

THE PEORIA CHAPTER
of
THE AMERICAN GUILD OF ORGANISTS

presents

Douglas Cleveland

in

Recital

Sunday, March 3, 1996

3:30 P.M.

at

First United Methodist Church

Peoria, Illinois

THE PROGRAM

Mr. Cleveland in Recital

Plymouth Suite

Percy Whitlock
(1903-1946)

Allegro Risoluto
Lantana
Chanty
Salix
Toccata

Rhapsody, Op. 17 No. 1

Herbert Howells
(1892-1983)

Symphony II, Op. 29

Louis Vierne
(1870-1937)

Scherzo

Evocation, Op. 37

Marcel Dupré
(1886-1971)

Allegro deciso

INTERMISSION

Prelude and Fugue in C Minor, BWV 546

Johann Sebastian Bach
(1685-1750)

Air With Variations

Leo Sowerby
(1895-1968)

Deux Esquisses, Op. 41

Marcel Dupré
(1886-1971)

E Minor
B Minor

PROGRAM NOTES

Percy Whitlock [1903-1946] was better known during his relatively short life as a broadcaster and recitalist than a composer. He did write, however, one piece which is still frequently performed, being the *Plymouth Suite* for organ. He was the assistant organist at Rochester Cathedral from 1921 to 1930, when he became the director of music at St. Stephen's, Bournemouth. In 1935 he added to his responsibilities the rather unusual-sounding job of Borough Organist at the Bournemouth Municipal Pavilion.

Herbert Howells [1892-1983] began his musical career as a choirboy at Gloucester Cathedral, where he became an articulated organ pupil of Sir Herbert Brewer, then won a scholarship to the Royal College of Music, where his teachers were Parratt, Stanford, Parry and Wood. He was appointed sub-organist at Salisbury Cathedral while still a student. He very well may have continued in the world of church music had a grave illness and the expectation of death in 1917 not turned his career in a different direction. Upon regaining his health, he began teaching composition at the Royal College in 1920, and succeeded his friend Gustav Holst as director of music at St. Paul's Girls' School in 1936, where he remained until 1962. In 1950 he was appointed the King Edward VII Professor of Music at the University of London, and in 1953 was awarded a CBE by the young Queen Elizabeth II.

Louis Vierne [1870-1937] studied at the Paris Conservatoire with Charles-Marie Widor and César Franck. While a student, he won the Première Prix for organ. He succeeded Widor as professor of composition at the Paris Conservatoire, and in 1900 won a composition for the post of organist at Notre Dame Cathedral, Paris. He was a well-known recitalist, making several tours of Europe and the United States. A shy and retiring individual by nature - and almost blind from birth - he died in just the way he often said he hoped he would die - at the keyboard of the organ in Notre Dame during a service. The Second Symphony was written in 1903.

Marcel Dupré [1886-1971] studied organ first with Alexandre Guilmant and Louis Vierne, then with Charles-Marie Widor when he became a student at the Paris Conservatoire in 1902. He was the latter's assistant at Saint Sulpice in Paris during this period. In 1920 he stunned Paris with a series of recitals wherein he performed the complete organ works of Bach within a few weeks - the first such complete performance ever. After thirty years as Widor's assistant, Dupré succeeded his mentor in 1934 as the organist of that great church. He followed in the educational tradition of his mentors as professor of organ at the Paris Conservatoire from 1926-1946. Among his pupils were Olivier Messiaen and Jehan Alain, making Dupré a bridge from the great turn of the century French organist to those of the mid 20th century.

Johann Sebastian Bach [1685-1720] is thought to have written the majority of his organ music during his tenure as organist at the court of Weimar between 1708-1717. In fact, since he was promoted to *Konzertmeister* in 1714, responsible for writing a new sacred cantata for the court every four weeks - which would presumably have left little time for the composition of organ works - the majority of Bach's organ compositions probably fall between 1708 and 1714. This is an amazingly short period of time for what turned out to be a full third of his life's total output.

The Prelude and Fugue in C Minor is probably no exception as to its composition date.

Some contend, however, that it was reworked by Bach once he was in Leipzig after 1723, where, as cantor of the Thomaskirche in 1723, his responsibilities included not only the provision of music to the city's three largest churches, but also the teaching of Latin to boys in the church school. Be that as it may, it is like most of Bach's other preludes and fugues in its Italianate prelude (from his study of the works of Vivaldi, among others) and its strict, *alla breve* or *stile antico* fugue.

Leo Sowerby [1895-1968], a native of Grand Rapids, Michigan, came to the attention of the musical world with the Chicago Symphony Orchestra's performance in 1913 (at the age of 18) of his Violin Concerto. He became bandmaster to the U.S. Army during the First World War, but after these secular instrumental beginnings, spent the rest of his life as a church musician. He was organist-choirmaster at St. James' Episcopal Cathedral, Chicago, for 35 years, from 1927-1962, composing countless anthems and pieces for organ. He was the first American to become a fellow of the Royal School of Church Music, and was the founder-director of the College of Church Musicians at The National Cathedral, Washington D.C. from 1962 until his death.

Notes by Douglas Cleveland

ABOUT OUR ARTIST

Douglas Cleveland has been the first prize winner in six national organ competitions including the 1994 National Young Artists Competition of the American Guild of Organists. In his short and impressive career he has been highly acclaimed for his many recitals and his discography. He has played at Westminster Abbey, with the National Symphony Orchestra in Washington and at the Berlin Cathedral to name a few appearances. Currently he is pursuing doctoral studies at Indiana University where he is a pupil of Marilyn Keiser.

Peoria Chapter American Guild of Organists

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