

# ORGAN RECITAL

Derek Remes, *organist*

Thursday, June 7, 2012 - 7:00 P.M.  
Boe Memorial Chapel  
St. Olaf College  
1500 St. Olaf Avenue  
Northfield, MN 55057

Sunday, June 10, 2012 - 4:00 PM  
Church of St. Louis, King of France  
506 Cedar Street  
St. Paul, MN 55101

## Fête

**Jean Langlais**  
(1907-1991)

Blind from birth, Jean Langlais gained fame in the 20th century as an organist and composer. He studied organ at the Paris Conservatory with Marcel Dupré, composition with Paul Dukas, and improvisation with Charles Tournemire. From 1944 to 1988 he was Organiste Titulaire at the Basilique de Ste-Clotilde, Paris, following in the footsteps of César Franck and Charles Tournemire. Langlais' music is characterized by "free tonality," where complex harmonies push tonality to its limits.

*Fête*, or "Festival," is cast in rondo form, where primary material (A) alternates with other themes to create the form ABACA, etc. I imagine this form having a programmatic element reminiscent of Mussorgsky's *Pictures at an Exhibition*: a young Parisian moves from tent to tent, mesmerized by the fantastic (and judging by the music, bizarre?) sights and sounds of the carnival. Like Mussorgsky, the (A) material could represent walking between the various attractions, which are in turn depicted by the intervening themes.



# HYMN - Komm Heiliger Geist, Herre Gott

VENI SANCTE SPIRITUS

*sung by the soloist only*

soloist: Komm, Hei - li - ger — Geist, Her - re Gott, er - füll mit dei - ner Gna - den Gut  
dei - ner Gläu - gen — Herz, Mut und Sinn, dein brün - stig Lieb — ent - zünd in ihn'.  
O Herr, durch dei - nes Lich - tes Glast zu dem Glau - ben — ver - sam - melt hast  
das Volk aus al - ler Welt — Zun - gen; das sei dir, Herr, — zu Lob ge - sun - gen.  
Al - le - lu - ja, Al - le - lu - ya.

Text: St. 1, Anonymous, 15th cent. German; Sts. 2-3, Martin Luther, Wittenberg, 1524

Tune: VENI SANCTE SPIRITUS, Anonymous, related to *Adesto, sancta spiritus* by Marchetto di Padua, circa 1270

## Fantasia Super Komm Heiliger Geist, Herre Gott, BWV 651

**Johann Sebastian Bach**

(1685-1750)

Johann Sebastian Bach was one of the greatest organists and composers of any period. His compositional output was enormous, spanning nearly all genres and instruments of his day. While initially known better as an organist than as a composer, today Bach's compositions are appreciated as the pinnacle of the North German organ school. His death symbolically marks the end of the Baroque period.

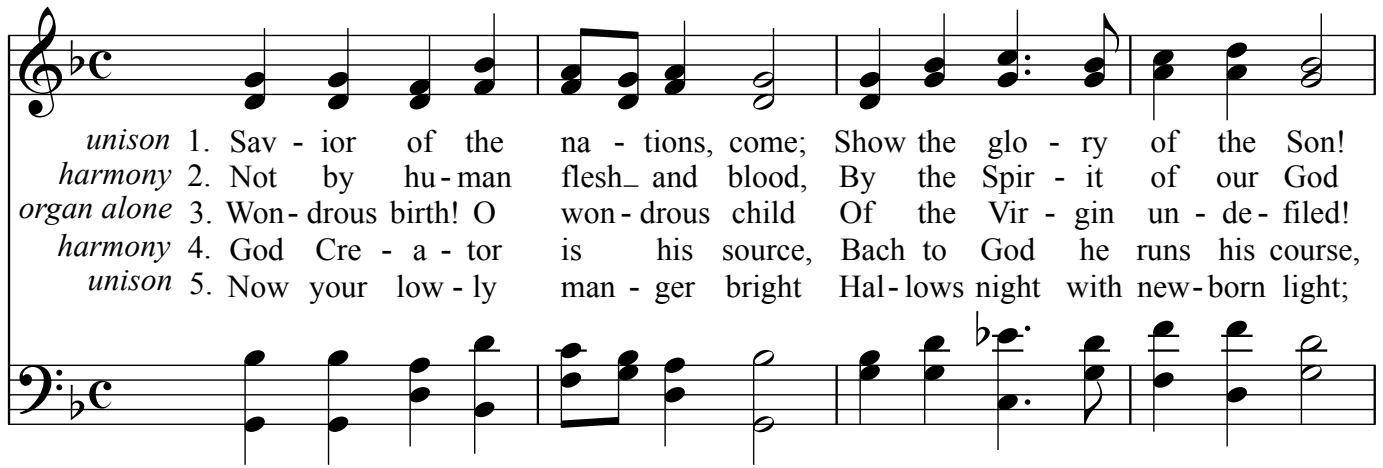
This setting of the above Pentecost hymn-tune *Komm Heiliger Giest, Herre Gott* employs the cantus firmus, or "fixed melody" technique, where the tune is played in long rhythmic values in the pedal. Cascading 16th notes flow continuously in the upper voices, perhaps representing the "wind" of the Holy Spirit. This chorale prelude was written during Bach's time in Weimar and was substantially lengthened before being published during his later Leipzig period. This performance is of the longer, edited version. The above German text is translated:

*Come, Holy Spirit, Lord God, fill with the goodness of your grace  
The heart, spirit and mind of your believers, kindle in them your ardent love!  
O Lord, through the splendor of your light you have gathered in faith  
People from all the tongues of the world, so that in your praise, Lord, may there be sung  
Hallelujah, Hallelujah!*

# Hymn - Savior of the Nations, Come      NUN KOMM, DER HEIDEN HEILAND

*sung by the congregation after an organ introduction*

*PLEASE STAND*



*unison* 1. Sav - ior of the na - tions, come; Show the glo - ry of the Son!  
*harmony* 2. Not by hu - man flesh\_ and blood, By the Spir - it of our God  
*organ alone* 3. Won - drous birth! O won - drous child Of the Vir - gin un - de - filed!  
*harmony* 4. God Cre - a - tor is his source, Bach to God he runs his course,  
*unison* 5. Now your low - ly man - ger bright Hal - lows night with new - born light;



Mar - vel now, O heav'n and earth, That our Lord chose such a birth.  
Was the word of God made flesh; Wom - an's off - spring, pure and fresh.  
Might - y God and man in one, Ea - ger now his race to run!  
Down to death and hell de - scends, God's high throne he re - as - cends.  
Let no night this light sud - due, Let our faith shine ev - er new.

Text: *Veni, Redemptor gentium*; Ascr. to St. Ambrose, 340-398; Tr. sts. 1-3a, William Reynolds, 1812-1876; Sts. 3b-5, Martin L. Setz, 1909-1967, alt.  
Tune: NUN KOMM DER HEIDEN HEILAND, 77 77; Geystliche gesank Buchleyn, Wittenburg, 1524; Harm. J. Walter

*PLEASE BE SEATED*

## Three Settings of "Nun komm, der Heiden Heiland"

**J.S. Bach**

1. a 2 claviers et pédale, BWV 659
2. a due bassi e canto fermo, BWV 660
3. in organo pleno/il canto fermo nel pedale, BWV 661

These three settings of the above Advent hymn-tune, *Nun komm, der Heiden Heiland*, showcase Bach's emotional breadth. Each setting inhabits a unique affect even though all three originate from the same musical source - the hymn-tune. In each case, Bach establishes a two-tiered texture: a background accompaniment and a foreground melody with the hymn-tune, often heavily ornamented. Incredibly, even the background texture constantly draws motives from *Nun komm, der Heiden Heiland* in a technique called "vorimitation," proving Bach's mastery of weaving the same material throughout the entire musical fabric.

## **Prélude et fugue en mi bémol majeur, Op. 99, No. 3 Camille Saint-Saëns** (1835-1921)

Saint-Saëns' multifaceted talents won him international acclaim as a pianist, organist, composer and conductor. A child prodigy, he gave a piano recital at age 10 and as an encore, famously offered to play any of Beethoven's 32 sonatas from memory. Compared to his contemporaries, Saint-Saëns remained stylistically conservative throughout his long life, a fact that caused tension with his more progressive peers. He once quipped, "I have stayed in Paris to speak ill of [Debussy's opera] *Pelléas et Mélisande*," to which Debussy replied, "I have a horror of sentimentality, and I cannot forget that its name is Saint-Saëns." Still, Saint-Saëns remained lifelong friends with his student Gabriel Fauré and piano virtuoso Franz Liszt, and is remembered for his pieces *The Carnival of the Animals* (which was not published until after his death, reportedly because Saint-Saëns was worried it would affect his reputation as a serious composer), *Samson and Delilah*, *Danse Macabre*, and "*Organ Symphony*" No. 3.

*short intermission*

## **Le Banquet Céleste**

**Olivier Messiaen**  
(1908-1991)

A contemporary of Jean Langlais, Olivier Messiaen was one of the most important French composers and teachers of the 20th century. His unique musical style drew on diverse sources, from Japanese music to birdsong to his own ideas on music theory. Perhaps his most important influence, however, was his profound Roman Catholicism, which often depicted what he termed "the marvelous aspects of the faith."

After France fell in 1940, Messiaen was made a prisoner of war, during which time he composed the *Quatuor pour la fin de temps*, or "Quartet for the end of time," using the four available instruments - piano, violin, cello, and clarinet. The title refers to the Book of Revelation. Messiaen and his fellow prisoners premiered the quartet for an audience of inmates and guards. "Never was I listened to with such rapt attention and comprehension," Messiaen later recalled.

*Le Banquet Céleste*, or "The Celestial Banquet," carries the following quotation from John 6:54:

*"Whoever eats my flesh and drinks my blood abides in me and I in him."*

The extremely slow tempo and non-functional harmonies create a contemplative, even mystical, atmosphere. According to Messiaen, the staccato pedal line (with an unusual registration!) should evoke drops of water.

# HYMN - VENI CREATOR SPIRITUS

*English translations sung by the congregation in alternation with the soloist*

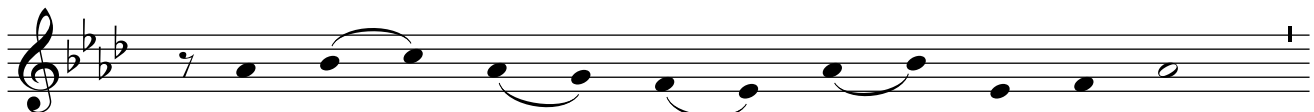
*PLEASE STAND*



*soloist* 1a. Ve - ni Cre - á - tor Spi - ri - tus,  
*congregation* 1b. Come, Ho - ly Ghost, Cre - a - tor blest,  
*soloist* 2a. Qui dí - ce - ris Pa - rá - cli - tus,  
*congregation* 2b. O Com - for - ter, to Thee we cry,  
*soloist* 3a. De - o Pa - tri sit gló - ri - a,  
*congregation* 3b. Praise we the Fa - ther and the Son



Men - tes tu - ó - rum ví - si - ta:  
And in our hearts take up Thy rest;  
Al - tís - si - mi dó - num De - i,  
Thou heav' - nly gift of God most high,  
Et Fí - li - o, qui a mór - tu - is  
And Ho - ly Spi - rit with them One;



Im - ple - su - pér - na grá - ti - a  
Come with Thy grace and heav' nly aid,  
Fons vi - vus, i - gnis, cá - ri - tas,  
Thou Fount of life, and Fire of love,  
Sur - ré - xit, ac Pa - rá - cli - to,  
And may the Son on us bes - tow



Quae tu cre - á - sti pé - cto - ra.  
To fill the hearts which Thou hast made.  
Et spi - ri - tá - lis ún - cti - o.  
And sweet an - oin - ting from a - bove.  
In sae - cu - ló - rum sae - cu - la.  
The gifts that from the Spi - rit flow. A - men.

*PLEASE BE SEATED*

Text: Attr. to Rabanus Maurus, 776-856

Tune: VENI CREATOR SPIRITUS, LM; Mode VII; Acc. by Richard Proulx, 1937-2010, 1975, GIA Publications, Inc.

## **Prélude, Adagio et Choral Varié sur le thème du "Veni Creator," Op. 4**

**Maurice Duruflé**  
(1902-1986)

Like Langlais and Messiaen, Maurice Duruflé was a 20th century French organ virtuoso and composer trained at the Paris Conservatory. Much of Duruflé's music draws on plainsong, also called Gregorian chant, which is a body of sacred, rhythmically free, monophonic (melody only) music like *Veni Creator Spiritus*. Plainsong dates to antiquity and has been used in the liturgies of the Catholic Church to the present day. Duruflé combined plainsong with impressionistic French harmonies perhaps most famously in his Requiem Mass for choir and orchestra.

This setting of the above Pentecost chant, *Veni Creator Spiritus*, is a vast hymn of praise to the Holy Spirit, and is stylistically freer than Bach's settings heard in the first half of the program. It is divided into three main sections, the last of which - the Choral Variations - was written first as a self-contained work in 1926 and shows the influence of Widor. In 1930, Les Amis de l'Orgue sponsored a composition contest requiring pieces with three movements. Duruflé added the Prélude and Adagio, which are harmonically and compositionally more advanced (showing Dukas' influence), in order to be eligible for the competition; he won first prize.

## **Symphonie VI, Op. 42, No. 2** V. Finale

**Charles-Marie Widor**  
(1844-1937)

"The religious idea, meditation, and prayer are poorly accommodated to the rigidity of the organ pipe," wrote Charles-Marie Widor. "When the sound of this pipe is able to vanish under the deep vaults of our cathedrals, carrying our souls toward the infinite, then the organ alone will be the mystical instrument."

Widor was born to a musical family with connections to the famous organ builder, Aristide Cavallé-Coll, who helped arrange for his early musical education. At age 25 Widor became organist at St-Sulpice in Paris, which had one of Cavallé-Coll's finest organs, a post he held for 64 years until his student, Marcel Dupré, succeeded him.

The *Sixth Symphony* was written for the inaugural concert of Cavallé-Coll's instrument in the Palais du Trocadéro, a 5,000-seat auditorium built for the 1878 Universal Exposition in Paris. The massive instrument had 66 stops, five divisions, and 4,070 pipes. The last movement is a joyful outburst in G major, cast in sonata-rondo form. A sonata is a piece of three sections built on two distinctive themes, while a rondo has one main theme that alternates with others - this piece shares aspects of both forms.

*Mr. Remes has a B.A. in Composition and Film Scoring from Berklee College of Music, graduating summa cum laude in 2010. He began studying organ soon after graduation, and is the 2011-12 Organ Scholar at St. Louis, King of France. Mr. Remes will pursue his M.M. in Organ Performance and Literature at Eastman School of Music this fall. He would like to thank his teacher, Dr. Catherine Rodland, and mentor, Brian Carson; many thanks also to Father Paul F. Morrissey at the little French Church and Dr. John Ferguson at St. Olaf College.*

*Program notes by Derek Remes*