

GREAT MUSIC AT SAINT JAMES

**Classical Sundays
at Six**

**International
Laureates
Organ Series**

BRUCE NESWICK

St. James in-the-City
May 26, 2024
6:00 PM

GREAT MUSIC AT SAINT JAMES

Classical Sundays at Six

presents

THE INTERNATIONAL LAUREATES ORGAN SERIES

IN COOPERATION WITH THE LOS ANGELES CHAPTER
OF THE AMERICAN GUILD OF ORGANISTS

BRUCE NESWICK

PROGRAM

PRAELUDIUM UND FUGE IN ES-DUR, BWV 552

Johann Sebastian Bach
(1685-1750)

TE DEUM LAUDAMUS (1981)

David Hurd
(b. 1950)

Toccata – The Acknowledgment
Four Fantasies – The Adoration
Recitative and Hymn – The Humbling
Introduction, Fugue and Chaconne – The Opening of Heaven

EVERY CORNER SINGS (2024)

Texu Kim
(b. 1980)

PRÉLUDE ET FUGUE EN LA BÉMOL MAJEUR, Op. 36, No. 2

Marcel Dupré
(1886-1971)

IMPROVISATION ON A SUBMITTED THEME

Audio or video recording of this recital, using any device, without prior written consent is strictly prohibited.

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About the Music...

PRAELUDIUM UND FUGE IN ES-DUR, BWV 552

Of the seven works of Bach published in his lifetime, four bear the title *Clavierübung* (literally, "keyboard practice"). Of these four collections, only one, *Clavierübung III*, contains music specifically for the organ. The contents of this book, published in 1739, include 21 preludes on Lutheran chorales and four duets, the sum of which is framed by the two movements of the *Prelude and Fugue in E-flat Major*. This latter piece is Bach's last free (or non-chorale-based) organ work and perhaps his greatest testament to the Christian doctrine of the Trinity. Here, as in so many other works, Bach's theology is supported by his numerology. The predominance of the number three is impossible to overlook. The piece is in three flats; the prelude has three themes; and the three sections of the fugue end in measures 36, 81 and 117 – all multiples of three. These obvious numerological references are coupled with a wide range of compositional styles – from Renaissance motet to French overture and Italian concerto – and fused into a unity that could not have been so convincingly constructed by any other than Bach.

TE DEUM LAUDAMUS (1981)

David Hurd, eminent composer and recitalist, is the Director of Chapel Music and Professor of Church Music at General Theological Seminary in New York City. His large, four-movement work, *Te Deum laudamus*, was commissioned by and dedicated to Larry King, former Organist-Choirmaster of Trinity Church, Wall Street. About his work the composer writes:

Toccata – The Acknowledgment uses the traditional solemn tone for the first verse of the Latin hymn *Te Deum* as a cantus firmus in the bass. The two phrases of the chant form the opening and closing sections of this movement while the middle section is a short fugue based on the melody of the first phrase.

Four Fantasies – The Adoration is really four sketches strung together, each representing one of the four bodies of persons or souls which offer praise to God in the hymn *Te Deum*. The apostles' praise is cast in twelve-tone procedure. The outer portions of this ABA section make reference to the cantus firmus mostly through sustaining of the pitches of the chant melody as they occur in the order of the row. The prophets' praise utilizes the whole-tone scale mostly in ascending thirds. The shape of the chant melody can be recognized in the fugal episodes of this section. The martyrs' praise is characterized by boldly juxtaposed major triads. Like the section immediately before it, the martyrs' praise utilizes the chant melody in fragments, treating it in rhythmic patterns. The Holy Church's praise is heralded by the same fanfare used to begin the first movement. In this five-voice section the cantus firmus is stated by the upper pedal voice.

Recitative and Hymn – The Humbling begins as an improvisatory flute solo line. In the central section of this movement fragments of the chant melody and recitative are in dialogue. The final section brings the recitative together with the Christmas hymn *Divinum mysterium* ("Of the Father's love begotten"), the melody of which occurs in the upper pedal voice.

Introduction, Fugue and Chaconne – The Opening of Heaven begins as *Dies irae* and *Victimae paschali* – two ancient Latin sequences respectively speaking of death and life – are pitted against one another in jagged rhythm and fiery red color. At the peak of

combat, a short cadenza re-introduces the tone row of the apostles' praise (from the second movement) and climaxes with a recollection of a now altered form of the fanfare figure heard before in the first and second movements. The Chaconne emerges quietly out of the combat. The fifteen variations on a ground, derived from the apostles' praise, call to remembrance the various melodies, textures and colors of all that has gone before in this and other movements, casting it all upward in a triumphant crescendo toward Christ in glory at the right hand of God.

EVERY CORNER SINGS (2024)

Commissioned for the Dedication Series of the new Rosales/Parsons organ at St. James by-the-Sea Episcopal Church, La Jolla, California, and premiered there on May 12, 2024

Texu Kim has been the Composer-in-Residence of the Korean Symphony Orchestra, based in his native Seoul, and is currently Associate Professor of Composition at San Diego State University. A graduate of Indiana University (where he won the coveted Dean's Prize in Composition), Dr. Kim is also a graduate of Seoul National University. About his new work, the composer writes:

The title, "Every Corner Sings," is from the first line (chorus) of George Herbert's Antiphon (I): Let all the world in ev'ry corner sing.... It is also well-known that Vaughan Williams set a glorious anthem, "Antiphon," to this text. (Antiphon is, in short, a responsive part of music or music with responsive parts.)

Learning that St. James by-the-Sea used to be where the neighboring La Jolla Historical Society building is now, I was inspired to imagine the buildings making a call-and-response—literally, from one corner to another!

The title also portrays my desire to incorporate many features/pipes of this organ we celebrate this year. This piece sings through the organ's magnificent but warm sound, orchestrally diverse colors, unique stops and their combinations – including, for instance, multiple chimes and bells, trumpets, flutes, and bird song stop (did you know this organ has a pipe that creates bird songs?) – and the antiphonal division (the pipes are that are in the back of the chamber, unlike the primary ones in the front).

I hope this piece adequately captures the organ's full potential and our excitement about having it in the community as much as a seven-minute piece can! "Every Corner Sings" was commissioned in thanksgiving for the Music Ministry of Alex Benestelli, Director of Music at St. James by-the-Sea.

PRÉLUDE ET FUGUE EN LA BÉMOL MAJEUR, Op. 36, No. 2

Dupré's *Prélude and Fugue in A-flat Major*, the second of a set of three (not to be confused with the earlier and much more well-known set of three préludes and fugues, Op. 7), allows a fascinating glimpse into Dupré's contrapuntal genius. The two halves of this towering work are interrelated on several fronts. The first subject of the prélude (announced with staccato chords) becomes the second subject of the double fugue, the entrance of which is signaled by an increase in speed and the addition of brighter stops. The prélude's second subject, more lyrical than the first, surfaces again as the first of the fugue's subjects. This mirror imaging of the two movements lends balance and cohesion, which is further aided by the economical use of counter-subjects, the overlay of themes at climactic moments and the perpetual motion toccata figuration that drives the prélude and the thundering conclusion to the fugue.

About the Artist...

Bruce Neswick is the Artist-in-Residence at St. James' Episcopal Church, La Jolla, California, having retired several months ago as the Canon for Music at Trinity Episcopal Cathedral, Portland, Oregon. Prior to coming to Oregon, he served as Associate Professor of Music in Organ and Sacred Music at the Jacobs School of Music at Indiana University and Assistant Organist of St. Francis in the Fields Episcopal Church, Louisville, Kentucky. Before moving to Indiana, he was the Director of Music at the Cathedral of St. John the Divine in New York City, where he directed the Cathedral Choir of Girls, Boys and Adults and had oversight of the musical life of that historic church. Earlier in his career, he served as the first director of the Washington Cathedral Girl Choristers.

Active in the field of church music, Mr. Neswick holds the Fellowship degree from the Royal School of Church Music, for whom he has conducted several courses for boy and girl choristers. He has served on the faculties of and performed for several church music conferences, including Master Schola, the Mississippi Conference, the Association of Anglican Musicians, Westminster Choir College Summer Session, the Montreat and Westminster Conferences of the Presbyterian Association of Musicians, the Disciples of Christ Musicians, the Conference of Lutheran Church Musicians, the Sewanee Church Music Conference, Organ Alive! and the Evergreen Conference. In recent years, he has performed at St. Florian Abbey, in Austria, as part of the annual BrucknerFest; at the Eastman Rochester Organ Initiative conference; and at the Yale Organ Week.

Mr. Neswick has been commissioned to compose for dozens of performers and churches throughout the United States, and his organ and choral music is published by Paraclete, Augsburg-Fortress, Selah, Vivace, Hope, Plymouth and St. James' presses. Mr. Neswick's skill at improvisation garnered him three first prizes from the 1989 San Anselmo Organ Festival; the 1990 American Guild of Organists' national convention in Boston; and the 1992 Rochette Concours at the Conservatoire de Musique in Geneva, Switzerland.

A graduate of Pacific Lutheran University and of the Yale School of Music and Institute of Sacred Music, Mr. Neswick's teachers have included Robert Baker, David Dahl, Gerre Hancock, Margaret Irwin-Brandon and Lionel Rogg. A Fellow of the American Guild of Organists, Mr. Neswick has served the Guild in many capacities, including chapter dean, regional convention chair, regional education coordinator, member of the national nominating committee and member of the national improvisation competition committee. He was recently awarded an honorary doctorate from the University of the South, Sewanee, Tennessee.

As a recitalist, Mr. Neswick has performed extensively throughout the United States and Europe and has been a frequent performer at national and regional conventions of the American Guild of Organists. In 1994, he played the opening convocation for the national AGO convention held in Dallas, Texas, and he was a featured artist at the national AGO conventions in Seattle (in 2000), Washington, DC (in 2010) and Boston (in 2014). Mr. Neswick is represented by Phillip Truckenbrod Concert Artists.

*This is the final program of the current season; please visit **GreatMusicLA.org** in early September for news of our 2024/25 season. Live-streams of these concerts and on-demand recordings are also available at GreatMusicLA.org.*

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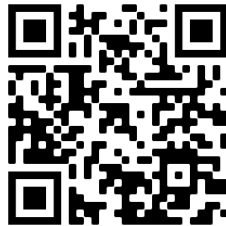
A double CD featuring organist Todd Wilson playing St. James' 1911 Murray M. Harris Organ is available for purchase at STJLA.org/album or by scanning the QR code below.

The Choir of Saint James' critically acclaimed album on the Gothic label, *O Beauty Ever Ancient Ever New*, is also available for purchase.

Your donation to help sustain our programs is appreciated!

To become a *Friend of Great Music at Saint James*, please visit STJLA.org/musicfriends, or scan the QR code to donate or purchase our organ and choir CD's.

You can also make a donation this evening by enclosing it in the donation envelope found inside this program and placing it in a donation basket as you exit the church. Thank you!



STJLA.org/greatmusicQR
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The David John Falconer Memorial Organ

GREAT

Double Open Diapason 16'
First Open Diapason 8'
Second Open Diapason 8'
Gross Flute 8'
Gamba 8'
Doppel Flute 2'
Gemshorn 2'
Octave 4'
Harmonic Flute 4'
Octave Quint 2 2/3'
Super Octave 2'
Harmonic Mixture III-V
Mixture IV
Cornet V
Double Trumpet 16'
Trumpet 8'
Harmonic Tuba 8'
Solo Trumpet 8'
Clarion 4'
*Walcott Tromba 16'
*Walcott Tromba 8'
*Trompette des Anges 8'
*Walcott Tromba 4'
Tremolo

SWELL

Bourdon 16'
Horn Diapason 8'
Open Diapason 8'
Stopped Diapason 8'
Salicional 8'
Vox Celeste 8'
Octave 4'
Open Flute 4'
Nazard 2 2/3'
Flautina 2'
Tierce 1 3/5'
Dolce Cornet III
Mixture IV
Contra Fagotto 16'

(Swell contined)

Trumpet 8'
Oboe 8'
Vox Humana 8'
Clarion 4'
*Walcott Tromba 16'
*Walcott Tromba 8'
*Trompette des Anges 8'
Tremolo

CHOIR

Double Dulciana 16'
Melodia 8'
Open Diapason 8'
Dulciana 8'
Unda Maris 8'
Fugara 4'
Harmonic Flute 4'
Piccolo 2'
Sharp Mixture III
Double Cornopean 16'
Cornopean 8'
Orchestral Oboe 8'
Clarinet 8'
Harmonic Tuba 8'
Solo Trumpet 8'
*Walcott Tromba 16'
*Walcott Tromba 8'
*Trompette des Anges 8'
*Walcott Tromba 4'
Tremolo

†ANTIPHONAL POSITIV

Principal 8'
Gedeckt 8'
Octave 4'
Spitzflute 4'
Spitzflute 2'
Cymbalstar
Tremolo

ECHO

Cor du Nuit 8'
French Horn 8'
Flute Celeste 8'
Vox Humana & Tremolo 8'
Tremolo

PEDAL

Lieblich Gedeckt 32'
Bourdon 32'
Open Diapason 16'
Violone 16'
Lieblich Gedeckt 16'
Bourdon 16'
Bourdon (Echo) 16'
Octave 8'
Flute 8'
Violoncello 8'
Super Octave 4'
Mixture VI
Bombarde 32'
Contra Fagotto 16'
Double Cornopean 16'
Trombone 16'
Cornopean 8'
Tuba 8'
Clarion 4'
*Walcott Tromba 16'
*Walcott Tromba 8'
*Trompette des Anges 8'
*Walcott Tromba 4'

Chimes
Harp
Cymbalstar (Antiphonal)

†*Liturgical West End
**en chamade*

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2023

October 8 | 4:15 PM
Solemn Evensong
Choir of Saint James
James Buonemani, conductor

October 15 | 6:00 PM
Classical Sundays at Six
Martin Glicklich, flute & Friends

October 22 | 6:00 PM
Classical Sundays at Six
Michele Zukovsky, clarinet &
The Capitol Ensemble

October 29 | 6:00 PM
Classical Sundays at Six
International Laureates Organ Series
Thomas Ospital

November 5 | 4:15 PM
Solemn Evensong
Choir of Saint James
James Buonemani, conductor

November 12 | 6:00 PM
Classical Sundays at Six
Phillip Levy, violin
Tae Yeon Lim, piano

November 19 | 6:00 PM
Classical Sundays at Six
Althea Waites, piano

November 26 | 6:00 PM
Classical Sundays at Six
YuEun Kim, violin &
Sung Chang, piano

December 3 | 6:00 PM
Classical Sundays at Six
Samuel Nebyu, violin &
Jacopo Giacomuzzi, piano

December 10 | 4:15 PM
Advent Service of
Lessons and Carols
Choir of Saint James
James Buonemani, conductor

December 17 | 6:00 PM
Classical Sundays at Six
Cristina Montes Mateo, harp &
Friends

2024

January 7 | 6:00 PM
Classical Sundays at Six
Los Angeles Virtuosi Orchestra
Carlo Ponti, conductor

January 14 | 4:15 PM
Solemn Evensong
Choir of Saint James
James Buonemani, conductor

January 21 | 6:00 PM
Classical Sundays at Six
International Laureates Organ Series
Ryan Chan

January 28 | 6:00 PM
Classical Sundays at Six
Tae Yeon Lim, piano

February 4 | 6:00 PM
Classical Sundays at Six
Emerging Artists Series
Crossroads School
EMMI Chamber Orchestra
Alexander Treger, conductor

February 11 | 4:15 PM
Solemn Evensong
Choir of Saint James
James Buonemani, conductor

February 18 | 6:00 PM
Classical Sundays at Six
Daniel Schlosberg &
Inna Faliks, duo pianists

February 25 | 6:00 PM
Classical Sundays at Six
Duo Syncopa
Yue Qian, violin &
Tomomi Sato, piano

March 3 | 6:00 PM
Classical Sundays at Six
Emerging Artists Series
Colburn Sinfonietta
Maxim Eshkenazy, conductor

March 10 | 4:15 PM
Solemn Evensong
Choir of Saint James
James Buonemani, conductor

March 17 | 6:00 PM
Classical Sundays at Six
International Laureates Organ Series
Nicole Keller

March 24 | 4:15 PM
Solemn Evensong
ICantori of Walla Walla University
Kraig Scott, conductor

April 7 | 6:00 PM
Classical Sundays at Six
International Laureates Organ Series
Adam Brakel

April 14 | 4:15 PM
Joby Talbot's
Path of Miracles
Members of the
Choir of Saint James & guests
Maura Tuffy, conductor

April 21 | 6:00 PM
Classical Sundays at Six
Andrew Brownell, piano

April 28 | 6:00 PM
Classical Sundays at Six
Los Angeles Symphonic Winds
Stephen Piazza, conductor

May 5 | 6:00 PM
Classical Sundays at Six
Emerging Artists Series
Honors Ensembles from
The Colburn School

May 12 | 4:15 PM
Solemn Evensong
Choir of Saint James
James Buonemani, conductor

May 19 | 6:00 PM
Classical Sundays at Six
Pacific Trio

May 26 | 6:00 PM
Classical Sundays at Six
International Laureates
Organ Series
Bruce Neswick

