

Graduate Organ Recital

Charles Russell

In partial fulfillment of the requirements

for the degree

Master of Church Music

June 26, 2021

7:00 pm

Chapel of Christ Triumphant

Concordia University

12800 N. Lake Shore Drive

Mequon, WI 53097

Program

Please silence all cell phones for the duration of the recital.

Please hold your applause until the end of the program.

The hymn and acknowledgments are printed on the insert page.

Tu es petra (<i>Esquisses Byzantines</i> , No. 10)	Henri Mulet (1878-1967)
Andante sostenuto (<i>Symphonie gothique</i> , Op. 70)	Charles-Marie Widor (1844-1937)
Praeludium in E Minor (<i>Kleine</i>)	Nicolaus Bruhns (1665-1697)
Benedictus (Op. 59, No. 9)	Max Reger (1873-1916)
Toccat, Adagio and Fugue in C Major (BWV 564)	Johann Sebastian Bach (1685-1750)
Hymn: "Continue in the Things that You Have Learned" <i>(Printed on the insert page)</i>	Text: Stephen P. Starke (b. 1955) Music: Charles P. Russell (b. 1994)
Orgelpsalmen	Heinz Werner Zimmermann (b. 1930)
I. Der 131. Psalm – "Herr, mein Herz ist nicht hoffärtig"	
II. Der 120. Psalm – "Ich rufe zu dem Herrn in meiner Not"	
III. Der 121. Psalm – "Ich hebe meine Augen auf zu den Bergen"	
IV. Der 136. Psalm – "Danket dem Herrn, denn er ist freundlich"	

Tu es petra (*Esquisses Byzantines*, No. 10) – Henri Mulet (1878-1967)

Having been nearly forgotten and strongly reclusive, **Henri Mulet** deserves recognition as a key figure in French organ music of the late nineteenth and early twentieth centuries. Mulet was raised in the Montmartre district of Paris and influenced by his parents, also musicians. At the age of ten, he enrolled at the Paris Conservatory and later studied organ with Charles-Marie Widor and Alexandre Guilmant. Throughout his career, Mulet served as organist for a number of congregations including Sainte-Philippe-du-Roule, where he spent the majority of his career. Mulet was incredibly bitter towards other musicians and the state of organ building in France, becoming very withdrawn over time, though organists such as Louis Vierne and Charles Tournemire spoke very favorably of him. Before retiring to Draguignan in the south of France with his wife Isabelle, Mulet burned all of his non-orchestral manuscripts, and died on September 20, 1967 after spending eight years in the care of the Little Sisters of the Poor.

Out of all of his compositions, Mulet is perhaps best remembered for *Esquisses Byzantines* (“Byzantine Sketches”), a ten-movement work published in 1920. The work is dedicated to the Basilica of Sacré-Cœur in Montmartre, and the first five movements relate to architectural elements of the church. The following four movements are inspired by parts of the liturgy, while the tenth, a toccata entitled **Tu es petra**, is inspired by Matthew 16:18 and a small medieval church, Saint-Pierre-du-Montmartre. This work is a clear example not only of a French toccata, but of a carillon work in its imitation of bells and chimes. Written in F-sharp major, the piece relies heavily on chromaticism and shifts between major and minor keys, signifying a “spiritual battle” that evokes the text from Matthew, where Peter is told that the “gates of hell will not prevail.” The ending is marked by a chromatic melody in the pedals, leading to a grand final major chord in F-sharp.

Andante sostenuto (*Symphonie gothique*, Op. 70) – Charles-Marie Widor (1844-1937)

Often considered the founder of the late nineteenth-century French school of organists, **Charles-Marie Widor** was born in Lyon in 1844, the son of an organist who was friends with influential French organ builder Aristide Cavaillé-Coll. Thanks to Cavaillé-Coll's influence, Widor was able to travel to Brussels to study with Jacques-Nicolas Lemmens, a prominent French organist. At the same time, he studied composition with François-Joseph Fétis (a student of Kittel, who was a student of J.S. Bach). After his studies, Widor became a well-known recitalist, even taking part in the dedication of the organ of Notre-Dame de Paris. For the majority of his career, he served as organist at Saint-Sulpice (from 1870 to 1933), and Professor at the Paris Conservatory. Widor was greatly distressed by the destruction of World War I (1914-18) but continued to be active in music after the war until his death on March 12, 1937.

Widor's four-movement *Symphonie gothique* was published in 1895. He viewed music and architecture as related to one another and was inspired for this work in particular by the Cavaillé-Coll organ at Saint Ouen de Rouen, a fine example of Gothic architecture. The melody and rhythm are informed by plainsong, with Widor commenting that organ music must be "consecrated to the Church by its themes" to be considered holy. "**Andante sostenuto**" is the second movement and features an exquisite lyrical theme in the Flute, expressed in a smooth, singing style. Widor's chromatic harmony is evident as the movement develops in volume, followed by the return of the opening melody, evoking the contemplative, prayerful atmosphere of Saint Ouen.

Praeludium in E-minor (Kleine) – Nicolaus Bruhns (1665-1697)

Nicolaus Bruhns is considered among the finest North German musicians of the Baroque, though it is not at all due to the amount of music he contributed, as he died at the young age of thirty-two. Of his extant works, there are merely five organ works and twelve cantatas. Bruhns was born in Schwäbstadt to a family of musicians, and studied violin and gamba with his uncle, Peter. He moved to Lübeck to study composition and organ with the esteemed Dieterich Buxtehude, organist of the Marienkirche. Before assuming the position of organist at the Stadtkirche in Husum, Bruhns lived in Copenhagen where he was exposed to the music of Heinrich Schütz and Italian musicians. After moving to Husum at the age of twenty-four, Bruhns married and had five children, though his life was cut short on March 29, 1697.

Bruhns' music was held in high regard by J.S. Bach and deeply rooted in the style of Buxtehude, most notably in its improvisatory nature (“stylus phantasticus”). The **Praeludium in E-minor (Kleine)** is the shorter of his two works written in this key and features a rich variety of sections which are connected through a series of ornamented interludes. The piece begins with a rushing pedal solo and the first interlude, followed by a lighter section filled with echo effects. Later sections, divided by interludes, include a four-voice fugue and an “Allegro” marked by octave leaps. The final section is reminiscent of the opening, with repeated chords leading to a final ornamented interlude before a grand conclusion on an E-major chord.

Benedictus (Op. 59, No. 9) – Max Reger (1873-1916)

History was not kind to him in the years following his death, though the German composer **Max Reger** is one of the most important composers of his time, straddling the period between late romanticism and modernism. He was born in Brand, Bavaria, and was taught music from an early age by his father, a teacher. Settling in Munich after his student years in Sondershausen and Wiesbaden, Reger directed his attention toward composing and married his wife, Elsa. The later part of his short life was spent in Leipzig, where he served as professor at the university and continued to compose. On May 10, 1916, following a concert tour, Reger died at the age of forty-three after suffering a heart attack.

Reger's organ works comprise the largest amount of organ music written by one composer since J.S. Bach. He was deeply indebted to the past in his use of Baroque forms and techniques, yet he adored the rich harmonies of the Romantic period. **Benedictus** is contained in Reger's *Twelve Pieces* from 1901, and is the third piece in what is considered Reger's "Organ Mass." The title "Benedictus" refers to the song of praise sung by Zechariah after he regained his speech at the birth of his son, John the Baptist, as recorded in Luke 1:68-79. The theme expressed at the beginning is found in original and altered forms throughout the piece, implying the key of D-flat major. The middle section begins with a short fugue marked with a gradual increase in volume, followed by a fast, upward sequence characterized by heavy use of chromatic chords. A sudden decrease in volume leads to a return of the original theme in a shortened and altered form.

Toccat, Adagio and Fugue in C Major (BWV 564) – Johann Sebastian Bach (1685-1750)

The central figure of the Baroque period, **Johann Sebastian Bach** came from a long line of musicians. Born at Eisenach, Bach lost both parents at the age of ten, within a span of one year. After studying with his older brother, Johann Christoph, and at St. Michael's School in Lüneburg, Bach held positions as a court musician in Weimar, and as organist at congregations in Arnstadt and Mühlhausen. After returning to Weimar in 1708, Bach spent a great amount of time composing for keyboard, orchestra, and organ, notably working on *The Well-Tempered Clavier* for keyboard and the *Orgelbüchlein*, a collection of chorale preludes. After serving at court in Cöthen as Kapellmeister, Bach moved to his last position in Leipzig as Kantor of the *Thomaskirche*, all the while continuing to compose a wealth of music, including the renowned cantatas, masses, and additional organ works.

Toccat, Adagio and Fugue in C Major was written during Bach's time as organist and Konzertmeister at Weimar, likely sometime between 1710-1717. It is heavily influenced by the Italian concerto, featuring three sections which are clearly marked. The overall structure of this work (toccata-adagio [grave]-fugue) closely corresponds to the three-movement layout of the concerto at the time (fast-slow-fast). The *Toccat* begins with a lengthy passage of sixteenth notes, followed by an equally lengthy pedal solo in the style of Buxtehude. The hands join the pedal for the remainder of the *Toccat*, which features two primary themes. The *Adagio* is written in the key of A minor, the relative to C major, and is marked by a pizzicato bass motive and a heavily ornamented melody with accompaniment. The *Adagio* concludes with a "grave" section, which is filled with suspended diminished chords and thick texture. The *Fugue* exhibits the traits of dance, which is common in fugues written for organ, and ends with a cadenza-like section leading into a short C major chord.

Hymn: "Continue in the Things That You Have Learned"

The text of this hymn was written by Rev. Stephen P. Starke, who until recently served as Pastor of St. John Lutheran, Bay City (Amelith), Michigan. Starke has written more than two hundred hymn texts, which

faithfully and poetically share God's Word. "Continue in the Things That You Have Learned" was written as a hymn for the ordination, installation or anniversary of a pastor. Rooted in 2 Timothy 3:14-15 and 1:6-12, 14, the hymn text was originally paired with Dr. Richard Hillert's tune RIVER FOREST. The tune sung in this recital, WALTER, was written in the spring of 2020 at the retirement of Rev. James C. Walter, pastor of Grace Lutheran Church, Little Rock, Arkansas from 1995-2020, who returned to his Lord and Savior on December 2, 2020. For this recital, Stanza 4 will be interpreted on the organ, briefly recalling the tune of "Lord, Thee I Love with All My Heart" (LSB 708).

Orgelsalmen – Heinz Werner Zimmermann (b. 1930)

In the realm of post-World War II church music in Germany, one must not overlook the contributions of **Heinz Werner Zimmermann**. Born at Freiburg, Zimmermann was drawn to composing from an early age and studied in Heidelberg. Just after graduation, he was hired as a professor and later was appointed director of the *Kirchenmusikschule* at Berlin-Spandau. Throughout the 1960s and early 1970s, he was a widely sought lecturer in Europe and the United States, and received an honorary doctorate from Wittenberg University, Springfield, Ohio in 1967. Many of his works were published by Concordia Publishing House, including *Five Hymns*, a collection of choral works that featured his well-known hymn "Have No Fear, Little Flock" (LSB 735). He has since retired from teaching, and is married to Renate Zimmermann, an organist and professor in improvisation.

Zimmermann's compositional language incorporates jazz and American spiritual elements with the traditional techniques of Europe. In 1955-56, he composed **Orgelsalmen** to accompany the picture oratorio *Abraham* by German artist Werner Gothien. For this work, Zimmermann interpreted four Psalms musically (131, 120, 121, 136), with the intention that each sound true to the text and to inspire a literal interpretation of the text. Throughout the score, he includes the German text beneath the music. The first movement is Psalm 131 ("O Lord, my heart is not lifted up"), which features a solo bass line with the text presented in chords. Psalm 120 ("In my distress I called to the LORD, and he answered me") is very agitated, marked by fast ascending triplets and chromatic chords. The third movement, Psalm 121 ("I lift up my eyes to the hills") is in stark contrast to its predecessor, with a solo melody supported by a soft, repetitive accompaniment. Psalm 136 ("Give thanks to the LORD, for he is good") begins with a fast toccata, which ends when the psalm shifts to describing actions of God. The volume gradually increases before full organ enters for the final line of the psalm, shortened to "thank the Lord in heaven."

Continue in the Things That You Have Learned

Stephen P. Starke

WALTER
Charles P. Russell



1. Con - tin - ue in the things that you have learned,
2. Fan in - to flame the Spir - it's gift from God
3. Be not ash-amed, pro - claim the liv - ing Lord,
(Organ only) *Christ Je - sus has des - troyed the reign of death,*
5. Now in the pres - ence of the tri - une God



Con - vinced by those who taught the sa - cred text;
Be - stowed on you through lay - ing on of hands.
And join with those who suf - fer for His sake;
Brought life and im - mor - tal - i - ty to light;
Our ho - ly Fa - ther, who in bound - less love

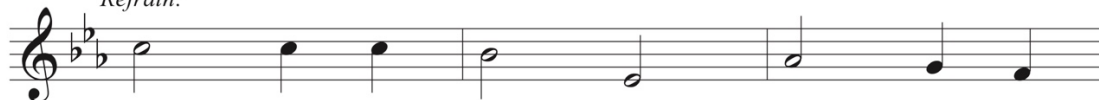


The ho - ly Scrip - tures you have known since youth
Be bold, not tim - id - God will make you strong,
For God's great mer - cy saved you by His grace:
Now trust that He in whom you have be - lieved
Once sent His Son to die up - on the cross



Have brought you sav - ing faith in Je - sus Christ:
Self - dis - ci - plined, em - pow'ered with ho - ly love.
His love in Christ be - fore the world be - gan.
Will keep your faith se - cure un - til that day.
And through the Spir - it brings this sol - emn charge:

Refrain:



Guard well that trea - sure, Giv - en to



you The Word of God's truth!

Acknowledgments

***To God, our Maker and Redeemer,
who has created all things and given us the gift of music,
through which we receive His Word and join our hearts and voices
with the whole company of heaven.***

***Thank you to my organ professors, Dr. James Freese and Dr. Jess Anthony,
and to the entire music faculty,
for their wisdom, instruction and guidance.***

***Thank you to Anna, my wife,
for her unfailing love, encouragement and patience.***

***Thank you to my parents and family,
for their constant love and support.***

***Thank you to my home congregation,
Grace Lutheran Church, Little Rock, Arkansas,
for their generous support and encouragement,
and for allowing me the time for on-campus studies over three summers.***

***Thank you to Mrs. Lindsey Fugill
for assisting me in this recital.***

Thank you to all in attendance for being here today!

