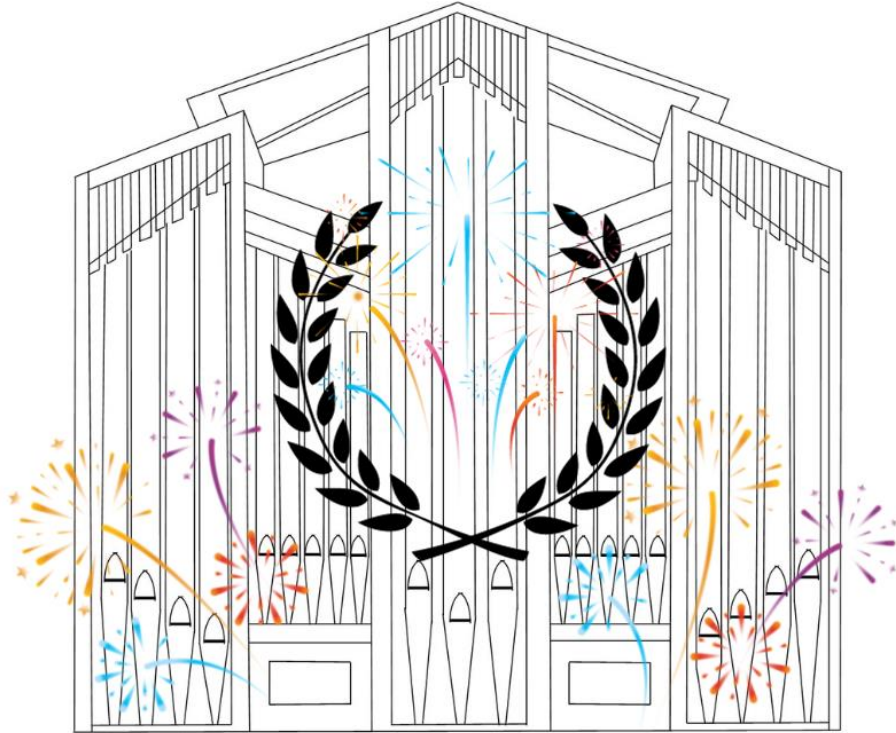


Music at St. Dunstan's Presents

Organic Expressions:
Exploring the



Relationship Between
Musical Works and
Improvisation

Sunday May 19th, 3:00pm
Dr. Stephen C. Price, organist

All are Welcome

All are Fed

All are Loved



About the Performer



STEPHEN C. PRICE recently joined the music faculty at the University of Washington (Seattle) as the inaugural Paul B. Fritts Faculty Fellow and Artist-in-Residence in organ performance beginning in September 2023.

Dr. Price is a native of Buffalo, New York. He served as Assistant Minister of Music at Pleasant Grove Missionary Baptist Church and Organ Scholar during his senior year of high school at St. Paul's Episcopal Cathedral, where he studied with Andrew Scanlon. Subsequently, he attended Western Connecticut State University, under the direction of Stephen Roberts, where he received a Bachelor of Music degree and served as Organ Scholar at St. Paul's Episcopal Church on the Green in Norwalk, Connecticut, serving under Director of Music, Vince Edwards. Following his undergraduate career, Dr. Price received a Fulbright Scholarship to Toulouse, France, where he studied "Historical and Modern" performance practices of French Organ Music under the guidance of Michel Bouvard and Jan Willem Jansen. Dr. Price then attended the Jacobs School of Music at Indiana University, receiving the Master of Music and Doctor of Music degrees. During his graduate studies, Dr. Price competed and garnered awards in several international competitions, including the Franz Schmidt Organ Competition (Austria), André Marchal Organ Competition (France), and the Canadian International Organ Competition (Montreal). While at Indiana University, he studied under the mentorship of Dr. Janette Fishell.

Upcoming appearances include the 2024 National Convention of the American Guild of Organists, San Francisco; the Whidbey Island Music Festival; Christ Church Episcopal, Victoria, B.C.; and the "Manz Recital Series" at Blessed Sacrament Catholic Church in the University District.

Dr. Price's debut album, *Paris Impact Organ Suites*, has been released on the Raven recording label and is available for purchase at RavenCD.com.



STEPHEN PRICE

Organist

Organ Concerto F Major Op. 4, No. 4, HWV 292

George Frideric Handel

I. Allegro

(1685-1759)

II. Andante

arr. Samuel de Lange Jr./ Stephen Price

III. Adagio

IV. Allegro

Organ Mass on B-A-C-H

Erland Hilden

I. Kyrie in B “Help us, God, in our need”

(b. 1963)

II. Gloria in A “We praise and worship you, Lord”

III. Sanctus in C “You are Holiness”

IV. Agnus Dei in H “You are Mystery”

Tocatta and Fugue F Major, BWV 540

Johann Sebastian Bach

(1685-1750)

INTERMISSION

Three Floral Preludes

Daniel Gawthrop

I. “Leucanthemum Vulgare (Daisy),” based on the tune “Bicycle Built for Two” (b. 1949)

II. “Zehenspitzen Durch die Tulpen,” based on the tune “Tiptoe Through the Tulips”

III. “La Rose Jaune,” based on the tune “The Yellow Rose of Texas”

Sept Meditations sur le Saint-Esprit, Op. 6

Jeanne Demessieux

VII. Lumière

(1921-1968)

Prelude and Variations on “Old Hundredth”

Calvin Hampton

(1938-1984)



Future Concerts

We will be announcing our exciting 2024-2025 concert season soon! Be the first to know by signing up for an email announcement, mailer, or both. Visit sdchp.org/organ and click “Subscribe,” or simply scan this QR code to enter your information.



Visit sdchp.org/organ for information.

PROGRAM NOTES

ORGANIC EXPRESSIONS:

“EXPLORING THE RELATIONSHIP BETWEEN MUSICAL WORKS AND IMPROVISATION”

Improvisation is an art form that has existed since the beginning of musical expression. For organists, the ability to improvise has long been a part of the tradition and skill set, particularly in a church music setting. Throughout music history, the study of harmony often begins with analyzing a bassline and identifying harmonic progressions and patterns. The study of composers who came before has also served as a guide into musical style and harmonic language. This afternoon's performance features pieces from the Baroque through the Contemporary musical periods that include or were inspired by elements of improvisation.

Improvisation in the 18th c. Concerto Style

Handel's Organ Concertos (1735-36), initially composed as interludes between the movements of his Oratorios, served as an attempt to heighten the solo capacity of the organ. Instrumental Concertos were popular as they allowed soloists to showcase their virtuosity. Handel, who helped install organs in opera houses and theaters, initially used the instrument to support the choruses in his Oratorios and subsequently featured the organ in the concertos. The first movement of the F Major Organ Concerto ends with an improvised cadenza in the 18th-century style. The second, third, and fourth movements feature improvised ornaments and musical embellishments in the solo organ sections applied by the performer.

Improvisation in the Minimalist Style

The Organ Mass on B-A-C-H (2000) is written in the minimalist style by the Swedish composer Erland Hilden. The style includes repetition of melodic, harmonic, or rhythmic patterns that expand and contract. The composer encourages the performer to improvise the structure of each movement by deciding when to repeat phrases and measures. The performer also has the autonomy to choose how each passage is linked. Inspired by the ground bass form, the piece incorporates variations over a repeated bassline or harmonic pattern structured around the B-A-C-H theme.

Improvisation and the Pedal Point Toccata

The Pedal Point Toccata, influenced by Johann Pachelbel, explores improvising musical figurations that outline harmonic progressions over a held pedal note. Sources indicate that J.S. Bach was familiar with this compositional technique, linking the influence of the Toccata in F Major (c. 1708-1717) to Pachelbel. The piece opens with a pedal in the tonic key area, and subsequently a second time in the dominant key area. The musical material in the hands begins with a canon joined in synchronized motion. The work represents Bach's study of counterpoint, implementing varied musical textures and modulation through different keys.

Improvisation and Popular Melodies

Daniel Gawthrop is a prolific composer of choral and organ music known for his great sense of humor. *The Three Floral Preludes* (2008) utilizes improvisation to reveal the composer's personality and original style. Inspired by familiar melodies juxtaposed with Gawthrop's harmonic language, the composer disguises the tunes by using unconventional harmony and rhythmic figurations to deceive the listener. The composer explains that he chose the title "floral" preludes because there are already enough "choral" preludes in the organ repertoire. The works reference a flower in its title or first line, hence the name "floral preludes."

Improvisation for Pentecost

The French School of Organ Playing has played a pivotal role in shaping the study of improvisation for organists. In the 19th century, César Franck's organ class at the Paris Conservatory extensively studied the art form. Progressing into the 20th century, Jeanne Demessieux's enrollment at the Conservatory led to her developing an innovative style around improvisation, considered avant-garde and radical by her superiors. Influenced by her mentor, the renowned improviser Marcel Dupré, and the vibrant scene in Paris, she was encouraged to pursue an active career as an organist and composer. *The Seven Meditations for Pentecost* (1945-47) is a testament to her formation, inspired by the chant "Veni Sancte Spiritus" ("Come, Holy Spirit"), and serves as a celebration of the liturgical season of Pentecost.

Improvisation and "The Big Apple"

Calvin Hampton, a vibrant composer and church musician from the American tradition, was active in New York during the latter half of the 20th century. Influenced by eclectic musical interests, including Franck, Stravinsky, and Broadway, he developed a unique style heavily reliant on improvisation. His work "Prelude and Variations on the Old 100th" (1973-83) incorporates images and scenes of New York, such as noisy cab horns and Broadway ballads. He uses melodic paraphrases from the well-known hymn and applies various compositional techniques, challenging the listener to identify the tune in each variation.

-Dr. Stephen Price

About the Organ

St. Dunstan's commissioned Ortloff Organ Company, LLC of Needham, MA in late 2018 to build a new pipe organ to replace the failing instrument that served the parish for over 40 years. St. Dunstan's chose Ortloff Organ Company because of the creative nature of the stop list and the incredible flexibility possible due to the instrument'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.

Great	Swell	Pedal
16 Bourdon (Pedal/Swell)	16 Bourdon (Extension, tenor C)	16 Bourdon
8 Diapason	8 Stopped Diapason	8 Diapason
8 Harmonic Flute	8 Viola	8 Bourdon (Extension)
8 Stopped Diapason (Swell)	8 Celeste (GG)	8 Stopped Diapason (Swell)
4 Octave	4 Principal	4 Octave (Extension)
2 2/3 Twelfth	4 Spindle Flute	16 Fagotto (Swell)
2 Fifteenth	2 Flautino	8 Trumpet (Swell)
16 Fagotto (Swell)	III Mixture	Great to Pedal
8 Trumpet (Swell)	8 Trumpet	Swell to Pedal
Tremolo	8 Oboe	Great to Pedal 4
Great 16	Tremolo	Swell to Pedal 4
Great Off	Swell 16	
Great 4	Swell Off	
Swell to Great 16	Swell 4	
Swell to Great		
Swell to Great 4		

St. Dunstan's Music Fund

All donations collected today will support the 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.