



Pasi Opus 29 Dedication Recital November 12, 2023



TONIGHT'S PROGRAM

Bach, Prelude and Fugue in C major, BWV 547	Johann Sebastian Bach (1685-1750)
Tiento 16, de quarto tono, a modo de cancion (1626)	Francisco Correa de Arauxo (1584-1654)
Magnificat secundi toni (4 verses)	Matthias Weckmann (1616-1674)
<i>Chant verses sung by the Mount St. Mary's Seminary Latin Schola</i>	
Prussian Sonata No. 2 in Bb Major, Wq. 48/2 (1742) Vivace Adagio Allegro assai	Carl Philipp Emanuel Bach (1714-1788)
Intermezzo (1934)	Jehan Alain (1911-1940)
Berceuse Mariale, from Sonata No. 1 for Organ (2019)	Rachel Laurin (1961-2023)
<i>Kyrie from Mass I</i> <i>Sung by the Mount St. Mary's Latin Schola</i>	<i>Gregorian Chant</i>
Finale, from Sonntagsmusik (1958)	Petr Eben (1929-2007)

TONIGHT'S GUEST PERFORMER

Dr. Kola Owolabi is Professor of the Organ at the University of Notre Dame. There Dr. Owolabi teaches the graduate organ performance majors in the sacred music program, as well as courses in hymn playing and improvisation. He previously held faculty appointments at the University of Michigan from 2014-20, and at Syracuse University from 2006-14.

Dr. Owolabi has had an active career as a solo recitalist, including performances at St. Thomas Church Fifth Avenue in New York, St. James Episcopal Church in Los Angeles, The Memorial Art Gallery in Rochester, New York, St. Paul's Anglican Church in Toronto, Cornell University (Ithaca, New York), Pacific Lutheran University (Tacoma, Washington) and Yale University (New Haven, Connecticut). International venues include Klosterneuburg Abbey, Austria, Holy Trinity Church in Gdańsk, Poland, Église du Bouclier in Strasbourg, France and the University of the West Indies in Mona, Jamaica. He has performed at the American Guild of Organists National Conventions in Boston in June 2014 and Seattle in July 2022. He also performed a concert for the Organ Historical Society Convention in Syracuse in August 2014. He has performed numerous concerts as organist and harpsichordist with the Grammy-nominated vocal ensemble Seraphic Fire and Firebird Chamber Orchestra, based in Miami, Florida.

His most recent solo recording, released by Acis Productions, features Georg Muffat's *Apparatus musicorganisticus*, performed on the C. B. Fisk and Richard, Fowkes & Company organs at Christ Church Cathedral in Cincinnati. He also has two solo CD recordings on the Raven label: "Sacred Expressions: Twentieth-Century Music for Organ" featuring works by Olivier Messiaen, Petr Eben and Calvin Hampton performed on the historic Holtkamp organ at Syracuse University, and "Jacques Boyvin: Four Suites from the Second Livre d'Orgue", performed on the 1732 Andreas Silbermann organ in Saint-Maurice Abbey, Ebersmunster, France.

Dr. Owolabi is a published composer and has received commissions from the Royal Canadian College of Organists and the Catholic Archdiocese of Toronto. His solo organ composition "Dance" was selected for the Royal Canadian College of Organists National Competition in August 2013, where all of the finalists performed this composition. His choral works have been performed internationally by ensembles such as the Santa Cruz Chorale (Santa Cruz, California), Nashville Chamber Singers (Nashville, Tennessee), Illinois Wesleyan University Choir (Bloomington, Illinois) and the Elmer Isler Singers in Toronto.

In 2002, Dr. Owolabi was awarded second prize and audience prize at the American Guild of Organists National Young Artists Competition in Organ Performance. He holds degrees in organ performance and choral conducting from McGill University, Montreal, Yale University and Eastman School of Music (Rochester, New York). His former instructors have included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidsson and William Porter.

PROGRAM NOTES

It has often been remarked that **Johann Sebastian Bach's** (1685-1750) genius as a composer was not as an innovator who created new musical styles, but rather as someone who worked with all the pre-existing genres of his day, bringing each of them to a previously unattained level of perfection. This is certainly the case with Bach's Prelude and Fugue in C major, BWV 547. The prelude is characterized by its 9/8 meter, an opening scale motif treated in canon, and a descending arpeggiated motif in the pedal. The fugue is a contrapuntal tour de force with ten sets of fugal entrances, presenting the theme in various keys, as well as in inversion and stretto (where entrances overlap). Although the pedals are not played for the first 48 measures of the fugue (out of 72 measures), when the pedal entrance finally occurs, the theme and its inversion are presented in augmentation, with doubled note values. Both movements are notable for their contrapuntal prowess, and yet they each feature a passage of striking chromatic dissonance near their conclusion.

Francisco Correa de Arauxo (1584-1654) was ordained as a Roman Catholic priest and held various clerical and musical appointments at churches in Seville, was organist at the cathedral in Jaen for four years and ended his career in Segovia, where he held an administrative appointment at the cathedral. His major publication was *Facultad organica* (1626), a collection of 69 pieces for organ. Almost all of these pieces were *tientos*, written in a conservative polyphonic style strongly influenced by the Renaissance motet. *Facultad organica* was written for pedagogical purposes, and Correa provides an extensive preface in which he discusses the modes, rhythm, ornamentation, fingering and other aspects of performance. He grades each piece according to difficulty, with 1 being the simplest pieces to play and 5 being the most virtuosic. Tiento 16 is written "in the manner of a song" and features some very expressive writing alongside folk music and dance rhythms.

Matthias Weckmann (1616-1674) received his early musical training as a choirboy at the court chapel in Dresden, under the direction of Heinrich Schütz (1585-1672). He then studied in Hamburg where he interacted with the city's most distinguished organists, prompting the 18th century music historian Johann Mattheson to write that Weckmann learned to "moderate the seriousness of Praetorius with the sweetness of Scheidemann, and to introduce many new elegant discoveries." During his career, Weckmann held positions as court organist in Dresden and in Nykobing, Denmark; and ultimately served as organist at the Jacobikirche in Hamburg from 1656 until his death in 1674. Weckmann's *Magnificat Secundi Toni* would have been written to adorn the liturgy of the Sunday Vespers services. The four organ verses served as interludes between sections of text which would have been sung by the choir in a German version of the Gregorian chant psalm tone. Weckmann uses this chant as the basis for his elaborate contrapuntal music.

Carl Philipp Emanuel Bach (1714-1780) was the second son of J. S. Bach. He held positions at the court in Berlin as harpsichordist to King Friedrich II, and as Director of Sacred Music in Hamburg, where he was responsible for coordinating the music in the city's five principal churches. He wrote more than 150 keyboard sonatas, which were novel in that they reached a new level of melodic and harmonic expressivity, with irregular phrase lengths, striking rhythms, changes in dynamics and unexpected changes of mood. C. P. E. Bach wrote six organ sonatas for Princess Anna Amalia, sister of King Friedrich II, which she would have performed on the organ built for the Berlin palace in 1755. Yet the six Prussian Sonatas, Wq. 48, his first published collection of keyboard sonatas, were intended for the harpsichord,

clavichord or fortepiano. Both Haydn and Beethoven owned copies of the Prussian Sonatas. Speaking of these pieces, Haydn commented “I did not come away from my clavier till I had played through them, and whoever knows me thoroughly must discover that I own a great deal to Emanuel Bach.”

Jehan Alain (1911-1940) received his musical training at the Paris Conservatory, studying organ with Marcel Dupré and composition with Jean Roger-Ducasse. He was mobilized to fight in World War II in May 1940 and died a month later in battle. Alain’s music was highly experimental for its time, and Olivier Messiaen remarked that had Alain lived past the age of 29, Alain would likely have had a more profound impact on future directions in 20th century music than Messiaen himself did! *Intermezzo* was first composed in 1934 as a piece for string quartet and piano, with the original title “Fileuse” depicting a woman working at a spinning wheel. He later arranged the piece for two pianos and bassoon, as well as two versions for organ, the second of which was dedicated to Dupré. The registrations in the two organ versions are quite different from each other, but both exploit a device on Dupré’s house organ where you could have one registration for the bottom octave of the pedal board and a different registration for the top octave and a half. Creative solutions must be found on most instruments such as the organ I am playing tonight, since it does not have this feature.

Rachel Laurin’s (1961-2023) *Sonata No. 1 for Organ* (2019) was commissioned by Robert Holmes from Vancouver, Canada, in memory of his late wife. It was premiered by the composer at the National Convention of the Royal Canadian College of Organists in Halifax, Nova Scotia in 2019. Laurin writes, “the three movements describe the states of mind that one lives through when having been informed of a grave illness. The first movement expresses fear and confusion. The second movement, a lullaby, offers some respite which leads to serenity, acceptance and abandon, much as a child in its mother’s arms.” This piece incorporates the well-known Lourdes hymn. Laurin combines this theme with her own tune for the famous French lullaby, “Dodo l’enfant.” In doing so, she follows a famous French tradition of composing new melodies for this lullaby, including the famous Berceuse from Louis Vierne’s 24 Pieces in Free Style. It feels very meaningful to play this piece tonight, since Laurin passed away this summer, after a tough battle with ovarian cancer.

Petr Eben (1929-2007) is the foremost internationally recognized contemporary Czech composer. He is known primarily for his numerous organ works, including several pieces for organ with other instruments. However, he has also written song cycles, choral music, chamber music and orchestral works. Eben’s music is profoundly influenced by his Roman Catholic faith, his experiences as a prisoner in the Buchenwald concentration camp during World War II and the hardships of living in Communist Czechoslovakia. He has had firsthand experience of human beings’ ability to overcome suffering, and therefore has used his music to bring hope to his audiences, offering a spiritual message that often could not be spoken in a climate of political censorship. Eben’s four-movement cycle, *Sonntagsmusik* (Sunday Music) was composed in 1958. The last movement, cast in sonata form, depicts “a battle cry meant to summon all of the positive forces in humanity” with prominent trumpet fanfares in the opening theme, contrasting with a soft, expressive theme that incorporates the *Kyrie* from the Gregorian chant Mass I. At the conclusion of this 12-minute work, the *Salve Regina* chant (Hail Holy Queen, Mother of Mercy) is quoted, in canon between the highest voice and the pedal.

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December 7 • 7:30 p.m.

First Vespers for the Solemnity of the Immaculate Conception
Featuring the Athenaeum Chorale and Mount St. Mary's Latin Schola

February 4 • 7 p.m.

Faculty Organ Recital

Dr. Mary Catherine Levri, Director of Music at MTSM
Recital featuring works by Scheidemann, Bruhns, Bach, Alain and Duruflé

March 17 • 7 p.m.

Solemn Passiontide Vespers, with a concert of sacred music
Featuring the Mount St. Mary's Latin Schola