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Masterworks for the Organ, with Commentary

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Katharine M. Hoogerheide, having been admitted to the Carl and Winifred Lee Honors College in Fall 1997 successfully presented the Lee Honors College Thesis on March 31, 2001.

The title of the performance is:

"Masterworks for the Organ, With Commentary"

Dr. Karl Schrock, School of Music

Prof. Lori Sims, School of Music

Mr. Eric Strand, St. Luke's Episcopal Church
Student Recital

2000–01 Season  
416th Concert

Saturday 31 March 2001  
First Baptist Church Kalamazoo  
7:00 p.m.

KATHARINE HOogerHEIDE, Organ  
assisted by  
Sara Brinks, Organ

Eugène Gigout  
1844–1925  
Toccata in B Minor

Felix Mendelssohn  
1809–1847  
Sonata in D Minor Opus 65, Number 6  
I. Variations on “Vater unser im Himmelreich”  
II. Fugue: Sostenuto e legato  
III. Finale: Andante

Louis Vierne  
1870–1937  
Pièces de Fantaisie Opus 55, Number 4  
Naiades

Cor Kee  
1900–1997  
Fantasy on “Ein' feste Burg”

Franz Joseph Haydn  
1732–1809  
Psalter: Sing a new song to Jehovah (Austrian Hymn)  
The audience is invited to stand and sing.

Johann Sebastian Bach  
1685–1750  
Passacaglia in C Minor BWV 582

Robin Dinda  
b. 1959  
Max Cat Rag for Two Performers on One Organ Opus 6  
with Sara Brinks

Henri Mulet  
1878–1967  
Toccata: Tu es petra

Katharine Hoogerheide, a senior, is a candidate for the Bachelor of Music degree majoring in music education.
Katharine Hoogerheide

in concert on

Saturday, March 31, 2001

7:00 PM

The Létourneau organ

First Baptist Church
315 W. Michigan Avenue
Kalamazoo, MI 49007
PROGRAM NOTES

SENIOR ORGAN RECITAL

AND

LEE HONORS COLLEGE THESIS

Katharine M. Hoogerheide

Saturday, March 31, 2001
7:00 P.M.
First Baptist Church, Kalamazoo

Western Michigan University
Instructor: Dr. Karl Schrock
Honors Thesis Committee: Karl Schrock, Lori Sims, Eric Strand
Program Notes

Toccata in B Minor
Eugène Gigout (1844–1925), France

As a pupil in the choir school of the Nancy Cathedral, Eugène Gigout began playing the organ for services at the age of ten. Following graduation from the École de Musique Religieuse Classique, he was appointed professor of both organ and composition at his alma mater, a position that he filled for over twenty years. Gigout held other prominent positions: he was appointed organist of the Cavaille-Coll organ at Saint Augustin in Paris (1868), and he succeeded Alexandre Guilmant as Professor of Organ at the Paris Conservatoire (1911).

The fourth piece in the larger set Dix Pièces (1892), the Toccata in B minor is one of Gigout’s most famous concert pieces. Reflecting Gigout’s impressive abilities in improvisation, the Toccata is filled with brilliant flourishes and figurations. The melody is first heard in outline in the manuals and moves through a series of modulations. The first bold, pronounced statement of the melody is made by the pedals, after which the piece moves through several powerful sequences. A dramatic slowing and the presentation of three chords on full organ bring this impressive work to a close.

Sonata Number 6 in D Minor (Op. 65 no. 6)
Felix Mendelssohn-Bartholdy (1809–1847), Germany

Felix Mendelssohn was not only an accomplished pianist but also a fine organist, famous conductor, and respectable violist. Besides numerous piano pieces, choral works, concertos, and works for full orchestra, he composed much chamber music, several song sets, and some music for theatre productions (including the well-known “Wedding March” from A Midsummer Night’s Dream, Op. 61, 1843). Although he wrote only a handful of organ works, the six sonatas, Op. 65, are considered staples of the organist’s literature.

Although the first five of Mendelssohn’s organ sonatas were composed and reworked between the years 1839 and 1844, the sixth sonata was composed in its entirety on January 26 and 27, 1845. All three
movements are based around the chorale *Vater unser im Himmelreich* ("Our Father in heaven"). The first movement opens with a full harmonization of the chorale; four successively more complex variations on the chorale follow. In the first variation, the melody is presented above a running line of sixteenth notes, and in the second variation the pedals take up the constant motion. The third variation states the chorale tune in the tenor voice, decorated by delicate figures in the upper voices. The final variation, a brilliant toccata, begins with rapidly arpeggiated chords above the melody in the pedals. Still accompanied by sixteenth-note arpeggios, the melody then moves into an alternation, by phrase, between the highest and lowest manual voices. The fugue uses the opening phrase of the chorale as its subject, while the final movement contains material from the last phrase of the original chorale.

**Naiades, from Pièces de Fantaisie (Op. 55 no. 4)**

Louis-Victor-Jules Vierne (1870–1937), France

Vierne wrote much music for the organ, including six substantial organ symphonies. Second in significance only to these symphonies are the twenty-four *Pièces de Fantaisie*, or "fantasy pieces," which were composed in four volumes of six works each. The fourth suite was composed in the months of July and August during the composer’s stay at Luchon. The light, nimble, and playful nature of the fourth work in this suite is well suited to the subject indicated by the title—the mythological naiads, or water nymphs.

Born totally blind, Louis Vierne was enthralled with the organ from the first time he heard the instrument. He writes, "The variety of timbres, the sustained sound, the magical effects of softness, crescendo, and power filled me with a mysterious terror, and also with the desire to play that miraculous instrument myself." Vierne was enabled to study music at the *Institution Nationale des Jeunes Aveugles* in Paris, later moving on to study organ with César Franck and to take lessons from Charles-Marie Widor at the Paris Conservatoire. After serving as Widor’s assistant organist at Saint Sulpice, Vierne was appointed organist at Notre-Dame in 1900. He died at the keyboard of Notre-Dame while playing his 1,750th recital on the cherished instrument that had captured his heart from his youth—the organ.
Fantasy on “Ein’feste burg”

Cor Kee (1900–1997), The Netherlands

This piece is a set of variations based on the German chorale Ein’feste Burg, a tune most commonly known in the United States by the English translation, “A mighty fortress is our God.” Following a majestic, full statement of the chorale, the work moves into a series of colorful variations on the hymn tune. The first variation, marked Andante con moto, is played with four-foot flutes and features a light accompaniment beneath the tune. The second variation takes the form of an elegant scherzetto, after which an Adagio provides a moment of reflection and meditation. The pace quickens with a syncopated presentation of the chorale, followed by a three-voice fugue. The work ends with a reference to the opening material and a surprising harmonic change for the last phrase of the chorale.

Cor Kee, a teacher of improvisation and organ performance at the Utrecht Conservatory and the International Organ Academy of Haarlem, was a well-known figure in the realm of Dutch organists and church musicians. In addition to being very active in the international organ world of performance and education, he taught organ, piano, and music theory, and composed music for organ, carillon, and wind band. Although he is remembered for the unusual use of dissonance in his many psalm-based compositions, he is also known for his emphasis on featuring the primary melody clearly throughout each work.

Psalter: Sing a new song to Jehovah (AUSTRIAN HYMN)

Please stand and join in the singing of all three verses of this hymn, which has been reproduced from The Psalter of the Netherlands Reformed Congregations of America. The tune was composed by the Austrian musician Franz Joseph Haydn and was first performed in 1797 for Emperor Franz II’s birthday. Edward Miller was the first to wed the tune with a text, using the tune in his hymnal Sacred Music (1802). The introduction used for this recital was composed by Philip Gehring, a leading, active member of the American Guild of Organists and a retired professor of organ at Valparaiso University in Indiana.
1. Sing a new song to Jehovah For the wonders He hath wrought;
2. Truth and mercy tow'rd His people He hath ever kept in mind,
3. Seas with all your full-ness thunder, All earth's peoples now rejoice;

His right hand and arm most holy Triumphant to His cause have brought.
And His full and free salvation He hath shown to all mankind.
Floods and hills in praise uniting To the Lord lift up your voice.

In His love and tender mercy He hath made salvation known,
Sing, O earth, sing to Jehovah, Praises to Jehovah sing;
For, behold, Jehovah cometh, Robed in justice and in might;

In the sight of every nation He His righteousness hath shown.
With the swelling notes of music Shout before the Lord, the King.
He alone will judge the nations, And His judgment shall be right.

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Passacaglia in C Minor BWV 582

Johann Sebastian Bach (1685–1750), Germany

The Passacaglia was probably written during Bach’s employment as court organist and concertmaster for the Duke of Weimar, a position that he held from 1708 until 1717. A ground bass of eight measures is developed into “twenty-one variations, intertwined so ingeniously that one can never cease to be amazed,” according to the Romantic pianist and composer Robert Schumann. The theme reappears continuously for the first twenty variations, each time in the context of a new texture, but always remaining in the home key of C minor. The twenty-first variation is actually a fugue on the first half of the passacaglia theme, in which, for the first time, the subject is transposed to other tonal centers. This fugue is unusual when compared to Bach’s other fugues because each entry of the subject is accompanied by two full countersubjects. Although the countersubjects are never presented alone, the episodes and interludes are built on motifs from these two subordinate themes. Additionally, this is a “permutation fugue,” in which the subject and two countersubjects are never repeated in the same combination of voices. As the fugue progresses, the entrances of the theme become further and further apart, until the piece reaches a climax with a magnificent Neapolitan-sixth chord. A grandiose ending on full organ ends this extensive and masterful work.

Max Cat Rag, for Two Performers on One Organ (Op. 6)

Robin Dinda (b. 1959), United States

Robin Dinda often performs organ duo recitals with his wife, Renea Waligora, to whom this piece is dedicated. Designed for four hands and four feet, this toe-tapping rag incorporates elements of the swing style into a short, engaging work. Perhaps most interesting is the section in which the feet carry all four voices simultaneously.

Dinda was born in Kansas and began composing and playing the organ at age eight. He has received degrees from Davidson College, The University of Cincinnati, and The University of Michigan; his composition teachers included Allen Sapp, William Albright, and William Bolcom, and his organ professors included Robert Glasgow, Marilyn Mason, David Mulbury, and Paul Jenkins. He has also earned the Fellowship Certificate
from the American Guild of Organists. Dinda is currently a faculty member at Fitchburg State College in Massachusetts. In addition, he is the Director of Music at the First Congregational Church in Nashua, New Hampshire, where he directs eight vocal and hand bell choirs.

*Toccata: Tu es petra, from Esquisses Byzantines*

Henri Mulet (1878–1967), France

The *Esquisses Byzantines*, a ten-movement suite published in 1920, is Mulet’s most famous composition for organ. Written over a period of at least ten years, the “Byzantine Sketches” were dedicated “in memory of the Basilica of the Sacred Heart, Montmartre, 1914–1919.” The tenth movement, the toccata, is thought to refer to the smaller, medieval church of Saint Pierre-de-Montmartre, an institution which had been consecrated over 700 years before the creation of the basilica. More specifically, the words “Tu es petra” refer to the biblical reference in Matthew 16:18, “Thou art Peter, and upon this rock [petra] I will build my church; and the gates of hell shall not prevail against it.” The ominous tonalities of the piece, the frequent use of the minor third, the development of contrasting motifs, and the brilliant finale in the parallel major key all suggest a spiritual battle in which good does indeed triumph.

Enrolled in the Paris Conservatoire before he was twelve years old, Henri Mulet studied cello, harmony, and organ. His primary organ instructors included Charles-Marie Widor, Alexandre Guilmant, and their assistant, Louis Vierne, all of whom thought highly of the young composer and organist. Louis Vierne claimed that Mulet was “one of the most brilliant of musical personalities, a solid virtuoso, and a very fine improviser.” Although Mulet held several church organ positions, his most significant position was at Saint Philippe-du-Roule, a parish of about 30,000 members. In 1937, afflicted by poor health and poverty and disillusioned with music and life, Mulet moved his family to Draguignan, a town between Marseilles and Nice. He and his family were taken into the convent of the Little Sisters of the Poor in 1958, where Mulet died several years later.