

INAUGURAL RECITALS

on the

NEW MÖLLER ORGAN

Dr. Edward D. Berryman

Organist

SUNDAY, JANUARY 25, 1981

4:00 P.M.

MONDAY, JANUARY 26, 1981

8:00 P.M.

WESTMINSTER PRESBYTERIAN CHURCH

Nicollet Mall at Twelfth Street

Minneapolis, Minnesota

INAUGURAL PROGRAM NOTES

Johann Sebastian Bach

(Eisenach, 1685 - Leipzig, 1750)

The apex of the Germanic school of organ composition during the seventeenth and eighteenth centuries was reached and held by J. S. Bach, artist and master of many kinds of musical writing. His work is usually grouped into three large periods, in which during the first, the earlier years and the Weimar period (1695-1717), a great number of his organ works were written, and during the third, the Leipzig period (1723-1750), his mature organ compositions were produced.

The *Passacaglia and Fugue in C Minor* (BWV 582) is thought to be a product of the Weimar period (1716-1717) and its theme of eight measures an extraction from the *Trio en Passacaille* (*Christe* from *Messe du Deuxiesme Ton*), a suite by Andre' Raison (? - 1719), distinguished composer of the seventeenth century French school. This monumental work of magnificent range is original and unusual in that it is unified by its theme, which persists through twenty variations of appearances in pedal or voice parts, as well as in the *Thema fugatum* with two counter subjects. A dramatic use of the Neapolitan sixth chord occurs before the close of the fugue. A series of rests follows this moment of climax, thereby providing an invitation to improvise a cadenza.

The next two compositions on this program originated during the slightly earlier period at Arnstadt, where Bach began composing his first free organ works and chorale settings. Reflecting greater unity and coherence than evident in previous works, the *Pastorale* (BWV 590) has four undesignated movements which resemble those of the dance suite. The second, third, and fourth movements, written for manuals alone, will be palyed with manuals and pedal. One of ten chorale settings composed during this period is the trio setting of the German hymn, *Nun freut euch* (Lift Up Your Hearts, Ye Christians All) (BWV 734), which assigns the cantus firmus to the pedal.

During the later years while Bach served as Cantor at the Thomas Kirche in Leipzig, he brought together the great chorale collections, of which *Six Chorales* (BWV 645-650) is one group. These are often called the "Schübler Chorales" because they were published in, or after, 1746 by J. Georg Schübler of Zella, a former pupil of the composer. Each chorale is a trio arrangement of a vocal movement from one of Bach's own cantatas. Written in 1731 for two manuals and pedal, Chorale No. 1, *Wachet auf, ruft uns die Stimme* (Wake, Awake, a Voice Is Calling) (BWV 645) possesses a distinct melody, a transcription of the fourth movement of Cantata 140, based on the parable of the Ten Virgins. Originally the right hand part was played by violins I, II and violas in unison, while the left-hand cantus firmus, or chorale melody, was for the tenor voice. The pedal was the continuo base line.

As a composer, Widor wrote extensively in many forms; however, some of the best of his compositions are found among his organ works. A Romanticist by nature, he possessed a sense of grandeur; influenced by the Cavallé-Coll organs of his day, he developed devices that enabled him to create music most appropriate for the symphonic organ. Between 1876 and 1900 Widor wrote ten organ symphonies (suites). The first eight are included in Opus 13 and in Opus 42, four in each. The last two are mature works, more liturgical in character than the earlier symphonies: *Symphonie Gothique*, Opus 70 (1895) and *Symphonie Romane*, Opus 73 (1900). By way of innovation the composer added other forms to the standard set of sonata movements when writing his symphonies: pastorales, toccata-preludes, chorals, variations, marches, intermezzos, scherzos, and finales.

Louis-Victor-Jules Vierne

(Poitiers, 1870 - Paris, 1937)

Born to an early journalistic environment with the handicap of exceedingly defective eyesight, ultimately leading to complete blindness, Vierne met the challenge of the musical world of Paris by beginning piano study at the age of ten. His teacher, also blind, was Henri Specht, who prepared the boy for entering the National Institute for Blind Youths. In that year also (1880) Vierne first heard Franck at the organ of Sainte-Clotilde and fixed his goal to become an organist. His industry during years of study at the Institute brought him prizes in violin, piano, and finally organ with Franck and Adolphe Marty (1865-1942) as instructors.

Upon the death of Franck, Widor became professor of organ at the *Conservatoire*. The association between Widor and Vierne, as teacher and pupil, was remarkably beneficial to the latter. He became Widor's assistant at Saint-Sulpice, a position he retained until 1900, when he was appointed organist at Notre Dame, Paris. At the *Conservatoire* Vierne was made teaching assistant as professor of organ to Widor in 1894, and continued in the same capacity under Guilmant (1900-1937). From 1912 he also taught organ at Schola Cantorum, gave many concerts in Europe, and became a strong influence among French organists. His five symphonies for the organ and many smaller pieces chiefly distinguished him as composer.

Vierne held the post at Notre Dame for thirty-seven years. His sudden death occurred at the console as he played his 1,750th organ recital on June 2, 1937.

Olivier Messiaen

(Avignon, 1908 -)

Nurtured in the literary environment provided by his parents and endowed with early natural talent in music, Messiaen had completed his studies at Paris *Conservatoire* at the age of twenty-two, and became the organist of Saint Trinité, Paris, in 1931. He organized a group to promote

modern French music; however, his career was interrupted by service in the French army during World War II and a period of two years (1940-1941) as a prisoner-of-war. Upon repatriation Messiaen resumed his organ post, became a professor at Paris *Conservatoire*, and continued his highly individual composition.

The music by this remarkable contemporary composer has had both favorable and unfavorable reception by the public. Those who have voiced criticism, listing dissonance, monotony, and incoherence as faults, are being challenged to make use of the information revealed in Messiaen's *Conversations* (Claude Samuel: *Entretiens avec Olivier Messiaen*, translated into English by Felix Aprahamian, Stainer and Bell, London, 1976) as well as the detailed analysis he has given practically every work he has written.

In discussing his compositions, Messiaen has stated that the first characteristic of his work is his desire to present the theological truths of the Catholic faith; the second is his appreciation of human love; and the third, the expression of his profound love of nature. For this third motive he has chosen the bird-song as a means of expression and has studied ornithology extensively. Furthermore, he maintains that in reading or hearing a score, he sees corresponding colors that mix and blend even as sound does.

In the analyses he has given of his works, Messiaen has presented in detail his aesthetic and technical points of view. Aesthetically, his music matches the mood of the text he has provided for it, or paints a picture in sounds as he meditates upon the words. His technical devices are numerous and perhaps unfamiliar: Greek rhythms, Hindu rhythms, "Modes of Limited Transposition" (his search for new colors through invention of new scales), plainsong, birdsong, Communicable Language, and others. When given the text or some hint of what to look for, the performer is called upon to project the "picture" and the audience to receive it.

By note of the author, *La Nativite' du Seigneur* (1935) is based upon five principal ideas: 1) our predestination realized through the Incarnation of the Word; 2) God living in the midst of us, and God suffering; 3) the three births - eternal (Word), temporal (Christ), and spiritual (Christians); 4) description of personages at the scene (Angels, Shepherds, Wise Men); and 5) the whole of nine to honor the Virgin. In *Les Bergers* (The Shepherds), the polymodal introduction suggests a color of stained glass: blue-violet, touches each of red, gold, and silver. There is a native melody in the style of popular Noels of provincial France. In *Dieu parmi nous* (God among us) the first and principal theme is used to indicate the Incarnation; the second theme is Love; the third, treated like the song of a bird, is Joy - the "Magnificat". The Hindu rhythm *Candrakala'* appears in the Toccata in E major.

Westminster Presbyterian Church

Nicollet Mall at Twelfth Street
Minneapolis, Minnesota

ADDITIONAL INAUGURAL EVENTS

In Celebration of the New
Sanctuary Organ

Sunday, February 22 - 4:00 p.m.

Downtown Organists Recital

Edward D. Berryman,

Westminster Presbyterian Church

Philip Brunelle, Plymouth Church

John Ferguson, Central Lutheran Church

E. Lyle Hagert, Gethsemane Episcopal Church

Howard Don Smail, St. Mark's Cathedral

Robert Vickery, Basilica of St. Mary

Richard Waggoner, Hennepin Avenue United
Methodist Church

Sunday, March 29 - 4:00 p.m.

Robert Baker, Celebrated Concert Organist,
Professor, Institute of Sacred Music at Yale
University, Organist and Choirmaster, First
Presbyterian Church, New York City.

Monday, March 30

Master Class Sessions with Robert Baker
1:00-3:00 p.m.; 7:00-9:00 p.m.

Sunday, April 26 - 4:00 p.m.

Hymn Festival with Anthems and Readings
The Westminster Choir
Organists: C. Wesley Andersen
Edward D. Berryman

Sunday, September 20 - 4:00 p.m.

George Markey, Brilliant American Concert
Organist, Professor of Organ, Westminster
Choir College, Princeton, N.J.

Monday, September 21

Master Class Sessions with George Markey
1:00-3:00 p.m.; 7:00-9:00 p.m.