

Concordia Theological Seminary  
Fort Wayne, Indiana

Organ Recital

9 November 2020  
4:30 p.m.

*Passacaglia and Fugue in C minor* (BWV 582)      Johann Sebastian Bach (1685–1750)

*Kevin J. Hildebrand*

*Sonata III* (1940)      Paul Hindemith (1895–1963)

- I *Ach Gott, wem soll ich's klagen*
- II *Wach auf, mein Hort*
- III *So wünsch ich ihr*

*Matthew A. Machemer*

*Choral No. 2 in b minor*      César Franck (1822–1890)

*Paul J. Grime*

✠ *Soli Deo Gloria* ✠

### ***Passacaglia and Fugue in C Minor***

In Advent 1705, twenty-year-old Johann Sebastian Bach travelled north from Arnstadt to Lübeck to study with the dean of northern German Lutheran church music, Dietrich Buxtehude, then in the sunset of his career. Bach had been given permission to have four weeks leave from his organist duties (in the Advent and Christmas seasons, no less) for this professional visit, but Bach was later admonished for staying *four months* to study with Buxtehude and absorb the musical and liturgical life of the church of St. Mary's. The Passacaglia and Fugue in c minor is arguably one of the results of Bach's professional leave.

Buxtehude was a master of writing organ compositions in the style of a passacaglia, a repeating musical phrase, usually in the bass, with variations constructed over that phrase. Here the young protégé Bach outshines his mentor Buxtehude.

The first eight measures of the piece present the theme in the pedal, then 160 additional measures present the theme in twenty variations that demonstrate a wide array of compositional techniques. Listen for when Bach breaks tradition and places the theme in various voices in the manuals, sometimes hiding in a middle voice, sometimes clearly heard on top of the texture, sometimes barely hinted at in arpeggios (broken chords played one note at a time).

As if the passacaglia was not enough to demonstrate Bach's mastery of composition (written in his early twenties!), he appends a 123 measure double fugue, which, uncharacteristically, begins with the last note of the passacaglia without any break in the music. Like the passacaglia, Bach uses this musical form to explore various keys, forms, textures, and ideas. Just eight bars before the conclusion, a jarring, unexpected chord signals a triumphant conclusion to a magnificent composition.

### ***Sonata III***

Paul Hindemith enjoyed a long musical career as an instrumentalist, teacher, conductor, music theorist, and composer. Although Hindemith was born in Jawor, Poland, he spent his early professional life as a violinist in Frankfurt (1912–1927) and as a composition professor in Berlin (1927–1935.) In 1935, The Nazi regime forced Hindemith to take a “leave of absence” from his professorship because of his “degenerate” compositions. After emigrating to the U.S. in 1940, Hindemith held a professorship at Yale until 1953 when he moved back to Europe, teaching at the University of Zürich until 1957. Hindemith was one of only a handful of twentieth-century composers to write for organ, composing three organ sonatas between 1937 and 1940. Unlike the first two sonatas, which adhere more to traditional sonata forms, in *Sonata III* Hindemith looks back to Germany for his source material: utilizing a different folk tune in each of the work's three movements.

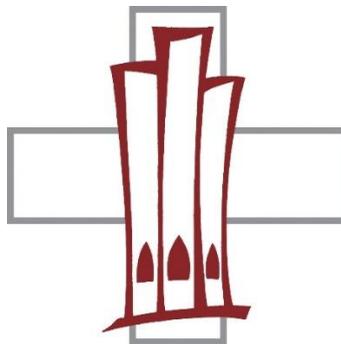
Movement I's melody appears first in the pedal, accompanied by contrapuntal and canonically organized voices in the manuals. After a brief interlude, the melody returns, this time in the right hand, in a chorale-type setting characterized by a massive crescendo. Movement II is a rational and calculated movement. The folk tune appears in the left hand and is accompanied both by motivically derived voices in the right hand and a

steady pedal pulse. Movement III is a sprightly movement where the folk tune appears again in the pedal surrounded by playful figurations in the upper voices. *Sonata III* is indicative of Hindemith in a larger sense. It is a meticulously written work in which “Hindemith has used a knowledge of the past in a highly personal, contemporary manner.”

### ***Choral No. 2 in b minor***

Considered the most important organ composer after Bach, César Franck wrote a dozen major works for the instrument. Born in Belgium, Franck resided in Paris for over thirty years, serving as organist in one of the city’s large churches and teaching at the conservatory. Among his most important compositions are his last, the Three Chorals. He uses the term “choral” not in the sense of a hymn chorale, but of a melody written in a choral style. Choral No. 2 in b minor is built upon two important musical forms that Bach also used, the passacaglia and fugue, as we heard earlier in the recital. The basic structure of the work is as follows:

- The passacaglia melody is first heard in the bass, then in the soprano and then again in the bass with fiery flourishes above.
- The second theme appears twice in the choral style, with rhapsodic flourishes following after each.
- An ethereal conclusion leads into a dramatic outburst with rhapsodic passages.
- The first theme returns, now in the form of a fugue, just as in Bach’s Passacaglia, though now in a new key.
- The choral melody returns, now combined with the first theme in the pedal.
- A building turbulence leads to the grand climax with one last statement of the first theme, followed by a repetition of the ethereal chorale that concludes the work.



## **About the Organ**

Schlicker Organ – 1958  
Tonal Renovation – Noack 1991  
Tonal Revisions – Buzard 2008

<b>Great</b>		<b>Positiv</b>		<b>Swell</b>		<b>Pedal</b>	
Quintadena	16	Pommer	8	Gedeckt	8	Resultant	32
Principal	8	Rohrfloete	4	Salicional	8	Principal	16
Rohrfloete	8	Nazard	2-2/3	Voix Celeste	8	Bourdon	16
Octave	4	Principal	2	Principal	4	Quintadena (Gt)	16
Spitzfloete	4	Tierce	1-3/5	Hohlfloete	4	Quintbass	10-2/3
Quint	2 2/3	Siffloete	1	Blockfloete	2	Octave	8
Schwegel	2	Scharf	III-IV	Sesquialtera	II	Gemshorn	8
Mixture	IV-VI	Trompeta Real	8	Mixture	IV-V	Choralbass	4
Trumpet	8	Krummhorn	8	Cymbel	III	Nachthorn	2
<i>Swell to Great</i>	16	<i>Tremolo</i>		Dulzian	16	Mixture	IV
<i>Swell to Great</i>	8	<i>Zimbelstern</i>		Trompette	8	Posaune	16
<i>Swell to Great</i>	4	<i>Swell to Positiv</i>	8	Oboe	8	Trumpet (Gt)	8
<i>Positiv to Great</i>	8			<i>Tremolo</i>		Fagott	4
				<i>Swell to Swell</i>	16	<i>Great to Pedal</i>	8
				<i>Swell to Swell</i>	4	<i>Swell to Pedal</i>	8
						<i>Positiv to Pedal</i>	8

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exists to form servants in Jesus Christ  
who teach the faithful,  
reach the lost,  
and care for all.*