

Organ Studio Recital
Sunday, November 18
University Auditorium
4:00 p.m.

Program

Prelude, Fugue, and Chaconne, BuxWV 137 <i>Stephanie Smith</i>	Dietrich Buxtehude (1637-1707)
In dulci jubilo, BuxWV 197 <i>Melanie Yeager</i>	Buxtehude
Magnificat primi toni, BuxWV 204 <i>Erica Wessling</i>	Buxtehude
Prelude in C Minor, BWV 546 <i>Frank Han</i>	Johann Sebastian Bach (1685-1750)
Fantasie in C Major, Opus 16 <i>Zach Klobnak</i>	César Franck (1822-1890)
Te Deum from <i>Twelve Organ Pieces</i> , Opus 59 <i>Maria Kravchenko</i>	Max Reger (1873-1960)
Suite Gothique, Opus 25 I. Introduction II. Minuet Gothique <i>Dan Darmanin</i>	Léon Boëllmann (1862-1897)
Sortie in B-flat <i>Benjamin Ehrlich</i>	Louis Lefébure-Wely (1817-1859)
Christus, der uns selig macht from <i>Seventy-Nine Chorales</i> , Opus 28 O Thou in Whose Presence <i>Xavier Richardson</i>	Marcel Dupré (1886-1971) Gilbert Martin (b. 1936)
Symphony No. 5 in F Minor, Opus 42 V. Toccata <i>Brandon McBath</i>	Charles-Marie Widor (1844-1937)

Program Notes

We open our program with a tribute to North German composer Dietrich Buxtehude on this 300th year anniversary of his death. Buxtehude was the most well-known organist of the North German

Organ School. He was organist at the Marienkirche in Lübeck, Germany from 1668 until his death.

J.S. Bach was only one of the Baroque masters who was influenced by Buxtehude. In fact, according to legend, Bach walked more than 200 miles in 1705 to meet him and experience his *Abendmusiken* concerts in Lübeck.

César Franck is often thought of as the single most influential organ composer of the 19th century – having much influence on several prominent French organists including Widor, Vierne, Tournemire, Dupré, and Messiaen. The multi-sectional *Fantasie in C Major* opens with a *Poco Lento* section that makes use of a canon between the pedal and left-hand while the right-hand plays a countermelody. The second movement is tuneful and makes use of three contrasting sounds on three separate manuals. The third movement, *Quasi Lento*, seems little more than modulatory material to bridge the gap between the previous F-minor to the original C-Major. The piece closes with a quiet, meditative *Adagio* section.

Born in Bavaria, Max Reger was a late-Romantic composer who lived much of his life in Munich, Germany. Though much of his music goes unknown, he wrote a large amount of music for organ which is still performed regularly today. This setting of the *Te Deum* opens with a straightforward statement of the chant tune in octaves. The piece progresses with fragments of the chant tune appearing in various voices and ends with a contrapuntal treatment of the chant.

A child prodigy, Léon Boëllmann was accepted into the Ecole Niedermeyer School in Paris at age nine. The two movements played this afternoon are from *Suite Gothique*, one of Boëllmann's most well known suites. The suite is written in the French style in that it includes several dance-like sections and closes with a Toccata.

Concert organist, improviser, and composer Louis Lefébure-Wely raised awareness of the French Romantic style through recitals and organ inaugurations. He succeeded his father as organist at St. Roch at the age of fifteen, was organist at the Madeleine from 1847-58, and then at St. Sulpice from 1863 until his death. The exuberant dance-like *Sortie in B-flat* is one of his most well known works.

Marcel Dupré was born in Normandy and attended the Paris Conservatory where he studied with such notables as Charles-Marie Widor, Alexandre Guilmant, and Louis Vierne. The chorale *Christus, der uns selig macht* is from his collection titled *Seventy-Nine Chorales*, which he viewed as a model after Bach's *Orgelbüchlein*. He intended the pieces in this collection to be primarily pedagogical.

Contemporary American composer Gilbert Martin has written a great deal of organ, piano, and choral music that is heard in churches throughout the United States today. He currently resides in Dayton, OH, and in addition to composing, is editor of *The Sacred Music Press*.

At age 26, Widor was appointed organist at St. Sulpice in Paris, the most prominent position for a French organist. He remained at this post for 64 years and was succeeded by his student Marcel Dupré. Unarguably his most well known work, this Toccata is often played as a recessional at weddings, Easter services, and other festive occasions.

The performers are from the studio of Dr. Laura Ellis.