

Kola Owolabi
Faculty Organ Recital
Reyes Organ and Choral Hall
DeBartolo Performing Arts Center
Sunday December 12, 2021, 4pm

PROGRAM

A Tale of Two Cultures:
European Baroque Music of Italian Influence and Contemporary African-American Traditions

Toccata Quinta, from Apparatus musico-organisticus (1690)	Georg Muffat (1653-1704)
Tiento 55, de medio registro de dos baxones de segundo tono (1626)	Francisco Correa de Arauxo (1584-1654)
Concerto grosso in Bb Major, Opus 3 No. 2 I. Vivace II. Largo III. Allegro IV. V.	Georg Friedrich Handel (1685-1759) Arranged by Kola Owolabi
Praeludium in g, BuxWV 148	Dieterich Buxtehude (1637-1707)
Anguished American Easter (1968)	Thomas Kerr (1915-1989)
Three Spirituals	
Wade in Duh Wadduh, Opus 41, No. 4B (1996)	William Farley Smith (1941-1997)
Kum Ba Yah (2001)	Adolphus Hailstork (b. 1941)
Oh, Freedom (2001)	Adolphus Hailstork
Te Deum Laudamus (1982) III. Recitative and Hymn: The Humbling	David Hurd (b. 1950)
Toccata on Veni Emmanuel (1996)	Adolphus Hailstork

Kola Owolabi

Kola Owolabi is Professor of Organ at the University of Notre Dame. There he teaches the graduate organ performance majors in the sacred music program, as well as courses in hymn playing and improvisation. He previously held faculty appointments at the University of Michigan from 2014 to 2020, and at Syracuse University from 2006 to 2014.

Dr. Owolabi has had an active career as a solo recitalist, including performances at St. Thomas Church Fifth Avenue in New York, St. James Episcopal Church in Los Angeles, The Memorial Art Gallery in Rochester, NY, St. Paul's Anglican Church in Toronto, Cornell University, Pacific Lutheran University and Yale University. International venues include Klosterneuburg Abbey, Austria, Église du Bouclier in Strasbourg, France and the University of the West Indies in Mona, Jamaica. He was a featured performer at the American Guild of Organists National Convention in Boston in June 2014, performing three recitals at Methuen Memorial Music Hall. He also performed a concert for the Organ Historical Society Convention in Syracuse in August 2014. He has performed numerous concerts as organist and harpsichordist with the Grammy-nominated vocal ensemble Seraphic Fire and Firebird Chamber Orchestra, based in Miami, FL. He has released two solo CD recordings on the Raven label: "Sacred Expressions: Twentieth-Century Music for Organ" featuring works by Olivier Messiaen, Petr Eben and Calvin Hampton performed on the historic Holtkamp organ at Syracuse University; and Jacques Boyvin: Four Suites from the Second Livre d'Orgue (1700), performed on the 1732 Andreas Silbermann organ in Saint-Maurice Abbey, Ebersmunster, France.

Dr. Owolabi is a published composer and has received commissions from the Royal Canadian College of Organists and the Catholic Archdiocese of Toronto. His solo organ composition Dance was selected for the Royal Canadian College of Organists National Competition in August 2013, where all of the finalists performed this composition. His choral works have been performed internationally by ensembles such as the Santa Cruz Chorale, CA, Nashville Chamber Singers, Illinois Wesleyan University Choir and the Elmer Isler Singers in Toronto.

In 2002, Dr. Owolabi was awarded second prize and audience prize at the American Guild of Organists National Young Artists Competition in Organ Performance. He holds degrees in organ performance and choral conducting from McGill University, Montreal, Yale University and Eastman School of Music. His former teachers have included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidsson and William Porter.

PROGRAM NOTES

Georg Muffat (1653-1704) spent his childhood in Alsace, France, but lived in numerous cities during his lifetime, studying with Jean-Baptiste Lully in Paris and Bernardo Pasquini in Rome. Muffat was employed as organist to the Strasbourg cathedral chapter and the archbishop's court in Salzburg. He finally settled in Passau where he was *kapellmeister* at the bishop's court. His *Apparatus musico-organisticus* (1690) contains twelve toccatas, of which the first eight are ordered according to the eight medieval church modes, and the remaining four include "unusual" keys such as Bb Major and E minor. The collection concludes with a ciaccona, a passacaglia and *Nova Cyclopeias Harmonica* (a set of eight variations). Muffat's toccatas are noteworthy for their perfect integration of French and Italian musical styles. The outer sections of *Toccata Quinta* decorate a harmonic progression with brilliant figuration, while the more contrapuntal middle section develops two short motives extensively.

Francisco Correa de Arauxo (1584-1654) was ordained as a Roman Catholic priest and held various clerical and musical appointments at churches in Seville, was organist at the cathedral in Jaen for 4 years, and ended his career in Segovia, where he held an administrative appointment at the cathedral. His major publication was *Facultad organica* (1626), a collection of 69 *tientos* for organ. These pieces feature a conservative polyphonic style strongly influenced by the Renaissance motet. Into this framework, Correa infuses diverse influences including instrumental consort music, Spanish folk and dance music, and even battle music. *Facultad organica* was written for pedagogical purposes, and Correa provides an extensive preface in which he discusses the modes, rhythm, ornamentation, fingering, and other aspects of performance. Tiento 55 exploits the features of a typical 17th century organ from Central Spain, which had a single manual, but each stop had separate drawknobs for treble and bass. This piece has two bass solo voices accompanied by three treble parts.

Dieterich Buxtehude (1637-1707) spent most of his career as organist at St. Mary's Church in Lübeck, Germany. In this capacity, Buxtehude worked with the city's finest vocalists and instrumentalists, including Hans Uwe, who in his application for the post of municipal musician writes, "Through the grace of God, I practiced my art so diligently, that I do not hesitate to play violin, viola da gamba, violone, all manner of woodwinds, cornetto, dulcian, trombone, bass trombone and flutes in a suitable manner; also if necessary I can serve with keyboard and vocal music." This range of color was represented in the large 3-manual organ at St. Mary's Church, and Buxtehude's preludia and choral fantasias provide opportunities for showcasing many different registrations. *Praeludium in G minor*, BuxWV 148 features an exordium (introduction), followed by two fugues, and ends with variations on a ground bass.

Georg Friedrich Handel (1685-1759) began his professional career as organist at the Domkirche in his hometown, Halle. One year later, however, he moved to Hamburg, where he worked with the tenor and composer Johann Mattheson at the Hamburg opera. In 1703, both men travelled together to Lübeck to explore the possibility of being appointed Buxtehude's successor at St. Mary's Church. According to Mattheson, they wrote double fugues on their journey to Lübeck. After four years of travel through Venice, Rome, Florence and Naples, Handel settled in London in 1714, and he spent the rest of his life there as a composer of Italian operas and oratorios.

Handel composed two sets of concerti grossi (Opus 3 and 6) as well as 14 organ concertos, which were typically performed between the parts of his oratorios. The 6 Concerti grossi Opus 3 were published in 1738, but several of them date from Handel's earliest days in London. Opus 3 No. 2 is scored for two solo violins, 2 oboes, bassoon, strings and continuo. Overall, this piece reflects the various influences of

Handel's musical training: the grounding in keyboard playing and counterpoint he would have received in Halle, and his exposure to Italian chamber music from his travels during 1706-1710. The third movement of this concerto is a double-fugue, calling to mind the anecdote by Mattheson. The fourth movement is an elegant minuet, and the fifth movement is a Gavotte with two variations.

Thomas Kerr (1915-1989) was Professor of Music at Knoxville College in Tennessee and at Howard University in Washington D.C. A Rosenwald Fellow in composition, his best-known organ work, *Anguished American Easter* was written as a musical reaction to the assassination of Dr. Martin Luther King, Jr. during the week preceding Easter in 1968. The piece is a set of variations on a simple spiritual for Easter, "He rose." Kerr improvised this piece on Good Friday and performed it at two services on Easter Sunday that year, before revising it into a much longer, and more dissonant work, the following year. An additional variation was added in 1976. The piece remained unpublished until 2011, when GIA Publications released an edition under the supervision of Herndon Spillman, an African American organist and professor of Louisiana State University, who has performed this piece numerous times.

William Farley Smith (1941-1997) was minister of music at St. Mark's United Methodist Church in New York. He served as a consultant in development of the United Methodist Hymnal, 1989, and arranged many of the spiritual and black gospel hymns in that hymnal. His collection *Songs of Deliverance* (1996) contains organ arrangements of 16 spirituals. While some are very simple preludes, others such as *Wade In Duh Wadduh* are more elaborate, with striking rhythmic features and harmony.

Adolphus Hailstork's (b. 1941) prolific output includes solo works for piano, organ and harp, as well as vocal, chamber music and orchestral works. A graduate of Howard University, Manhattan School of Music, and Michigan State University, Hailstork also studied at the American Institute at Fontainebleau with Nadia Boulanger. Hailstork served as Professor of Music and Composer-in-Residence at Norfolk State University in Norfolk, Virginia. His orchestral works have been performed and recorded by the New York Philharmonic, Chicago Symphony, Detroit Symphony, and Baltimore Symphony. *Kum Ba Yah* and *Oh Freedom* were published as part of a group of six spirituals arranged for organ by Hailstork, in Volume 6 of *Laudate* (Concordia Publishing House, 2001). Hailstork later arranged three of these spirituals for orchestra. His *Toccata on Veni Emmanuel* for organ was published in 1996, as part of the African-American Organ Series, a joint venture of the American Guild of Organists and ECS Publishing.

David Hurd (b. 1950) is Organist and Music Director at the Church of St. Mary the Virgin in New York City. Previously, he taught at the General Theological Seminary of the Episcopal Church in New York City from 1976 until 2016. Hurd's setting of the *Te Deum* was commissioned by Larry King, who premiered the piece at Riverside Church in New York City in 1982. This four-movement work lasts almost 40 minutes in duration, and incorporates varied techniques such as toccata, fugato, chaconne and a 12-tone row. While all four verses incorporate phrases from the Gregorian chant setting of the *Te Deum*, the third movement, "The humbling" makes greater use of the Christmas chant, "Divinum mysterium" (Of the Father's love begotten). This verse is a reflection on the words, "When thou tookest upon thee to deliver man, thou didst humble thyself to be born of Virgin." This movement begins as an extended, meditative flute solo. The same theme is then repeated as a descant to the two chant melodies (which appear in the alto and tenor registers), harmonized by lush chords on soft strings stops.