

FACULTY ORGAN RECITAL

presented by

Kate Carlowsky

Martin Luther College
Chapel of the Christ
Saturday, April 26th
1:30 pm

With works by Bach, Buxtehude, Distler,
Duruflé, and more



Faculty Organ Recital:

presented by Kate Carlovsky

Please hold applause until the end of each section.

Part I.

Passacaglia and Fugue in C Minor (BWV 582)

Johann Sebastian Bach

Praeludium in D Major (BuxWV 139)

Dieterich Buxtehude

Partita on "Nun komm, der Heiden Heiland" (Op. 8, No. 1)

Hugo Distler

I. Toccata

II. Choral mit Variationen (1-7)

III. Chaconne

IV. Toccata

INTERMISSION

Part II.

Choral and Variations on "Veni Creator" (Op. 4)

Maurice Duruflé

Sonata No. 11 in D Minor (Op. 148) - Mvt. 2 ("Cantilena")

Josef Rheinberger

with Joshua Carlovsky, violin

Partita on "The Old One Hundredth"

Sister M. Theophane Hytrek

I. Chorale (Maestoso)

II. Variation I (Moderato)

III. Variation II (Vivace)

IV. Variation III (Allegro)

V. Variation IV (Andante)

VI. Variation V (Presto)

VII. Variation VI (Piu Presto)

Passacaglia and Fugue in C minor (BWV 582)

Johann Sebastian Bach (1685-1750)

Likely composed earlier in his career in the early 1700's, Bach's Passacaglia and Fugue in C minor is now one of his most well-known works. As was customary at the time, musicians, including Bach, traveled and learned from one another. The influence from passacaglias written by Buxtehude and Pachelbel is evident in this composition. The first half of the theme seems like it was derived from André Raison's "Trio en passacaille." The passacaglia, a musical dance form traced back to 17th century Spain, often will include a melody in a bass ostinato, a triple meter, and a minor key. Bach's Passacaglia in C minor has a haunting ostinato comprised of 8 measures introduced solely in the pedal at the beginning of the piece that you will hear throughout in varying rhythms and voices. The passacaglia is comprised of 21 variations on this ostinato that increase in intensity and depth. If you listen carefully, you will hear it grouped into seven sets of three. The fugue continues with a theme comprised of the first four measures of the original ostinato, along with two counter subjects. Bach demonstrated his genius in interweaving these parts throughout the different voices in counterpoint as the piece progresses and comes to a grand finish with an "Amen!" minor plagal cadence.

Praeludium in D Major (BuxWV 139)

Dieterich Buxtehude (1637-1707)

Dieterich Buxtehude was a great contributor to the mid-Baroque period. It is said that he influenced Bach, Telemann, Pachelbel, Handel, and other notable composers. His style is of the North German Organ School with the *stylus phantasticus*. This Praeludium in D Major is one of 19 that Buxtehude wrote. He expanded the usual structure of an introductory section, fugue, and postlude to five parts: a light-hearted call and response toccata introduction, fugue, a free Adagio section with sustained passages of harmonies, a playful intermezzo toccata, and a brief sustained passage of harmonies that concludes with the final free toccata. The Baroque method of ordinary touch is employed, typically putting emphasis and articulation on the first and third beats, which supports the meter.

Partita on 'Nun Komm, der Heiden Heiland' (Op.8, No. 1)

Hugo Distler (1908-1942)

The German composer Hugo Distler is known for his unique contribution to the Neo-Baroque movement which was a movement that gained traction between the two world wars in the early twentieth century in response to how saccharine the Romantic movement had become. He brought a combination of old forms together to make his unique sounds and rhythmic variation. He was influenced by the Orgelbewegung, the organ revival movement that honored the Baroque tradition, while creating something new in his compositions. He was also influenced by his teachers at the Leipzig Conservatory, the Protestant chorale, the Thomanerchor, the Leipzig Bach tradition, Schütz's music, and others. His music is known for its tonality while using creative rhythms and harmonies.

His toccata begins and ends the partita with a strong solo pedal line, joined by virtuosity in the manuals. Listen for the imagery Distler paints in his chorale and variations based on the Luther hymn we know as "Savior of the Nations, Come." The chaconne is more reflective, with the hymn tune less prominent than in the other variations.

Chorale and Variations on "Veni Creator" (Op. 4)

Maurice Duruflé (1902-1986)

Maurice Duruflé was one of the last French Impressionist composers. He was influenced by Charles Tournemire and Paul Dukas, who were his teachers at the Paris Conservatoire. Louis Vierne greatly influenced him, and he assisted Vierne at Notre Dame until his death. Having roots as a chorister in the cathedral as a schoolboy, he deeply valued liturgical tradition- especially Gregorian chant. This is demonstrated in his Choral and Variations on "Veni Creator" as the chant is made clear and beautiful throughout each movement. The French Romantic organ style is showcased in his compositions with registration, with the building of sound throughout the last movement on a large scale with layered reeds, mixtures, and crescendo pedal. "Veni Creator Spiritus" is the hymn tune familiar to many of us as "Come, Holy Ghost, Creator Blest." It is based on the 4-line Gregorian chant plainsong traced back to c.1000 at Kempton Abbey. Duruflé was part of a revival of plainsong that spanned from the late 19th and early 20th century that strove to rid the church of secular influences and restore what had been lost in the years since the French Revolution. He valued the chant and strove to demonstrate through his compositions that it could be timeless.

Sonata No. 11 in D Minor (Op. 148) - Mvt. 2 ("Cantilena")

Josef Rheinberger (1839-1901)

Josef Rheinberger is known as a composer and organist and is appreciated for his work as a professor of composition and counterpoint at the Royal Conservatory in Munich, Germany. He wrote his compositions towards the end of the Romantic era with clean lines and lyrical expressiveness in contrast to some of the over-done compositions that came before him. He may be best remembered for his twenty organ sonatas. It is thought that he may have intended to write a complete set of organ sonatas in every musical key, both major and minor, having almost made it to that goal before his death.

Although originally composed for solo organ, people have since written various transcriptions of this piece for many different instruments. Today you will hear my son play the beautiful solo line on his violin as the organ accompanies. This is quite fitting, given the way Rheinberger understood and viewed the organ in an orchestral way in his approach to registration and texture compositionally.

Partita on "The Old One Hundredth"

Sister M. Theophane Hytrek (1915-1992)

Closing with this piece helps me feel like I have come full circle. I was blessed to have been taught by Sister Mary Jane Wagner in high school. She taught me so much that extended beyond just playing the music. For that I am grateful. I closed with this piece for my senior recital in high school and hope to honor her by closing with it again for this recital. Sister Theophane was Sister Mary Jane's organ teacher.

It has been said that every note Sister Theophane wrote had a purpose. This is evident in the thoughtfulness used in how she wrote this postlude-partita. Each movement of this piece written on the hymn tune we know as "Praise God from Whom All Blessings Flow" is unique and creative, telling the story over and over, each with a different flavor. Sister Theophane and her compositions were directly affected by Vatican II, where more freedom was given in the Catholic church for composition's function and style. Sister Theophane was said to have said that "I have to get those familiar sounds (traditional harmonies) out of my ear so that I can compose the music I hear."

About Me

I have been blessed to have my life immersed with music from a young age. My siblings played piano, so naturally, I, too, wanted to play piano. This interest in music started with piano lessons, then organ lessons, overlapping with playing for worship for the past 33 years, most recently at St. Paul's Lutheran Church and Martin Luther College in New Ulm. Accompanying choirs at schools and churches has been a part of my life from a young age, and most recently, I have enjoyed accompanying the New Ulm Suzuki School of Music and choirs at Martin Luther College. Over the years, I have also taught piano and organ lessons. I currently enjoy teaching organ to my studio of terrific students from Martin Luther College.

This recital is a first performance in preparation for my final organ recital at Concordia University Wisconsin in June, which is part of the fulfillment of the final requirements in obtaining my Master of Church Music- Organ degree. I thank Dr. Alexa Doebele, Professor Christopher Berry, Dr. Joel Sproat, and Dr. Chad Winterfeldt for preparing me for this recital and degree. I appreciate the patience, thoughtfulness, encouragement, and depth of knowledge you have shared with me!



Special Thanks

I am so thankful to everyone involved in getting me to this point. So many kind friends and students (too numerous to name them all!) have encouraged me over and over.

- Thank you to my parents and siblings, who created a culture of music in our home as well as a desire to serve for worship.
- Thank you to James and my children- Caleb, Isaiah, Joshua, Nathaniel, and Eden- for understanding that time away from family life was needed to prepare for this recital and for work on my degree.
- Thank you, Joshua, for being willing to collaborate and make music with me for the Rheinberger piece.
- Thank you, Joe, for assisting me- not only at the organ, but also with poster design and recital promotion.
- Thanks to Jon- for urging me to “just get the degree!” and listening to me complain about it along the way.
- Thank you to Beth and Joyce, who encouraged me as I learned and gave me their time and sound advice.
- Thank you to Jacob and Craig, who lent me their expertise, especially when it came to specific organ literature and questions I had.
- Thank you to Nina, a blessing from God who was the best friend I could ask for to go through this master’s program with.
- Thank you to Linda, Sue, and the other librarians at the Martin Luther College library who were so helpful in procuring resources and encouraging me.
- Thank you to the MLC print shop for printing the recital programs and posters.
- Thank you to MLC AVCO for recording and livestreaming.
- I am thankful for all of the music teachers from my past, who have shared what they knew to help me grow.

I give God praise- for giving me the opportunity to learn and love music and use it for his glory.



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