



FIRST PRESBYTERIAN CHURCH
WINCHESTER, KENTUCKY

26 October 2008

4:00 PM RECITAL

JOHN KEVIN LINKER, ORGANIST

Johann Sebastian BACH (1685-1750)

Praeludium pro Organo pleno, BWV 552 (*Clavierübung III*)

François COUPERIN (1668-1733)

Kyrie eleison from *Mass for the Convents*

- I. Plein jeu
- II. Fugue sur la Trompette
- III. Récit de Chromhorne
- IV. Trio à 2 dessus de Chromhorne et la basse de Tierce
- V. Dialogue sur la Trompette du Grand Clavier, et sur la Montre, le Bourdon et le Nazard du Positiv

César FRANCK (1822-1890)

Choral No. 3 in A Minor

Charles-Marie WIDOR (1844-1937)

Symphonie gothique, Op. 70 (1895)

- II. Andante sostenuto

Robert SCHUMANN (1810-1856)

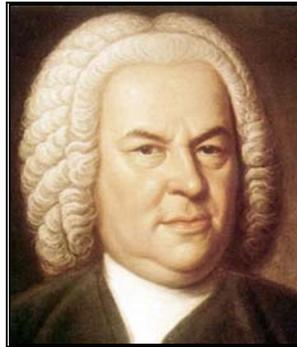
From *Studien für Pedalklavier*, Op. 56

- IV. Innig (Affectionate); Etwas bewegter (a bit stronger)
- V. Nicht zu schnell (not too fast)

Johann Sebastian BACH

Fuga a 5 pro Organo pleno, BWV 552 (*Clavierübung III*)

PROGRAM NOTES



JOHANN SEBASTIAN BACH (1685-1750)

Johann Sebastian Bach published four volumes of his own keyboard music in a series entitled *Clavierübung* ("Keyboard Practice"). For the third volume, his first published organ music, Bach created a brilliant cycle of masterworks united by a great musical and theological design. All of this is framed by the monumental *Praeludium pro Organo pleno* and the *Fuga a 5*. The collection was published in 1739, the bicentennial of Martin Luther's sermon at Leipzig's Thomaskirche and of the city's official acceptance of Luther's Augsburg Confessions.

Throughout *Clavierübung III* theological references abound. The **Praeludium** (BWV 552,1) refers to the Trinity both in its key signature of three flats and in its formal structure of three themes. It is the first of five pieces in *Clavierübung III* for *Organo pleno*, the Baroque "full organ" registration which allowed the organist considerable freedom in the exact selection of stops. Throughout the *Praeludium* French overture rhythms are heard (dotted 8th / 16th rhythm) pitted against elaborate counterpoint.

The extraordinary five-voice **Fuga** (BWV 552,2) is actually three fugues, each based on its own subject, united into a single large form. The subject of the first fugue, which returns in the subsequent sections, can also be found woven into the counterpoint of the opening *Praeludium*. It bears resemblance to the fugue subject of Buxtehude's *Praeludium* in E Major, a work that Bach probably knew from his studies with Buxtehude. This subject is also very similar to the opening intervals of the hymn tune *St Anne* (O God, our help in ages past), and though the hymn tune dates from the early 1730s, it is unlikely that Bach knew this tune.



FRANÇOIS COUPERIN (1668-1733)

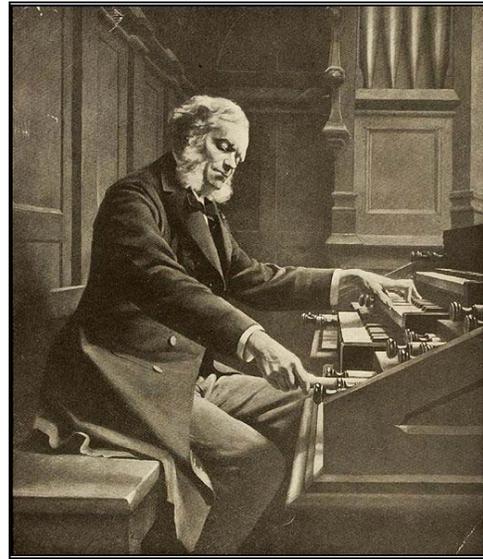
By the time François Couperin composed his organ masses, alternatim treatment of the Ordinary (i.e., the choir and organ alternately singing/playing verses of the chant) had long been a tradition of the French Roman Catholic Church. The two organ masses that Couperin composed (*Messe pour les paroisses* and *Messe pour les convents*) were his first published compositions (1690). He was organist at Ste Gervais in Paris and was one of the first organists for the Royal chapel of Louis XIV at Versailles.

That only two organ masses were published by Couperin attests to the fact that organists in France customarily improvised music during the mass. That tradition had long preceded Couperin and is still in existence today. The two published organ masses give a glimpse to what the music being improvised at the time may have been like in the 17th century. The versets in the published organ masses often were titles describing the registrations to be used (also registers commonly found on French Baroque organs) such as *Récit de Chromhorne*, *Dialogue sur la Voix humaine*, and so on. The chants are not always clearly detectable in the organ versets. Some versets simply reflect the character of the text rather than quote the chant literally. Such as the case with the movements of the **Kyrie** heard today. The chant is never quoted literally, but after just having heard the chant sung, one might imagine hints of the chant in the organ response.

In France during the mid 19th century a particular organ builder in by the name of Aristide Cavallé-Coll, often in collaboration with organist César Franck, developed a style of organ building that embodied lush symphonic sounds, a departure from the somewhat “top heavy” brilliance of organs of previous generations. The ability of these instruments to play a wide variety of dynamics kindled the development of the symphonic school of organ playing and composition in France, chiefly thanks to an organist and entrepreneur-organ builder at the height of the industrial revolution.



ARISTIDE CAVAILLÉ-COLL (1811-1899)



CÉSAR FRANCK (1822-1890)

Belgian by birth, César Franck became one of the leading figures of the French musical scene of the 19th century. His organ works are symphonic in structure and color making full use of the 19th century organ. An organist all his life, much of Franck's creative output was improvising for church services but the twelve masterworks that he did write down have won an honored place in the organ repertory. The three chorales completed in 1891 and published posthumously were his last testament, a culmination of his life as a composer. The "chorales" are not the German hymns of Bach, but freely conceived fantasias featuring noble themes. Chorale No. 3 in a minor falls in three sections and shows the influence of Bach's chorales and preludes, Liszt's virtuosity, and Wagner's lyricism. The opening toccata-like allegro is juxtaposed with statements of the chorale theme. A new theme enters, a long, lyrical melody on a reed stop, and is passed from key to key, and register to register. Suddenly, the opening flourishes reappear; the piece builds in intensity as the chorale theme rise to the top carrying the work to its majestic conclusion.

Charles-Marie Widor, hailing from Lyons, showed remarkable promise at a young age. M. Cavallé-Coll introduced Widor to Jacques Lemmens, the famous teacher at Brussels Conservatoire, a "descendent" of Bach's pupils. After Widor made remarkable progress, he was appointed organiste-titulaire (principal organist) of Saint-Sulpice in Paris succeeding Léfèbure-Wely, in 1869 at the young age of 24. It must have been a good job as Widor remained there for 64 years!

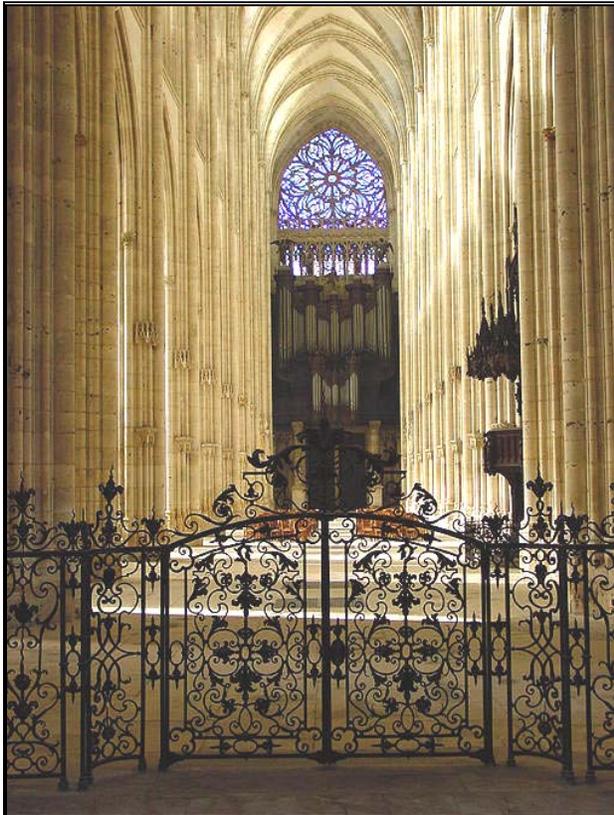


CHARLES-MARIE WIDOR (1844-1937)



CONSOLE OF THE CAVALLÉ-COLL ORGAN,
ST SULPICE, PARIS

Widor, inspired by Cavallé-Coll's instruments, composed no fewer than 10 organ symphonies. *Symphonie gothique* is unique among them in that it is dedicated not to a person, but to a building, the soaring gothic structure of the Church of St Ouen in Rouen. This imposing edifice, begun in 1319 and bearing the name of a seventh-century bishop, and its superb Cavallé-Coll organ were the objects of Widor's greatest admiration. Of the organ, which Widor inaugurated in 1890, he liked to say, "There is some Michelangelo in this organ." *Symphonie gothique* is in fact Widor's ninth symphony, but he once stated that he should not allow it to be called a "ninth" out of respect to Beethoven.



NAVE OF ST OUEN, ROUEN



CAVALLÉ-COLL ORGAN IN ST OUEN, ROUEN

The melancholy lyricism of the **second movement**, with its expansive melody and pauses, is best delivered in a grand acoustic similar to the one for which it was intended. Riemenschneider describes it as “a rare movement with a spiritual content so chaste and pure that involuntarily the atmosphere of prayer and incense suggests itself.”



ROBERT SCHUMANN (1810-1856)

Robert Schumann was perhaps the greatest romantic of the 19th century. He had compositional spurts between bouts of depression (in fact he once unsuccessfully attempted suicide). During the winter of 1845 he broke from one particular spell of depression to delve into the study of counterpoint. He rented a pedal piano to attach to his grand piano so he could study organ technique and composed the *Studien* (studies in canon) and *Skizzen* (Sketches) in preparation for his only works specifically written for organ: the *Sechs Fugen über den Namen B-A-C-H*.

Schumann is one of only a handful of composers to write works specifically for the pedal piano, and the two movements from *Studien* represent some of his most creative output for this medium.

JOHN KEVIN LINKER

A native of Princeton, Illinois, John received a Bachelor of Music degree from Northern Illinois University (DeKalb) in 1997 where he studied organ with Robert Reeves and Richard Hoskins, and a Master of Music degree from the Chicago Musical College (Roosevelt University) in 2003, an organ and harpsichord student of David Schrader. He is currently pursuing a Doctor of Musical Arts degree at the University of Cincinnati (College-Conservatory of Music) where he is an organ student of Roberta Gary. At CCM Linker has served as staff accompanist for the University Men's Chorus, and has performed with the CCM Chorale, CCM Chamber Singers, and as organ soloist with the CCM Philharmonic. Linker was first place winner in the annual Strader Organ Competition at CCM in 2004.

Since 2001 Linker has been Organist/Choirmaster of the Church of the Good Shepherd (Episcopal) in Lexington, Kentucky, where he leads a vibrant choir program of professional and volunteer singers of trebles and adults. In addition to the usual rigorous rehearsal and service schedule, the Choir has performed in concert numerous masterworks, including Maurice Duruflé, *Requiem*, Op. 9, J S Bach, *Magnificat in D*, BWV 243, Leonard Bernstein, *Chichester Psalms*, and Mozart, *Requiem*, K 626. National and international tours also occupy much of the Choir's time, and under Linker's leadership the choir has honored three English Cathedral residency invitations, (Gloucester Cathedral, 2003; Lichfield Cathedral, 2006; Durham Cathedral 2006). The Choir has also made many stateside tours including Atlanta, Chicago, Washington DC, and all around Kentucky. This past summer the choir toured to New York, singing services in St Thomas Fifth Avenue and the Cathedral of St John the Divine. The Choir is scheduled to return to England this summer for a residency in Ely Cathedral, and in 2010 will appear in Grace Cathedral, San Francisco, California.

In addition to church work, Linker is increasingly busy as a recitalist and chamber musician, making numerous tours in the United States and abroad. He is an active member of the Association of Anglican Musicians, the American Guild of Organists (former Dean of the Lexington Chapter), and Phi Mu Alpha Sinfonia music fraternity.

Linker is engaged to Lexington native Molly McCann, and both are proud guardians to two lively felines, Nigel and Pierre.

For a full listing of John's professional appearances and Good Shepherd Choir's activities, please visit: www.johnlinker.com.

**The Church of the Good Shepherd in Lexington
invites you to this year's musical highlights**

Sunday, 2 November 2008 – 7:00pm

Concert for All Saints' - Britten: Rejoice in the Lamb and other sacred works for Choir and Organ. - Combined Choirs. Suggested donation: \$15 at the door

Sunday, 9 November 2008 – 11:30am

Annual Choir Brunch featuring cabaret entertainment. \$10 for adults; \$5 for children 12 and under. Please phone 252 1744 for reservations.

Sunday, 7 December 2008 – 11:15am

Advent Procession with Carols and Eucharist – Boys' Choir and Parish Choir

Sunday, 21 December 2008 – 5:00pm

A Festival of Nine Lessons & Carols for Christmas – Combined Good Shepherd Choirs

Wednesday, 24 December 2008 - Christmas Eve

5:00pm Christmas Eve Eucharist, with Carols at 4:30pm – St Nicholas Boys' Choir, St Cecilia Girls' Choir, and Young Children's Music Ministry; 11:00pm Christmas Eve Midnight Mass, with Carols at 10:30pm – Canterbury Choir, Parish Choir, and Choristers

Sunday, 11 January 2009 – 12:30pm

Second Sunday Brunch following 11:15 service - \$10 adults, \$5 children 12 and under. Call 252 1744 to reserve your spot!

Sunday, 8 February 2009 – 4:00pm

Mission Choir Lexington Concert in Calvary Baptist Church. Good Shepherd Choirs team up with choirs from Calvary Baptist Church, Maxwell Street Presbyterian Church, and Faith Lutheran Church in this fund raising event for the Adult Free Clinic on Trent Boulevard Calvary Baptist Church - High Street and Martin Luther King Jr Street, Downtown

Wednesday, 25 February 2009 – 7:30pm

Solemn High Mass for Ash Wednesday – Parish Choir, St Cecilia's Girls' Choir

Sunday, 8 March 2009 – 12:30pm

Second Sunday Brunch following 11:15 service - \$10 adults, \$5 children 12 and under. Call 252 1744 to reserve your spot!

Thursday, 9 April 2009 - 7:30pm

Eucharist for Maundy Thursday – Parish Choir and Canterbury Choir

Friday, 10 April 2009 - 7:30pm

Liturgy of Good Friday - Parish Choir and Canterbury Choir

Saturday, 11 April 2009 - 7:30pm

The Great Vigil of Easter - Boys' Choir, Parish Choir, Canterbury Choir

Sunday, 19 April 2009 – 12:30pm

Second Sunday Brunch (on Third Sunday this particular month) following 11:15 service - \$10 adults, \$5 children 12 and under. Call 252 1744 to reserve your spot!

Sunday, 10 May 2009 – 12:30pm

Second Sunday Brunch following 11:15 service - \$10 adults, \$5 children 12 and under. Call 252 1744 to reserve your spot!

31 May 2009 - 5:00pm

Choral Evensong for Whitsunday (including Chorister Promotions) - Girls' Choir, Boys' Choir, Parish Choir

12 July 2009 - 5:00pm

Choral Evensong and Tour Commissioning for the Choir's residency in Ely Cathedral, England

20-26 July 2009

GOOD SHEPHERD CHOIRS ON TOUR TO Ely Cathedral, Cambridgeshire, England
