

Concordia Theological Seminary
Fort Wayne, Indiana

Vespers

January 20, 2022
4:00 p.m.

✠ *In Nomine Jesu* ✠

Stand

Opening Versicles – *LSB 229*

Canticle 928 “Song of Hannah”

Sit

Office Hymn 883 “All Praise to Thee, My God, This Night”

Stanza 3 may be sung in canon by all who desire to do so.

Reading – Romans 9:19–33

L O Lord, have mercy on us.

C **Thanks be to God.**

Responsory – *LSB 230*

Stand

Magnificat Hymn 935 “Tell Out, My Soul, the Greatness of the Lord”

Kneel

Prayer – *LSB 233*

Stand, leaving the kneelers in place until after the Benediction.

Benedicamus and Benediction – *LSB 234*

Quietly replace the kneelers and be seated for the organ recital.

Organ Recital

Charles Russell, Organist

*Please hold your applause until the end of the program.
Thank you.*

Tu es petra (<i>Esquisses Byzantines</i> , No. 10)	Henri Mulet 1878-1967
Andante sostenuto (<i>Symphonie gothique</i> , Op. 70)	Charles-Marie Widor 1844-1937
Toccatà, Adagio and Fugue in C (BWV 564)	Johann Sebastian Bach 1685-1750
Benedictus (Op. 59, No. 9)	Max Reger 1873-1916
Orgelsalmen	Heinz Werner Zimmermann b. 1930
IV. Der 136. Psalm – “Danket dem Herrn, denn er ist freundlich”	

Soli Deo Gloria

About the Organist

Charles Russell serves as Director of Parish Music at Grace Lutheran Church, Little Rock, Arkansas. He received the Bachelor of Arts degree with double majors in Parish Music and History from Concordia University Wisconsin in Mequon (2017). He recently completed the Master of Church Music degree at Concordia University Wisconsin (2021) with an emphasis in organ. He has studied organ with Dr. James Freese, Dr. Jess Anthony and Mr. Kieth Williams. He is married to Anna (Loest), who serves as a speech-language pathologist.

Program Notes

While nearly forgotten and strongly reclusive, Henri Mulet is a key figure in French organ music of the late nineteenth and early twentieth centuries. Out of all his compositions, he is perhaps best remembered for *Esquisses Byzantines* (“Byzantine Sketches”), a ten-movement work published in 1920. “Tu es petra” is the final movement, and is a toccata inspired by Matthew 16:18 along with a small medieval church in Paris, Saint-Pierre-du-Montmartre. The piece relies heavily on chromaticism and shifts between major and minor keys, signifying a “spiritual battle” evoking the text from Matthew, where Peter is told that “the gates of hell will not prevail.”

Charles-Marie Widor is considered by many to be the founder of the late nineteenth-century French school of organists. He viewed music and architecture as being related to one another, and found inspiration in the work of a family friend, organ builder Aristide Cavallé-Coll. His four-movement *Symphonie gothique* (1895) was inspired by Abbaye Saint-Ouen de Rouen, originally a Benedictine church and fine example of Gothic architecture. “Andante sostenuto” is expressed in a smooth, singing style and evokes the contemplative, prayerful atmosphere of Saint-Ouen.

Johann Sebastian Bach is the central figure of the Baroque musical era. *Tocatta, Adagio and Fugue in C Major* (BWV 564) was written while he was organist and Konzertmeister at Weimar, likely between 1710-17, and is heavily influenced by the Italian concerto in its three-movement layout. The Toccata evokes the style of Dieterich Buxtehude, especially in its pedal solo, followed by an Adagio featuring a pizzicato bass theme and ornamented melody. A richly textured “grave” section concludes the Adagio leading to a dance-inspired Fugue.

German composer Max Reger straddles the period between late romanticism and modernism, and his works comprise the largest amount of organ music written by one composer since J.S. Bach. “Benedictus” is contained within his *Twelve Pieces* (1901), and is the third piece of what is considered Reger’s “Organ Mass.” The title refers to the song of praise sung by Zechariah after he regained his speech at the birth of his son, John the Baptist, as recorded in Luke 1. Rich harmonies, characteristic of the Romantic period, are found throughout the piece, along with heavy use of chromaticism.

Heinz Werner Zimmermann is an important contributor to post-World War II church music in Germany. His *Five Hymns* were published by CPH for choir, and notably include “Have No Fear, Little Flock” (LSB 735). *Orgelpsalmen* was composed to accompany Werner Gothien’s picture oratorio *Abraham*. As with much of Zimmermann’s work, the closing movement, a fast toccata on “Psalm 136” (“Give thanks to the LORD, for he is good”) is intended to be a literal musical interpretation of the German Psalm text.