



Organ Dedication Concert Series

Sunday, May 22, 2022 at 3pm
Susanna Valleau, Organist



ST. DUNSTAN'S EPISCOPAL CHURCH
The Church That Feeds People

On earth as in heaven,
all are welcome,
all are fed,
and all are loved.

722 N 145th Street, Shoreline, WA 98133
www.sdchp.org



Susanna Valleau is a Seattle-based organist, pianist, and music teacher, living her dream of building a career entirely through music. As music director of St. Dunstan's Episcopal Church in Shoreline, Washington, she proudly plays the newly installed Ortloff organ, directs St. Dunstan's choir and oversees the music program, encouraging musicians in the parish to share their gifts when an occasion calls for it. As a faculty member of the Seattle Girls' Choir, Susanna has the privilege of working with the Allegra Choir (5th and 6th grade) and Prime Voci Choir (high school), accompanying singers on the piano and teaching music theory.

Susanna's bustling teaching studio is open to organ and piano students of all ages and levels of proficiency. She loves nothing more than watching students fall in love with music and show off their accomplishments in semi-annual studio recitals. An active performer herself, Susanna regularly collaborates with local choirs and orchestras, including the Byrd Ensemble, Seattle Bach Choir, Seattle Metropolitan Chamber Orchestra, and Puget Sound Symphony Orchestra. She also works in duet and chamber music settings on the organ, piano, and harpsichord. As a solo performer on the organ, she has appeared at regional and national conventions of the American Guild of Organists, as well as in concerts throughout the United States.



SUSANNA VALLEAU

ORGANIST

Preludium et Fuga in E, BWV 566

Johann Sebastian Bach
(1685-1750)

Trois Pièces
Andante
Prélude
Fugue

Joséphine Boulay
(1869-1925)

Prélude et Fugue en si majeur, op. 99 no. 2

Camille Saint-Saëns
(1835-1921)

Elegy for the Time of Change

Robert A. Harris
(b. 1938)

Suite No. 1 for Organ
Fantasy
Fughetta
Air
Toccato

Florence Beatrice Price
(1887-1953)



About the Organ

St. Dunstan's commissioned the Ortloff Organ Company of Needham, MA in late 2018 to build a custom pipe organ to replace the failing instrument that served the parish for over 40 years. St. Dunstan's chose the Ortloff Organ Co. because of the creative nature of the stop list and the incredible flexibility possible due to the console's electric action. Ortloff Opus 2 was completed and installed in the fall of 2020. The organ, with its dramatic dynamic range and color possibilities, exquisitely fulfills its many roles throughout worship: propelling congregational singing, accompanying choral anthems, serving as a duet partner with other instrumentalists, and shining as a solo instrument. We are thrilled to be introducing this instrument to our greater community with these Dedicatory Organ Concerts!

Great 16 Bourdon (Pedal/Swell) 8 Diapason 8 Harmonic Flute 8 Stopped Diapason (Swell) 4 Octave 2 2/3 Twelfth 2 Fifteenth 16 Fagotto (Swell) 8 Trumpet (Swell) Tremolo Great 16 Great Off Great 4 Swell to Great 16 Swell to Great Swell to Great 4	Swell 16 Bourdon (Extension, tenor C) 8 Stopped Diapason 8 Viola 8 Celeste (GG) 4 Principal 4 Spindle Flute 2 Flautino III Mixture 8 Trumpet 8 Oboe Tremolo Swell 16 Swell Off Swell 4	Pedal 16 Bourdon 8 Diapason 8 Bourdon (Extension) 8 Stopped Diapason (Swell) 4 Octave (Extension) 16 Fagotto (Swell) 8 Trumpet (Swell) Great to Pedal Swell to Pedal Great to Pedal 4 Swell to Pedal 4
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All donations collected this afternoon will support the newly established St. Dunstan's Music Fund, which makes musical events featuring our new organ possible. Recitalists can explore the organ's colors, broad dynamic range, and expressive voicing as a solo instrument and in partnership with others, sharing music both sacred and secular. The Fund will allow lecturers to share their passions on a specific subject, and enable masterclasses for musicians of all ages and abilities. We look forward to offering this resource, and the intimate setting of the St. Dunstan's space, with performers from across the nation and audiences from Shoreline and the Greater Seattle region.

Future Concerts

Friday, July 8 at 11:00 am

Janet Yieh will present a recital highlighting female composers, including Florence Price, Amy Beach, Germaine Tailleferre, and Nadia Boulanger, as well as living composers.

This concert is free of charge.

Sunday, September 18 at 3PM

Aaron David Miller performs the official Dedicatory Recital of the Ortloff Opus 2 organ.

This concert is free of charge and is co-sponsored by the Seattle Chapter of the American Guild of Organists.

Visit www.sdchp.org/music/organ for information.

PROGRAM NOTES

The “Prelude and Fugue in E Major” by **J.S. Bach** was one of his earliest pieces, written when he was about twenty-two years old. Two years earlier, Bach walked 280 miles to the north German city of Lübeck - a journey that became infamous when the approved four-week absence from his church job turned into a decidedly not approved four months - to learn the art and craft of Dietrich Buxtehude, one of Germany’s foremost organists. Bach was exposed to the progressive musical forms, ideas and styles being developed by Buxtehude in Lübeck, including the *Praeludia*, a form Bach would develop throughout his lifetime. *Praeludia* began with a free-form, toccata-like introduction to grab listeners’ attention, with the material changing quickly between solos for the hands, solos for the feet, and huge, crashing chords. Following this introduction came a contrapuntal fugue, a virtuosic interlude, a second fugue, and a final free-form, drama-filled section. In Bach’s later Preludes and Fugues, he takes elements of the *Praeludia* and develops them into a completely new musical form. However, in the E Major Prelude and Fugue heard today, he follows the formula faithfully, with the Prelude serving as the dramatic introduction, while the Fugue comprises the other four sections.

Joséphine Boulay was a blind organist, born and raised in Paris. She attended the National Institute of the Blind, an institution with a robust program training their pupils in the art of organ playing and improvisation. At 18, Boulay was admitted to the Conservatoire de Paris where she studied with César Franck, Jules Massenet, and Gabriel Fauré. A year after matriculating, Boulay became the first woman to win a first prize in organ at the Conservatoire. Throughout the “Trois Pièces” played today, you will hear lyrical melodic lines coupled with dramatic harmonies. The *Andante* features two contrasting solo stops, the Trumpet and the Harmonic Flûte, supported by shimmering strings. The *Prélude* takes a melancholic turn, with its shift to the relative minor. A mournful melody sings over a lilting accompaniment. The *Fugue* takes on an even more serious tone and is filled with disquieting chromaticism and moments of tragedy. The notes of the fugue’s subject comprise a simple ascending minor scale. As the subject is presented and layered over and over again, I imagine it stretching like taffy, with each note pulling into the next with ever increasing tension until finally we are given the release of a cadence.

Next on the program appears the charming “Prélude and Fugue in B Major” by **Camille Saint-Saëns**. The *Prélude* features a gentle, oscillating figure through which a conversation between the left hand and pedal emerges. The *Fugue*, playful and spirited, begins with a twice-repeated triplet figure giving way to ascending duplets. As the *Fugue* develops and the theme layers in different voices, we hear the lively tug of three juxtaposed with two. Saint-Saëns is frequently considered a “Classical Romantic” composer due to his commitment to crafting his compositions in traditional, Classical forms. While Préludes and Fugues were forms often found in the French tradition, Saint-Saëns was unusual in that he combined them into a single composition, as the German masters, like Bach, before him. He meticulously marked his desired articulations into the score, offering a window into his nuanced approach to touch—essential to shaping musical lines on the organ, as dynamics are essential to shaping lines on the piano. The articulations in today’s Fugue create a Baroque-like treatment of important and unimportant beats, while the melodies, harmonies, and idioms remain firmly rooted in Saint-Saëns’ own language and time.

Black musicians have long been left out of the musical canon, and it has been a priority of mine over the last few years to use my small platform to give them voice. Today's program features two Black composers – Robert A. Harris and Florence B. Price. **Robert A. Harris** is a prolific composer, known best for his choral works. His small handful of organ works bring the organ to life in beautiful ways. “Elegy for the Time of Change” was composed in June 2020 in reaction to the violent death of George Floyd at the hand of police. Throughout the piece, Harris includes brief musical quotes of the spiritual *There is a Balm in Gilead*. Harris writes, “[these quotes represent] the aspiration that we as a people will soon unite, revive our collective spirits, and heal the wounded, sin-sick soul of our nation.” As we near the second anniversary of Floyd's murder (May 25), I offer this piece in honor of the countless men and women killed senselessly from police brutality.

Florence B. Price, an African American organist, pianist, and composer, battled overt and covert racism her whole career as she worked to ensure her music was recognized, performed, and published. Price wrote in a symphonic style and often incorporated African American folk songs and spirituals into her music. “Suite No. 1 for Organ” (there is no record of a second Suite) is among Price's longest organ works. In four movements, this Suite begins with the *Fantasy*, in which the opening flourish is peppered throughout the movement, complimented by a handful of vibrant themes. *Fughetta* is indeed a fleeting – and technically demanding – fugue whose theme is closely related to the spiritual “Sometimes I Feel Like a Motherless Child.” Price's interpretation of that melody lends itself well to the exploration of rich harmonies and precise counterpoint and is a testament to her own technical prowess at the organ. *Air* is a slow and singing Andante that, true to Price's compositional style, features rich chromatic harmonies. The main melody in this movement recalls the Spirituals “Were You There When They Crucified My Lord” and “Let Us Break Bread Together on Our Knees.” The final movement, *Toccato* [sic] is driving and joyful. The melody is pentatonic, like most folk songs and Spirituals; the pedal at times resembles the oom-pah bass of ragtime, and the form resembles the Juba, an African American dance with rhythms created by stomping and patting on the body. These types of body percussion were used in lieu of drums, which were banned from slave gatherings for fear of secret codes hidden in the rhythms. Price described her use of the Juba in a letter: “In all of my works which have been done in the sonata form with Negroid idiom, I have incorporated a Juba as one of the several movements, because it seems to me to be no more impossible to conceive of Negroid music devoid of the spiritualistic theme on the one hand than the strongly syncopated rhythms of the Juba on the other.”