



RENÉE ANNE LOUPRETTE  
CONCERT ORGANIST

Friday, February 23 at 7:30 pm  
Christ United Methodist Church

# *Praeludium in G Major*

**Nicolaus Bruhns (1665-1697)**



Nicolaus Bruhns was a Danish-German organist, violinist, and composer from the 1600's. Bruhns was born into a family of musicians, as his grandfather, father, uncles, and brothers were all musicians. At age 16, Bruhns was sent to Lubek to study violin, viola da gamba, and organ. He studied with Dietrich Buxtehude, one of the finest organ composers in history.

Unfortunately, very few of Bruhns compositions still exist today, with only a handful of organ pieces and around a dozen vocal works that have been found. Fortunately, his masterpiece *Praeludium in G Major* still exists.

The *Praeludium* uses a series of motifs, or small segments of a larger musical idea, before moving onto two fugues. For a quick video on a slightly more in-depth explanation of fugues, [click here!](#)

The *Praeludium* uses great sweeping gestures in the music (series of fast notes - often called runs in instrumental music) with plenty of embellishments. Check out [this video](#) with the music notation to see just how complex this piece is!

# *Aus tiefer Not schrei' ich zu dir*

Georg Böhm (1661-1733)



Böhm was a German Baroque organist and composer who was incredibly influential on the development of the chorale partita, a large scale multimovement composition usually seen in keyboard instruments such as the organ. These works are based off of hymn tunes or other melodies from the church.

Böhm was extremely influential on the works of J. S. Bach, who is featured later in this program. Some believe that Bach studied with Böhm, but there is very little evidence that this was actually the case.

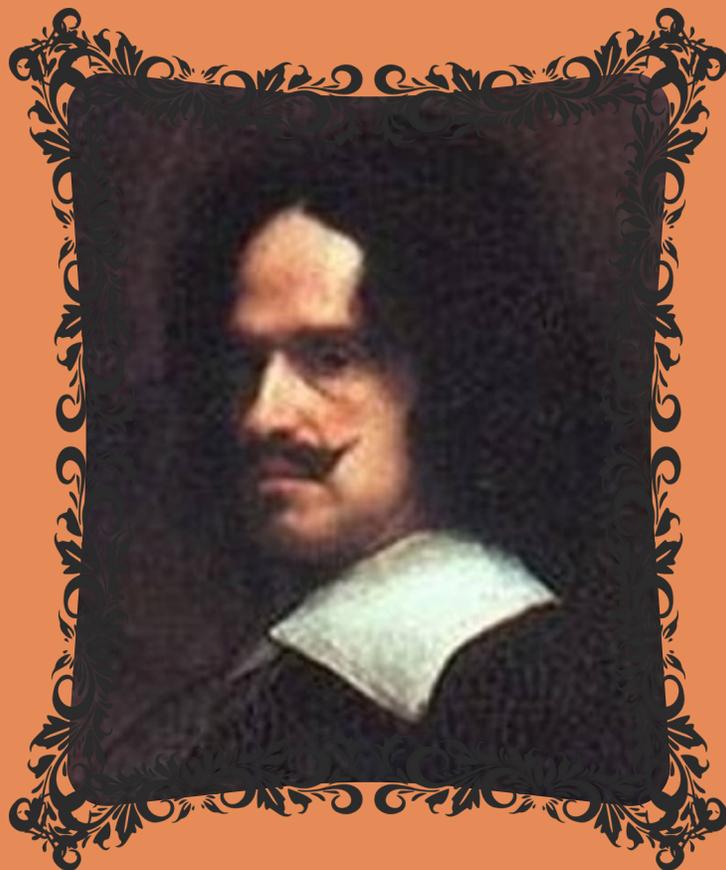
*Aus tiefer Not schrei' ich zu dir* is a short composition, at around 3 minutes in length. It uses the hymn, translated 'Out of the Depths I Cry to You', as the featured melody. This piece is structured in the chorale partita style mentioned above. A partita, a solo instrumental work, can be seen across a wide variety of instruments from piano to violin. The form is most often seen with Baroque music.

[Click here](#) to listen to a recording of our very own soloist Ms. Louprette!

# *Tiento de Medio Registro de Tiple de Quarto Tono*

Francisco Correa de Arauxo (1584-1654)

Francisco Correa de Arauxo was a Spanish composer. Born in Seville, Spain, Correa received an organist appointment in 1599 with Seville. However, legal troubles kept him from being able to take the position officially for nearly six years. Correa became a prebendary, or official administrator, for the Catholic church in 1640. He served as prebendary until his death.



The *tiento de medio registro* was an extremely popular genre of organ music during the sixteenth into the early eighteenth centuries. A subgenre of the *tiento*, which is similar to a fantasy or improvisatory piece of music, this form of organ music is used to “split” the keyboard of the organ. The result allows the composer the ability to experiment with playing different sounds.

Correa used the *media registro* extensively in many of his compositions. This particular piece, the *Tiento de Medio Registro de Tiple de Quarto Tono* is part of a larger collection of 69 pieces. The pieces progressively get more difficult, which has led historians to speculate that Correa used this collection of pieces to teach his students.

# *Livre d'orgue: Pange Lingua*

Nicolas de Gringny (1672-1703)



Nicolas de Gringny was a French organist born into a musical family. His grandfather, father, and uncle all served as organists for various cathedrals in France. Little is known of de Gringny's early life, however, in 1693, he began his career as an organist.

Very little of de Gringny's music survives today, with the exception of his massive *Livre d'orgue* collection. This work was reprinted in 1711 by his widow, and was eventually copied by J.S. Bach.

The *Pange Lingua* is based on the hymn *Sing, My Tongue, the Savior's Glory*. This hymn is part of the *Livre d'Orgue*, a collection of 43 pieces for organ. Mr. Louprette will be performing three movements: *Pange lingua en taille à 4*, *Fugue à 5*, and *Récit du Chant de l'Hyme precedent*. The entire *Pange Lingua* can be heard [here](#).

# ***Prelude and Fugue in e minor*** **("Wedge"), BWV 548**

**Johann Sebastian Bach (1685-1750)**

Johann Sebastian Bach was a German born violinist, keyboard player, and composer, and is now considered by many to be one of the greatest composers in history. Bach's early music education primarily came from his oldest brother, Christoph, on keyboard instruments. He is one of the most prolific composers in history, having written over 1,000 pieces of music for nearly every genre of Baroque music, including sonatas, partitas, concertos, cantatas, and suites. His *Well-Tempered Clavier* was a monumental work that showcased the musician's ability to play in all keys without having to retune the keyboard instrument. This revolutionary new system of tuning is still used today. Music students study the works of Bach closely, following the strict rules of composition, known as counterpoint - and looking for Bach's masterful bending of these rules.



This Prelude and Fugue in e minor is subtitled the "Wedge" because of the outward harmonic motion of the theme of the fugue. In other words, the notes move further and further apart from our "home" note, called the tonic. The original signed manuscript is one of few surviving copies of J.S. Bach's words, making this a real treasure!

This piece can be divided into two essential sections - the prelude and the fugue! Think of the prelude as an introduction (though a rather big one), before getting into the fugue. The fugue consists of three sections, with the main melody first, followed by a contrasting section, and then a return of the original melody. Check out the piece with [scrolling music here!](#)

# *Douzes courtes Pièces, Op. 43, Vol. 1*

Rachel Laurin (1961-2023)

Rachel Laurin was a Canadian born organist. Laurin began composing at the age of 19, eventually amassing an impressive collection of compositions. In addition to her compositions, she served as lecturer, masterclass clinician, and recitalist.

Laurin was the recipient of multiple awards for her music, including the Marilyn Mason New Organ Music Competition in 2009. Also was no stranger to North Carolina, having worked with MGS several times, including a commission in 2020.



The *Douzes courtes Pièces, Op. 43, Vol. 1* (translated *Twelve Short Pieces*) is the first of five volumes in the collection. This recital will feature three movements of Volume 1: the third movement, *Intermezzo*; the fifth movement, *Moto perpetuo*; and the twelfth movement, *Fugue "Triangulaire"*.

# Twelve Choral Preludes on Gregorian Chant Themes. Op. 8

Jeanne Demessieux (1921-1968)



Jeanne Demessieux was a French organist and composer who won first prize for a piano performance of Widor's Piano Concerto. She eventually went on to study with the famed organist Marcel Dupré, beginning in 1936. She continued to compete and win at various organ competitions over the years. In 1947, Demessieux became the first female organist to sign to a record label with her performance of J.S. Bach's *Tocatta and Fugue in d minor*.

The *Twelve Choral Preludes* are a collection of short pieces of music based off of chant tunes from Catholic church, which is unsurprising, as Demessieux was a devout Catholic. Ms. Louprette will perform the third movement, *Attende Domine – Choral paraphrase*. This particular tune is often used as a response in the Catholic Mass, typically during the Benediction in the Lenten season. Click the link above for a recording of this beautiful and serene work.

# *Introduction, Passacaglia, and Fugue on Windham*

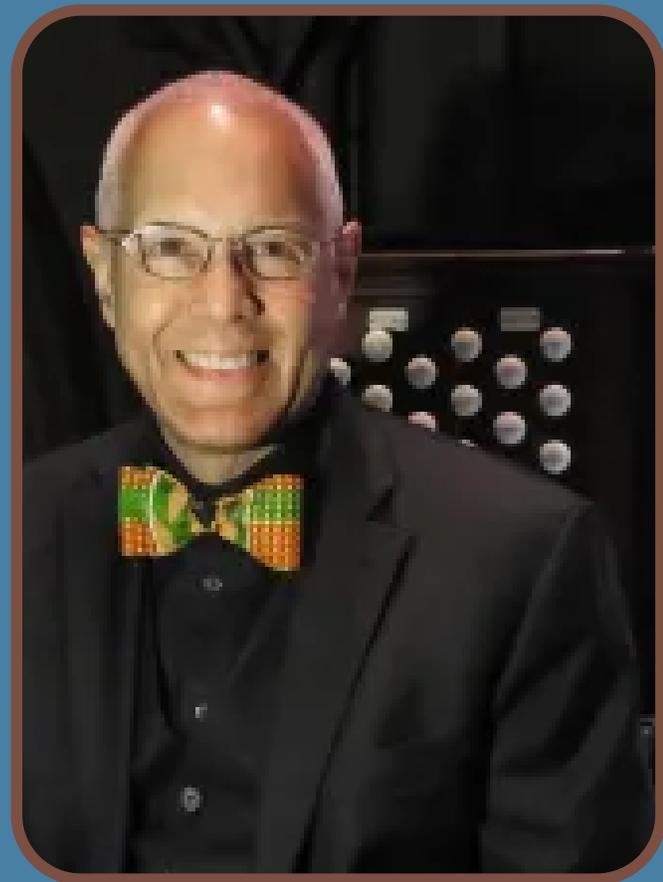
**David Hurd (b. 1950)**

American born organist, composer, choir director, and educator, David Hurd was born in New York City. No stranger to North Carolina, Hurd attended UNC Chapel Hill and taught at Duke University. He currently serves as the music director and organist at the Church of St. Mary the Virgin in New York City. His works for both organ and sacred choral music are used widely across the United States, with over 100 compositions currently in print. Dr. Hurd was a featured soloist with MGS in the 2016 season!

The *Introduction, Passacaglia, and Fugue on Windham* was commissioned in 2022 by the Victoria Bach Festival in Victoria, Texas for none other than our very own soloist, Ms. Louprette!

The piece consists of three sections. The introduction begins with a virtuosic series of runs in the right hand, and builds upon a hymn tune *Windham*. The Passacaglia (pronounced pah-suh-kahl-yuh) is a style of composition that uses a repeated bass pattern, called a ground bass.

The final section, or the fugue, is probably the most harmonically complex of the entire piece. Take some time and listen. [This recording](#) clearly shows where each section begins, so please enjoy!



# *Pièces de Fantaisie,* *Deuxième Suite, Op. 53*

**Louis Vierne (1870-1937)**

Louis Vierne was a French organist and composer. He was born with a congenital cataract defect, rendering him nearly blind. However, his lack of sight may have helped finetune his acute hearing! At the age of two, one of his neighbors played a tune on the piano, which he was nearly immediately able to replicate. Vierne went on to become a remarkable composer, with six organ symphonies as a part of his collection of works. He eventually taught the great Marcel Dupré, who eventually taught Jeanne Demessieux - featured earlier in this program.

The *Pièces de Fantaisie* is comprised of four suites (collections of six movements). The *Deuxième Suite* is the second of these suites. This program will feature the *Clair de lune* and *Toccata*. The *Clair de lune*, or *Moonlight*, was dedicated to Ernest Skinner, an American pipe organ builder who founded the Aeolian-Skinner Organ Company.



Vierne's *Deuxième Suite*, along with this program, concludes with the *Toccata*. A toccata is a style of music usually written for keyboard instruments that feature fast and virtuosic passages of music. The skill and musicality necessary to pull this movement off are astounding! Take a listen (probably a few times) to really appreciate this intricate and difficult music.

# Matt Wilson, Program Notes

Matt Wilson, the author of the program notes that you hopefully found illuminating and inspiring, is a violinist and violist from South Carolina. He received a Bachelor's in Music Education from Appalachian State University in Boone, NC, before teaching in the public schools for several years. He received a Master's in Music Education from UNC Greensboro and is now pursuing a PhD in Music Education from the University of Kansas (KU) in Lawrence, KS. Rock Chalk! He is an active researcher and presenter at the state and national levels, focusing on issues of gender equity in music education.

Matt has served in several leadership roles in the NC Music Educators Association - Orchestra Section. He is a member of the National Association for Music Education and the American String Teachers Association (ASTA). He is currently a student representative for ASTA's National Student Advisory Committee.

