

STUDENT RECITAL

CHRISTOPHER ARP, *organ*

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SATURDAY, MAY 8, 2021 at 11:30 AM VOXMAN MUSIC BUILDING CONCERT HALL

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PROGRAM

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|-----------------------------------------------------------------------------|--------------------------------------|
| Partita on Our God, Our Help in Ages Past (ST. ANNE)                        | Paul Manz<br>(1919–2009)             |
| <i>Introduction</i>                                                         |                                      |
| <i>Theme</i>                                                                |                                      |
| <i>Canon</i>                                                                |                                      |
| <i>Adagio</i>                                                               |                                      |
| <i>Presto</i>                                                               |                                      |
| <i>Pastorale</i>                                                            |                                      |
| <i>Fantasie</i>                                                             |                                      |
| “Benedictus” from 12 Stücke, Op. 59                                         | Max Reger<br>(1873–1916)             |
| Sonate III                                                                  | Paul Hindemith<br>(1895–1963)        |
| <i>Ach Gott, wem soll ich’s klagen? (Oh God, to whom shall I complain?)</i> |                                      |
| <i>Wach auf, mein Hort (Wake up, my Refuge)</i>                             |                                      |
| <i>So wünsch ich ihr ein gute Nacht (So I bid her good Night)</i>           |                                      |
| Prelude and Fugue in A minor, BWV 543                                       | Johann Sebastian Bach<br>(1685–1750) |
| Hosannah                                                                    | Franz Liszt<br>(1811–1886)           |
| Matthew Burrows, <i>trombone</i>                                            |                                      |
| Suite sur le Premier Ton                                                    | Jacques Boyvin<br>(1649–1706)        |
| <i>Grand Plein Jeu Continu</i>                                              |                                      |
| <i>Concert Pour Les Flutes</i>                                              |                                      |
| <i>Trio</i>                                                                 |                                      |
| <i>Fond D’Orgue</i>                                                         |                                      |
| <i>Duo</i>                                                                  |                                      |
| <i>Grand Dialogue</i>                                                       |                                      |
| Toccata on O Sons and Daughters, Let Us Sing (O FILII ET FILIAE)            | Lynnwood Farnam<br>(1885–1930)       |

This program is being presented by CHRISTOPHER ARP in partial fulfillment of the requirements of the Bachelor of Music degree.

## PROGRAM NOTES

**Partita on Our God, Our Help in Ages Past (ST. ANNE)** — Paul Manz was an American composer and organist. He was Cantor at Mt. Olive Lutheran Church in Minneapolis, MN, for many years, beginning in 1950. He was also Professor of Church Music at Concordia University in St. Paul and later at the Lutheran School of Theology in Chicago. As a recitalist, he frequently improvised on hymn tunes. He published many partitas and variations on common tunes. The Partita on Our God, Our Help in Ages Past frequently served as the closing number or encore for his concerts. He would play a variation as an extended prelude to the congregational singing of each hymn verse. Manz concluded his recital at Gloria Dei Lutheran, Iowa City on Friday, May 3, 1968, with this Partita. The hymn text was written by Isaac Watts in 1719 as a paraphrase of Psalm 90. Manz drew inspiration for each variation from the verses in the 1941 Lutheran Hymnal:

- Introduction** – *Our God, our Help in ages past, Our Hope for years to come,  
Our Shelter from the stormy blast, And our eternal Home!*
- Theme** – *Under the shadow of Thy throne Thy saints have dwelt secure;  
Sufficient is Thine arm alone, And our defense is sure.*
- Canon** – *Before the hills in order stood Or earth received her frame,  
From everlasting Thou art God, To endless years the same.*
- ” **Adagio** – *A thousand ages in Thy sight Are like an evening gone,  
Short as the watch that ends the night Before the rising sun.*
- Presto** – *Time, like an ever-rolling stream, Bears all its sons away;  
They fly forgotten, as a dream Dies at the opening day.*
- Pastorale** – *Like flowery fields the nations stand, Pleased with the morning light;  
The flowers beneath the mower's hand Lie withering ere 'tis night.*
- Fantasia** – *Thy word commands our flesh to dust: "Return, ye son of men!"  
All nations rose from earth at first And turn to earth again.  
Our God, our Help in ages past, Our Hope for years to come,  
Be Thou our Guard while troubles last And our eternal Home!*

**“Benedictus” from 12 Stücke, Opus 59** — Johann Baptist Joseph Maximilian “Max” Reger was a German organist, composer and professor who worked as organist and professor in Leipzig, Germany. “Benedictus” is an excerpt from a collection of 12 pieces for organ, Reger’s opus 59, written in 1901. The Latin word “benedictus” translated to English is “Blessed.” *Benedictus Dominus Deus* (Blessed be the Lord God) is the beginning of a canticle in Luke 1:68–79. “Benedictus” by Reger explores the complete dynamic range of the organ, as the grandeur of God is surrounded by a calm and thought-provoking prayer.

**Sonate III** — Paul Hindemith was a German composer who advocated for newer compositional styles in the early 20<sup>th</sup> century. He was conscripted to fight in the German army during WWI. His musical compositions are written for a variety of different instruments, including three sonatas for organ. Sonata III was composed shortly after Hindemith’s immigration to the United States in 1940. Hindemith chose three German folk tunes as the basis for this Sonata. The songs demonstrate a longing for home and a deep sorrow about the state of Germany as WWII began. The first folk tune, *Ach Gott*, has its melody set first in long notes in the pedal and then in the soprano. The folk song asks “Oh God, to whom shall I complain of the secret sorrows of mine?” Hindemith selected this text to reflect on his emigration from his home as WWII was beginning. *Wach auf* (movement two) encourages others to wake up and pay attention: “Wake up, my refuge. Hear my word. Notice what I am telling you: My heart is furious.” The music of the second movement is highly chromatic and reflects the unsettled nature of the text. The final movement takes a more upbeat tone with the melody played on the Swell Trompete by the feet. The text of *So wünsch* begins in a melancholy way “So I bid her goodnight” but ends with hope for the future: “If God grants us good fortune, I shall return, You are the crown of my heart.”

**Prelude and Fugue in A minor** — J.S. Bach wrote this prelude and fugue sometime around 1709, during his return to work at the ducal court in Weimar. The prelude features a lot of rhythmic variety in a sectional structure. Bach uses a 16<sup>th</sup> note motive, which he passes between all voices to provide forward motion and coherence to the prelude. The prelude is paired with a fugue, featuring a long subject and perpetual motion. Bach again weaves the subject and countersubjects between each voice in varied repetition, allowing for continued musical intrigue throughout the fugue.

**Hosannah** — Franz Liszt wrote this trombone and organ piece as a chorale prelude for the hymn *Heilig ist Gott der Vater*. It features a lush organ sound which is shaded and colored subtly by the trombone part. This edition of the music suggests a connection with secular vocal composer Jacques Arcadelt. Franz Liszt also set Arcadelt's *Ave María* for organ solo.

**Suite sur le Premier Ton** — Jacques Boyvin was a cathedral organist in Rouen, France (A city Northwest of Paris), at the end of the 17<sup>th</sup> century. He composed many suites and figured bass exercises as pedagogical tools for other organists. As you listen to this suite, picture the sights and sounds of a 17<sup>th</sup> century Rouen: The doors of the cathedral fly open as mass begins. The acolyte swings a censer up and down the aisles. An instrumental group accompanies the mass. A thunderstorm lets loose as the mass ends. Parishioners make their way home after mass and encounter a royal procession, heralding the approach of the King.

**Tocatta on O Sons and Daughters, Let Us Sing (O FILII ET FILIAE)** — Lynnwood Farnam was a Canadian Organist who served as organist in Manhattan during the 1920s. A promoter of Bach's music, he was an active concert organist who toured the Americas and Europe. This toccata portrays the triumph of Jesus' resurrection at Easter. *O Sons and Daughters, Let Us Sing* begins:

O sons and daughters, let us sing  
with heav'nly hosts to Christ our king:  
today the grave has lost its sting! Alleluia!

**Klais Organ, University of Iowa Concert Hall**

**Manual I (Hauptwerk):**

16' Principal  
16' Bordun  
8' Octave  
8' Gamba  
8' Doppelgedackt  
8' Hohlflöte  
8' Quintatön  
8' Bifara  
5 1/3' Quinte  
4' Octave  
4' Spitzflöte  
2 2/3' Quinte  
2' Octave  
2 2/3' Cornet III-IV  
2 2/3' Mixture IV-VI  
16' Trompete  
8' Trompete  
III / I  
II / I

**Manual II (Oberwerk):**

16' Stillgedackt  
8' Fugara  
8' Dolce  
8' Rohrflöte  
8' Gemshorn  
4' Geigenprincipal  
4' Flauto  
2' Waldflöte  
2 2/3' Sesquialter II  
2' Mixture III  
16' Aeoline  
8' Clarinette  
Tremulant  
III/II

**2016 – Mechanical key action,  
Electric Stop Action**

**Manual III (Schwellwerk):**

16' Salicet  
8' Geigenprincipal  
8' Salicional  
8' Lieblich Gedackt  
8' Flauto Amabile  
8' Vox Angelica  
4' Fugara  
4' Flauto Traverso  
2 2/3' Nassard  
2' Piccolo  
1 3/5' Terzflöte  
2 2/3' Progressiv Harmonica III-IV  
8' Trompete  
8' Oboe  
Tremulant

**Pedal:**

32' Bordun  
16' Principalbass  
16' Violonbass  
16' Salicetbass  
16' Subbass  
8' Octavbass  
8' Cello  
8' Gedacktbass  
4' Octave  
4' Mixture IV  
32' Fagott  
16' Posaunenbass  
16' Fagott  
8' Trompetenbass  
III / Pedal  
II / Pedal  
I / Pedal