THE SHEPHERD SCHOOL OF MUSIC

FACULTY ARTIST SERIES

presents

CLYDE HOLLOWAY, organ

Friday, October 3, 1986
8:00 p.m., St. Paul's United Methodist Church
5501 South Main
PROGRAM

Prélude, Adagio et Choral varié sur le thème du “Veni Creator”, Opus 4

Maurice Duruflé
(1902-1986)

In Memoriam - Maurice Duruflé
January 11, 1902 - June 16, 1986

INTERMISSION

Sonata on Psalm Ninety-Four
Introduction-Grave
Larghetto-Allegro con fuoco
Adagio
Allegro-Allegro assai

Julius Reubke
(1834-1858)

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.
PROGRAM NOTES

Prelude, Adagio et Choral varié sur le thème du “Veni Creator”, Opus 4

Maurice Duruflé

Born in Louviers, Duruflé studied organ with Eugène Gigout at the Paris Conservatory and later with Louis Vierne, to whom this work is dedicated. Duruflé was appointed to the post as organist at St-Etienne-du-Mont in Paris in 1930; in 1943 he was appointed professor in harmony at the Conservatory. The Prelude, Adagio et Choral varié is the largest of Duruflé’s six works for organ and was awarded first prize at the “Amis de l’Orgue” competition in 1930. The Prelude is based on sections two and three of the chant, and the Adagio on sections one, three and four. The chant is not heard in complete form until the beginning of the Choral.

Sonata on Psalm Ninety-Four

Julius Reubke

Introduction-Grave (vs. 1-2)  Larghetto-Allegro con fuoco (vs. 3, 6-7)  Adagio (vs. 17, 19)  Allegro-Allegro assai (vs. 22-23)

This monumental organ composition of the Romantic era was written by a German organ builder’s son who died at the age of twenty-four. A student of Franz Liszt, he had limited fame during his brief life, and his works, which include only a few piano compositions and the organ sonata, were published after his death. The work, consisting of an introduction and three movements to be played without pause, is based on a program depicting the moods of portions of Psalm Ninety-Four and like Liszt’s Ad nos, ad salutarem undam, uses one theme throughout.

Introduction-Grave: O Lord God of vengeance, O God of vengeance, show yourself. Rise up, O Judge of the world; give the arrogant their just desserts.

Larghetto-Allegro con fuoco: How long shall the wicked, O Lord, how long shall the wicked triumph? They murder the widow and the stranger and put the orphans to death. Yet, they say, “The Lord does not see, the God of Jacob takes no notice.”

Adagio: If the Lord had not come to my help, I should soon have dwelt in the land of silence. When many cares fill my mind, your consolations fill my soul.

Allegro-Allegro assai: But the Lord has become my stronghold, and my God the rock of my trust. He will turn their wickedness back upon them and destroy them in their own malice; the Lord our God will destroy them.
BIOGRAPHY

CLYDE HOLLOWAY began his organ study with Ruth Turner Caldwell; further early study was with Virginia Denyer Reese. He attended the University of Oklahoma as a student of the renowned pedagogue Mildred Andrews and received the Bachelor and Master of Music degrees there. Holloway was later granted a Fulbright Scholarship for work at the Amsterdam Conservatory in the Netherlands where he studied organ, harpsichord, and chamber music with Gustav Leonardt. He was a pupil of Robert Baker as a doctoral candidate at Union Theological Seminary and held the full-time position of Assistant Organist at St. Bartholomew's Church in New York City. Clyde Holloway won many honors as a student, among them the National Playing Competition of the American Guild of Organists. The University of Oklahoma honored him in 1972 as an outstanding alumnus by electing him to Phi Beta Kappa for his professional achievements.

In 1974 he received the Doctor of Sacred Music degree from Union Theological Seminary, New York. The subject of his dissertation was The Organ Works of Olivier Messiaen and Their Importance in His Total Oeuvre. During his lengthy study he worked with Messiaen on several occasions, examined his works at the organ of the Church of the Holy Trinity in Paris, and performed under the composer's supervision.

Dr. Holloway has received high acclaim for his concerts throughout the United States where he appears under the auspices of Murtagh/McFarlane Artists Management. He has performed for the National Conventions of the American Guild of Organists in 1964, 1968, 1972, 1978, and 1986, the National Midwinter Conclave of 1968, and for numerous Regional Conventions. He has also appeared in concerts in the Auditorio Nacional in Mexico City at the invitation of cultural ministries of the Mexican government, in the West Indies, and in Europe. In addition to these engagements he maintains an active schedule of workshops and master classes and serves as an adjudicator for many competitions. He has served as a member of the jury for the concours Prix de Europe 1978 sponsored by L'Academie de Musique de Quebec, the first American to represent organ, and as a panelist for the first National Conference on Organ Pedagogy in 1982 in Washington, D.C.

Dr. Holloway is Professor of Music and Chairman of the Keyboard Department of the Shepherd School of Music, Rice University, and Organist-Choirmaster of Christ Church Cathedral, Houston. Formerly, Dr. Holloway was Professor of Music at Indiana University, where he had been a member of the faculty since 1965.