

Christian Arts Foundation

The Christian Arts Foundation is a Hong Kong-based, Hong Kong-registered non-profit organization. We are non-denominational and non-sectarian. Our purpose is to help support the expression of Christian faith through art. We do this through:

- events
- scholarships
- competitions
- publishing

Donations received at this concert will go to CAF's scholarship fund.

Upcoming CAF supported events:-

CONCERT: June 3, Sunday 6:30 p.m. at Church of All Nations. Hear young violin virtuoso Vijeta Sathyaraj and CAF scholarship winner, organist and composer, Andrew Yip.

ART EXHIBIT: "Creativity and Academic Performance" is the theme of this art exhibit at the Landmark in Central, 5-10 November. A joint event of CAF and the American Chamber of Commerce, the exhibit will show works by gifted students and alumni of the Hong Kong International School and the Christian International School. There will be a cocktail reception and silent auction. See www.caf.org.hk for details.

CAF corporate sponsor:

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Programme

Diderik Buxtehude (1637-1707)

Toccatà in F Major, B^{ux}WV 157

Girolamo Frescobaldi (c. 1583-1643)

Two excerpts from *Fiori Musicale*

N^o. 8 *Kyrie eleison* from *Messe della Domenica*

N^o. 43 *Canzona dopo l'epistola* from *Messe della Madonna*

Johann Sebastian Bach (1685-1750)

Partite diverse sopra il "O Gott, du frommer Gott"

(O God, Thou Holy God), BWV 767

David Werner

Four Friendly Pieces

I. Cyndi's Musette

II. Vincent's Challenge Jig

III. Janet's Air

IV. Donna's Samba Solemne

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Charles Tournemire (1870-1939)

Choral-Improvisation sur le "Victimae Paschali"

Jean Langlais (1907-1991)

Paraphrase Grégoriennes sur l' "Ave Maria, Ave Maris Stella",

Op. 5, N^o. 2

César Franck (1822-1890)

Choral N^o. 3 in A Minor

Programme notes

Toccatà in F Major, B^{ux}WV 157 – Diderik Buxtehude (1637-1707)

The North German organ school (c. 1620~1740) is the most lastingly influential of all organ schools. Among the many advances devised by Galtus, Hagerbeer, Schnitger and other regional organ builders, the organ console—the pedal board in particular—was ergonomically refined to the form-factor it retains to this day. These innovative instruments of expanded capability and range presented organists with new frontiers for creative exploration.

To play these excellent organs, churches in the wealthy port cities of Hamburg and Lübeck could afford to attract the best organists from wherever Lutheranism was established. With these organists came the influences of their varied international educations—the flamboyant keyboard technique of Dutch master Jan Pieterszoon Sweelinck (1562-1621), the discipline and sophistication of the great Italian polyphonists, the charming luster of French *embellissement*. The result is a pan-European amalgamation of styles uniquely adapted to a new type of organ—distinctively dramatic, melding form and flair without compromising either, plus the unprecedented panache of pedal parts that are nearly as facile as those of the manuals.

The compositions of Danish-born Diderik Buxtehude, director of music at *Marienkirche*, Lübeck, represent the pinnacle of this school of organ music. He was famous in his own day and much admired and imitated by a young J. S. Bach.

North German organ works titled *Praeludium* or *Toccatà* are multi-sectional, alternating free-style sections with fugues, often thematically related. The example we hear today has three sections. The opening and closing toccatà sections are reminiscent of Sweelinck. The central fugue is a jaunty *canzona* styled after Italian composer Girolamo Frescobaldi whose work Buxtehude routinely emulated.

Two excerpts from *Fiori Musicale* (Musical Flowers)

N° 8 *Kyrie eleison* from *Messe della Domenica*

N° 43 *Canzona dopo l'epistola* from *Messe della Madonna*

– **Girolamo Frescobaldi (c. 1583-1643)**

Since Frescobaldi is mentioned in the notes on both Buxtehude and Bach it seems fitting to include a couple of examples of his work here.

Lutherans and Roman Catholics have always been united in their appreciation of what makes worshipful music. In the decades following the Lutheran Reformation (mid-16th century), gifted young German musicians went to Italy to study with Monteverdi, G. Gabrieli or Frescobaldi. As these Italian-trained German artists gained prominence and students, they effectively established Dresden, Hamburg and Lübeck as remote outposts of Italian composition technique. Notable among them are Heinrich Schütz and Buxtehude's teacher, Franz Tunder.

Buxtehude's emulation of Frescobaldi extends beyond the finer points of polyphonic writing to the rhythmic and melodic shapes of his fugue subjects and the overall forms of his organ works. These similarities can be heard in comparing Frescobaldi's *Canzona* with the fugue from Buxtehude's *Toccata*.

Bach's appreciation of Frescobaldi may have grown from his admiration for Buxtehude. If Frescobaldi was important to Buxtehude then he definitely would be somebody worth studying. We know that Bach transcribed much of Frescobaldi's music (transcription is still an excellent way to learn music) and he owned a copy of Frescobaldi's *Fiori Musicale*.

Fiori Musicale is a collection of three organ masses and some miscellaneous pieces. It was first published in 1635 and, something that might amaze Frescobaldi, is still in print today.

Why is there a *canzona* “*dopo l'epistola*” (after the Epistle)? In a liturgical service the reading of the Gospel follows that of the Epistle. At a high mass a special lectern was brought forward. On this lectern was laid a special book containing the Vulgate translation of the Gospels. Music was played during this ceremonial preparation.

Mozart's Church Sonatas were written for the same purpose.

Partite diverse sopra il “O Gott, du frommer Gott”
(O God, Thou Holy God), BWV 767
– Johann Sebastian Bach (1685-1750)

Partite are a set of variations, in this instance variations on a Lutheran chorale. The chorale text was first published in 1630 by Johann Heerman, an ordained pastor and university professor in eastern Brandenburg (now part of Poland). Unlike other chorale texts, Heerman’s verses are not strongly associated with a particular tune. Bach used four different tunes in various choral and organ works on this text. The tune Bach chose for these partitas is anonymous. Its first known use is in a French Psalter published in 1539. The tune reappears with the Heerman text in a 1648 Lutheran song book.

Bach’s work consists of a chorale and eight variations unified by a motivic consistency of falling octaves and ascending and descending diatonic scales. The chorale has eight verses. Each partita reflects the character of its respective verse. The work is structured as follows:

- I. Chorale in five voices: The tune is stated plainly, as for congregational singing. God is the source of all good.
- II. Bicinium: This verse exhorts us to diligence. Musically this is done with a persistently patterned accompaniment binding the segments of a fragmented tune.
- III. Trio: Simple, structured counterpoint and mostly rising scales reflects the advice in the verse to speak carefully and with positive effect.
- IV. Bicinium: The subject is courage in the presence of peril. The tune is embedded in a stream of angular, confrontational notes.
- V. Trio: This verse counsels us to use wealth wisely and justly. Overall, happy sounding, but how should we interpret Bach’s use of mostly descending scales? That prosperity is a gift from God? A gentle hint at its risks? A prophetic representation of trickle-down economics? This partita with N^{os.} VII and IX show how music in a minor key can still be bright and joyful.
- VI. Trio: A prayer “to bear grey hair with honor”. The heaviness of the bass counter-melody suggests old age.

- VII. Minuet, somewhat French in style: Not associated with any text, this airy partita seems to serve as an interlude before the final two, most substantial partitas.
- VIII. Chorale in four voices: This is one of Bach's most exquisite adagios. It uncannily mimics the languorous, chromatic toccatas of Girolamo Frescobaldi for whom Bach exhibited a life-long admiration.

Descending chromatic scales represent the first two lines of text:

<i>Laß mich an meinem End'</i>	At my end let me depart
<i>Auf Christi Tod abscheiden,</i>	relying on Christ's death;

Ascending chromatic scales represent the second two lines:

<i>Die Seele nimm zu dir</i>	Take my soul to You,
<i>Hinauf zu deinen Freuden,</i>	to Your joys in heaven.

- IX. Trio: In this lively conclusion the German echo toccata meets the Italian *concerto grosso*. One can hear premonitions of the Brandenburg concertos to come. The music represents the text as follows:

Allegro, melodically rising:

<i>Wenn du an jenem Tag</i>	On that day
<i>Die Toten wirst aufwecken,</i>	When you awaken the dead,
<i>So tu auch deine Hand</i>	Stretch out Your hand
<i>Zu meinem Grab ausstrecken;</i>	To my grave;

Echoes between right and left hands and between manuals:

<i>Laß hören deine Stimm'</i>	Let me hear Your voice,
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Quasi-fanfare:

<i>Und meinen Leib weck auf</i>	Awaken my body,
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Andante, sequences rise harmonically:

<i>Und führ ihn schön verklärt</i>	Lead it beautifully transformed
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Allegro finale:

<i>Zum auserwählten Hauf'!</i>	To the multitude of Your people!
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Four Friendly Pieces **– David Werner**

At this point in the recital we make a digression to light music. These short pieces were written in the spring of 2005 for four organist friends.

I. Cyndi’s Musette

A musette is a musical instrument of Renaissance France, something like a small bagpipe. In organ music the title “Musette” has come to mean a piece with a drone.

II. Vincent’s Challenge Jig

An improvised noodle, perhaps a bit too chipper for a Sunday morning service.

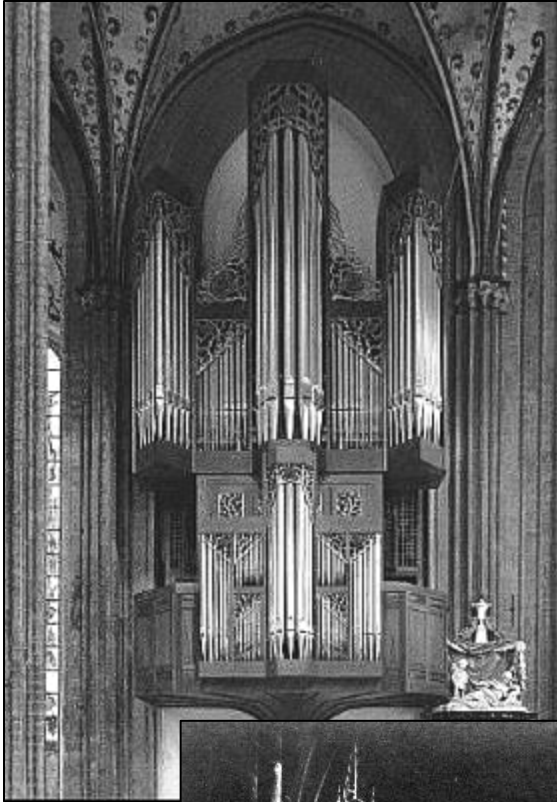
III. Janet’s Air

This elegy was inspired by the description of a tomb from Richard Brautigan’s *In Watermelon Sugar*: “...flowers drifted down over the light coming from her: roses and daffodils and poppies and bluebells floated on by.”

IV. Donna’s Samba Solemne

A rather liberal adaptation of a Latin dance applied to a recessional.

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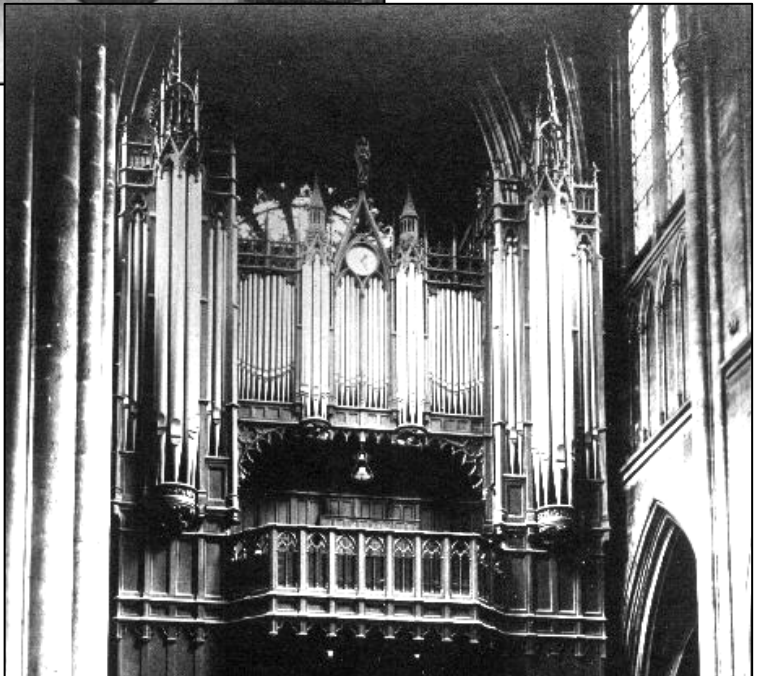
Marienkirche, Lübeck

Organs are to
relative scale



5 ft. 9 in.

St. Clotilde, Paris



The French Romantic organ school (c. 1860~1990, sometimes called French Symphonic) is second only to the North German organ school in preeminence. From it came new musical forms, standards of notation, a resurgent attention to plainsong (Gregorian chant), and raised benchmarks for performance and improvisation excellence.

From the 1840s, prodigy organ builder Aristide Cavallé-Coll (1811-1899) began successfully implementing in major Parisian churches and cathedrals his vision of a uniquely French symphonic organ that inspired generations of organists.

These magnificent organs, with new features and a new sound, deserved a new, uniquely French symphonic music. This came, beginning in 1859, from César Franck who, with the modest but poetic Cavallé-Coll instrument in St. Clotilde as his muse, produced six major organ works of

“unprecedented technical skill, seriousness of intent, and depth of feeling which century on century of organ art gave no foreshadowing.” In these *Six Pièces* and in the features common to Cavallé-Coll’s instruments the inaugural parameters of the French Romantic organ school were defined.

Time has passed its judgment. Franck’s works are staples of organ repertoire and most organs today (including the organ here at Church of All Nations, and the Austrian-built Riegers at the Cultural Center and Academy of Performing Arts) are built to accommodate specific requirements of French Romantic composers. Cavallé-Coll built 1,382 organs installed around the world, including India, Singapore and China.



Aristide Cavallé-Coll



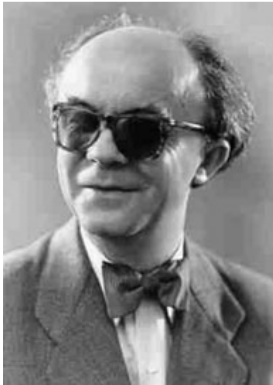
César Franck

It is remarkable that in the 130 years from 1857 to 1987 the Basilica of St. Clotilde had three organists serving 124 of them: César Franck (from St. Clotilde’s consecration in 1857 to his death in 1890), Charles Tournemire

(serving as assistant until 1898 and then as head to his death in 1939) and Jean Langlais (1945 to his retirement in 1987). All three rank among the most important composers of the French Romantic organ school; Franck and Langlais are among the most important in all organ literature.

The French Romantic organ school ended suddenly and unambiguously, for in 1991-1992 the three dominant standard bearers of French organ music composition, Jean Langlais, Gaston Litaize and Olivier Messiaen, died in the span of 354 days.

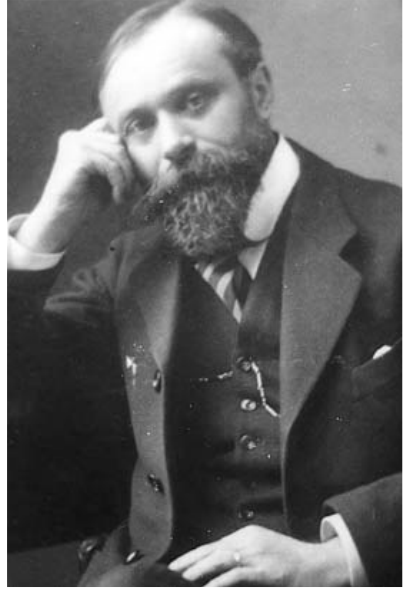
Thus St. Clotilde serves as a complete microcosm for this important school: place



Jean Langlais

of inspiration for Franck's Six Pieces;

hosting development by way of published works, improvisations, audio recordings and scores of students; catalyst for creative evolution of the school's living legacy—current St. Clotilde organist and virtuoso *improvisateur* Jacques Taddei, American concert organist and historian Michael Murray, Lebanese composer Naji Hakim among the best-known.



Charles Tournemire

Choral-Improvisation sur le “Victimae Paschali”

– Charles Tournemire (1870-1939)

It is a profound testament to the skill of the best organists of the French Romantic school that one of its monumental works was made up “on-the-fly”. Tournemire was so renowned for his improvisations that Sunday mass at St. Clotilde became a tourist attraction for lovers of organ music from around the world. In 1930, RCA Victor set up equipment in St. Clotilde and recorded him improvising live.

This improvisation, based on an 11th century Easter hymn, is one of five that RCA recorded. Tournemire student Maurice Duruflé (1902-1986) reconstructed the five improvisations from the recording (an incredible accomplishment on its own) and had them eventually published in 1958.

Tournemire was a deeply religious person; his love and passion shines, even shouts, throughout this stunning example of spontaneous inspiration.

*Victimae Paschali laudes
immolent Christiani.*

To the Paschal victim may
Christians offer songs of praise.

*Agnus redemit oves:
Christus innocens Patri
reconciliavit peccatores.*

The Lamb has redeemed the sheep:
the innocent Christ has
reconciled sinners to the Father.

*Mors et vita duello
confluxere mirando:
dux vitae mortuus,
regnat vivus.*

Death and life have clashed
in a miraculous duel:
The Leader of Life is dead,
yet reigns alive.

*Dic nobis Maria,
Quid vidisti in via?*

Tell us, Mary,
what did you see on the way?

*Sepulcrum Christi viventis,
et gloriam vidi resurgentis,
Angelicos testes,
sudarium et vestes.*

I saw the tomb of the living Christ,
and the glory of His rising,
the angelic witnesses,
the shroud and His clothes.

*Surrexit Christus spes mea:
praecedet suos in Galilaeam.*

Christ, my hope, has risen:
He will go before His own to Galilee.

Charles Tournemire at St. Clotilde, 1939



Jean Langlais at St. Clotilde, 1958



Paraphrase Grégoriennes sur l'“Ave Maria, Ave Maris Stella”,

Op. 5, N^o. 2

– Jean Langlais (1907-1991)

Most of the world's great organists are born at least into music if not also affluence. Jean Langlais, son of a seamstress and stone cutter, was born into neither. He was introduced to music at the National Institute for Blind Children which he was able to attend on financial aid due to his parents' poverty. Langlais reflected that God had been good in making him blind. Sighted, he would have been deprived of any hope of an education.

Virtuoso performers of any musical instrument are not known for their modesty, so it is a refreshing peculiarity that these three organists of St. Clotilde despite their status and influence remained humble, declining more lucrative opportunities to retain their position at their beloved church. Langlais absorbed from Widor and sought to instill in his students “to regard their life not as a commercial enterprise but as an artistic evangelism,” for there was a shared belief among French Romantic organists (and the author of these notes) that “contemplation of beauty is a form of contemplation of God...a path to Him.”

This belief is fundamental to Langlais' cautious modernity which comes not from dissonance for dissonance's sake, but from a fluid pliancy of meter, tonal centers and modality. Here harmonies float with such artful gentility that even the dissonances seem consonant, perfectly reflecting the essence of this 9th century hymn.

The piece is in five sections, one for each verse:

Shimmering serenity

*Ave, Maris Stella
Dei Mater alma,
atque semper Virgo,
felix caeli porta.*

Hail, Star of the ocean,
God's own Mother blest,
Ever sinless virgin,
Gate of heavenly rest.

Overcoming our struggle with sin

*Sumens illud Ave,
Gabrielis ore,
funda nos in pace,
mutans Evae nomen.**

Taking that sweet Ave,
Which from Gabriel came,
Peace confirm within us,
Changing Eva's name.*

Clarity, light and hope

*Solve vincula reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.*

Break the sinners' fetters,
Make our blindness day,
Chase all evils from us,
For all blessings pray.

A dialogue, we are not alone in our prayers

*Monstra te esse matrem,
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.*

Show thyself a mother,
May the Word divine
Born for us thine infant
Hear our prayers through thine.

Shimmering serenity again, but richer

*Virgo singularis,
inter omnes mites,
nos culpis solutos,
mites fac et castos.*

Virgin all excelling,
Mildest of the mild,
Free from guilt preserve us
Meek and undefiled.

*Eva refers to Eve of Genesis. Note that "Ave" spells "Eva" backwards, *i.e.*, undoing sin.

César Franck at St. Clotilde, portrait by Jeanne Rongier



Choral N^o. 3 in A Minor
– César Franck (1822-1890)

From the *ad libitum* rhapsodizing of Tournemire we move to one of the most finely wrought works in organ literature.

César Franck composed only twelve major organ works. They are of such outstanding quality that despite Franck's relatively small output he remains one of the most performed and recorded composers of organ music. Not to slight Mendelssohn or Liszt, but for nobility of theme, perfection of form and attention to detail, Franck's last works, *Trois Chorals*, are widely considered to have had no equal among organ music since J. S. Bach a century and a half before.

In 1890, shortly after completing his string quartet, Franck was struck by a horse-drawn omnibus. He later died of complications from that accident, but in the intervening months wrote his Three Chorals (N^o. 1 in

B Minor, N^o. 2 in E Major and N^o. 3 in A Minor). He corrected the proofs on his death-bed and they were published posthumously.

The Choral in A Minor is in three large sections, one connected to the next by a single sustained note.

The first section begins with a toccata. Ascending arpeggios build like summer *cumuli*. But instead of a breaking storm, we hear the quiet choral. Some listeners may even think of this as “a boring part” and be gratified when the commotion of the toccata returns. And again, when the storm looms imminent, the quiet choral returns. It may seem enigmatic that the principal theme of the work is unheralded, so softly spoken, so easily pushed from mind by the bustling toccata. But think of the words of the prophets unheeded throughout human history. Think of the Word of God disregarded amidst our ever-so-important worldly activities. Listen, too, that the choral, ethereal as it sounds, is not supplicating. It is a hymn of telling, not of asking.

The second section is a beautiful adagio, a singing melody accompanied by sinewy chromaticism with poignant imperfect octaves. The melody of the adagio eventually gets taken up and developed in other voices. Occasionally we hear from the choral that still doesn't seem very important. The second section ends with a massive crescendo that might sound like the end of the piece if it didn't resolve in an inversion.

The third section brings the return of the opening toccata, this time even busier and more self-important than before. Now the choral begins to assert itself in a dialog with the toccata, each time pushing the struggling toccata down to the left hand, putting it in its place. The toccata makes a last desperate-sounding attempt to re-establish dominance when a rising chromatic scale launches the choral into its full and final statement. Now at last we get it, perhaps too late: The divine choral *is* the whole point of the work and the mortal toccata has transformed into an accompaniment of harmonious accord.

Closing cascading arpeggios remind us that He will return in glorious, and yes, terrible, power.

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The organ at Church of All Nations was built by Rodgers Instruments of Hillsboro, Oregon, USA. The model is a Trillium 905B, a digital organ creating incredibly realistic pipe organ sound via seven audio channels capable of producing 1,000 watts of audio power. Bass is delivered by two ultra-subwoofers weighing nearly 200 pounds, with a volume of more than 20 cubic feet.



Great Organ		Choir Organ		Swell Organ		Pedal Organ	
Violone	16'	English Diapason	8'	Bourdon Doux	16'	Contre Bourdon	32'
Flauto Basso	16'	Spitz Geigen	8'	Geigen Diapason	8'	Principal	16'
Diapason	8'	Gedackt Pommer	8'	Flûte Harmonique	8'	Subbass	16'
Rohrflöte	8'	Concert Flute	8'	Bourdon	8'	Contrebasse	16'
Gemshorn	8'	Erzähler Celeste II	8'	Viole Céleste II	8'	Bourdon Doux (Sw.)	16'
Octave	4'	Prinzpal	4'	Flûte Céleste II	8'	Octave	8'
Spitzflöte	4'	Fugara	4'	Prestant	4'	Gedackt	8'
Fifteenth	2'	Copula	4'	Flauto Traverso	4'	Choralbass	4'
Fourniture	IV	Sesquialtera	II	Nazard	2-2/3'	Nachthorn	4'
Trompete	8'	Oktav	2'	Flûte à Bec	2'	Mixture	IV
		Waldflöte	2'	Tierce	1-3/5'	Bombarde	16'
		Quintflöte	1-1/3'	Siffflöte	1'	Contre Basson (Sw.)	16'
		Rauschquint	IV	Plein Jeu	IV	Trompette	8'
		Cymbale	IV	Contre Trompette	16'	Clairon	4'
		Cromorne	8'	Contre Basson	16'	Rohrschalmei	4'
		Tremulant		Trompette	8'		
				Hautbois	8'		
				Voix Humaine	8'		
				Clairon	4'		
				Tremulant			

David Werner is one of six organists who play regularly at Church of All Nations. He studied organ principally with Robert Reuter, professor *emeritus* at Roosevelt University and student of Marcel Dupré. David studied music theory and composition with Ralph Dodds of Roosevelt University and Grammy Award winning concert bassoonist Joseph Urbinato.

David has played recitals throughout the US including Saint Patrick's Cathedral and St Thomas Church in New York City. He has served as organist at St. Peter's Cathedral in Marquette, Michigan, and as director of music at Mary Queen of Heaven Church, Elmhurst, Illinois.



St. Peter's Cathedral

As a composer, David's first choral work, a setting of E. A. Poe's *Valley of Nis*, was conducted by Leonard Hurst in Chicago in 1969.



Mary Queen of Heaven Church

Other choral works include an English setting of the hymn *Adoramus Te* and a paraphrase of Psalm 13 entitled *Mortal Journey*. His cantata *Entreaties of the Passion* premiered this past Good Friday at the School Sisters of Notre Dame Convent in Minnesota. Organ works include hymn settings, chorale preludes, toccatas and a prelude & fugue.

Acknowledgements:

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To Rev. Vijendran Sathayaraj who proposed that this recital be given, his assistance in promotion, and for his general action-oriented pursuit of artistic integrity in worship.

To Barbara Werner, my wife, who critiqued the programme notes and who encourages me to practice even though she hates being ignored.

Also:

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Harold Samuel and Cyber Hymnal for information about the Lutheran chorale. Chorale translation is by Thomas Braatz.

Michael Martin and New Advent Encyclopedia for information about the hymns. Hymn translations are by H. T. Henry (1917) and from the Roman Breviary.

Background on French Romantic organists/composers is taken from essays and memoirs by Charles-Marie Widor, Marcel Dupré, Maurice Duruflé, Jean Langlais, Michael Murray (who studied with Dupré and Langlais), and from information provided by the Basilica of St. Clotilde.

Cover design, programme notes and possible errors are by David Werner.

