

Organ Recital

Presented by members
of the Durham-Chapel Hill Chapter
of the American Guild of Organists

Friday, May 13, 2022, 7:30 pm

First Presbyterian Church
305 East Main Street
Durham, NC

Works by César Franck,
Richard Webster,
Marcel Dupré, Charles-Marie Widor,
and Maurice Duruflé

Join us live or via livestream at
<https://firstpres-durham.org/>



**Please note that masks are
required at this event.**

DURHAM-CHAPEL HILL CHAPTER

American Guild of Organists, Durham-Chapel Hill Chapter,
in conjunction with First Presbyterian Church

Program

Welcome	From the Durham-Chapel Hill Chapter of the AGO and First Presbyterian Church	
Pièce Héroïque	Tim Baker	César Franck (1822 – 1890)
Thy Holy Wings (Bred dina vida vingar)	Tom Kraska	Richard Webster (born 1952)
Trois Élévations pour Orgue, Op. 32 I. <i>Quasi lento</i> II. <i>Très modéré</i> III. <i>Lento</i>	Tom Bloom	Marcel Dupré (1886-1971)
Organ Symphony No. 7, Op. 42, no. 3 Opening movement only	Ted Turner	Charles-Marie Widor (1844 – 1937)
Prélude et Fugue sur le nom d'Alain, Op. 7	Jacqueline Nappi	Maurice Duruflé (1902 – 1986)

Program Notes

Pièce Héroïque

César Franck (1822 – 1890)

“Pièce Héroïque” was written by César Franck in 1883. It’s a bit of a “programmatic” piece about good triumphing over evil. The piece begins with several sinister themes in minor keys. Interrupted by a quiet marching motif, a sweeter theme in a major key comes in. The sinister themes gradually come back with more intensity, but the major-key theme returns, in glory, to finish the piece with full organ, complete with the marching motif.

Tim Baker has been Organist / Choir Director at University United Methodist Church in Chapel Hill since 1989. Previous to that, he served churches in Pittsburgh, Newport, and Milwaukee. During his time in Chapel Hill he has been organ accompanist for Voices, Cantari, and the Chapel Hill All-City High School Choir. As a teacher, Tim has prepared young organ students for The North Carolina School of the Arts and Oberlin Conservatory. He’s played full recitals around Chapel Hill and Elon University, but particularly enjoys the camaraderie of the American Guild of Organists members recitals.

Thy Holy Wings (Bred Dina Vida Vingar)

Richard Webster (born 1952)

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The piece Tom selected, **Thy Holy Wings**, is based on an old Swedish lullaby: *Bred Dina Vida Vingar*. Carolina Berg wrote the lyrics to this hymn as she was struggling with grief caused by the tragic deaths of her parents and older sister in the mid-1800s. The text of the hymn is based on Psalm 91:4: *“He will cover you with his feathers, and under his wings you will find refuge; his faithfulness will be your shield and rampart.”*

The organ setting was composed by Richard Webster (b. 1952). Webster, a native of Nashville, TN, is currently Director of Music and Organist at Trinity Church, Copley Square, Boston. Webster’s setting of Thy Holy Wings fits the text of this hymn perfectly.

We too have been struggling with grief as we’ve suffered through COVID isolation, and now a war in the Ukraine. We too seek a place of refuge, where we can rest securely, under His wings.

*“Oh, let me nestle near thee, within thy downy breast
where I will find sweet comfort and peace within thy nest.
Oh, close thy wings around me and keep me safely there,
for I am but a newborn and need thy tender care.” v. 2*

Tom Kraska has been playing organ in church since his early teen years. While in high school, Tom studied organ with Eugene Hancock (*MM Michigan; DSM Union Seminary*). Tom went on to study at the University of Michigan, where he was accepted into both the School of Music and College of Engineering. Tom says he took the easier route...and went on to earn degrees in Chem Engineering and Business. While at Michigan, he was able to continue organ studies under Robert Town (*BM Eastman, DSM Michigan*) ... even managing to get credit towards his engineering degree for courses in music theory and organ performance.

Tom feels very fortunate to still be able to play the organ; occasionally playing at St. Paul's Lutheran, in Durham and as a substitute or interim organist at area churches, and at music events in Upper Michigan, where he and his family summer on Lake Superior.

Trois Élévations pour Orgue, Op. 32

Marcel Dupré (1886 – 1971)

Written in 1935

- I. *Quasi lento* (Three-part chords in the right-hand crawl over an unrelenting heartbeat.)
- II. *Très modéré* (A canon in the soprano and tenor encloses a rocking motif.)
- III. *Lento* (Crunchy chords on the strings top a melody presented in three- and four-note groups.)

Tom Bloom has been a church organist since 1976. He is currently the organist at Watts Street Baptist Church, Durham. Previously, he was the Organist and Choirmaster at Church of the Holy Family (Episcopal) in Chapel Hill, and organist at St. Matthew's Episcopal Church in Hillsborough. He is a graduate of Penn State, where he was a student of June Miller and was organist for the Catholic Chapel Choir and the Lutheran Student Parish.

Organ Symphony No. 7, Op. 42, no. 3

Charles-Marie Widor (1844 – 1937)

"From the time of their first publication, the organ symphonies of Charles-Marie Widor have been recognized as masterpieces." 10 symphonies in total, Widor, much like Beethoven, had a habit of revising, himself being "perhaps his own most demanding critic". Widor's 7th organ symphony in A minor, op. 42 no. 3, was first published in 1885 with revised editions appearing in 1900 as well as 1918. "Symphonies 7 and 8...can be paired aesthetically", "Widor's ever favored Symphonies 5 and 6, as well as the later, revered *gothique* (no. 9) and *romane* (no. 10), have almost totally eclipsed the two intervening giants, the longest and weightiest of Widor's organ works." "Symphonies 7 and 8 – arguably the most symphonic of the 10 – are not one bit less worthy, only more difficult."

Widor's 7th symphony is in 6 movements which are all connected through an *Ur-motif*, an underlying melodic motive. The second movement is the first full presentation of the *Ur-motif* whereas the opening movement, which we will hear today, functions as a prelude, similar to an opera overture. Fragments of the *ur-motif* can be found in this movement, but Widor is not so quick to reveal his theme.

"It is probably this movement that Madame Widor referred to when she wrote to Albert Schweitzer on January 20th, 1939: 'The Allegro of the Seventh Symphony was one of the pieces that I heard played most often by Charles-Marie'". This powerful opening movement is representative of the entire 7th symphony in its grandeur, severity, and complexity, utilizing many contrapuntal techniques coupled with the harmonic language of the late 19th century, all whilst running the gamut of the instrument's dynamic capabilities.

Ted Turner is currently a doctoral candidate in organ performance at the University of Illinois at Urbana-Champaign, where he has received fellowships to study. His principal instructor is Dr. Dana Robinson, with additional studies in harpsichord and basso-continuo with Dr. Charlotte Mattax as well as orchestral conducting with Donald Schleicher. His musical interests include the music of 17th century North Germany as well as improvisation in historical styles. He completed his undergraduate degree in music at Rhodes College in Memphis, Tennessee. Ted has also completed further studies at the McGill Organ Summer Academy in Montreal and private studies with Sietze de Vries in improvisation. Ted currently serves as organist and director of music at St. Paul's Lutheran Church in Durham.

Prélude et Fugue sur le nom d'Alain, Op. 7

Maurice Duruflé (1902 – 1986)

The sudden death of organist and composer Jehan Alain (1911-1940) during the early months of World War II inspired Maurice Duruflé to honor him with *Prélude et Fugue sur le nom d'Alain*, Op. 7. Using the alphabet-to-musical-pitch cypher from Ravel's *Menuet sur le nom d'Haydn*, in which letters beyond H (which depicts B natural) simply reattach to the musical pitches in order, "ALAIN" becomes "ADA AF," or the outline of a simple D-minor triad.

A rapidly shifting triple meter sets off interplay between a chant-like theme and another theme based on Alain's Litanies. As a whole, the music eventually drops back in intensity by the end of the prelude, while the fugue commences in a more reflective way, building up ecstatic energy in closing. *Notes by Gregg Wager for a LA Philharmonic performance, ca. 2018*

Hailing from Raleigh-Durham, North Carolina, **Jacqueline Nappi** is an organist, harpsichordist, pianist, and teacher. She is currently a graduate student at the Yale School of Music and Yale Institute of Sacred Music studying organ performance. Jacqueline serves as Minister of Music at Trinity Lutheran Church in Milford and is Piano Faculty & Music Coordinator at Durham Academy.

Before beginning her studies at Yale, Jacqueline was Minister of Music at St. Paul's Lutheran Church in Durham and taught continuo lessons at UNC-Chapel Hill. Jacqueline was also Dean of the Durham-Chapel Hill Chapter of the American Guild of Organists and a member of the Board of Directors for the Mallarmé Chamber Players.

Jacqueline holds a Master of Music degree in Harpsichord Performance from SUNY Stony Brook where she studied with Arthur Haas, and a Bachelor of Music degree in Music Education from The Hartt School.

MISSION

The mission of the American Guild of Organists is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ.

Durham-Chapel Hill AGO CHAPTER OFFICERS

Elected

Dean: Lyn Francisco (2021-2023)
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Member-at-Large: Program Committee: George Seiz (2021-2023)
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Appointed

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Newsletter Editor: Open

The Durham-Chapter Hill Chapter of the American Guild of Organists wishes to thank the First Presbyterian Church of Durham and staff for their generous help in making this event possible.

**First Presbyterian Church
Durham, North Carolina 27701**

Austin Organs, Inc. — Opus 581 — 1916, 1964

The present sanctuary was completed in 1916. The original architectural firm was Milburn, Heister, and Company of Washington, D.C. The sanctuary was renovated in 2006 by DTW Architects of Durham, NC. The Principal Architect was John Thompson, and the project manager was Susan Straw. The design consultant was Terry Eason, Chapel Hill, NC.

Great

8' Diapason
8' Bourdon
8' Gambe
8' Gemshorn
4' Octave
4' Harmonic Flute
2' Fifteenth
III Fourniture
Great Unison Off
16' Great to Great
4' Great to Great
Great Unison Off
16' Swell to Great
8' Swell to Great
4' Swell to Great
16' Choir to Great
8' Choir to Great
4' Choir to Great
8' Antiphonal to Great
Chimes

Pedal

16' Diapason
16' Bourdon
16' Gemshorn
16' Gedeckt (Sw)
8' Principal
8' Gemshorn (Gt)
8' Gedeckt (Sw)
4' Fifteenth
16' Posaune
16' Hautbois (Sw)
8' Trompette
8' Great to Pedal
4' Great to Pedal
8' Swell to Pedal
4' Swell to Pedal
8' Choir to Pedal
4' Choir to Pedal
8' Antiphonal to Pedal

Swell

16' Lieblich Gedeckt
8' Hohl Flöte
8' Viola
8' Voix Celeste [TC]
4' Spitz Flöte
2' Flautino
III Plein Jeu
16' Contra Hautbois
8' Trompete
4' Hautbois
Tremulant
16' Swell to Swell
4' Swell to Swell
Swell Unison Off
8' Choir to Swell

Choir

8' Nason Flute
8' Dulciana
8' Unda Maris [TC]
4' Koppel Flöte
2' Block Flöte
II Sesquialtera
8' Clarinet
Tremulant
16' Choir to Choir
4' Choir to Choir
Choir Unison Off
16' Swell to Choir
8' Swell to Choir
4' Swell to Choir
8' Great to Choir
8' Antiphonal to Choir

Antiphonal

8' Gedeckt
4' Prestant
III Mixture
8' Trumpet
Tremulant