspective setting that portrays the soul moving closer to God.

³ Daniel E. Gawthrop, *Dances with Clams*, (Twin Falls, ID: Dunstan House, 2003), 1.

Hymn: Abide with Me

Beloved in the world of Christian hymnody, "Abide with Me!" "is a solemn prayer for the Lord's presence at the moment of trial, particularly at the moment of death. It is also an affirmation of belief in an afterlife and in the Lord's power to sustain and bless."⁴ Author Karen Lynn Davidson writes:

The hymn was written in circumstances of great personal sorrow. For twenty-four years, Henry F. Lyte had devoted his life and strength to serving as minister in a small English fishing village called Brixham. His love for his flock and his dedication to the Lord's service were exemplary. But during the last three years of his ministry, tuberculosis made him weaker and weaker. He traveled to France each winter in search of a more healthful climate. To his disappointment, he found each time he returned to Brixham that dissension and ill feelings were increasing among his congregation, and the choir he had labored so long to establish was not managing to carry on without him.

His health required that he retire from his post. In 1847, after he had preached his last Sunday sermon to the congregation that had been his for so long, he returned to his study and write "Abide with Me!"

The tune, composed about twelve years later by William H. Monk to be included in a hymn collection for which he was an editor, is now inseparably connected with this text.⁵

⁴ Karen Lynn Davidson, *Our Latter-day Hymns* (Salt Lake City: Deseret Book, 1988), 186-187.

⁵ *Ibid.*

Abide with Me!

Henry L. Lyte

EVENTIDE

William Henry Monk

A - bide with me! fast falls the e - ven - tide; The dark - ness deep - ens.
Swift to its close ebbs out life's lit - tle day; joy's grow dim; its
I need thy pres - ence with thee at hand to hour; grace can
I fear no foc, with thee at hand to bless; What Ills have no weight, and

7
Lord, with me a - bide! When oth - er help - ers fail and com - forts
glo - ries pass a - way, Change and de - cay in all a - round I
foil the tempt - er's pow'r? Who, like thy - self, my guide and stay can
tears no bit - ter - ness. Where is death's sting? Where, grave, thy vic - to -

12
flee, Help of the help - less, oh, a - bide with me!
see; O thou who chang - est not, a - bide with me!
be? Thru cloud and sun - shine, Lord, a - bide with me!
ry? I tri - umph - still, if thou a - bide with me!

Introduction: organ

Verse 1: Parts

Verse 2: Women until "away", Men from "change"

Verse 3: Parts

Interlude and Modulation

Verse 4: Unison (organ plays free accompaniment)

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