

Benjamin A. Ehrlich, organ
Senior Recital
September 21, 2008
2:30pm
University Auditorium

Prélude sur l'Introit de l'Épiphanie, Op. 13	Maurice Duruflé (1902-1986)
Praeludium, BuxWV153	Dieterich Buxtehude (1637-1707)
Sortie in E-flat Major	Louis James Alfred Lefébure-Wely (1817-1869)
Praeludium et Fuga in D Major, BWV 532	J.S. Bach (1685-1750)
Sonate III I. "Ach Gott, wem soll ich's klagen" (Oh Lord, to whom should I complain) II. "Wach auf, mein Hort" (Awake, my treasure) III. "So wünsch ich ihr" (I bid her then goodnight)	Paul Hindemith (1895-1963)
Menuet-Scherzo, Op. 53, No. 2	Joseph Jongen (1873-1953)
<i>Esquisses Byzantines</i> IX. In Paradisum X. Tu es Petra	Henri Mulet (1878-1967)

Maurice Duruflé was a composer, organist and teacher of harmony at the Paris Conservatory. After serving as Louis Vierne's assistant at Notre Dame, he was appointed organist at St Etienne-du-Mont from 1930 until being injured in a car accident in 1975. Duruflé's musical output was low, due to his sense of perfection, as he often revised his compositions. This prelude, published in 1961, is based on plainsong, after Duruflé's interest in medieval chant while participating in a boy choir at Rouen Cathedral. The Epiphany Introit was sung to the Latin text "Behold the Lord the ruler is come."

Succeeding Franz Tunder as organist of St. Mary's Church of Lübeck, Dieterich Buxtehude was a prominent figure in German Lutheran church music. In addition to providing service music and

employing other musicians to assist with communion music, Buxtehude continued Tunder's concert series, *Abendmusiken*, where he introduced sacred dramatic works and lured musicians from distant lands. This prelude, in the key of a minor, continued Buxtehude's use of free improvisation and fugal-like imitative passages.

A period of low musical output overtook the French organ world during the early nineteenth century. Along with Alexandre Boëly and Antoine-Edouard Batiste, Louis James Alfred Lefébure-Wely raised awareness of the French Romantic style through recitals and organ inaugurations. Lefébure-Wely was a concert organist, improviser, and composer, while serving as organist at St. Roch (succeeding his father at age 15), La Madeleine, and St. Sulpice. His musical output, considered to be in poor taste by some French organists, has been compared to the sounds of a Parisian street scene, complete with organ grinder and monkey. The animated "Sortie in E flat," with chromatic melodic passages and staccato accompaniment, is one of Lefébure-Wely's most-performed works.

Composed during Johann Sebastian Bach's Weimar period, this prelude and fugue was influenced by the virtuoso style of Buxtehude and the North German School. A young Bach walked nearly 250 miles to hear Buxtehude perform, and remained for three months in a period of research. The prelude contains three sections, including an opening fanfare on a D major scale in the pedal, a French overture-styled passage, and an *allabreve* section with sequences and echo effects between manuals. The prelude closes with an *adagio* section containing double pedals and rich harmonic progressions. The motive of the fugue is based on the sixteenth note repetition of d, e, f-sharp and e, which is transposed and passed between each voice in the manuals and pedals. The long fugue subject consists of two distinct parts. The fugue concludes with similar D major arpeggios as the opening pattern in the prelude.

Paul Hindemith's third organ sonata is based on old German folk tune melodies taken from Franz Bohme's collection *Altdeutsches Liederbuch*. The chorale tunes, which are decorated with chromatic harmonies and ornamented phrases, appear in the pedal line in movements I and III, and the alto line in movement II. Hindemith wrote melodic passages in parallel motion, and employed unusual tonal centers. Born in Hanau, Germany, Hindemith was an accomplished violinist first, then violist, pianist, percussionist, composer and conductor. He was appointed concertmaster at the Frankfurt Opera House in 1916. After being denounced as an "atonal noisemaker" and with his wife's Jewish origins questioned in a degenerate music exhibition in Düsseldorf, Hindemith and his family departed Germany in 1940. He performed in Egypt, Mexico, Japan, Europe, South America, and across the United States. A great deal of Hindemith's musical output was classified as neo-baroque, or having qualities of the Baroque period outside that time frame.

Born on December 14th in Liège, Belgium, Joseph Jongen was an exceptional student at the Liège Conservatory and won multiple awards in harmony, fugue, piano and organ. He began teaching at the Liège Conservatory in 1891 and became a full professor by 1911. His family found refuge in England during World War I, where he performed regularly as a pianist with other musicians from Belgium. Returning to his home country in 1919, Jongen was appointed professor of counterpoint and fugue at the Brussels Conservatory and the director in 1925. Although known as a virtuoso performer, Jongen spent much of his free time composing.

“Menuet” first appeared on a program in April 1917 as interlude music during a vocal recital by Blanche Marchesi. Three differing melodic ideas are presented fully and repeat in a style consistent with a rondo, rather than a true minuet.

“In Paradisum” and “Tu es petra” are the final two pieces in the collection *Esquisses Byzantines*, which were dedicated to the Sacré-Coeur Cathedral. Henri Mulet grew up near this cathedral, where his father was choirmaster and his mother played the harmonium. Due to poor health in his teen years, Mulet switched instruments from cello to organ and studied with Charles-Marie Widor and Alexandre Guilmant. Mulet was appointed professor of organ at the Niedermeyer School in 1900, and in 1911, the organiste titulaire at St Phillippe-du-Roule, a post he held for twenty-five years. After years without significant income or recognition from his compositions, Mulet became increasingly reclusive, living his final thirty years in a convent with his wife Jacqueline. In the *Musical World* publication, organist Charles Tournemire called Mulet “a strange and great artist smitten by a mystical idea.” “In Paradisum” features a low thirty-two foot pedal stop below a cloud-like progression of chords. “Tu es petra” is based on the church being built on Peter, the rock, and has a low pedal solo passage as the foundation of the piece.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree.

Benjamin is from the studio of Dr. Laura Ellis.