

THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
Dr. Stephen W. Sachs, Chair

presents

Joshua Nichols
Senior Organ Recital

Friday, April 26, 2013 • 7:30 p.m.
Northminster Baptist Church

*There will be a reception after the program. Please come and greet the performer.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.*

PROGRAM

Prelude, D Major; BuxWV 139

Dietrich Buxtehude • 1637 - 1707

Herzlich tut mich verlangen; "O Sacred Head, Now Wounded"

- | | |
|--|-----------------------------------|
| I. Chorale, from Bach's <i>St. Matthew's Passion</i> | J. S. Bach • 1685 - 1750 |
| II. <i>Ach Herr mich armen Sunder</i> | Johann Petr Kellner • 1705 - 1772 |
| III. <i>Herzlich tut mich verlangen</i> | Johannes Brahms • 1833 - 1897 |
| IV. <i>O Sacred Head, Now Wounded</i> | Andrew Sauerwein (b. 1963) |

Prelude and Fugue, "The Great" A minor; BWV 543

Johann Sebastian Bach

INTERMISSION

Chorale III, A minor; M. 40

César Franck • 1822 - 1890

Quasi allegro-Adagio-Le double plus vite (Finale)

Hommage à Dietrich Buxtehude (1987)

Petr Eben • 1927 - 2007

Joshua Nichols, Organ

PROGRAM NOTES

D. Buxtehude; Prelude, D Major; BuxWV 139

Dietrich Buxtehude was an icon in the North German School of organ playing and composition. Bach admired his playing so much that he once travelled by foot 200 miles to hear him play, although his fascination cost him his church position when he overstayed his leave.

Composed around 1690, this work is typical of a free form popularized in the baroque period. While Bach subsequently brought the Prelude and Fugue form to its culmination of two distinct parts, the earlier North German Preludes were more sectional, alternating between freestyle and imitative materials.

The composition begins with an opening section of free composition, based around a broken arpeggio:



There is no motif within the opening section that carries into the rest of the work. The next section is fugal, with a simple repeated note subject:



This fugue is very delightful and it is not quite as exploratory as perhaps one of Bach’s fugues. In this respect, Buxtehude’s fugue is more canonical structurally. After the fugue finishes “playing around” (where the word *fugue* finds origination), there is an abrupt transition:



In this transition, we find what appears to be a very spontaneous change of pace. It is very choral in nature, much like a hymn. To continue his spontaneity, a sudden appearance of new material appears:



It plays around, with a repeated note patten finding maturation in the pedals. It finally begins its final transitions into the toccata ending with a motific pattern similar to the chorale section.

“O Sacred Head” Settings

Originally, the words to this passion chorale were composed before the melody itself. Ironically, Hans Leo Hassler wrote the predecessor to our modern tune not with the passion chorale in mind, but with a secular love song “Mein G'müt ist mir verwirret”! The tune was originally written the following way:



J. S. Bach, Harmonization from “St. Matthew’s Passion”

Arguably the most popular composer to have harmonized this chorale tune, Bach presents in this setting as the final chorale harmonization in his St. Matthew’s Passion. This long and iconic musical setting of the last few hours of Christ’s life (as told by St. Matthew) ends with a refreshing harmonization of this rather dark chorale. It begins and ends in D major, something uncommon for this tune, and therefore something I felt appropriate to bring to the table.

J. P. Kellner; Chorale Prelude, “Herzlich tut mich verlangen”

Not much is known about Kellner, but the most important fact is that he knew Bach and Händel. Though it is not quite certain whether or not Kellner studied with them, Kellner became crucial and instrumental in the dissemination of Bach’s music. He copied many of Bach’s works for distribution, and in fact Kellner’s hand is responsible for many of the earliest copies, if not only copies, of Bach’s keyboard and organ music.

This particular work was discovered as part of the Rudorff Collection, a collection of chorales originally attributed to Bach until recently.

This chorale is set amidst a very rich texture of counterpoint. From the first instance of any musical contact, the chorale is made recognizable in the accompaniment:

The image shows a musical score for the accompaniment and pedals of the chorale 'Herzlich tut mich verlangen'. The top staff is labeled 'Man. II (accompaniment)' and the bottom staff is labeled 'Ped.'. Both staves are in common time (C). The accompaniment features a complex texture of sixteenth notes and chords, while the pedals consist of a steady eighth-note pattern. The piece concludes with a trill on the final note of the melody, marked 'etc.'.

The actual chorale melody unmistakably appears in a fluid and melismatic style with a reed stop:

The image shows the actual chorale melody of 'Herzlich tut mich verlangen'. It is written in common time (C) and features a fluid, melismatic style with a reed stop. The melody is characterized by a series of sixteenth notes and a final trill on the last note, marked 'tr'.

The most interesting part is finding all of the connections in the counterpoint to the chorale melody.

J. Brahms; Op. 122 No. 10 “Herzlich tut mich verlangen”

Published posthumously, this work by Brahms is truly remarkable. One could expect Brahms, being the fanatic and master of baroque counterpoint he was, to write something for organ that would show his mastery of harmony, counterpoint, and texture. Truly, this work does not disappoint. One of two settings of this chorale, Brahms wrote something truly fluid. The accompaniment texture is in perpetual sixteenth notes with the bass (not in the pedals) being a perpetual eighth-note pattern:



One could argue that this chorale prelude is very similar to a texture found in Bach’s chorale prelude in the *Orgelbüchlein* (literally, “Little Organ Book”) titled “*Ich ruf zu dir, Herr Jesu Christ*” (or “I call to thee, Lord Jesus Christ”). Although that chorale melody is presented plaintively in the soprano, Brahms mimics the Baroque period by setting the chorale in the pedals in the tenor (though, it was common in the Baroque period to play the melody of something like “*Ich ruf zu dir*” in the pedals).

A. Sauerwein; Chorale Prelude: O Sacred Head

In his own words: “This setting elaborates on a harmonization I made in the process of composing my doctoral dissertation: The language blends a Bach-like four-part chorale texture and tonality with symmetrical chords constructed from the first few notes of the melody itself, in order to evoke a sense of mysterious inner logic and consistency, at once sensible and inexplicable to the listener. The idea of ‘inexplicable sensibility’ appeals to me as a way of musically considering God’s purposes and designs, in light of scripture passages like Ecclesiastes 3:11: ‘He has made everything beautiful in its time. He has also set eternity in the hearts of men; yet they cannot fathom what God has done from beginning to end.’”

The chorale melody is presented with a solo reed stop.

J. S. Bach; Prelude and Fugue in A minor, BWV 543

During Bach’s time, it was very common for material to be borrowed from previous compositions, but composition is far more than borrowed material. It is considered to be the final maturation of a harpsichord fugue written around 1708 (BWV 944). The prelude is written with a chromatic theme:



Following this theme is a long pedal point, to create tension and build up to recapitulation of the original chromatic theme, now in the pedals. The prelude continues by working with and fragmenting the original theme.

The subject of the fugue is as follows:



Before the prelude was in common time, with this fugue being in compound meter. This fugue only presents one theme, and because of the sequential nature of the subject, the fugue employs many sequences and cadential patterns, rather than episodes and new subjects. Ironically, the subject is ambiguous; the harmonic progression combined with the rhythm makes the strong beats of this subject ambiguous. Never the less, the end of this prelude and fugue is a short cadenza like section (such is a typical Bach trademark).

C. Franck; Choral in A minor

Franck composed this work while on retreat, trying to recover from an accident he suffered while riding in a cab struck by a horse-drawn trolley. As an organ professor, he focused heavily on improvisation, rather than studying the performance of the classics, but his instruction in composition was highly influential and made him an icon of the French Romantic movement in music. His three chorales, including the A minor, were composed near the end of his life.

This work follows a simple A-B-A form, with some variation to the structure. The opening of this work is in the style of a capricious and fiery fantasia. The theme and main goal of the work, stated later, is as follows:



This theme cannot be mistaken for anything other than the chorale. This chorale eventually becomes the focus of all textures and harmonies.

In the B section, the work takes a 180° shift in texture, harmony, and style. The melody (which is stated by the oboe stop) is a highly flourished and rich solo, much like a mezzo-soprano voice in an adagio or romance. It does not take long, however, until one becomes clear on the intentions of this diversion; the intention is to introduce the chorale. Presented in a major key after initially hearing the beginning of the B section, the chorale (originally stated in the minor) comes back to serve as a response to several calls within the solo:



In the recapitulation of the A section, however, Franck out-does himself; he seamlessly forms the fiery toccata with the choral, bringing the whole work to a pleasurable and grand close. With a nearly full organ, the redemptive essence of this very dark and sobering work ends respectfully on a Picardy-third, a technique by which a composer (after having composed almost entirely in a minor key) uses the parallel major chord to finish the work, so that resolution is brought to a largely dark, mysterious, and fiery piece. Needless to say, by the end of it all, one feels fulfilled and satisfied by Franck's ingenious and masterful weaving of this grand tapestry.

P. Eben; Hommage à Dietrich Buxtehude

A contemporary and modern composer who recently died in 2007, Eben served both as a choirmaster and organist in his lifetime. A Czech composer, he wrote consistently throughout his life, with many great achievements in choral and organ literature.

In this work, Eben paraphrases the main theme from one of Buxtehude's famous Praeludium in C, BuxWV 137. The homage is taken from various themes found within the prelude, but with the most obvious and pervasive being the one mentioned right above. Within this homage, one will find all the qualities formally to call this a true "prelude" in baroque style. The harmonic language, however, is striking, and it is often very playful and (dare I say)... silly. The first "movement" follows typical toccata form, with a second movement as a fugue.

The juxtaposition of dissimilar rhythm frequents this work. These rhythms eventually erupt in a "perpetual motion" sort of way, by almost spinning and twirling thematically and harmonically out of control. Quickly after all of this, it settles back down, leading into a quirky scherzando (a descriptor of scherzo which means "musical joke;" it was too fast to dance to!):



This is followed by a restatement (in the manual keyboards) of the first theme and a gradual buildup to a finale. In this section, the manuals build a chromatic tension, while an ostinato appears in the pedals:



This is one way Eben builds excitement into the finale. But something strange one might notice is, though the work is quite modern and non-tonal in its scheme, there is something very familiar that is carried throughout the work. What makes Eben a master of composition in this respect is how he has brought us through the entire work while maintaining this pitch pattern:



From the first section to the playful fugal section, to the pattern found in the *scherzando* and through the pedal ostinato found in the finale, Eben presents a wonderfully cohesive composition that is ironically germanic. The work's finale erupts in a "tutti" organ (or full organ), which signals the ending of this great homage. Indeed, the finale to this work does justice to Eben's respect for Buxtehude as an organist and composer, ending right back where the work started: a C major triad.

DEPARTMENT OF MUSIC MISSION STATEMENT

The Music Department seeks to produce transformational leaders in the musical arts who will have profound influence in homes, churches, private studios, educational institutions, and on the concert stage. While developing the God-bestowed musical talents of music majors, minors, and elective students, we seek to provide an integrative understanding of the musical arts from a Christian world and life view in order to equip students to influence the world of ideas. The music major degree program is designed to prepare students for graduate study while equipping them for vocational roles in performance, church music, and education. The Belhaven University Music Department exists to multiply Christian leaders who demonstrate unquestionable excellence in the musical arts and apply timeless truths in every aspect of their artistic discipline.

The Music Department would like to thank our many community partners for their support of Christian Arts Education at Belhaven University through their advertising in “Arts Ablaze 2012-2013.” It is through these and other wonderful relationships in the greater Jackson community that makes many of our concerts possible at Belhaven. We praise God for our friends and are truly thankful for their generosity. Please mention The Arts at Belhaven University when you visit our community partners.

Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Andrew Sauerwein; student workers –house manager, Rebekah Saks; recording/sound, Julie Wolfe; photographer, Ana Nichols; reception assistant, Justin Nipper.

DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair • Dr. Paxton Girtmon, director of bands, woodwind specialist • Sylvia Hong, pianist • Dr. Andrew Sauerwein, composer, theorist • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles, Singing Christmas Tree director • Song Xie, violinist, director of string ensembles • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Melvin Champ, assistant band director adjunct • Sybil Cheesman, flute adjunct • Lee Craig, drill team instructor • Dr. Dennis Cranford, music theory adjunct • Tyler Kemp, staff accompanist • Mark Davis, low brass adjunct • Kenneth Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal adjunct • Christina Hrivnak, vocal adjunct • Kenneth Graves, clarinet adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Owen Rockwell, percussion adjunct, director of percussion ensembles • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Carolyn Sachs, piano adjunct • Margaret Sprow, music ministries adjunct • Lloyd Turner, trumpet adjunct • Valerie Tate, administrative assistant

DEPARTMENT OF MUSIC, MUSIC MAJORS

Michael Adkins • Grace Andrews • Oswald Gray Barnes • Daniel Bravo • Skyler Bready • Jenaé’ Brown • Thomas Kyle Carter • Jessica Charitos • John Clay Coward • Andrew Craig • Stephen Craig • Brooke Edwards • John Farrar • Levi Scott Foreman • Rachel Gari • Dorothy Claire Glover • Cory Gray • Byron Hammond • Eric Hartzog • Daniel Hause • Daniel Hicks • Andrew Horton • Emmerly Jefferson • Lydia Jones • Temperance Jones • Joy Kenyon • Brooke Kressin • Cierra Lee • John Mathieu • Rachael McCartney • Joseph McCullough • Thorburn McGee • Maggie McLinden • Rodderick Merritt • Christina Mohrman • Lydia Moore • William Murphy • Daniel Nasif • Joshua Nichols • Justin Nipper • Ruth Picha • Heather Plyler • Grace Anna Randall • Elisabeth “Libby” Roberts • Morgan Robertson • Tianna Rogers • Kaitlin Rowan • Alexandra Sahli • Rebekah Saks • Sadie Sasser • Clarence Smith • Alexia Valente • Megan van der Bijl • Rachel Walczak • Anne Wegener • Amanda Williams • Ellen Wise • Ellen Julie Wolfe • Jocelyn Zhu

DEPARTMENT OF MUSIC, DECEMBER 2012 GRADUATES

William Anthony Peacock