



JOHN WALKER

IN

CONCERT

November 20, 1988

7:30 p.m.

Belmont United Methodist Church

Nashville, Tennessee



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#### PROGRAM

##### CHORAL

Joseph Jongen (1873-1953)

Director of the Brussels Conservatory, Jongen's perspective as a theorist is evident in the "Choral", which presents a lyrical melody in canon at the octave between the upper voice and the organ pedals. Beginning quietly the work increases in harmonic tension and volume to a grand conclusion on the full organ.

##### CONCERT VARIATIONS UPON OLD HUNDREDTH

John Knowles Paine (1839-1906)

The first person to hold a chair of music in an American University, Paine was professor of music and chapel organist at Harvard University. During earlier study in Germany he has acquired the technique of composing variations upon well-known tunes. After several classical variations upon the Doxology, Paine continues with a somber version in minor, culminating in a large fugue and one last triumphant statement of the melody.

##### BENEDICTUS (from Messe des Paroisses)

Fransois Couperin (1668-1733)

Organist at the Royal Chapel at Versailles, Couperin was also organist at St. Gervais in Paris, a position held by members of his family for two centuries. Because of his enormous musical contribution, he became known as Couperin "Le Grand" (the great Couperin). Taken from an organ mass which he composed for parish use, the Benedictus employs the Cromorne as a solo voice in the tenor range, replete with the melodic decoration typical of the time.

##### BERGAMASCA

Samuel Scheidt (1587-1654)

Having studied with Sweelinck, the German "organist-maker", Scheidt partook of his teacher's style in setting variation upon secular tunes. This set of twenty-two variations upon the Bergamasca ostinato display his craft of melodic invention within extreme restrictions of harmony. Based upon the harmonic pattern I-IV-V-I, the four-measure Bergamasca ground became the basis for hundreds of compositions during the 17th century.



## 3. Moto ostinato

One of the leading composers of eastern Europe, Petr Eben holds the chair of musicology at the Charles University, Prague, in this native Czechoslovakia. Moto ostinato, the 3rd movement of Sunday Music, represents the struggle of man against evil. Pictured as a medieval combat, the assailants advance rank upon the rank to the fray.

## PRELUDE AND FUGUE IN B MAJOR

Marcel Dupré (1886-1971)

The fame of Marcel Dupré as one of the greatest organ virtuosi of this century is equalled by his career as a teacher of several generations of organ pupils and his success as a composer for the organ and for other media.

Written in 1920 while he was substituting for Vierne at Notre Dame, this prelude is one of three which were conceived as a suite. As the opening prelude, in toccata style, it announces a carillon motive in the pedals, which is later heard throughout the texture. The following fugue employs great syncopation. At the close the fugue subject is used in stretto fashion involving rhythmic augmentation. The toccata figure returns briefly, recalling the prelude and providing a brilliant conclusion.

-- intermission --

## PRELUDE ET FUGUE SUR LE NOM D'ALAIN

Maurice Duruflé (1902-1986)

Written "in memory of Jehan Alain, who died for France", the prelude quotes the theme from Alain's Litanies, and the entire work is built upon a musical motive derived from the letters A-L-A-I-N. The fugue is a model of contrapuntal craft with its magnificent stretto entries, building ever-increased tension. The work is exemplary of Duruflé's meticulous craftsmanship, his unique blend of modal and tonal influences, and his adherence to classical structures although employing impressionist language.

## THREE HYMN TUNES

Kommst du nun, Jesu, vom Himmel herunter

J. S. Bach (1685-1750)

Transcribed from Cantata 137 (Lobe Den Herren) for the publisher Schöbler, this chorale describes the second phrase of the text, "Shelters thee under His wing, yea, so gently sustaineth". Originally a trio for solo violin, alto voice, and continuo, the organ transcription retains the trio texture. "Praise to the Lord" is found at number 55 in the Methodist Hymnal.



## Amazing Grace

Robert Hebble

Robert Hebble uses two early American melodies in his hymn setting, that of Amazing Grace (Methodist Hymnal No. 92) and How Firm a Foundation (Methodist Hymnal No. 48).

## Toccata on "Marion"

Albert Travis

Professor of Music at Southwestern Baptist Theological Seminary, Mr. Travis has fashioned a toccata featuring traditional keyboard figurations and pedal solo based upon the hymn "Rejoice, Ye Pure in Heart" (Methodist Hymn No. 233).

## SYMPHONIE II (1903)

Louis Vierne (1870-1937)

3. Scherzo

5. Final

Following the tradition initiated by Franck in "Grande Pièce Symphonique", Louis Vierne, the famed blind organist of Notre Dame Cathedral in Paris, composed six organ symphonies. Influenced by Dubussy, Vierne employs bold chromatic harmony but organizes himself within traditional formal schemes. The scherzo movement of this symphony is a simple rondo, with the light-hearted first theme returning several times following more lyric material. The last movement concentrates upon one theme, announced with martial vigor and transformed into various chromatic guises during the course of this stirring movement.

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DR. JOHN WALKER is Director of Music and Organist at The Riverside Church in the City of New York and Chairman of the Department of Organ at The Manhattan School of Music.

Having studied with Herbert Nanney, Robert Lodine, and Raymond Ocock, John Walker was awarded the Doctor of Musical Arts at Stanford University. Westminster College in Pennsylvania has awarded him its Alumni Citation for Outstanding Achievement. He is a Fellow of the American Guild of Organists and has performed at regional and national conventions of the American Guild of Organist.

Dr. Walker is heard regularly on radio and television broadcasts from the Riverside Church. He has performed for National Public Radio and he has recorded on the Gothic label.

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Reception Sponsored by the Worship Committee  
to follow in Parker Hall