

TURE LARSON, ORGANIST
SUNDAY, MARCH 13, 2016, 2:15 PM

PROGRAM

Heraldings

Robert Hebble

This composition was commissioned by the Crystal Cathedral, Garden Grove, California, as the premiere work for the then new Ruffatti Organ in May 1982. A talented organist and composer, Mr. Hebble became the assistant organist at New York's Riverside Church at the age of sixteen through the invitation of Virgil Fox, world renowned former organist at Riverside. *Heraldings* is a festive piece that features the various trumpet stops on the organ.

A Mighty Fortress Is Our God (Hymn 657)

Martin Luther

Based on Psalm 46, this hymn tells the story of Life here--this side of Eternity. Conflict continues until the Lord comes again or takes us home to be with Him. But He is the Victor and He loves us - so amazing. Please stand to sing this hymn at the opening strains of the introduction. Let the words and music be an inspiration to you as you rejoice today, worshiping Him as you lift your voice on this day of dedication and celebration.

Organ Concerto No. 2 in B Flat Major, Opus 4

George F. Handel

A Tempo ordinario e staccato
Allegro
Adagio e staccato
Allegro

One could consider Handel as the inventor of the organ concerto in England. The original purpose of these concerti was not for independent concert performance, but rather to serve as interludes to the performance of his oratorios, with the composer himself as the organ soloist. He composed a total of eighteen concerti. Regardless of their origin, they have become an important part of the organist's solo repertoire, with or without orchestra.

Adagio

Roger Nyquist

Dr. Roger Nyquist and Ture Larson have been friends for many years since studying together for their undergraduate degrees in organ performance. Mr. Nyquist is an internationally known recitalist and was on the faculty and University Organist at Santa Clara University in California. In hearing this lovely meditative piece you will find it is full of expression, color and musicality.

Chorale No. 3 in A Minor

Cesar Franck

The first theme is in the style of a toccata with the second theme as the chorale. This is followed by a very famous Adagio section played on the trumpet stop over a soft accompaniment that gradually builds in a slow and effective crescendo. The last section enters with the first theme in the relative key and finally both themes are superimposed in a brilliant and majestic conclusion.

No. 9, Nimrod (from Enigma Variations, Opus 36)

Edward Elgar

Elgar liked to entertain his wife each evening by taking a theme and varying it to imitate the personality characteristics of several friends, while his wife guessed which friend he had in mind. This game led to his first major success in orchestra composition: a work dazzling in its ingenuity, technical skill and range of expression. *Nimrod* was Elgar's nickname for his great friend and publisher, A. J. Jaeger. "Jaeger," which is German for hunter, becomes "Nimrod, the mighty hunter" from the book of Genesis. This ninth variation is the most beloved and the heart of all of the Enigma Variations. It is the record of a long summer evening talk when his friend shared so eloquently on the slow movements of Beethoven.

Aria

Andrew Carter

This popular English composer is a gifted composer of both choral and organ literature. His Christmas Carols are especially popular in performances at King's College Chapel, Cambridge, heard world-wide in the renowned Christmas Eve broadcasts. A clue as to the character of *Aria*, it follows in the footsteps of Mendelssohn, Brahms, and countless organ composers in raising its hat to Bach. It's in a *coloratura* ornamented style of writing that would not be out of place in the 17th century, and even having Bach's apparent favorite key of B minor.

Te Deum

Jean Langlais

This 20th century French composer wrote over 300 organ compositions, more than that of J. S. Bach, and the *Te Deum* is probably his best known organ work. Based on the great Gregorian hymn of thanksgiving and praise: *We Praise Thee, O God*, the piece is tripartite in form. The first, chant fragments with fortissimo detached chords, contrasts ancient modal with modern tonal. The second develops the chant fragment: *In Thee, O Lord, have I trusted*. The third recalls the opening chordal passages, and a combination of several chant fragments.

Triple Fugue in E Flat Major

Johann S. Bach

Each of the three sections of this work introduces a different subject, one for each person of the Trinity. In the first we hear the *St. Anne* hymn tune: *O God, Our help in Ages Past*. It signifies the majesty of the Father; in the second, the Son of God. It is a flowing subject in new meter and without pedal. The third celebrates the Holy Spirit, again with change of tempo and meter. In a stunning conclusion Bach brings back the first subject in majestic pedal tones together. In all, Bach lets us glimpse the glory of the Triune God.

Lift High The Cross (Hymn 837 verses 1, 2, 3 and 4)

Crucifer

The Anglican Church, especially in large England cathedrals is known for elaborate and colorful processions, particularly on major feast days. The original version of this hymn with eleven stanzas was written for a festival service for an important mission organization: *The Society for the Propagation of the Gospel*, held in Winchester Cathedral in 1887 by George Kitchen, Dean of the Cathedral. The hymn incorporates an important feature of processions: The crucifer (cross-bearer) who leads the procession down the nave, lifting the cross high. This ritual use of the cross is a sign of the victory of the resurrection (John 12:32). This hymn was not published in the United States until 1974, but since that time it has found its way in many hymnals. Sydney Nicholson wrote the tune *Crucifer* showing a fine sense of the potential of the words: a relatively subdued melody of the verses contrasting with the spectacular refrain. We will again stand as we sing this hymn, so fitting for this season of the Church Year.