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Charles Lindsey, organ

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UNIVERSITY OF RICHMOND



DEPARTMENT OF MUSIC
CONCERT SERIES

UNIVERSITY OF RICHMOND
FOUNDED 1830

Senior Recital

Charles Lindsey, *organ*

March 29, 1992, 3:00 PM

Cannon Memorial Chapel

Felix Mendelssohn. This German composer grew up surrounded by Romantic influences, but his style is derived from classical and baroque composers such as Mozart and Bach. Primarily a pianist, Mendelssohn played violin and organ as well. As a young boy, he copied out works of J.S. Bach by hand and assimilated this contrapuntal style of composition, which is evinced most gracefully in the organ sonatas, op. 65 (1844-1845).

Johann Sebastian Bach, a German composer and organist, has achieved legendary status in the musical world because of his mastery. He served in Weimar as court organist and in Leipzig as cantor of St. Thomas Church. The chorale prelude, *Nun freut euch*, is one of many Bach composed for use in his church service as an introduction to the congregational singing of the Lutheran chorales. The Prelude and Fugue in C is one of the 19 preludes and fugues Bach composed. The prelude is set in 9/8 "dance rhythm."

Dietrich Buxtehude. This Danish-born composer and organist, one of the most important composers preceding Bach, had a tremendous influence on his style. He served as organist of the Marienkirche in North Germany's Lübeck for most of his life, so he is generally regarded as a German composer. His compositions for organ can be almost evenly split between pieces based on a chorale cantus firmus and pieces that are freely composed. The E minor Praeludium is an example of a freely composed piece; the toccata-like opening, two fugal sections which flank an improvisatory-sounding chordal movement, and a closing fugue in 12/8 "dance rhythm" are characteristic of the Buxtehude "praeludium." His sectional composition style and virtuosic pedal writing are influenced by the relatively large pedal division and the tonally contrasting "Brustwerk" and "Ruckpositiv" divisions of the Lübeck organ.

Jean Langlais. This blind French organist and composer studied with André Marchal, also blind, and with Marcel Dupré. He served as organist at numerous Paris churches, including Sainte-Clotilde. The tune on which the piece *Dans une douce joie* is based commonly known as "In dulci jubilo" or "Good Christian Men, Rejoice."

Olivier Messiaen. This French composer and organist studied with Marcel Dupré. His style utilizes Eastern rhythms, exotic harmonies, and "bird song." *Le banquet céleste* was composed in 1934. He inscribes the following at the beginning of the piece: "He who eats my Body and drinks my Blood dwells in me and I in him." He calls for a pungent, staccato sound in the pedal to imitate drops of water.

Charles-Marie Widor. This French organist, teacher, and composer served as organist of Saint-Sulpice Church in Paris from 1870 until his death. Between 1876 and 1900 he composed ten symphonies for organ. In these Widor treats the organ like a symphony orchestra which is facilitated by the expression pedals (swell box and crescendo) and extended registration capabilities of the typical French Romantic organ.

-- notes by Charles Lindsey

PROGRAM

- | | |
|---|--------------------------------------|
| Sonata, op. 65, no. 2
Grave - Adagio
Allegro maestoso e vivace
Fuga (Allegro moderato) | Felix Mendelssohn
(1809-1847) |
| Nun freut euch, lieben Christen g'mein
BWV 734 | Johann Sebastian Bach
(1685-1750) |
| Praeludium in E minor, BuxWV 142 | Dietrich Buxtehude
(1637-1707) |

INTERMISSION

- | | |
|---------------------------------------|------------------------------------|
| Prelude and Fugue in C major, BWV 547 | J. S. Bach |
| Dans une douce joie | Jean Langlais
(1907-1991) |
| Le banquet céleste | Olivier Messiaen
(1908-1989) |
| Symphony V
Toccata | Charles-Marie Widor
(1844-1937) |