

**Heather Harrington, Organist**

Grace Episcopal Church  
Muskogee, Oklahoma

*Saturday, 26 July 1997*  
*3 P.M.*

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| Praeludium in G Major                        | Nikolaus Bruhns<br>(1665-1697)       |
| Elf Choralvorspiele, Op. 122                 | Johannes Brahms<br>(1833-1897)       |
| Nr. 4 Herzlich tut mich erfreuen             |                                      |
| Nr. 5 Schmücke dich, o liebe Seele           |                                      |
| Nr. 6 O wie selig seid ihr doch, ihr Frommen |                                      |
| Nr. 7 O Gott, du frommer Gott                |                                      |
| Prelude and Fugue in b minor, BWV 544        | Johann Sebastian Bach<br>(1685-1750) |
| Suite du Premier Ton                         | Pierre Du Mage<br>(ca. 1676-1751)    |
| Plein jeu                                    |                                      |
| Fugue  |                                      |
| Tierce en taille                             |                                      |
| Basse de Trompette                           |                                      |
| Grand jeu                                    |                                      |
| Le Jardin Suspendu                           | Jehan Alain<br>(1911-1940)           |
| Variations sur un thème de Clément Jannequin | Jehan Alain                          |
| Affettuoso                                   |                                      |
| Maggiore                                     |                                      |
| Fugato                                       |                                      |
| Grave  |                                      |
| Prelude and Fugue in a minor, WoO 9          | Johannes Brahms                      |

*Everyone is invited to a reception in the  
parish hall following the recital.*

*About the performer...*

Heather Harrington is a 1997 graduate of Bethany College in Lindsborg, Kansas. She graduated Magna cum laude with a Bachelor of Arts degree in Music (organ performance) with a minor in sacred music. She studied organ with David Eaton, Dr. Sharon Hettinger, and Dr. Pamela Ruitter-Feenstra. She also studied harpsichord with David Eaton and piano with Linda Newfield. In August she will begin degree work toward a Master of Music degree in organ performance at the University of Nebraska - Lincoln. While at Bethany, she participated in the Bethany Choir, Symphonic Band, Wind Ensemble, Symphony Orchestra, and Opera Workshop. She also was a chapel musician and a music department student accompanist. Harrington is a member of the American Guild of Organists, the Organ Historical Society, and Sigma Alpha Iota. She is a 1993 graduate of Muskogee High School. She has served Grace Episcopal Church in Muskogee, Oklahoma and First Presbyterian Church in McPherson, Kansas as organist.

## Program Notes

Nikolaus Bruhns, German composer and organist, was a student of Dietrich Buxtehude. His **Praeludium in G** is structured in the form of the five-part, seventeenth century North German Praeludia. Three free improvisatory sections are alternated with two fugal sections. The North German *stylus phantasticus* was a showcase of extremes, characterized by virtuosic passages in manuals and pedals, extreme dissonances, and sudden changes of mood.

Johannes Brahms' **Eleven Chorale Preludes, Op. 122** were his final compositions. They were written during his last summer (1896) at Ischl in Upper Austria. They were inspired by the Baroque chorale prelude tradition, but they reflect a Romantic style and are more subjective and personal than their Baroque predecessors.

*Herzlich tut mich erfreuen* expresses the beauty of summertime. The text of the chorale reads:

Heartily I will rejoice at lovely summertime.  
When God will renew all for eternity.  
Heaven and earth God will recreate;  
all creatures shall be splendid, fine, and clear.

*Schmücke dich* reflects the radiance of heaven. The text is:

Adorn yourself, o dear soul;  
leave the dark den of sin.  
Come to the bright light,  
begin to shine wonderfully.  
For the Lord, full of salvation and mercy,  
wishes to have you as his guest.  
He who can administer the heavens  
wishes to dwell in you.

*O wie selig* proclaims the blessedness of those in heaven. The text of the chorale is:

O how blessed are ye,  
faithful souls departed,  
who through death have come to God!  
You have escaped all affliction,  
which still holds us fast.

*O Gott, du frommen Gott* is a prayer for a healthy body and an unblemished soul. The text is:

O God, you just God, source of all gifts,  
without whom nothing is which is,  
from whom we have all things,  
give me a healthy body, and in that  
body an unwounded soul and a  
conscience which remains clear.

Johann Sebastian Bach's **Prelude and Fugue in b minor** is ornate, symmetrical, melodic, and majestic. It was written while Bach was in Leipzig.

Pierre Du Mage was a student of Louis Marchand and organist of the Collegiate Church of St. Quentin. Most French Classical organ works were issued in collections called *Livre d'orgue* (Organ Book). The pieces were commonly gathered into suites based on one of the church modes. Presented this afternoon are five movements from Du Mage's organ suite in the dorian mode. The standard practice for organists in France at this time was to indicate the choice of stops in the title. Thus, the first movement, *Plein jeu*, which literally means full stop, will be played with a full ensemble. The traditional French fugue was played on reed stops supported by light foundations. The *Tierce en taille* was a tierce solo in the tenor range. The predominant sound of the *Grand jeu* was based on the brilliant and penetrating reed of the *Grand Orgue* (Great division) supported by foundation stops. Du Mage's *Grand jeu* is divided into several sections: a solemn introduction, a quick, dancing, fugal section in triple meter with double echoes, and a return to the solemnity of the first section.

Jehan Alain, French composer and organist, won numerous prizes in composition, harmony and fugue, and organ at the Paris Conservatoire. His style was influenced by diverse elements such as chant, Oriental and Hindu rhythms, jazz, Hebrew music, impressionism, and improvisation. He disliked the 16' sound in the pedal, so he frequently registered sounds in that division at only the 8' level.

#### **Le Jardin Suspendu (1934)**

"The Hanging Garden is the artist's ideal,  
perpetually pursued and eternally elusive;  
it is the inaccessible and inviolable refuge."

This contemplative piece reveals Alain as a mystical poet. A four-measure ostinato is combined with various accompanimental counterpoint. Its dream-like atmosphere shows an impressionistic influence.

**Variations sur un thème de Clément Jannequin (1937)** is actually written on a tune by an anonymous composer, which Alain found in an early book of French folk songs.

Brahms wrote his **Prelude and Fugue in a minor** in 1856 in Dusseldorf. He dedicated it to Clara Schumann. The prelude is a miniature contrapuntal fantasia. The fugue contains complex interplay of twos and threes introduced at the entrance of the countersubject. The climax at the end brings back some features of the prelude, including the sixteenth-note sextuplets and the combination of the themes of both movements.