



Saint John's

SCHOOL OF THEOLOGY
AND SEMINARY

COLLEGEVILLE, MINNESOTA

THE GRADUATE RECITAL OF

Joel S. Kumro

ORGANIST & TENOR

FROM THE STUDIOS OF:

Dr. Kim R. Kasling, Organ

Dr. Carolyn S. Finley, Voice

ASSISTED BY:

Martha Mathewson, Piano

FEATURING:
The Noack Organ Co.
Opus 104, 1985
2 manuals, 27 stops, 33 ranks

Saturday, May 7, 2016, 7:30pm
Sacred Heart Chapel
Saint Benedict's Monastery, St. Joseph MN

This program partially fulfills the requirements for the Master of Arts in Liturgical Music

PROGRAM

Fanfare for Organ Richard Proulx (1937-2010)

Pange Lingua Nicolas DeGrigny (1672-1703)

- I. en taille à 4
- II. Fugue à 5
- III. Récit du chant de l'Hymne précédent

Organ Sonata, Op. 65, No. 6, in D Minor Felix Mendelssohn (1809-1847)

- I. Chorale
- II. Andante sostenuto
- III. Allegro molto
- IV. Fuga
- V. Finale: Andante

Benedictus, Op. 59, No. 9 Max Reger (1873-1916)

Prelude sur l'introit de l'Épiphanie, Op. 13 Maurice Duruflé (1902-1986)

Brief intermission.

Vouchsafe, O Lord, George Frideric Handel (1685- 1759)
from Dettingen Te Deum (HWV 283)

***Total Eclipse* from Samson**

Aus den hebräischen Gesängen, Robert Schumann (1810-1856)
from Myrthen, Op. 25, No. 15

En Priere Gabriel Fauré (1845-1924)

La Procession César Franck (1822-1890)

Prelude and Fugue in E-Flat (BWV 552) J.S. Bach (1685-1750)

Following the recital, all are invited to a reception in the Gathering Place.

NOTES

Richard Proulx (1937-2010) was a conductor, organist, and prolific composer and arranger of contemporary liturgical and sacred music. His career spanned over fifty years, beginning in the mid-1960s, giving him international recognition. He studied music at Saint John's in his youth, later returning to teach graduate courses in hymnody and composition. Saint John's is now home to The Richard Proulx Collection, featuring original manuscripts, published works, correspondence, and his personal reference collection. Proulx's *Fanfare for Organ* is a fun and energetic piece, featuring interesting harmonies and lively rhythms. The trumpet stop is featured prominently in dialogue with a plenum. Overall, the piece is effective, and even humorous.

Nicolas DeGrigny (1672-1703) was a French organist and composer from Reims, France, born into a family of musicians. Alongside Francois Couperin, DeGrigny's organ works represent the apex of the French Baroque organ tradition. Very little is known about DeGrigny's short life. For two years, he was the organist at the abbey church of Saint Denis in Paris. He later became the organist of Notre Dame de Reims, where he composed his only remaining organ work, the *Livre d'Orgue* in 1699. His singular organ book quickly attained acclaim, and was copied in its entirety by J.S. Bach in 1713. DeGrigny's organ book includes sets of versets for five hymns. In this case, these stunning versets are based on the Eucharistic chant *Pange Lingua*. Often times, these versets were sung in alternation with the choir. The first movement features a prominent French overture in the manuals, while the chant melody is played slowly on the Trompette stop in the pedal. The second movement is a fugue for the Cromorne and Cornet stops. Of special interest in this movement is the pedal line, which is unusually complex for the compositions and instruments of this era. The piece finishes with a serenely beautiful solo for the Cornet stop on the Récit division, accompanied by soft foundation stops. The rich texture and ornamentation of this piece communicate a strong sense of prayerfulness, appropriate for the mystery that is the Eucharist.

Felix Mendelssohn (1809-1847) was a German composer, raised in a prominent Jewish family that converted to Protestantism. As a child, Mendelssohn was considered to be a musical prodigy, but his parents were cautious and did not encourage him as a musician. His early success was in Germany, where he played a major role in reviving interest in the music of J.S. Bach. His music largely followed Classical models and compositional practices, while initiating key aspects of Romanticism, a foreshadowing of the generation to come. Mendelssohn wrote symphonies, concertos, oratorios, chamber music, and works for piano and organ. Mendelssohn's organ sonatas were composed over the span of nine months in 1844-1845. Although they are called "sonatas," they lack cohesive elements typical of the style. Composed in two days, Sonata No. 6 is considered the most liturgical, profound, and significant of the Sonatas. It begins with the Chorale *Vater unser im Himmelreich* (the German chorale setting of the Our Father prayer,) and is followed by four variations on the chorale melody, with the final variation erupting into a ferocious toccata. The piece continues with a fugue that is less similar melodically to the chorale and variations that precede it, yet still related to the chorale, and written in a very vocal style. The subdued and charming andante that finishes this sonata also completes Mendelssohn's entire collection of organ sonatas.

Max Reger (1873-1916) was a German composer, conductor, pianist, and organist, whose music represents the riches of the German Romantic era. Despite his large output of music, Reger is often overlooked as a composer, as he did not write in the large-scale genres of symphony or opera common of the time. His musical style combines a chromatic harmonic language that established him as both a successor to late 19th-century Romanticism and a forerunner of early 20th-century modernism. Although the organ played a major role in Reger's early education, there is some evidence to suggest that in his later years, he failed to maintain his technique as a performer. Therefore, his most demanding and ambitious works for organ were composed after he was no longer capable of playing them himself. *Benedictus* (Latin for "blessed") comes from Reger's Op. 59, a collection of twelve pieces for the organ. It is a deeply religious piece. It begins on the softest stops of the organ as the sound

rolls gently through the church. After the initial section, Reger develops a short fugue that builds to a joyful forte, before quickly coming back down to softer stops and finishing with recapitulation of the material opening material.

Maurice Duruflé (1902-1986) was a French composer and organist. He was a chorister from a young age, and went on to study organ in Paris with Charles Tournemire. Later, he became assistant to Louis Verne at Notre Dame de Paris, before becoming a professor at the Conservatoire de Paris. Duruflé's *Prelude sur l'introit de l'Épiphanie* appeared in 1961 in volume 48 of *Orgue et Liturgie*, a collection of preludes for Sundays and feasts of the church year. Duruflé premiered this work on May 4, 1961 at Église Saint-Merri. This short piece incorporates portions of the chant, *Ecce advenit*, the introit for the feast of the Epiphany: "Behold, the Lord the ruler comes, and kingdom, power, and dominion are in his hand." This piece bears similarities to the introits of Tournemire in his *L'Orgue mystique*. The chant theme is played in the tenor on the Trompette stop accompanied by a plenum sound, and a unique prayerful, contemplative, even longing texture is created.

Baroque German composer **George Frideric Handel (1685 – 1759)** spent most of his later years in England where he took British citizenship. He spent the early 1700s composing and producing Italian opera in London featuring the Italian castrati in leading roles. Eventually, the public sentiment of preferring to hear works in English influenced his decision to compose English opera instead and to explore other genres. His first oratorio, *Esther* was performed in 1732 without the usual action found in operas and thus was considered the first oratorio. Later oratorios include *Israel in Egypt* (1739), *Messiah* (1742) and *Jephtha* (1752). Originally a bass solo, *Vouchsafe, O Lord* is found in Handel's *Dettingen Te Deum* consisting of eighteen solos and choruses. This work was composed for an occasion celebrating the battle of Dettingen where the English army defeated the French in 1743. It was performed for George II in the Chapel Royal of the St. James Palace in London. Handel's three-act oratorio *Samson*, premiered in Covent Garden in 1743, is based on the Milton poem, *Samson Agonistes*. *Total Eclipse* is sung by Samson in Act 1. In chains, He is in a prison in Gaza where he has been blinded by the Philistines.

Robert Schumann's (1810-1856) song *Aus Den Hebräischen Gesängen* is part of a collection of lieder known as the Myrthen Lieder, Opus 25, and it is set to the ninth poem found in Lord Byron's collection of *Hebrew Melodies* (loosely adapted from Samuel 16: 14-23). Schumann's Myrthen Lieder were composed during 1840, his *Liederjahr* in which he wrote over 100 of his 246 total solo songs. They were dedicated to his young wife, pianist Clara Schumann, in celebration of their marriage. Schumann was fond of Lord Byron's poems, and like the poet, he also had a fascination with the Orient. Several of his songs use musical devices to depict his love of oriental topics.

French composer **Gabriel Fauré (1845-1924)** helped develop the French mélodie into an art form worthy of comparison to the German lieder. He composed 100 mélodies throughout his life, which fall into three distinct compositional periods. He was fond of voices of warmer timbres and clear enunciation of the French text. *En Prière*, set to words by Stéphan Bordèse, was composed during his middle period (1880-1904) and lacks some of the over sentimentality characteristic of his earlier period and he increases his use of modality and motives as unifying devices.

Although he greatly influenced French art song composers including his pupils Henri Duparc and Ernest Chausson, **César Franck (1822-1890)** composed fifteen mélodies and only two of them are performed with any regularity. He taught organ at the Paris Conservatoire and served as organist at the church of Sainte-Clotilde and is best known for his symphonic, chamber works, and works for the piano and organ. *La Procession*, composed in 1888 is one of his best-known melodies and composed to a text by Charles Briziux. The poem describes a religious ceremony in which the Eucharist is carried across a field to bless the crops. Franck utilizes pedal-points, recitative and the liturgical chant known as *Lauda Sion*, the Sequence for the Feast of Corpus Christi, to depict the religious nature of the poem.

Johann Sebastian Bach (1685-1750) is one of the most significant composers who ever lived. Born into a family of musicians, he was exposed to music from the time of his birth. As a young boy he sang as a church chorister, growing up to be a virtuosic composer, organist, harpsichordist, and violinist. He was most respected for his skills as an organist. Not only did he contribute much to the development to organ repertoire, he also helped shape how organs of this time would be built. Throughout his life, Bach composed over 1,100 pieces for various ensembles and instruments including cantatas, motets, sonatas, concertos, and keyboard works. Although the prelude and fugue are often performed together, BWV 552 appears as the first and last movement of Bach's collection of keyboard works known as the *Clavier-Übung III*, composed in 1735-36. *Prelude in E-Flat* is the longest of Bach's organ preludes. The lively energy, short runs, and dotted rhythms are taken from the French overture style, complemented by rich counterpoint. This piece has long been understood as a profound devotion to the Holy Trinity. The piece is written in E-Flat, a key signature of three flats. Three major themes are present that represent the three persons of the Holy Trinity. The initial majestic theme represents the Father; the second, dance-like theme represents the Son; and the third, fluid, running theme represents the Holy Spirit. The Fugue, written in a more classical style continues Trinitarian symbolism in its three major sections, again representing the Father, Son, and Holy Spirit, respectively. The Father is represented by the grand introduction in 4/2 time. The Son is represented in the lively middle fugue, while the theme enters at the interval of a third. The themes join together to represent the Holy Spirit in the joyful, dance-like final fugue. Together, these pieces represent the apex of Bach's contrapuntal writing, and form the introduction and conclusion to one of his greatest works, the *Clavier-Übung III*, sometimes referred to as a "German Organ Mass."

TRANSLATIONS

Vouchsafe, oh Lord (Dettingen Te Deum)

Vouchsafe, oh Lord,
To keep us this day without sin.
Oh Lord, have mercy upon us,
Oh Lord, let Thy mercy lighten upon us
As our trust is in Thee.

Total eclipse (from Samson)

Oh, loss of sight! Of thee I most complain!
Oh, worse than beggary, old age, or chains!
My very soul in real darkness dwells.

Total eclipse! No sun no moon,
All dark amidst the blaze of noon!
O, glorious light! No cheering ray
To glad my eyes with welcome day!
Why thus depriv'd Thy prime decree?
Sun, moon and stars are dark to me!

Aus Den Hebräischen Gesängen (From the Hebrew songs),
Original English text by Lord George Byron (1788-1824) translated into
German by Theodor Körner

My heart is sad! Arise! Take from the wall the lute,
No other sounds I want to hear,
Draw from it with a skillful hand
The melodies that bewitch my heart!
If still my heart can harbor hope,
These sounds shall charm it forth again
And if my dry eyes hide their tears,
They shall then flow, the burning stilled.
But deep and wild must sounds flow,
And joy renouncing evermore!

Yes, minstrel, only make me weep,
Else my sad heart will be consumed.
For you must see, by sorrow it was nursed,
If suffered long, sleepless and mute,
And now, and now, destined to know the worst,
Let it be broken or be healed in song.

En Prière (A Prayer) French text by Stéphan Bordèse
With an English translation by Edith Braun and Waldo Lyman

If the voice of a child can reach you, O my Father,
Listen to the prayer of Jesus on His knees before You.
If You have chosen me to teach Your laws on the earth,
I will know how to serve You, holy King of Kings, O Light!
Place on my lips, O Lord, the salutary truth,
So that whoever doubts should serve You with humility!
Do not abandon me, give me the necessary gentleness,
To alleviate pains, to relieve the suffering, the misery!
Reveal Yourself to me, Lord, in Whom I have faith, and I hope,
To suffer for You and die on the cross at Calvary.

La Procession (The Procession) French text by Charles Briziux,
With English translation by Winifred Radford

The Host moves across the fields!
By the heath, the meadows, the green beech coppices,
It comes followed by the people and borne by the priest.
With the hymns of man, birds mingle your songs!
They halt. The crowd round an ancient oak tree
Kneels in adoration beneath the mystical monstrance.
Sun! cast upon it your long sunset beams!
With the hymns of man, birds mingle your songs!
You, flowers, with the incense exhale your fragrance!
O festival! All is shining, all is prayer, all is fragrance!
The Host moves across the fields.

THANK YOU

I would like to extend a sincere thanks to all who have gathered here for this memorable occasion. I am especially grateful for the continued love and support of my family, friends, and classmates.

A special thanks to the faculty and staff of Saint John's University School of Theology and Seminary, especially Dr. Kim R. Kasling, Dr. Carolyn S. Finley, and Fr. Anthony W. Ruff.

Thanks also to Martha Mathewson for her excellent piano accompaniment, as well as Matthew "MattyCakes" Jakubisin and Morgan Windsperger for their assistance at the organ.

Finally, thank you to Saint Benedict's Monastery for their hospitality and generosity in giving this recital a beautiful home and instrument, especially Prioress Michaela Hedican, and Sisters Elaine Schroeder and Cecelia Prokosch.

"The Lord has done great things for us; we are filled with joy!" (Psalm 126:3)

Most Sacred Heart of Jesus, have mercy on us.

Mary, Our Lady of Peace, pray for us.

St. Benedict, pray for us.

St. Cecilia, pray for us.