

# JOHN LINKER, ORGANIST

9 NOVEMBER 2014

4:15PM RECITAL

CHURCH OF THE GOOD SHEPHERD  
LEXINGTON, KENTUCKY

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The Battell (from *My Ladye Nevells Booke*, 1591)

William BYRD  
(c. 1540-1623)

The souldiers sommons.  
The marche of footemen.  
The trumpetts.  
The Irish marche.  
The flute and the droome.  
The retreat.  
The buriing of the dead.  
Ye souldiers dance.

Two works from *Dix pièces de différents styles*

René VIERNE  
(1878-1918)

III. Prière (Db major)  
X. Canzona (e minor)

Adagio for Strings

Samuel BARBER  
(1910-1981)

The peace may be exchanged

Dan LOCKLAIR  
(b. 1949)

Fanfare for the Common Man

Aaron COPLAND  
(1900-1990)

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## JOHN LINKER

*Homeland:* Princeton, Illinois (b. 1975)

*Education:* Bachelor of Music, Northern Illinois University, 1997; Master of Music, Roosevelt University (Chicago Musical College), 2003; Doctor of Musical Arts (in progress, ABD), College-Conservatory of Music, University of Cincinnati

*Teachers and influences:* Robert Reeves, Richard Hoskins, David Schrader, Roberta Gary, Stephen Coker, Earl Rivers

*Institutions served:* St John Lutheran Church, Princeton, Illinois (1988-1993), First Presbyterian Church, Princeton, Illinois (1990-1993), St Mary RC Church, Elgin, Illinois (1993-1996), St Charles' Episcopal Church, St Charles, Illinois (1996-2001), Temple Beth-El, Northbrook, Illinois (1997-2001), Church of the Good Shepherd, Lexington, Kentucky (2001-present).

*Accomplishments at Good Shepherd:* Leading the Choir on tours to Cathedrals of Gloucester, Lichfield, Durham, and Ely in England; leading the choir on a continental European tour through Italy and France, and carrying out the Opus Dei right here at Good Shepherd. The daily operations of the Choir are my foremost pleasure and concern.

*Memberships:* Association of Anglican Musicians, American Guild of Organists, Phi Mu Alpha Sinfonia Music Fraternity

*Interests:* Chamber music, recital work, trumpet playing, gardening.

*Family:* Married to Molly McCann Linker. Our daughter Lila is 2.5. Felines Nigel, Pierre, and Tom complement the family.

## PROGRAM NOTES

As we observe Veteran's Day on November 11<sup>th</sup>, which is also Armistice Day commemorating the end of World War I, this organ recital takes on a program of music that is associated with war and peace.

The program begins with some of the earliest printed music for keyboard from **William Byrd's** (c. 1540-1623) *My Ladye Nevells Booke*. Along with the *Fitzwilliam Virginal Book*, this collection is among the most important collections of keyboard music from the Renaissance. *The Battell* was supposedly written after the Armada victory of 1588, but more probably alludes to one of the Irish rebellions of the time. It is the first known programmed suite of descriptive music, and shows Byrd in a rare lighthearted vein. Keyboard music of this time rarely had a clear delineation as to whether it should be played on the organ or on plucked string instruments (harpsichord or virginal). *The Battell*, being secular in nature, was likely intended for the harpsichord.

**René Vierne** (1878-1918) was the younger brother of the prolific French organist and composer Louis Vierne (1870-1937), organist of Notre Dame Cathedral in Paris. He died in battle during World War I while defending France on May 29, 1918 in one of the battles of Champagne.

Though not as prodigious as his brother, René composed several collections for organ including a low mass and these two shorter works played today from his *Ten Pieces in Different Styles*. Vierne's *Prière* and *Canzona* played today features tonal chromaticism with adherence to time honored forms, which was popular from the French organ school of that time. René, like his brother, was an advocate for the "Lemmens" school of playing, using legato technique, toe & heel pedalling, and other modern interpretations as passed to his generation from the likes of Widor and Guilmant. He was organist at the parish of Notre-Dame-des-Champs in Paris.

**Samuel Barber's** (1910-1981) famous *Adagio for Strings* is a favorite among organ transcription enthusiasts. This work began its life as the second movement of Barber's String Quartet, Op. 11, composed in 1936 while Barber was spending a summer in Europe. As one of the most riveting emotional pieces of the 20th century, it has earned itself a place in popular culture, and holds a sentimental spot for American audiences akin to what *Nimrod* from Elgar's *Enigma Variations* holds for British audiences. It has appeared on several television and film soundtracks, most notably Jean-Pierre Jeunet's Oscar-nominated 2001 film *Amélie*, and has been performed for memorial services of American dignitaries. The work was aired on television at the announcements of the deaths of President Franklin D. Roosevelt as well as President John F. Kennedy. On being aware that this work was performed for so many memorials, Barber was quoted as saying, "They always play that piece. I wish they'd play some of my other pieces." The organ transcription is by William Strickland and was published by G. Schirmer in 1949.

**Dan Locklair's** (b. 1949) liturgical suite *Rubrics* is a collection of five pieces inspired by various rubrics (directives originally printed in red, hence "rubric") from the *Book of Common Prayer*. *The Peace may be exchanged* beautifully interprets the idea of being at peace with oneself, with each other, and with God. Locklair lives in Winston-Salem, North Carolina, and is among the most celebrated of contemporary American composers.

The program concludes with **Aaron Copland's** (1900-1990) dramatic *Fanfare for the Common Man*. The fanfare was written in 1942 at the request of the conductor Eugene Goossens for performance by the Cincinnati Symphony Orchestra, the first performance being given by that conductor and orchestra on March 14, 1943. In 1944, Copland's *Fanfare* was one of ten collected by Goossens into a volume of fanfares. In his *Fanfare*, Copland strove for what he himself described as "a certain nobility of tone, which suggested slow rather than fast music." The title followed from the composer's reaction to that of Walter Piston's *Fanfare for the Fighting French*. As Copland recalled, "It seemed to me that if the fighting French got a fanfare, so should the common man, since, after all, it was he who was doing the dirty work in the war." A few years later, feeling it to be "worth further development," Copland used the *Fanfare for the Common Man* in the finale of his Third Symphony.