

Senior Organ Recital

A MUSICAL TOUR OF THE CHRISTIAN CHURCH YEAR

Michaela Johnson, organ

assisted by Samantha Bunke, piano

Chapel of the Christ

Sunday, February 28, 2021

3 pm



Program

Welcome to the recital. Choose a chair and turn it to face the organ. Please turn off or silence all electronic devices. There will be a brief intermission halfway through the program.

Opening

Fanfare

William Mathias (1934-1992)

Advent

**Wachet auf, ruft uns die Stimme
(BWV 645)**

J. S. Bach (1685-1750)

Christmas

X Noel, Grand jeu et Duo

Louis Claude d'Aquin (1694-1772)

Epiphany

Wie schön leuchtet

Paul Manz (1919-2009)

Lent

**O Mensch, beweine deine Sünde groß
(BWV 622)**

J. S. Bach (1685-1750)

Easter

**Festive Organ Prelude on
EASTER HYMN**

Michaela Johnson (b. 1999)

Tune: EASTER HYMN

Lyra Davidca, London, 1708, alt.

**Text: Jesus Christ Is
Risen Today**

Latin hymn, 14th century, st. 1-3;
Charles Wesley (1707-1788) st. 4;
tr. Lyra Davidca, 1708, st. 1-3, alt.



Intermission

Pentecost

O Spirit of Life, O Spirit of God

Marilyn Biery (b. 1959)

Trinity Sunday

Holy, Holy, Holy

Dan Miller (b. 1954)

Ordinary Time

Sonata No. 6, Op. 65

Felix Mendelssohn-Bartholdy
(1809-1847)

End Time

Alleluyas

Simon Preston (b. 1938)

Program Notes

Fanfare

William Mathias composed *Fanfare* in 1987 while he was a professor and head of the music department at the University College of North Wales in Bangor, Wales. This exciting piece features quick movements and dotted rhythms in the manuals. Contrasting the manuals are accented, staccato lines from the pedal. The middle section of the piece features a solo line from the horizontal trumpets of the organ. After the solo, the piece returns to the original style but in a higher key. To close, Mathias introduces fresh musical elements while still keeping in the style of the piece.



Wachet auf! Ruft uns die Stimme (BWV 645)

Wachet Auf, ruft und die Stimme is the first of J. S. Bach's six Schübler Chorales. All of the Schübler Chorales are derived from Bach's own cantatas. This piece in particular is based on the fourth movement of Bach's cantata of the same title (BWV 140). In the cantata, Bach scored this movement for violin, viola, tenor soloist, and basso continuo. To transcribe to organ, Bach gave the right-hand the strings' beautiful, memorable line. The pedal takes the ever-moving, strong bass line while the left-hand solos out Philipp Nicolai's stately chorale melody.

X Noel, Grand jeu et Duo

Claude Louis d'Aquin is a French composer who wrote in the baroque and galant styles. He was a virtuosic organist and harpsichordist. Holding many high organist positions, such as organist for King Louis XV and one of four organists at Notre Dame Cathedral, he amazed people with his virtuosity and precise skills. He is most well known for his set of twelve noels, of which the tenth is performed today. This tenth noel features a delightful melody that is explored in three variations and stated with great joy on the Grand Jeu (a French term for a reed-heavy registration).

Wie schön leuchtet

Paul Manz is well known as a skilled organist, composer, improviser, and leader of hymn festivals. He served as cantor at churches in Minneapolis and Chicago. In this piece, Manz takes Philipp Nicolai's famous melody often referred to as "the Queen of Lutheran Chorales" and sets it in an innovative and refreshing way. Using only a single 4' flute for the manuals and a single 4' principal for the pedals, this arrangement is very light and delightful. The genius of this piece is not just in the registration but in its arrangement. The accompaniment to the chorale melody is constructed almost exclusively from the material found in the melody itself.



O Mensch, bewein dein Sünde groß (BWV 622)

From J.S. Bach's *Orgelbüchlein* comes this ornamented chorale prelude. Some consider it to be one of the most beautiful pieces of music that Bach ever composed. It captures the beauty and the sorrow of the Savior's death on Good Friday. The text of the hymn was written by Sebald Heyden in 1530. Sadly, this passion hymn has not been included in modern hymnals. Here is Catherine Winkworth's translation of the first stanza:

O man, thy grievous sin bemoan, For which Christ left his
Father's throne, From highest heav'n descending.

Of virgin pure and undefiled He here was born, our Savior
mild, For sin to make atonement.

The dead he raised to life again. The sick he freed from grief
and pain. Until the time appointed

That he for us should give his blood, Should bear our sins
o'erwhelming load, Stretched out on the shameful cross.

Jesus Christ is Risen Today

Closing the first half of the program is a triumphant hymn proclaiming Easter joy. The self-composed introduction is in ritornello form with the tune of the hymn shared between Swell and Pedal solos. You are invited to join in the singing of the hymn.

1. Jesus Christ is ris'n today, Alleluia! Our triumphant holy day,
Alleluia! Who did once upon the cross, Alleluia! Suffer to
redeem our loss, Alleluia!
2. Hymn of praise then let us sing, Alleluia! Unto Christ, our
heav'nly King, Alleluia! Who endured the cross and grave,
Alleluia! Sinners to redeem and save, Alleluia!
3. But the pains which he endured, Alleluia! Our salvation have
procured, Alleluia! Now above the sky he's King, Alleluia!
Where the angels ever sing, Alleluia!
4. Sing we to our God above, Alleluia! Praise eternal as his love,
Alleluia! Praise him, all you heav'nly host, Alleluia! Father,
Son, and Holy Ghost, Alleluia!



O Spirit of Life

Starting the second half of the program and representing the festival of Pentecost is Marilyn Biery's ethereal setting of O Spirit of Life. This piece features the strings of the Positif division. In the middle section of the piece, the 8' Traverse Flute cuts through as a solo. The piece returns to the strings and closes with chords that give a longing finish.

Holy, Holy, Holy

Dan Miller has written a very expressive setting of John Dykes' melody, Nicaea. Representing the festival of the Holy Trinity, this piece gives three distinct settings of the familiar tune. The piece opens with a reverent call to the listener. The first setting uses the Swell strings and celestes from the organ and the melody in octaves from the piano. The second setting gives the hymn melody to the organ while the piano plays in the style of Mozart. Dramatically, the mood shifts to give a triumphant final setting of the hymn.

Sonata No. 6, Op. 65

Mendelssohn wrote six sonatas for the organ; two of which are based on chorale melodies. Sonata No. 6, Op. 65 is based on a tune attributed to Martin Luther, *Vater unser im Himmelreich*. In the sonata, there are several settings of the chorale melody. The first is a stately declaration of the chorale. The second movement plainly states the melody against a running sixteenth accompaniment. In the third movement, the melody is stated in a chordal arrangement with a lively pedal line. The fourth movement puts the melody in the tenor range with a pizzicato pedal line and an accompaniment largely based on sixths and thirds. Finally, the melody, passed around the registers of the organ, is stated boldly against runs of sixteenth notes in relentless motion.



Alleluyas

Simon Preston was the organist and master of the choristers at Westminster Abbey. He also was the organist of the cathedral at Christ Church Oxford, England. Preston composed Alleluyas in 1965. Representing in the program the season of End Time, this exhilarating piece is based on a part of the Liturgy of St. James:

At his feet the six-winged Seraph; Cherubim with sleepless eye,
Veil their faces to the Presence, as with ceaseless voice they cry,
Alleluya, alleluya, alleluya, Lord most high.

Thank You

Thank you for attending today! Following the program, you may greet Michaela at the door as you exit. You can rewatch the program anytime at <https://livestream.com/mlc-streams>.

A special thanks to:

Professor Hirschmann for instructing me these past four years, pushing me to new levels I didn't think possible for myself, and guiding me to give this recital.

AVCO for their technical support and live streaming services.

Molly Bauer for being my reliable page-turner.

Samantha Bunke for preparing and playing the piano duet.

Isaiah Zabell, my fiancé, for his continuous support in all things during my preparations for this recital.

My parents, for always supporting me in my musical endeavors and pushing me to do my best, even from a distance.



