

UPCOMING MUSIC EVENTS

Homecoming: 41st Annual Alumni Recital
October 11, 2014 – 7:30 p.m.
A. F. Siebert Chapel

Faculty Recital Series: Richard Hoskins, organ
October 16, 2014 – 7:30 p.m.
A. F. Siebert Chapel

Kenosha Symphony Orchestra and Carthage Choir perform
Beethoven's *Following the Ninth*
October 18, 2014 – 7:30 p.m.
Reuther Auditorium – Tickets Required



CARTHAGE
COLLEGE

DEPARTMENT OF MUSIC

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CARTHAGE
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Department of Music presents

A Faculty Recital by:
RICHARD BARRICK HOSKINS,
ORGANIST

October 16, 2014 – 7:30 p.m.
A. F. Siebert Chapel
Carthage College

Program Notes

Improvisation sur le *Te Deum* Charles Tournemire
(1870-1939)
*We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee.*

Messe pour les Couvents François Couperin
Plein jeu (1668-1733)
Fugue sur le Trompette
Cromhorne sur la taille
Dialogue sur la Trompette
Élévation – Récit de Tierce en taille
Offertoire sur les Grands Jeux

Nun danket alle Gott Johann Sebastian Bach
Now thank we all our God (1685-1750)
Allein Gott in der Höh sei Ehr
All glory be to God on high
Von Gott will ich nicht lassen
From God I ne'er will turn
Fuge, E Flat Major

Chorale No. 2 *b minor* César Franck
(1822-1891)

La Nativité du Seigneur Olivier Messiaen
IX. Dieu parmi nous (1908-1992)
God among us

Registration Assistants
Kaitlyn Dolata & Matthew Smith

Charles Tournemire (1870-1939) was one of César Franck's last organ students at the Conservatoire National de Paris and succeeded him as Organiste-Titulaire of St. Clothilde. His organ studies continued with Charles Marie Widor, Franck's successor at the Conservatory. His deep knowledge of the plainchant *Propers* sung during the Sunday Mass and on festal occasions fired an enormous out-pouring of composed and improvised organ music. He was highly respected for the intensity and brilliance of those compositions and his improvisations, and his influence upon the succeeding generation of French composers was immense. *Improvisation sur le 'Te Deum'* is one of five improvisations recorded in two sessions at St. Clothilde which his pupil, Maurice Duruflé, later transcribed from the wax cylinders. The work is based on the opening notes of the solemn tone of the *Te Deum* plainchant melody. It is a brilliant and imaginative work, showing Tournemire's sheer genius in its remarkable unfolding.

François Couperin (1668-1733), surnamed *Le Grand* for his phenomenal organ and clavecin playing, came from an illustrious family of Parisians musicians, all of whom were Organists at the elegant church of St. Gervais. Named Organist of St. Gervais in 1685, he was also appointed Organist of the Chapelle Royale, receiving the title "Organiste du Roi". His music, in typical French baroque style, is highly ornamented, imaginative, colorful, and is as grand and voluptuous as the architecture and decors of the Sun King's reign. His two collections of organ works – *Messe pour les Paroisses* and *Messe pour les Couvents* were written for churches and convents, the custom being for the organ to play the various parts of the Ordinary in alternation with the choir. These works, alternately energetic, tender, and thrilling, brilliantly displayed the colorful organs built by the Clicquot family for St. Gervais and other important churches of France. Each of the movements shows off particular stops of the organ in their various ranges and combinations.

J. S. Bach (1685-1750) collected together 17 chorale preludes written during his earlier years at Weimar and, in Leipzig, revised them. With the addition of his last composed work these are known as the *Eighteen Great* or *Leipzig Chorales*, the collection summing up the mature Bach's most profound thoughts on faith and spirituality. The setting of *Nun danket all Gott* places the chorale melody in the soprano voice, played in long notes on a solo stop. The accompaniment uses elements of the chorale tune contrapuntally, stating the opening notes of each phrase of the chorale. His lyrical and gracious setting of the German *Gloria*, *Allein Gott in die Höh sei Ehr*, is the third of three settings of this melody included in the Leipzig Chorales. When one remembers Bach's motto, written at the top of each of his compositions, *Soli Deo Gloria*, it becomes clear that this *Gloria* fired his imagination and produced a powerful legacy of praise. This setting is in trio form: three equal voices (one in each hand, one in the feet) utilize elements of the chorale melody in lyrical and joyful counterpoint. The full chorale melody is not heard until the end of the work when it appears in quarter notes in the pedal line. In *Von Gott will ich nicht lassen* the poignant and serene melody is heard in the pedal on a 4' stop, the accompaniment using elements of the chorale melody. It is remarkable for its moments of harmonic tension and resolution as well as a restless forward motion, evocative of the human journey.

Bach's great *Fugue in E Flat Major* is the final movement of his monumental work: *Clavierbung, Dritter Teil*", a collection of works for organ consisting of an opening prelude, and large and simple setting of chorals corresponding to the German Lutheran mass. This closing fugue constitutes one of Bach's most profound and spiritually moving statements. It is often associated with the Trinity as it in three sections: three fugues, each with a different fugue subject, and in five voices. The third fugue gloriously combines all three fugue subjects, further strengthening its Trinitarian association.

César Franck (1822-1891) was Organiste Titulaire of St. Clothilde, Paris where he presided over the newly installed organ by Aristide Cavaillé-Coll. Indeed, he often stated that the instrument was his orchestra and the glorious sonorities of this instrument influenced his compositional style. Franck and Cavaillé-Coll together influenced their contemporaries and subsequent generations of composers, organists and organ builders even to the present day. As the Professor of Organ at the Paris Conservatory he taught Louis Vierne and Charles Tournemire, among many others, and shaped their compositional and improvisatory. He was greatly beloved by his students, they called him *Père Franck* and *Pater Seraphicus*. Franck wrote three *Chorales* (E Major, b minor, a minor), a brilliant summation of his late composing style and treasures of the organ repertoire. They are entitled *Chorale* although they are not based on a chorale melody. Rather, they are symphonic tone poems based on a recurring theme. The *Second Chorale* presents this theme first in the pedals under a dramatic accompaniment, then in several variations until a new melodic theme closes the first section. A fiery second section introduces the next set of variations, which culminate in a full organ passage of great splendor, ending with the serene second theme. The work shows all the hallmarks of Franck's style: gracious and lyric melodies, canon, sequences, variation on the theme, a symphonic sense of orchestration, and great drama.

Olivier Messiaen (1908-1992), Organiste Titulaire at La Trinité, Paris, will be remembered as the most important French composer of the 20th century. Not only did he create a new compositional language for the organ, wrote phenomenal works for orchestra, piano, chamber groups, and an opera, he also influenced many of the most prominent contemporary composers through his teaching at the Paris Conservatory. *La Nativité du Seigneur*, a collection of nine meditations on the birth of Christ, was one of his first important contributions to the organ repertoire. Each meditation portrays various aspects of the miraculous birth such as the Virgin and Child, the

shepherds, the Wise Men, as well as theological meditations on the life of Jesus, salvation, and the continuing presence of God on earth. *Dieu parmi nous (God among us)* is the final work, combining many of themes presented in the meditations: the opening theme represents God coming to earth in the form of Jesus (The Word), the second theme is the Theme of Divine Love, the third theme is the *Magnificat*. These themes are developed in variations and then in a glorious toccata. One of Messiaen's brilliant characteristics is his ability to express overwhelming joy – this music abounds in ecstasy.

Richard Barrick Hoskins was appointed Director of Music, Organist & Carillonneur of St. Chrysostom's Episcopal Church, Chicago, in 1984. Since 2007 he has taught Organ and Church Music at Carthage College, Kenosha, Wisconsin. From 1995-2008 he was Associate Professor of Organ and Harpsichord at Northern Illinois University, DeKalb, Illinois.

He has played recitals in churches and at universities throughout the Midwest, in Paris, Canada, and in England. He has appeared as organist with the Grant Park Symphony Orchestra, the Chicago Youth Symphony Orchestra, the Milwaukee Symphony Orchestra, as well as with the Lyric Opera Chorus, the Chicago Symphony Brass, Music of the Baroque, the William Ferris Chorale, Chicago Choral Artists, St. James' Chamber Orchestra, Gaudete Brass Quintet, Asbury Brass Quintet and the Millar Brass Ensemble. As soloist he has appeared with the Northern Illinois University Philharmonic and the LaPorte County Symphony. He has been heard on Pipedreams, the nationally syndicated APM program, playing St. Chrysostom's Fisk organ.

With the professional choir of St. Chrysostom's Church, he produced and recorded "In dulci Jubilo - Christmas at St. Chrysostom's". His CD's include many live concert recordings at St. Chrysostom's, and is heard as Organist on the CD's by Music of the Baroque, the Choir of the Lutheran Theological Seminary of Chicago, and the Choir of St. James Cathedral; on DVD with Music of the Baroque.

He began organ studies in Freeport, Illinois with Velma Wachlin in 1971. He received his Bachelor and Masters of Music degree from Northwestern University in 1976 and 1989 (William H. Barnes Scholar & Pi Kappa Lambda), studying with Dr. Richard Enright. In 1979 he was awarded two scholarships by the French government for organ study in France with Daniel Roth, then Organiste-Titulaire of Basilique du Sacre-Couer, now Organiste-Titulaire of St. Sulpice. He also studied with M. Roth at the Summer Academy for Organists in Haarlem, Holland in 1977.