Pittsburg State University  
Fisk Organ Recital Series  

presents

Music of Dan Locklair  

Windows of Comfort  
changing perceptions

Daniel Bayless, organ  
Marie Rubis Bauer, organ  
Pittsburg State University Chorale

March 2, 2003  
7:30 p.m.

McCray Recital Hall  
Pittsburg State University
Program
Music of Dan Locklair (b. 1949)

changing perceptions

1. what do we know about life
   what do we know about life
   only a day
   only a dream
   what do we know about death
   everything
everthing we know

(from DAY LILIES by Carol Adler)

2. A.M.H.

   Lower him gently, he sleeps forever,
   And will not know the hard play
   Of boys (nor ride, nor sail) and never
   The gentleness of girls. Delay!
   Delay! And no bonds sever.

   The white stones wait as a lover
   To join their quiet company;
   His bed is made where cedars hover,
   For song the birds’ objective timpani
   And the cool earth to cover.

   Jonquils, iris, a thin puff
   From the loose dirt and slowly the debt
   Paid: the white box small within the rough
   Pine, and time is illimitable, yet
   Time’s not enough.

(by Christine Teale Howes)

Windows of Comfort, Organbook I

1. Trinity’s Shield

2. “As the hart panteth...” (Passacaglia)
   As the hart panteth after the water brooks,
   so panteth my soul after thee, O God. Psalm 42:1

3. “...the heavens were opened...” (Baptism Dance)
   This is my beloved Son, in whom I am well pleased. Matthew 3:17

4. “...beside the still waters.” (Chaconne)
   The Lord is my Shepherd. Psalm 23

5. Alpha and Omega
   I am Alpha and Omega, the beginning and the end,
   the first and the last. Revelation 22:13

Pittsburg State University Chorale

Daniel Bayless, organ
changing perceptions

3. Grief Poem

O that after all no thought breaks the mind’s cold spell.
Chilled these bones, their language lost.
In this fresh silence weather hides all odours of decay.
By freezing time I travel through this numb day.

Look look my small my beautiful small child
the icicle here how it shimmers in the blue sun.
My small my beautiful child
look once more.

(from WOMAN IN THE WOODS by Joy Kogawa)

5. like the river that passes away
like the river that passes away
but stays
maybe memories deepen
to be currencies of the same changing perceptions

(from DAY LILIES by Carol Adler)

Windows of Comfort, Organbook II

6. Matthew’s Call

For I am not come to call the righteous, but sinners to repentance. Matthew 9:13

7. “...a teacher come from God...”
Rabbi, we know Thou art a teacher come from God. John 3:2

8. Bless the Child
For of such is the Kingdom of Heaven. Matthew 19:14

9. “...and call her blessed...”
God is Love, and he that dwelleth in love dwelleth in God and God in him. 1 John 4:16

10. Christ’s Ascension
And he led them out as far as to Bethany, and he lifted up his hands, and blessed them.
And it came to pass, while he blessed them, he was parted from them, and carried up into heaven.
Notes

A native of Charlotte, North Carolina, and a graduate of the Eastman School of Music, Dan Locklair is Composer-in-Residence and Professor of Music at Wake-Forest University in Winston-Salem, North Carolina. He is a prolific composer whose music has won numerous awards and has been performed at renowned music festivals all around the world. Of particular interest to persons interested in organ music is the fact that, in its centennial year (1996), the American Guild of Organists named Dr. Locklair AGO Composer of the Year.

changing perceptions

The five-movement choral cycle changing perceptions was the top winner of the prestigious Barlow International Composition Competition in 1989. It was written on commission from the Choral Art Society of Portland, Maine, and is dedicated to the memory of the composer’s father, Archie Greer Locklair (1916-1986). In his preface to the work, the composer notes that poet Carol Adler lives and creates in Arizona, while Christine Teale Howes lives and works in Maine, and poet/novelist Joy Kogawa is a resident of Canada.

We would offer just an additional word of explanation concerning the second movement, A.M.H. The piano accompaniment presents, in long note values, two complete statements of the William Billings hymn tune When Jesus Wept. This musical quotation places us at the crucifixion of Jesus, in the presence of the unique grief experienced by Mary, his mother. Another mother’s grief inspired the poem A.M.H. The poet is Christine Teale Howes, and the subject of the beautiful, moving text is Arthur McKreary Howes, her stillborn son.

Windows of Comfort

Windows of Comfort, a ten-movement organ cycle, was written in 1996 for the First Presbyterian Church of Topeka, Kansas. It was recorded in 1997 by organist Marie Rubis Bauer, who then held the position of organist at the church. In the liner notes to the recording, the composer offers the following words about the work:

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Louis Comfort Tiffany (1848-1933), the American painter, stained-glass artist and manufacturer, created ten windows for the First Presbyterian Church of Topeka, Kansas, and they were installed in 1911. The windows are made of Favrile glass, a unique type of glass developed by Tiffany at his Tiffany Studios and Furnaces in New York. Not relying on paint for color, Favrile glass instills its vibrant and jeweled color palette directly into the glass itself. Viewed up close, the windows appear to be a kaleidoscopic array of colorful, precious stones. The secret to Tiffany’s high guarded, secret process for creating Favrile glass has never been divulged.

In the teaching spirit of the earliest Christian cathedral and church windows, the Tiffany windows of First Presbyterian Church use Biblical stories as their subjects. Except for the two Medallion Windows (where Trinitarian words and symbols are present), related scripture appears on each window.

In the pieces that make up the two organbooks of Windows of Comfort, Mr. Tiffany’s windows and and their Bible texts have served as extra-musical stimuli. The stimuli for each piece came from a variety of dimensions, ranging from the impact of the smallest detail to the sheer drama of the complete window itself. Although each of the two organbooks is tightly knit within itself to allow each one to be played as a five-movement suite, it is also my intention that pieces from each book may be excerpted and grouped as the performer sees fit for recital or services of worship.
1. Trinity’s Shield

The opening movement is based on only three pitches: E-flat, A-flat, and B-flat. This exuberant piece not only numerically pays tribute to the Three-in-One, but, through crisp “rocks” of sound, acknowledges the “rocks” of jeweled glass at the heart of Tiffany’s stunning creations.

2. “As the hart panteth...” (Passacaglia)

As the hart panteth after the water brooks,
so panteth my soul after thee, O God. Psalm 42:1

The passacaglia melody (heard twelve times on the same 4’ pedal stop) symbolizing “...so panteth my soul after Thee...”, consists of ten different pitches in alternating duple and triple meter spanning five measures. The sustained left-hand part adds at each new variation one of the ten pitches on which the piece is based, symbolizing the ever-present sustaining power of God through the image of water. The right hand’s chromatic melody, always consisting of the ten pitches on which the piece is based, symbolizes the wandering of the hart as it searches for life-restoring waters.

3. “...the heavens were opened...” (Baptism Dance)

This is my beloved Son, in whom I am well pleased. Matthew 3:17

The radiant first part of this movement, featuring rhythmical dialogues between the pedal and manuals and between the manuals themselves, seeks to depict, through the spirit of energetic dance, the image of Christ going “…up straightway out of the water, and lo, the heavens were opened unto Him...” (Matthew 3:16). Culminating in a climax marked by a brilliant downward pedal solo, the vibrant first part of this piece melts into a still and serene second section symbolizing “the spirit of God descending like a dove, and lighting upon Him.”

4. “…beside the still waters.” (Chaconne)

The Lord is my Shepherd. Psalm 23

There are five statements of the twelve-measure chaconne, with the first four being rooted on the note “C” and the final one being centered on “D.” A serene and lyrical movement, this piece is a reflection upon the peace of “…the still waters...”

5. Alpha and Omega

I am Alpha and Omega, the beginning and the end,
the first and the last. Revelation 22:13

Like Movement 1, containing elements of the Trinity, this movement reflects back on both Movement 1 and Movement 3, based on the same energetic three-note (E-flat, A-flat, B-flat) idea of Movement 1, this movement expands the pitch palette to include a half-step transposition of those pitches to E-natural, A-natural, B-natural. Similar to the two-part structure of Movement 3, the broad musical idea that symbolizes the dove’s descent in Movement 3 returns in the second part of Movement 5, only here it is presented with the strength of full organ. The fast tempo that opened returns to close the movement.
6. Matthew’s Call

For I am not come to call the righteous, 
but sinners to repentance. Matthew 9:13

The melodic material on which this movement is based (D, F, E, F) comes from The Preces (“O Lord, open thou our lips”) that begins the Episcopal service of Daily Morning Prayer. These simple musical materials, along with transpositions and inversions of the idea, are put forth in dialogues of strength, boldness and persistence. The urgency of this “Call of Matthew” to “Follow Me” is as dramatic as is the sure reality of the challenges that The Call’s acceptance entails. Here I have sought to express musically the dramatic and rigorous side of this test of faith.

7. “...a teacher come from God...”

Rabbi, we know Thou art a teacher come from God. John 3:2

The illuminating power of teaching is dramatically expressed in the third chapter of St. John’s story of Nicodemus. The reflecting moon and always-illuminating lantern that are a part of this window seem to be symbolic of that power. Perhaps no hymn or psalm tune is heard earlier in childhood and more aptly reflects the Christian Church than does Bourgeois’ Old Hundredth psalm tune from the Genevan Psalter set to the words “Praise God from whom all blessings flow...”. As teaching transforms, so, too, has this well-known tune been transformed in this movement.

8. Bless the Child

For of such is the Kingdom of Heaven. Matthew 19:14

The only piece in either organbook for manuals alone, Bless the Child is playful in a spritely, as well as somewhat unpredictable, manner. At the heart of the piece is the children’s Pentatonic Church School song, “Jesus Loves Me.”

9. “...and call her blessed...”

God is Love, and he that dwelleth in love 
dwelleth in God and God in him. 1 John 4:16

In this window, the Woman represents the highest form of Godly love, reflecting both Proverbs 31:28 (her children arise up, and call her blessed...) and the window’s 1 John inscription. Conceived for the warm foundation stops of the organ and supported by a rich harmonic backdrop, the continuous circular melody of this movement symbolizes the eternal truth that “God is Love.”

10. Christ’s Ascension

And he led them out as far as to Bethany, 
and he lifted up his hands, and blessed them. 
And it came to pass, while he blessed them, 
he was parted from them, and carried up into heaven.

This vibrant toccata celebrates one of the most radiant and uplifting events of the Bible. Like Movement 1, this finale is rooted on “D” (here, primarily Dorian mode). Also like Movement 1, rhythmical dialogue between the manuals is heard throughout the piece. Here a broader mid-section brings back the four-note Preces idea that was the basis of Movement 1.
Chorale

Kimberly Abels, Lenexa, KS
Casey Brown, Girard, KS
Aline Carnes, Joplin, MO
Candice Coffey, Carl Junction, MO
Andrew Conard, Hutchinson, KS
Paul Cope, LaCygne, KS
Tammy Crepinsék, Arma, KS
Jessica Dold, Kansas City, KS
Bryan Ganer, Fort Scott, KS
Lisa Gerstenkorn, Olathe, KS
Shane Gibson, Riverton, KS
Sha'laun Graves, Shawnee, KS
Jessica Hanzliceek, Potwin, KS
Brijan Hargrave, Pittsburg, KS
Timothy Henderson, Independence, KS
Erin Jackson, Overland Park, KS
Josh Jacobs, Medicine Lodge, KS
Derrick Johnson, Fort Scott, KS
Vera Kononova, Voronezh, Russia
Danielle Leivian, Derby, KS
Lu, Wen-Hsuan, Taipei, Taiwan
Jeffrey Luton, Riverton, KS
Corrie Madill, Lawrence, KS
Jerod Martin, Pittsburg, KS
Amy Mason, Pittsburg, KS
Kathryn Parke, Pittsburg, KS
Andrew Pierce, Topeka, KS
Markel Porter, Cherokee, KS
Stefanie Powers, Douglass, KS
Breana Sheffler, Lenexa, KS
Paul Spivey, Lansing, KS
Krystal Stuhlsatz, Garden Plain, KS
Jessica Tucker, Kansas City, KS
William Vance, Pittsburg, KS
Casiee Wolfe, Iola, KS
Crystal Woydziak, Hoisington, KS

Susan Marchant
director

Scott Sternberger, Coldwater, KS
piano