

# *St. Benedict's Parish*

Presents

**Dr. Crista Miller**

*Organist and Director*

*Co-Cathedral of the Sacred Heart*

*Houston, Texas*



Dedicatory Recital  
November 22, 2014

Berghaus Pipe Organ

### **Dr. Crista Miller**

**CRISTA MILLER** is the Director of Music and Cathedral Organist at Houston's Co-Cathedral of the Sacred Heart where she chaired the Organ Committee for Martin Pasi's Opus 19 pipe organ. She oversees the Celebrity Organ Series, the First Friday series and other events, and leads a growing Cathedral music organization for adults and children. Under her direction the Co-Cathedral's Schola Cantorum and Cor Jesu choirs are in high demand for large-scale, festive liturgies, including those prepared for Archbishop Joseph A. Fiorenza's ceremonial receipt of the Pallium from Pope Benedict XVI in Rome; the Church Music Association of America; and the National Catholic Education Association.

As soloist, Dr. Miller has performed in France, Spain, Italy, the Czech Republic, Denmark, Sweden, and Canada, including featured appearances at the Svendborg International Organ Festival; the Festival de Órgano de Asturias Cajastur, and two conventions of the American Guild of Organists. An award-winning organist in international and national playing competitions (Odense, Denmark; Fort Wayne; San Antonio; the American Guild of Organists National Young Artists' Competition in Organ Playing), she has also been featured in seventeen states and at landmark US instruments such as Washington National Cathedral, St. Thomas Church New York City, Harvard University's Memorial Chapel, Goshen College, the Memorial Art Gallery in Rochester, NY, and Cathedrals in Omaha, Oakland, Nashville, Pittsburgh, and Milwaukee. She was recently named recipient of an Individual Artist Grant from the Houston Arts Alliance for "Projections," a series of multi-media organ and visual arts repertoire spanning 500 years.

Dr. Miller has been a featured presenter for the Eastman School of Music, the American Guild of Organists Region VII Convention (Albuquerque), the Church Music Association of America (Miami and Pittsburgh), and the University of North Texas's inaugural Wolff Organ Conference (Denton). Research on cultural influences in the organ works of Naji Hakim has found Dr. Miller working with the composer in southern France and Paris. Publication of her work on the Middle Eastern elements in Naji Hakim's music and his connection to Charles Tournemire appears in the 2014 volume Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire. She earned the Doctorate of Musical Arts (DMA) in organ performance and literature and the Sacred Music Diploma at the Eastman School of Music in Rochester, New York, studying under Hans Davidsson. There she received the graduate award for the Eastman Rochester Organ Initiative (EROI). In addition, she earned the Master of Music degree from the University of Houston's Moores School of Music, and previously, the Bachelor of Science in Chemical Engineering at Oklahoma State University.

### **Berghaus Pipe Organ**

Berghaus Pipe Organ Builders was founded in 1967 by Leonard G. Berghaus, then a gifted educator and organist. His early passion for the pipe organ prompted extensive training the art of organ building with a special emphasis on tonal design, voicing, and the various forms of key and stop actions. In 1987, his son Brian began his association with the company; he officially assumed leadership when he was named President in 2005. Brian enjoys working closely with clients and the company's artisans to create outstanding instruments that are rewarding for all involved.

For the past 47 years, the company has built, refurbished, and maintained hundreds of instruments for churches, educational institutions, and individuals. Berghaus is extremely grateful to Peggy Kelley Reinburg, Fr. Neal A. Nichols, Jeanne Dart, and especially the parishioners of St. Benedict's for their enthusiasm and support for this project.



Crista Miller, Organ  
St. Benedict Catholic Church  
Chesapeake, VA

Prelude and Fugue in D Major, BWV 532

Johann Sebastian Bach  
(1685 – 1750)

Christus, der ist mein Leben  
(*Christ is My Life*)

Johann Pachelbel  
(1653 – 1706)

Epistle Sonata in C Major, KV 278

Wolfgang Amadeus Mozart  
(1756 – 1791)  
arr. by Zsigmond Szathmary  
(b. 1939)

Prelude and Fugue in C Minor, Op. 37, No. 1

Felix Mendelssohn  
(1809 – 1847)

Concert Variations on The Star Spangled Banner, Op. 23

Dudley Buck  
(1839 – 1909)

*Intermission*

Chorale No. 3 in A Minor

César Franck  
(1822 – 1890)

Magnificat Primi Toni

Girolamo Cavazzoni  
(1525 – 1577)

*from* Messe à l'usage ordinaire des Paroisses  
pour les Festes Solemnelles: Gloria  
VI. Qui tollis peccata mundi - Tierce en Taille

François Couperin  
(1668 – 1733)

from Symphonie Op. 13, No. 4  
IV. Andante Cantabile

Charles-Marie Widor  
(1844 – 1937)

Mariales (1993)

Naji Hakim  
(b. 1955)

Te Deum (1997)

Naji Hakim

## PROGRAM NOTES

### **Prelude and Fugue in D Major, BWV 532**

**J. S. Bach (1685 – 1750)**

No organ recital would be complete without a work from J. S. Bach. Each is like a diamond, tightly constructed and perfect in logic. This is probably the most exuberant of the Bach works. Some scholars theorize it is based on a resurrection theme due to the opening ascending major scale and the closing rising *passagio* (rapid passage work), all played by the feet. Bach's masterpieces synthesized well the national styles of his day: The opening and closing of this prelude are in the North German "fantastic" style, marked by shocking dissonances and sudden silence. There are French overture rhythms just before the middle section of the prelude, marked *Alla Breve*, which is in Italian style. In the concluding Fugue, with its Italianate theme, one can hear Bach's incredible contrapuntal skill.

### **Christus, der ist mein Leben**

**Johann Pachelbel (1653 – 1706)**

It was common for 17<sup>th</sup> century German composers to show prowess by writing variations on popular hymn tunes. First, we hear the tune presented in simple chorale style, and then Pachelbel treats us to twelve variations. Each variation alters one musical aspect, such as rhythmic motives or moving the melody from the soprano to the bass. This provides an excellent opportunity to hear various colorful stops and small ensemble sounds of the organ. The variations gradually get more complex, culminating in the triple meter and 32<sup>nd</sup> notes in the final variation.

The keyboard works of Pachelbel are sadly somewhat lost to audiences and performers today (with the infamous exception of Canon in D). This is likely because these highly creative works were conceived for organs that might be deemed "too small" today. Pachelbel lived and worked in Southern Germany; the Catholic tradition of small but charming and resourceful organs there has been historically overshadowed by the much larger organs found in North Germany. These two different traditions enjoyed equal stature in the 17<sup>th</sup> century, however, and hearing extant, unaltered 17<sup>th</sup> century instruments in modern Germany, the Czech Republic, and Austria, leads to the discovery that the small ensemble has its place.

### **Epistle Sonata No. 14 in C Major, K. 278**

**W. A. Mozart (1756 – 1791)**

Mozart really wrote no pieces for the organ, even though it is he who named it "the king of instruments." During Mozart's time, organs of the previous Baroque era decreased in popularity in favor of a new invention, the *pianoforte*, precursor to our modern piano. Mozart did write several pieces for mechanical clock which are transcribed for the modern organ. (These pieces seem incredibly difficult for only one person to play, because they were meant to be handled by a machine.) This delightful ensemble piece, transcribed for the organ by Hungarian organist Zsigmond Szathmary, is one of the Mozart's one-movement sonatas written to be played in Mass, as processional music after the Epistle reading.

### **Prelude and Fugue Op. 37, No. 1 in C Minor**

**Felix Mendelssohn (1809 – 1847)**

Mendelssohn's music was the first major German contribution to solo organ literature after J. S. Bach. Mendelssohn is credited with the revival of the performance of Bach's works in the Romantic era, and he knew Bach's organs. We know from historic documents and concert listings that as an organist Mendelssohn played only his own works, and those of J. S. Bach.

Mendelssohn continually looked to old forms and techniques, but with the perspective of Romantic expression. This prelude and fugue, one of three, is clearly a nod to his great "master," since it was Bach who epitomized this compositional form. Even the prelude contains counterpoint, in a demonstration of expression within strict compositional boundaries.

### **Concert Variations on The Star Spangled Banner**

**Dudley Buck (1839 – 1909)**

Happy 200<sup>th</sup> birthday to our National Anthem (1814 – 2014). Though the Star Spangled Banner was named the official accompaniment for raising the US flag in 1889, one year before Franck wrote his Chorale No. 3, Francis Scott Key's poem dates from 1814.



Like Pachelbel's infamous Canon, the Star Spangled Banner is somewhat misunderstood today. It's not about sports, or a soloist; it's about the end of a second fight for independence of the United States from Britain in the War of 1812. I became interested in this topic rather accidentally, after reading with my daughter a fictional account of a young girl growing up on Lake Ontario during the War of 1812 and hiding to witness a terrible all-night battle in Sacketts Harbor, NY. This must have been like Francis Scott Key's experience in 1814. Key was held captive on a British ship as the sophisticated British Navy attacked the American Fort McHenry from the Chesapeake Bay, with "the rocket's red glare" and "the bombs bursting in air" all night long. One imagines Key's fear and angst, particularly in the soft minor variation that Buck offers: after a time, Key could not know if his friends in Fort Henry were alive or dead. For most of the night it was too dark and rainy outside to see: Was the American flag still flying at dawn? If so, then his friends, and the country's independence, had survived. The poem dramatically takes four stanzas to answer the question: does the banner yet wave?

The composer who gives us these variations, Dudley Buck, was an American Cathedral Organist, and a prolific writer of Victorian church music in Hartford and Chicago. He studied at the Leipzig Conservatory in Germany, and the influence of Felix Mendelssohn in his counterpoint is very strong. In his "Concert Variations," Buck employs some interesting structural parallels with Mendelssohn's Sixth Organ Sonata, using a three-fold architecture with (1) a theme and set of four variations, (2) a fugue, and (3) an ending chorale-like statement. However, since Buck was writing for concerts in his home country in 1887, and not for European audiences, he demonstrated his prowess of the tradition using a tune his American colleagues would be sure to recognize. Admittedly, hearing the musical entrances in a fugue on The Star Spangled Banner is a great way to teach the concept of "fugue" to American audiences!

### **Chorale No. 3 in A Minor**

**César Franck (1822 – 1890)**

César Franck, a Belgian, is known as the father of the French Romantic organ school, and indeed his contribution to the repertoire is vast. Franck was near death in 1890 when he wrote his last three works, the Three Chorales. Considered his greatest masterpieces, these chorales differed from those of his predecessors in that they were freely written, and not based on a well-known hymn tune. In large part due to innovations of the organ in his lifetime, Franck pushed the limits of form. Here he melds the toccata-style of his revered J. S. Bach's A minor Prelude and Fugue BWV 543 with Romantic harmonies: an astute listener might recognize Franck's opening theme tonight as very similar to the opening of that Bach work. At the conclusion of this chorale, the agitated opening theme recurs simultaneously under the peaceful chorale theme. Such dichotomy – fear, yet peace – is understandable for a composer near death.

### **Magnificat Primi Toni**

**Girolamo Cavazzoni (1525 – 1577)**

After a rousing preview of French symphonic music, we take a step back nearly five centuries from today, to an early example of the Italian organ in dialogue with Gregorian chant. Since the Magnificat was sung at Vespers in the daily liturgy of the hours, music for its use was liturgically necessary. The Magnificat was typically performed with two alternating choirs singing Gregorian chant according to eight tones. In the absence of two choirs, the organ – a vocal instrument requiring only one player – could substitute for one choir. Unlike his predecessors in Venice, who treated the chant melodies straightforwardly, Cavazzoni's innovative versets are miniature variation sets, a precursor to some of the other variation techniques we have heard in this program.

### **from Mass of the Parishes: Gloria, *Qui tollis peccata mundi***

**François Couperin (1668 – 1703)**

In 1699, François Couperin published two complete "Masses," versets of music to be sung in alternation with Gregorian Scholas for a Mass Ordinary, plus necessary incidental music for the Offertory and Elevation. Unlike the earlier Italian music based on Gregorian chant, French 17<sup>th</sup> century organ music was highly stylized to match the instruments of the country at that time. The title of each piece is its intended sound at the organ registration and not its chant verse as I have indicated here. In this case, the true title is "Tierce en Taille." A *Tierce en taille* contains a very decorated melody, analogous to a



free opera aria sung by a tenor, and was understood to denote the suffering of Christ. Though the melody may be nearly unrecognizable as chant, it would still be sung in alternation with the schola in liturgical practice. It was up to the player to know this codified system, and to choose the requisite organ sounds (fortunately available here!) appropriately.

Couperin and many of his French classic contemporaries left us very little written music. It is believed that they improvised for the Masses they played as church musicians; these volumes were intended as improvisational models for pupils wishing to learn to play for Mass. Improvisation remains a very relevant skill for church musicians today.

#### **Andante Cantabile from Symphony IV, Op.13, No. 4**

**Charles-Marie Widor (1844 – 1937)**

After the industrial revolution, the changes between Bach's instrument and the behemoth Cavillé-Coll romantic organ housed in Sainte-Sulpice in Paris, France were indeed immense. Importantly, French organ builder Aristide Cavaillé-Coll engineered the use of a pneumatic assist device which reduced the amount of force necessary to press down the key, important especially before electricity was widely used in organ construction. As a result, organ specifications grew larger and larger, more closely resembling all the different instruments of the symphony orchestra, a new direction in the sound palette.

Charles-Marie Widor (1844 – 1937) was the first to meld the orchestral symphony and organ composition. Widor wrote ten symphonies for a single organist to play, and the genre developed with the completion of each. His first four symphonies are like classical suites, while symphonies five through eight are in romantic style. (Nine and ten use Gregorian chant as symphonic themes effectively connecting the distant past with modernity.) His well-known Toccata comes from one of them.

The quiet third movement of Symphony IV highlights some of the organ's characteristically French stops: the *voix celeste*, a modified clarinet, and the harmonic flute.

#### **Mariales**

**Naji Hakim (b. 1955)**

Naji Hakim of Paris, France remains the living heir apparent to the French tradition. Born in Beirut and of the Maronite tradition, he brings a second cultural plane to this tradition, along with a great love of Gregorian chant. Influences of both Maronite and Gregorian chants are found in much of his music.

Each of the five movements of *Mariales* is based on a Gregorian chant with Marian themes: *Mater admirabilis*, *Regina caeli*, *Salve Regina*, *Virgo Dei genitrix*, *Ave maris stella*. In addition, these miniatures incorporate Lebanese musical influences as well: the "litany" in the opening movement, the ornamentation and registration in the pastorale, and the caravan under the star figure in the final movement.

#### **Te Deum (1997)**

**Naji Hakim (b. 1955)**

Naji Hakim writes about *Te Deum*, composed in 1997: "...this Gregorian [chant] paraphrase responds to...[a] quotation from the Revelation to Saint John. [Rev. 7:9-12] Even though the work is in one single movement, one can distinguish the great lines of the hymn text." An English translation of the hymn text is excerpted here according to usage in the work. Typical of Gregorian paraphrase, the work begins with direct quotations of the chant melody (evidenced by long lines of text below) and progresses into freer development sections. Each of the six is indeed distinct:

1. *We praise thee, O God: we acknowledge you to be the Lord.*

The opening trumpet fanfare is declamatory and will make a return at the conclusion of the work. The opening foreshadows the apocalyptic references throughout.

2. *All the earth doth worship thee: the Father everlasting. To thee all angels cry aloud: the heavens, and all the powers therein. To thee cherubim and seraphim: continually do cry, Holy holy holy: Lord*



*God of Sabaoth; Heaven and earth are full of the majesty of thy glory. The glorious company of the apostles praise thee...*

Long direct quotes of the chant tune are presented over an energetic ostinato (repeating rhythmic pattern). Each line is punctuated by glissandi (played with the back of the hand) and rhythmic flourishes. Then, a slightly modified acclamation of the Sanctus ("holy") melody, with jazz harmonies, appears three times as in the hymn. In addition, the Sanctus is flanked by heavy accented flourishes marked *Violent*, in illustration of "all the powers."

3. *Thou art the King of Glory: O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death; thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God: in the glory of the Father.*

As the work progresses, Hakim comments on the chant, developing the melody and using direct quotes only to make meaningful statements. "King of Glory" is presented in irregular rhythms and is punctuated by pulsing pedals, usually in groups of seven, a Biblical number. This "Rex" episode frames more direct quotes over a repeating broken chord figuration.

4. *We therefore pray thee, help thy servant: whom thou hast redeemed with thy precious blood...*

From here forward, Hakim omits much of the text and concentrates on one meaningful phrase. This *Calme* section presents the chant sentence in canon in the pedal, over "sparkling-water drops," in the words of the composer. After the last word of the text is played in the pedal, the right hand provides both an unmistakable musical illustration of "precious blood."

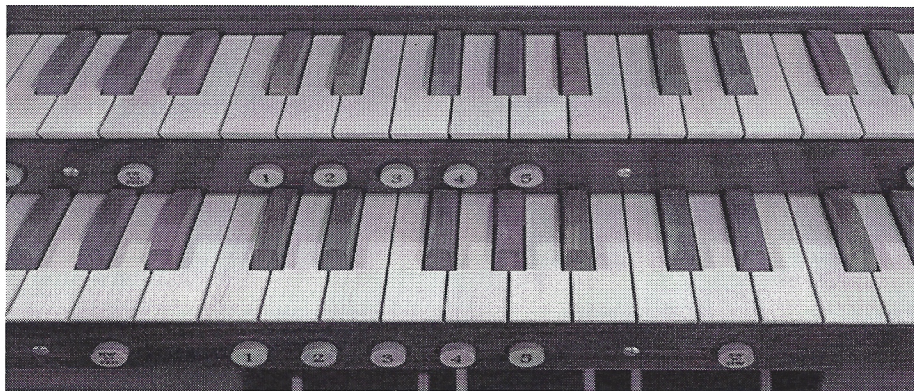
5. *Day by day we magnify thee...*

Several variations on the opening fanfare are presented, perhaps symbolic of "day by day."

6. *O Lord, in thee have I trusted....*

The final third of the work is a "toccata on a pedal-group" and is marked *joyeux* and *avec joie*. (Both mean joyfully.) The above phrase appears, first in bright chords, then in a dance on the reeds with glissandi and a return of the "Sanctus," and in a harp-like virtuoso section. We also hear the return of the "praise" opening fanfare, with an allusion to the symbolism of fellow composer (and predecessor at the church of La Trinité) Olivier Messiaen – the dragon of the Apocalypse appears as a long low C sounding on the 16' pedal reeds. Finally, we hear again the chordal quote and the work concludes with a toccata unmistakably spoken in the unique musical language of Naji Hakim.

*Program notes © 2014 by Dr. Crista Miller*





### *Special Thanks*

St. Cecilia for her heavenly aid in obtaining such a fine instrument

Bishop DiLorenzo – Bishop of Richmond

Fr. Neal Nichols, FSSP – Pastor

Fr. Peter Byrne, FSSP – Associate Pastor

Peggy Kelley Reinburg – Organ Consultant

Jeanne Dart – Director of Music

Deborah Spidle—Photographs

Brian Berghaus and Staff of

Berghaus Pipe Organ Builders:

Dawn Beuten, Mitch Blum, Eric Hobbs, Steven Hoover, Michal Leutsch, Kurt

Linstead, Kelly Monette, Jonathan Oblander, Jean O'Brien, Joe Poland, Casey

Robertson, Ron Skibbe, Jordan Smoots

All our Parishioners, Friends and Benefactors

### *SPECIFICATIONS*

*Key and stop action: electric slider and electro-mechanical*

*Manual compass: C-c 61 notes*

*Pedal compass: C-g 32 notes*

**HAUPTWERK** – enclosed

Manual I

10 stops, 14 ranks, 842 pipes

Bordun (wood) 16' 61pipes

Prinzipal (façade) 8' 61

Hohlflöte (wood) 8' 61

Oktav 4' 61

Spireflöte 4' 61

Quinte 2 2/3' 61

Oktav 2' 61

Terz 1 3/5' 61

Mixtur IV-V 1 1/3' 293

Trompete 8' 61

Tremulant

**SCHWELLWERK** – enclosed

Manual II

11 stops, 13 ranks, 788 pipes

Rohrflöte 8' 61pipes

Gamba 8' 61

Gamba Celeste GG 8' 56

Prinzipal 4' 61

Blockflöte 4' 61

Nasat 2 2/3' 61

Sifflöte 2' 61

Terz 1 3/5' 61

Zimbel III 2/3' 183

Krummhorn 8' 61

Hautbois 8' 61

Tremulant

**PEDAL** – unenclosed

8 stops, 7 ranks, 260 pipes

Prinzipal 16; 32

Subbass 16' 32

Prinzipal (façade) 8' 12

Bordun 8' 12

Oktav 4' 12

Mixtur IV 2 2/3' 128

Fagott 16' 32

Krummhorn 4' ---

### **SUMMARY**

Hauptwerk 10 Stops, 14 Ranks, 842 Pipes

Schwellwerk 11 Stops, 13 Ranks, 788 Pipes

Pedal 8 Stops, 7 Ranks, 260 Pipes

Total 29 Stops, 34 Ranks, 1890Pipes

### **COUPLERS**

Schwellwerk to Hauptwerk 8

Hauptwerk to Pedal 8

Schwellwerk to Pedal 8

### **CONSOLE**

Custom low-profile drawknob console

Tracker touch manual keyboards with  
maple naturals and walnut sharps

Maple covered pedal key naturals with  
walnut sharps

Pistons and reversibles

Multi-Level combination action with 256  
levels of memory

Adjustable bench with height indicator

