PROGRAM NOTES

12.ix.04

Te Deum, Demessieux

Jeanne Demessieux's all to brief life began in the city of Montpelier, France. Initially attracted to the violin, her older sister led her to the instrument that was to make her reputation, the organ. She began musical studies in earnest at the music school in Montpelier, eventually attending the Conservatory in Paris where she won many firsts, including composition and organ. Jeanne was one of the best students of Dupré, and even as a student, he considered her his equal. During her life she gave over 700 recitals, including three concert tours of the United States.

Like several of the chants on this recital, this chant melody may be of ancient Hebrew origin. The hymn is a song of thanksgiving for God's action among us. It usually ascribed to Nicetas, Bishop of Remesiana in Dacia, who died in 414.

The paraphrase on the Te Deum dates from 1959 and was allegedly inspired by the sound of the State Trumpets at St. John the Divine in New York. It is in three parts, the first based on the opening notes of the hymn, the second a chorale on the music of the text "Æterna fac cum sanctis tuis", and the third an Allegro once again utilizing the music of the opening incipit.

Ubi Caritas, Near

A graduate of the University of Michigan, Near studied organ with Rupert Sircom, Gerald Bales, and Robert Glasgow, and composition with Bales, Leo Sowerby, and Leslie Bassett. He has held numerous positions in the US, including Canon Precentor of St. Matthew's Cathedral, Dallas, and composer-in-residence at St. John's Episcopal Cathedral, Denver.

The chant, Ubi Caritas, is probably Italian, and dates from around the 9th-10th century. It is frequently used to accompany the footwashing on Holy Thursday.

Near's setting of the chant, Ubi Caritas, begins with a quiet opening on the organ, and a presentation of the refrain in the pedals. Settings of the first, third, an fourth phrases follow, the fourth phrase being set several times. Each phrase is set at a higher pitch level in the manuals, and the tune may be divided between two voices. Folowing a bridge section based on the opening notes of the refrain, and a return to the opening notes of the work, there follows a quiet close on the word, "Amen."

REFRAIN: *Where charity and love are, there God is.*

VERSE: *We are gathered in the love of the one Christ, we rejoice and are glad in him, and with diligence from our hearts, let us love and fear the living God.*

Magnificat, Scheidt

One of Sweelinck's most famous German pupils, and an associate of Michael Praetorius, Scheidt was court organist and later Kapellmeister to the Margrave of Brandeburg. His close association with both Praetorius and Heinrich Schütz must have stimulated his interest in Italian idioms. His publications include the Tabulatura Nova, the third part of which inlcudes music for Lutheran Masses and Vespers (from which this Magnificat is taken), and another book of 100 Sacred Songs and Psalms.

The Magnificat on the Ninth Tone utilizes one of the oldest Christian chants, that of the Tonus Peregrinus. This chant tone is considered by many to be a bridge between the Hebrew and Christian traditions, as a very similar tone is found in the temple services of the first century. It is often referred to as "The Wanderer"(Peregrinus) as the reciting tone (the note that most of the text is sung on) is different between the first and second parts of the chant.

In many Catholic countries of Europe, the alternatim setting was widely used for liturgical services. The choir and organ would alternate verses of a hymn or Mass chant: the choir singing the plainsong, and the organ playing a verse which could either be written out or improvised by the organist. One of the unwritten stipulations of this style, was that at least some, and always the first verse, should contain the chant melody. When the Lutheran church broke away from Rome, they initially carried this practice with them, as well as the use of the Latin language. Indeed even into Bach's time, the Lutheran church was still singing some of its service music in Latin.

In Scheidt's setting of the Magnificat, the psalm tone is present in all movements and is easily identifiable. Only in the very first section is the tone at all camouflaged. Scheidt has created three distinct themes for this first section by: (1) filling in the distinctive opening third of the psalm tone with a passing note; (2) utitlizing the closing descending four notes of the first section of the tone; (3) combining the beginning and ending of the second section of the tone for the third theme. This third theme is identifiable by its successive fourths.

ORGAN: *My soul proclaims the greatness of the Lord, and my spirit rejoices in God my savior.*
CHOIR: *He has regarded the lowliness of his handmaiden, Behold, all generations shall call me blessed*
ORGAN: *He who is mighty has done great things for me.*
CHOIR: *His mercy is from generation to generation, on those who fear Him.*
ORGAN: *He has shown the strength of his arm, and has scattered the proud.*
CHOIR: *He has cast down the mighty from their seats, and exalted the lowly.*
ORGAN: *He has filled the hungry with good things, and sent the rich away empty.*
CHOIR: *He has helped his servant, Israel, ever mindful of his mercy.*
ORGAN: *As he spoke to our ancestors, to Abraham and his children forever.*
CHOIR: *Glory be to the Father, and to the Son, and to the Holy Spirit.*
ORGAN: *As it was in the beginning, is now and will be forever. Amen.*

Sonata #3 in G, op., Rheinberger

Rheinberger was born in Liechtenstein, but studied and spent all of his adult life in Munich. He became a professor at the Munich Conservatory, and held church positions in that city as well. He was a teacher of both Humperdinck and the American composer, Horatio Parker.

Anyone who has attended Mass in a Catholic Church over the years will no doubt recognize this pslam tone. Unlike the rarely heard "Tonus Peregrinus" above, the ubiquitous Tone 8G is heard regularly in the Responsorial Psalm and Gospel Verses in many churches. As the sonata bears the subtitle, Pastorale, I chose to use the tone with psalm 23. Like some of it's predecessors on this program, this melody may be a holdover to Chrstianity from the Hebrew temple services.

This sonata gets its name from the title of the first movement of the work. The 12/8 time signature is usual of the traditional "Pastorale", and the mood evocative of a bucolic setting. In this movement, Rheinberger presents the psalm tone with a slight modification, and divides it into two sections. Both initial presentations occur in the pedals. The tune later occurs in the top voice of the manuals , with less space between the two parts. The second movement is a lovely melody with accompaniment and no relation to the psalm tone. The final movement is a double fugue with a lively first subject, and the psalm tone acting as a foil with longer note values. After the introduction (or reintroduction) of tone 8G, the work continues to build in intensity, and finally the two themes are combined: the quicker subject(#1) in the pedals, the slower subject (the psalm tone) in the top voice of the organ. Following another page of developmental material, the first subject is heard in stretto (one statement of the tune starting slightly after the first) in the manuals. The work continues to build through a modest coda to a thundering climax.

Psalm 22 (23)

The Lord is my shepherd there is nothing I shall want: in verdant pastures he gives me rest, beside quiet waters he leads me, he refreshes my soul. He leads me in right paths for his name's sake. Surely good ness and mercy shall follow me all the days of my life, and I will live in the house of the Lord forever.

Sunday Music; IV Finale, Eben

Eben is a Czech composer, pianist, and musicologist, who's name is usually associated with Charles University in Prague where he teaches. He is a performer of chamber music, a prolific composer with many prizes to his credit, and a gifted improviser. He has written a steady, interesting supply of music for the organ.

The Finale is from a four movement work called Sunday Music. The title has a double meaning, for on the one hand, it expresses the solemnity of the organ sound, and on the other, the first movement is based on a quotation of the Gregorian Ite Missa Est which would conclude the Sunday morning liturgy.

Salve Regina is one of a group of Marian antiphons that dates from around the beginning of the 11th century. It was possibly composed by a monk named Hermannus Contractus. It is sung after Compline (Night Prayer) from Trinity Sunday until the beginning of Advent.

Eben describes the last movement in the context of a battle scene. The opening trumpet call is the theme of the entire sonata. Then follows a quiet section based loosely on the end of the tune, Ite Miss Est, which was quoted in the first movement (not played tonight). The music begins to build with much strife back and forth between the opposing camps. The piece ends triumphantly with a quotation in canon of the Salve Regina (simple tone).

Salve Regina

Hail, holy queen, mother of mercy; our sweetness, our life, and our hope. To you we cry, banished children of Eve. To you we send our sighs, mourning,and weeping in this valley of tears. Turn therefore, our Advocate, your eyes of mercy towards us. And after this, our exile, show us the blessed fruit of your womb, Jesus. O clement, O loving, O sweet virgin, Mary.

Fiori Muscali, Mass for Sundays, Kyrie, Frescobaldi

Frescobaldi was born in Ferrara and was a student of both Luzzaschi and Banchieri. He began his professional career as an organist and singer in the Academy of St. Cecilia in Rome. In 1608, during a return trip from Brussells with his noble employer, he discovered he had been elected to take Pasquini's place as organist at St. Peter's in Rome. Frescobaldi dominated the publishing of keyboard music from 1615 to 1645, occasionally supervising the publication of it personally.

The 1635 publication, Fiori Musicali, consists entirely of liturgical music of one sort or another. It serves a dual purpose in that it is for actual service use, but also demonstrates the type of improvisations and versets Frescobaldi himself might have used during the services at St. Peter's.

The Kyrie Orbis Factor is currently listed as Mass XI, for Ordinary Sundays of the Year, i.e., not Lent or Advent. The chant itself dates from the tenth century. Like the Scheidt, Magnificat, this is also an alternatim setting. The Orbis Factor Kyrie tune is used in all the movements: 1) long notes in the soprano voice; 2) the beginning of the tune is mostly heard, but there are also reference to the second half; 3) long notes in the soprano voice and triple meter; 4) three iterations of the tune in the alto voice; 5) opens with long notes in the pedal, finishes with long notes in the soprano, both of which are slightly modified setting of the final Kyrie of this Mass.

ORGAN: *Lord have mercy.*

CHOIR: *Lord have mercy*.
ORGAN: *Lord have mercy.*
CHOIR: *Christ have mercy.*
ORGAN: *Christ have mercy.*
CHOIR: *Christ have mercy.*
ORGAN: *Lord have mercy.*
CHOIR: *Lord have mercy.*
ORGAN: *Lord have mercy.*

Prelude, Adagio, and, Duruflé

Maurice Durufle's teachers read like a who's-who of 19th -20th century French organists and composers. They include in Tournemire, Vierne, Gigout, Dukas, and Guilmant. Duruflé became a professor of harmony at the Paris Conservatory. He also held the position of organist at St. Etienne-du-Mont for 25 years. A meticulous and fussy composer, his very small total output (about 11 opus numbers) belies the quality and depth of the works.

The hymn, Veni Creator, is attributed to the 8th century monk, Rabanus Maurus. It is a hymn invoking the Holy Spirit, and is sung on those occasions, especially Pentecost and at ordinations.

The op. 4, Prelude, Adagio, and Choral Variations was written for 1930 "Friends of the Organs" competition, though portions of it may have been in existence well before that time. At first blush, it would seem that the opening movement does not contain the chant melody. Upon closer examination one discovers that the first organ figuration is derived from the first seven notes (representing the Seven Gifts of the Holy Spirit?) of the third phrase of the chant (C-D-E-C-B-A-G; transposed to the key of D). The first and second movements are linked by a solemn trumpet melody, leading to the Adagio, where the chant tune takes a somewhat darker turn. The darkness will soon brighten, as the chant emerges from a very tumultuous section in the key of A, bridging to the variations. The chants heard between the verses (vss. 1, 2, 3, 7) are the ones Duruflé himself used. The entire work closes with a lively French Toccata!

Veni Creator

1. Come, Holy Spirit, Creator, make our souls your home,
with celestial grace, animate our hearts.
2. Paraclete from most high God, you are his gift, you are his love,
and our souls' anointing seal.
3. Your sevenfold gifts expand, the finger of God's right hand, the Father's promise fulfilled,
your gifts in us instilled.
7. To God the Father, to God the Son, who won the victory over death, and to the Spirit we
raise our hearts, forever and ever. Amen.