

Laura Ellis, Organ
October 25, 2009
4:00 p.m.
St. Catherine's Episcopal
Temple Terrace, FL

"Zing, mijn ziel" (Sing, my soul)

Johann Th. Lemckert
(b. 1940)

FOR REFORMATION SUNDAY . . .

Ein' feste Burg ist unser Gott, BuxWV 184

Dietrich Buxtehude
(c. 1637-1707)

Ein' feste Burg ist unser Gott, BWV 720

J.S. Bach
(1685-1750)

Reformation Toccata

Laura Ellis
(b. 1963)

BRAZILIAN MINIATURES

- I. Se Esta Rua Fosse Minha
- II. Bate Munjolo
- III. Modhina
- IV. Samba Lelê

João Wilson Faustini
(b. 1931)

FOR ALL SAINTS DAY . . .

Psalm 149

Emma Lou Diemer
(b. 1927)

Variations on "Sine Nomine"

1. Trio
2. Canon
3. Gigue
4. Chorale
5. Fugato

Richard Proulx
(b. 1938)

Toccata on "Sine Nomine"

David Cherwien
(b. 1957)

FOR ALL HALLOW'S EVE . . .

"Elfes" from *Douze Pièces*

Joseph Bonnet
(1884-1944)

Danse Macabre

Camille Saint-Saëns
(1835-1921)

Festival Toccata

Percy E. Fletcher
(1879-1932)

Program Notes

From 1968 to 2005 **JOHANN TH. LEMCKERT** was titular organist of the St. Laurenskerk in Rotterdam, The Netherlands. Lemckert also served as organ professor at the Royal Conservatoire at The Hague. This short chorale prelude is based Psalm 146:1, "Hallelujah! Praise the Lord, O my soul!"

"Reformation Toccata" was originally composed in 2006 as the postlude for a festival Reformation service at First Lutheran Church, Gainesville, Florida. Two German chorale tunes are present in the work: "Ein' feste Burg" (The Hymnal #687), the well-known hymn of Martin Luther; and "Aus tiefer Not" (The Hymnal #151), often sung during the period of Lent. The toccata is preceded by short settings of the Lutheran chorale "Ein' feste Burg" by German Baroque composers **DIETRICH BUXTEHUDE** and **J.S. BACH**.

A native of Bariri, a small town in the state of São Paulo, Brazilian composer **JOÃO WILSON FAUSTINI** has spent much of his life in United States. He received degrees from Westminster Choir College and Union Theological Seminary, studied theology at Princeton Seminary, and was ordained by the Presbyterian Church of Brazil in 1976. Faustini is pastor emeritus of St. Paul's Presbyterian Church in Newark, NJ, and from 1997 to 2005 he served as choir director and organist at Second Presbyterian Church of Elizabeth, NJ. The short works performed today are based on Brazilian folk songs and bring the color of Faustini's native country to life.

The tune *Sine Nomine*, composed Ralph Vaughan Williams, is traditionally sung during the celebration of All Saints Day. I have chosen to highlight settings of the tune by three well-known American composers. A native of Kansas City, **EMMA LOU DIEMER**, taught composition and theory for twenty years at the University of California Santa Barbara. The work performed today is from a series of preludes for use on feast days throughout the Christian year. The composition, which offers motivic references to the hymn *Sine Nomine* (The Hymnal #287), is based on Psalm 149, the appointed text for the observance of All Saints' Day: "Praise the Lord! Sing to the Lord a new song in the assembly of the faithful." Named the Composer of the Year in 2006 by the American Guild of Organists, **RICHARD PROULX** has spent much of his career in Chicago and is a widely published composer. The chorale variation of this set is reminiscent of Vaughan William's setting of *Rhosymedre*. **DAVID CHERWIEN** currently serves as Director of Music at Mt. Olive Lutheran Church in Minneapolis, MN, and is known for his workshops on church music, service playing and improvisation. His toccata on *Sine Nomine* is written in the French Romantic style.

JOSEPH BONNET, a student of Alexandre Guilmant, became organist at St. Eustache, Paris, at age 22. He visited North America for the first time in 1916 and spent much of his later years in Canada. Bonnet's fanciful work, "Elfes," depicts the mischievous activities of an elf or fairy and begins our journey through the visions of the Halloween.

The symphonic poem *Danse Macabre* by **CAMILLE SAINT-SAËNS** was originally set as a song and is based on a poem by Henri Cazalis. The following excerpts from the poem are provided in the preface of the score:

Midnight . . . The claw of Death raps a gruesome cadence on the tomb at midnight . . . he plays a dance-tune zig, zig, zig, on his violin . . . the winter wind blows cold, the night is dark . . . white skeletons skip and dance through the shadows in their great shrouds . . . zig, zig, zig, all join the grisly round . . . the bones of the dancers clatter as they dance . . . but hush! Suddenly it stops, in wild confusion the spectral gathering disperses, for the cock crows, heralding the dawn.

British composer **PERCY FLETCHER** made his living as a musical director in London theatre, including posts at the Savoy, Drury Lane, and His Majesty's Theatre. In addition to his many

compositions for the theatre, Fletcher wrote light works for orchestra, cantatas for church choir, and solo works for piano and organ. His triumphal "Festival Toccata" is dedicated to concert organist Edwin Lemare and demonstrates his skill at composing exciting works of grand gesture.