

THE PEORIA CHAPTER  
of  
THE AMERICAN GUILD OF ORGANISTS

presents

Lawrence Keith Bowie, Jr.

in

Recital

Sunday, April 23, 1995

3:30 P.M.

at

First Federated Church

Peoria, Illinois

## About The Artist...

Lawrence Keith Bowie, Jr., is organist at Douglas Memorial Church, staff accompanist of the Baltimore School for the Arts, and accompanist for Da Camera Singers. Mr. Bowie, a native of Peoria, Illinois, located in Baltimore in 1987 and has maintained a steadily increasing schedule as a recitalist, accompanist and teacher. In the Baltimore area, Mr. Bowie has also performed on several major concert series including Washington National Cathedral, the Baltimore Bach Marathon at St. David's Church, Old St. Paul's Church, St. John's Episcopal, St. Katherine, St., Luke United Church of Christ, Church of St. Michael and All Angels, the Church of the Incarnation, the Gettysburg Lutheran Theological Seminary, the Round Lake Auditorium, Round Lake, New York, the National Organ Historical Society Convention, Loyola College, Union Baptist Church and the Lois J. Wright Memorial Concert series. He also performed as soloist and accompanist for the Bach Society of Baltimore. In Europe he has performed at the Alexandra Palace, London, England; the Chartres Cathedral, Chartres, France; and St. Peter's Cathedral, Heidelberg, Germany.

In Peoria, Illinois, Mr. Bowie's church music career began thirty-one years ago at Mt. Zion Baptist Church where he was Pianist-Organist from 1964-1970. He served as Organist at Madison Avenue Methodist Church from 1970-1974; as Director of Music and Organist at Grace Lutheran Church from 1974-1982; as Director of Music and Organist at St. Mary's Roman Catholic Cathedral from 1982-1986; and as Organist at Salem Lutheran Church from 1986-1987. During his tenure at the Cathedral, he served as Organ Instructor for the Catechetical Institute of the Catholic Diocese. He also maintained a busy schedule as professional accompanist for several choral groups including the Morton Community Chorus, from 1974-1986, the vocal music department of Woodruff High School from 1975-1987, the Peoria Schola Cantorum from 1981-1986, the Plymouth Chorale of Detroit, Michigan from 1973-1979. In addition, Mr. Bowie has been heard several times as recitalist on "Pipes on the Prairie."

Mr. Bowie began his first musical studies at the piano with Esther Susan Wilson and organ with Adelaide Ihrig White. Further studies were done at Bradley University School of Music as an organ major with Margaret Peters Sayre and Rachel Quant Mahue. Additional coaching was with Elisabeth Susan Hamp, formerly of Champaign, Illinois. While at Bradley, he was Organist for University Convocations, Organist for the Bradley Chorale, piano accompanist for the Bradley Community Chorus, and Harpsichordist for the Bradley Symphonette. Presently, Mr. Bowie is coaching with Dr. Thomas Spacht of Towson State University, Baltimore, Maryland.



## THE PROGRAM

### Mr. Bowie in Recital

### Music of Bach

#### Prelude and Fugue in C Major, BWV 547

Johann Sebastian Bach  
(1686-1750)

A mature work dating from Bach's Leipzig Period, the C Major "9/8" is a masterpiece using an economy of materials. Four segments of the opening upper-voice in the Prelude comprise the entire thematic material of the piece. The Fugue theme is short, and is treated in a series of expositions of four-voiced texture for manuals only, using the original as well as the inverted form of the subject, finally combining them. The pedal introduces the theme in augmentation, and provides a stunning pedal-point on low C at the close.

#### Pastorale in F Major, BWV 590

Johann Sebastian Bach

F Major  
C Major  
C Minor  
F Major

This composition is assignate to the earlier masterpiece by virtue of the advances in its part-leading as compared with the more youthful works. The "Pastorale" enjoys this particular form of a "Christmas Concerto" with its Piffari and lyric Adagio framed by polyphonic commentaries. Each listener is free to let pass before the imagination some stain-glassed widows showing the creche, shepherds or angels.

#### Prelude and Fugue in B Minor, BWV 544

Johann Sebastian Bach

Long regarded as the last of Bach's works in this form, the Prelude and Fugue in B Minor belongs with the Leipzig set of organ compositions and the great St. Anne's Fugue in E Flat. It is prevailingly elegiac in a way that sets it apart from all of Bach's other organ music.

The prelude section moves along broad lines in richly developed style. Boldly planned in a mood of marked solemnity, the Fugue mounts in structural power to a truly sublime climax. To Sir Hubert Parry it suggested "a deep temperamental meditation on the remorselessness of destiny and the helplessness of man in the face of it."

Schweitzer, alluding to its architectural splendor, regarded the work as epitomizing Gothic in music. "As in that medieval form of architecture," he pointed out, "the luxuriant detail of the work only works to unify and vitalize the simple boldly flung lines, and to exhibit a power in its utmost flexibility."

The contemplative intensity of feeling marking the Leipzig group of Bach's organ classics helps distinguish it from earlier works for this instrument, many written at Weimar and Cöthen.

## INTERVAL

## Music of Afro-American Composers

### Go Down, Moses

Fela Sowande  
(1905-1987)

Fela Sowande was born May 29, 1905, in Oyo Nigeria. He studied at London University (BM) and Trinity College. He was awarded an honorary Doctor of Music degree from the University of Nigeria at Ife. He also earned the FRCO and FTCL certificates. He has written orchestral pieces, a Folk Symphony, choral pieces and songs for solo voices. Chief Sowande died March 13, 1987, in Randolph, Ohio.

### Suite Sebastienne

Thomas H. Kerr, Jr.  
(1915-1988)

Theme and Cantus  
Reverie

Thomas H. Kerr, Jr. graduated as valedictorian of the Douglas High School Class of 1931. He then began his formal musical studies with a brief residency at Howard University. He was to return there, after several detours, to spend most of his life as a professional musician. At the Eastman School of Music in Rochester, New York, he received the Bachelor of Music in Piano and Theory (1937), graduating with the highest average in his class, and the Master of Music Theory (1938).

Following studies at Eastman, he was appointed to the music faculty at Knoxville College, Tennessee. In 1942, after a short period of unemployment at the Library of Congress, he was awarded a Rosenwald Fellowship in composition. Kerr joined the music faculty at Howard University in 1943, the first appointee of Dean Warner Lawson.

Shortly thereafter, in 1944, a piano composition by Kerr won a contest sponsored by the Composers and Authors of America. Kerr considered himself basically a performer and teacher. In his words, he "used composition to gain greater insights as to balance, sonorities, and timing in performance." Nevertheless, his contributions as a composer were considerable. He wrote for piano, two pianos, organ, voice, woodwind ensemble, and choir. His organ works have been performed at the National Cathedral, the Shrine of the Immaculate Conception, the Mormon Tabernacle and in European cathedrals and churches.

### Homage to H.D.T. and J.S. Bach

Ralph Simpson  
(b. 1933)

Ralph Ricardo Simpson began his musical training at an early age and while a mere lad served as organist at several leading churches in his native Alabama where he received the B.Mus. from Alabama State University. He received the M.A. from Columbia University studying with Thomas Richner, Henry Cowell, and Norman Coke-Jephcott. He is the first black to earn the Ph.D in music from Michigan State University.

### Come Sunday

Duke Ellington  
(1899-1974)

Edward Kennedy Ellington (Duke Ellington) was a native of Washington, D.C. He showed talent in both music and art as a high school student, but he decided in favor of music. He had little formal training in music other than piano lessons. On an informal basis he had long discussions about compositional techniques with Will Marion Cook, whom he revered as "the master of all the masters of our people," and with composer-arranger Will Vodery. As a pianist he came in contact with Harlem's active pianists during the time and was particularly influenced by the playing of James P. Johnson, Willie-the-Lion Smith, Luckey



Roberts, and Fats Waller. But Ellington's ideas were his own and his genius led him to create an orchestral style marked by rich and daring harmonies, by subtle contrastings of colors and timbres. The orchestra became the vehicle through which Ellington expressed his creativity; it came to represent the ideal big "swing band."

## Gospel Prelude on 'I'll Fly Away'

Henry Sexton

(b. 1940)

Transcribed by Raymond Henry

(b. 1931)

Henry Sexton was born 1940 in Portsmouth, Virginia. He attended Long Island University (B.Ed) and New York University (M.Ed.). He has been organist at Concord Baptist Church and First AME Zion Church, both churches in Brooklyn, New York.

Raymond Henry received the B.Mus and M.Mus from the Manhattan College of Music. His first position as organist/director was at the age of 16 at Salem Baptist Church in Jersey City, New Jersey. Since then he has enjoyed alternating between regular employment and substitute work. For a number of years he was a successful teacher in the public schools of New York; notably at Wadleigh Intermediate School where he functioned in a number of capacities. Mr. Henry is a great admirer of Mr. Sexton's skills as an improviser in the gospel style. He recorded several of Mr. Sexton's improvisations and has spent many, many hours transcribing the music that was played to the page.

## Improvisation

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