

For the past thirty two years, St. Paul's Episcopal Church has become a hospitable place where the human spirit speaks through the arts. St. Paul's Music, a self-supporting 501(c)(3) not for profit organization, has a three-fold purpose. First, the organization supports mission projects such as recordings and tours. Second, St. Paul's Music supports the Choral Scholar Program of St. Paul's Choir School that underwrites private music lessons to deserving youth. Third, the organization continues to feature choral masterworks performed by St. Paul's Choir with orchestra, as well as professional artists from the Indianapolis area and around the world. St. Paul's Music is an organization dedicated to sharing the arts with all people in our community.

St. Paul's Music presents

Dongho Lee, Organist

Winner of First Prize and Audience Prize at the
2010 AGO National Young Artists Competition in Organ Performance

Friday, September 16, 2011

7:30 p.m.

Program

Allegro maestoso, from <i>Sonata for Organ</i> , Op. 28	Edward Elgar (1857-1934)
Choral, from <i>Symphonie romane</i> , Op. 73	Charles-Marie Widor (1844-1937)
Hommage à Frescobaldi VII. Thème et Variations VIII. Epilogue	Jean Langlais (1907-1991)
Fantasie in F-Moll, KV 608	Wolfgang Amadeus Mozart (1756-1791)

-Intermission-

Allegro, from <i>Symphony No. 2</i> , Op. 20	Louis Vierne (1870-1937)
Variations on "The Last Rose of Summer" Op. 59	Dudley Buck (1839-1909)
Finale, from <i>Sunday Music</i> (1958)	Petr Eben (1929-2007)

You are invited to greet Ms. Lee at a reception in the Lilly Room located down the hall to your left.

PROGRAM NOTES

Written in 1895, Elgar's *Sonata for Organ* represents the pinnacle of English organ composition in the late Victorian era. With four movements, it is among the most successful large-scale compositions for the organ from the nineteenth century. The *Sonata*, however, was not an immediate success. Elgar had planned for the first performance of the *Sonata* during a visit to Worcester Cathedral of a group of American musicians. Unfortunately, the piece was finished only four days before the premiere, and the performance was not of the highest quality due to insufficient preparation time. Nevertheless, the work has become a cornerstone of the English romantic organ repertory. The first movement of the *Sonata* is written in strict sonata-allegro form and offers the listener all of the harmonic and melodic characteristics that have become trademarks of Elgar's distinctive musical style.

Composed in 1900 and based on the Easter chants "Haec dies" and "Victimae paschali laudes", Widor's *Symphonie romane* is the last of his ten symphonies for the organ. Despite its genesis at the turn of the twentieth century, the *Symphonie romane* is firmly rooted in the sonic world of the mid to late nineteenth century and displays the considerable influence of Wagner. Widor was quite familiar with Wagner's work and even attended the 1876 premiere of *Der Ring des Nibelungen* at Bayreuth. The "Chorale" from the *Symphonie Romane* displays Widor's immersion in Wagner's harmonic language, especially in the passages where the chant melody is either not present or present only in small fragments. By contrast, in passages that use the chant more extensively, Widor's harmonic language is remarkably conservative.

Jean Langlais, the blind composer and organist at Ste-Clotilde, was a prolific composer and wrote an enormous amount of music for the organ. Many of his works are smaller movements within large suites, and the "Thème et Variations" and "Épilogue" come from his *Hommage à Frescobaldi*. The "Thème et Variations" is a light-hearted set of colorful variations on an original theme which demonstrates Langlais' vivid imagination and sense of humor. The "Épilogue" is a virtuosic pedal solo demanding a precise and refined technique. The musical reference to Frescobaldi (an early 17th century Italian composer) in the suite's title appears in the middle of the "Épilogue" in which the fugal subject is taken from a canzona from Frescobaldi's *Fiori Musicali*.

Much to the dismay of organ enthusiasts, Mozart left behind no large-scale works for the organ. Indeed, the end of the eighteenth century was a dry time for organ composition among the greatest composers of the Viennese Classical School: Haydn, Mozart, and Beethoven. Even though all three were known to be accomplished organists, their fame as organists lies not in their compositions, but rather in their skill as improvisers. However, organists can take comfort in a small number of works composed by Haydn, Mozart, and Beethoven among others, originally intended for a musical curiosity of the day: the *Flötenuhr*, a mechanical organ set within the workings of a clock. The *Flötenuhr* could range in size from a few octaves of pipes at 4' pitch up to a full-sized instrument complete with 16' ranks and reeds. However, the pieces written for these mechanical instruments are unplayable by one performer in their original form. In a certain sense, therefore, you might call these pieces 'transcriptions' when heard performed live since many decisions must be made to accommodate the musical and technical abilities of a solo performer. There are a few frequently used publications available for these pieces, but many performers decide to create their own transcriptions based on the original manuscripts. The *Fantasy in F minor* is in three sections (roughly ABA form). The opening and closing parts are marked by contrapuntal severity and thematic austerity. The middle section is a set of variations in a style more often associated with Mozart than the outer sections.

The six organ symphonies of Louis Vierne represent the pinnacle of the French symphonic organ tradition. Vierne's second symphony from 1902-03 is the first symphony of his mature style and the first of three cyclic symphonies. Throughout his life, Vierne's harmonic language became increasingly chromatic and demanding upon the limits of tonality, yet many of his symphonic movements are in traditional forms; the first movement of the second symphony is no exception as it is a conservative sonata-allegro form.

Dudley Buck was an American organist and composer who studied at Trinity College (Hartford) and later in Leipzig and Paris. His fame in the nineteenth century rested upon his reputation as a virtuoso organist and composer of secular cantatas. Buck's variations on "The Last Rose of Summer" (1877) and "The Star-Spangled Banner" (1868) are his most popular works for the organ, both of which show a successful marriage of popular appeal and artistry.

Those familiar with the organ works of Czech-born composer Petr Eben undoubtedly know "Moto Ostinato," the third movement of *Sunday Music* and arguably his most famous work. It was inspired by the frightening story from the Gospel of Mark in which Jesus asks of a demon his name to which the demon replies, "My name is Legion, for we are many." With an increasingly sinister theme and militaristic rhythms, "Moto Ostinato" is a rally of evil forces. It is immediately after this scene that the "Finale" begins.

Based on two themes and constructed in a modified sonata-allegro form, it begins with a trumpet call, bidding all souls to rise. A musical battle ensues until suddenly, injected amidst all of this chaos, the unearthly calm of the plainchant 'Kyrie, Lux et origo' is heard. Following the calm, a distant fanfare calls again in preparation for the final conflict. Tension and energy build as the themes are interwoven until a cataclysmic climax after which the opening material returns. This time, however, the second theme is no longer the "Kyrie, Lux et origo" but rather the "Salve Regina." This musical transformation signifies the victory of the forces of good over evil.

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DONGHO LEE

A native of Seoul, South Korea, Dongho Lee was awarded both the First Prize (the Lilian Murtagh Memorial Prize) and the Audience Prize in the 2010 American Guild of Organists' National Young Artists Competition in Organ Performance, which was held at the 50th national convention of the Guild in Washington, DC.

Ms. Lee's education includes undergraduate and graduate degrees from Yonsei University in Korea where she studied with Dr. Tong-Soon Kwak. During her studies in Korea, she also served as organist of Seoul Anglican Cathedral. In 2004, she moved to the United States to continue her studies with Dr. Martin Jean at Yale University and the Yale Institute of Sacred Music, from which institution she earned a second master's degree and was awarded the Julia R. Sherman Prize for excellence in organ playing. Ms. Lee is currently completing her doctoral studies at Indiana University (Jacobs School of Music) where she is a student of Dr. Christopher Young. At Indiana University she was a recipient of the inaugural Jacobs Scholarship and has also served as Associate Instructor of organ.

Ms. Lee has played recitals throughout the United States, Europe, and South Korea. Her other competition credits include First Prize in the 2001 Klais Jang Cheon Organ Competition (Seoul) and Finalist standing in the 2008 Canadian International Organ Competition (Montréal).

Ms. Lee now resides in Durham, North Carolina where she plays weekly hour-long demonstrations of the organs of Duke University Chapel, and serves as Music Director and Organist at Holy Trinity Episcopal Church in Fayetteville, North Carolina.

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Promotions for this concert are thanks in part to WFYI Public Radio, Indianapolis

Future Events at St. Paul's Church

October 7, Friday at 7:30 p.m.

Indianapolis Baroque Orchestra: Bach Project

Adults \$20, Seniors \$15 & Students \$5

John Abberger has toured Europe, Asia, and the Americas as principal oboist of Canada's Baroque period instrument orchestra, Tafelmusik. He leads the IBO in the sixth edition of Bach Project, this year featuring two cantatas both based on the chorale "How Brightly Shines the Morning Star," one by J. S. Bach (BWV 1) and the other by Bach's predecessor at Leipzig's St. Thomas Church, Johann Kuhnau. An orchestral favorite, Bach's Brandenburg Concerto No. 1, helps to get the blood pumping!

October 9, Sunday at 4:00 p.m.

Choral Evensong

Celebrating American Choral Music, featuring the Chichester Psalms by Leonard Bernstein.

October 21, Friday at 7:30 p.m.

Rising Stars Concert: The Bach Project for Organ

Organists: Matthew Middleton, Stephen Price, and Jonathan D. Rudy

The organ department at Indiana University's Jacob's School of Music is recognized as one of the nation's leading centers for organ performance and sacred music education. With over 50 majors and approximately 36 in residence, it enjoys a robust enrollment in degrees from undergraduate to the doctoral level. These exceptional young artists will present organ masterworks by Johann Sebastian Bach. Admission is Free.

October 30, Sunday at 4:00 p.m.

Scary Organ Concert

Back by popular demand! Organists Robert Richter and Frank Boles will host a number of surprise guests. The King of Instruments will speak to you in many voices in this fun concert. Come in costume! Tricks and treats will be a part of the venue before you depart. Join us if you dare! Admission is Free.

November 13, Sunday at 5:00 p.m.

Celebration of New Ministry & Institution of

The Rev. John E. Denson, Jr., D. Min (No Choral Evensong on this day.)

December 11, Sunday at 4:00 p.m.

Advent Festival of Lessons & Carols

Indianapolis Pro Musica

I look from afar: and lo, I see the power of God coming, and a cloud covering the whole earth. Go ye out to meet him and say: Tell us, art thou he that should come to reign over thy people Israel?

This popular Advent liturgy returns with engaging lessons from the prophets, grand hymns with brass and timpani, and glorious anthems and motets, all announcing the coming of Christ. This chamber choir of Indianapolis will sing music from the Renaissance Period known as the golden age of choral music.

December 24, Christmas Eve at 5:00 p.m.

A Festival of Lessons & Carols

This beautiful service, based on the medieval vigil, was first held at Truro Cathedral in England. It has since become a favorite throughout the world. Lessons telling the story of Christ's birth are read by choristers and members of the community, while carols and anthems resound the message of Christmas. Organ prelude begins at 4:30 p.m.

December 24, Christmas Eve at 11:00 p.m.

Festival Choral Eucharist

St. Paul's Choir celebrates the Feast of the Nativity with brass and organ. A prelude with carols for choir and the congregation begins at 10:20 p.m.