

The Choir
of
LUTHER PLACE MEMORIAL CHURCH
WASHINGTON, D. C.

presents

C. GRIFFITH BRATT, A.A.G.O.

IN

Recital

FRIDAY, JUNE 16, 1950

8:15 P.M.

LUTHER PLACE MEMORIAL CHURCH
14th and N Streets, N.W.

PROGRAM

I

RIGAUDON.....A. *Campra* (1660-1712)

A rigaudon is a dance of French origin which is for a single couple. It is almost always in duple rhythm and characterized by a peculiar leaping step. Campra composed this rigaudon for his opera "Idomenee" and it is played as transcribed by Gustave Ferrari.

PSALM 18.....B. *Marcello* (1686-1739)

In this music the listener can literally hear the organ declamation of "The heavens declare the glory of God." Marcello made choral settings of the first fifty Psalms and his chief fame rests upon these settings. Besides being a musician, Marcello was also a poet and lawyer.

CONCERTO NO. 6 in F Major.....G. *Handel* (1685-1759) (Grave, Allegro, Siciliana, Allegro)

Handel wrote his organ concertos to be used as interludes for organ and orchestra during the performances of his oratorios. Much of the music for his concertos is borrowed from other sources; that is, from some of the Anglo-German master's other compositions. Nevertheless, the works are always fresh and vigorous to the hearer and any familiar strains merely serve to make them all the more enjoyable.

CANON in B Minor.....R. *Schumann* (1810-1856)

Schumann's works for organ are limited to six canons, four sketches and six fugues on B-A-C-H. He devised these works for organ or pedal-piano, a piano with a pedal clavier attachment which was rather widely used in his day. This canon is a masterpiece of its type.

ANDANTE CANTABILE (Fourth Organ Symphony)

C. M. *Widor* (1845-1937)

Widor was undoubtedly the most influential organist and organ composer of his time. He composed in a style slightly reminiscent of Schumann but with a great flare for creating different and original idioms for the instrument. In all he wrote ten organ symphonies (not scored for orchestra) in which he used the organ as other composers might use the orchestra—to set off big and colorful works. The selection we are hearing is the slow movement from his fourth organ symphony and is one of his better known works.

TWO CHORALE IMPROVISATIONS.....S. *Karg-Elert* (1879-1933)

O God, Thou Faithful God
Now Thank We All Our God

A modern German composer, trained at Leipsig, an innovator for the organ, Karg-Elert has been one of the most influential organists and composers of the past fifty years. The two chorale improvisations played tonight are settings of the familiar tunes of "O Gott, du frommer Gott" and "Nun danket alle Gott."

PROGRAM

II

CHORALE PRELUDES.....*J. S. Bach* (1685-1750)

IN THEE IS JOY

The melody of this exuberant and happy composition was brought into Germany from Italy. It is one of the master's "great little pieces." The repetition of the pedal has, by the completion of the piece, convinced all listeners that the great Bach found great joy and gladness in his Saviour.

BLESSED JESUS, WE ARE HERE

Bach wrote about ten settings of this chorale. It is likely that this was the favorite hymn of his congregation at St. Thomas' at Leipsig. The tune had been written by one of Bach's predecessors and must have been exceptionally well known by the people of that city.

REJOICE, YE CHRISTIANS

This is a wonderful setting of the Christmas Chorale and gives vent to great rejoicing over the birth of the Christ Child. This is the same chorale melody that is used in the Christmas Oratorio to the words, "Beside Thy Cradle, Here I Stand." The melody is in the pedals while the manuals run rampant with joy.

MY HEART IS FILLED WITH LONGING

This is a beautiful setting of the chorale melody best known to Americans as the Passion Chorale. Since the organ was silent during the Lenten season in Bach's church, it is no wonder that he sought other words to the chorale melody so that he could make an organ setting for it. In this setting the words in Bach's mind are contemplating death.

SLEEPERS WAKE

Bach had this setting published during his life time and it is known as one of the "Schubler Chorales" after the name of the publisher. It is a setting of the second stanza of the great Nicolai chorale tune and was transcribed by Bach himself from his cantata, "Wachet Auf, ruft uns die stimme," written for the 27th Sunday after Trinity—or the last Sunday before Advent.

JESU, JOY OF MAN'S DESIRING

What is probably the best known of all of Bach's melodies comes from Cantata No. 147 in a setting for organ by Harvey Grace. The original setting was for chorus, organ, continuo, and had oboe obligato.

FUGUE A LA GIGUE.....*J. S. Bach*

An earlier organ work of Bach, this fugue boils over with the joy and spontaneity of youth. The theme is suggestive of a fugue theme of Buxtehude under whose influence Bach had been as a young man.

VIVACE (Trio sonata in C Minor).....J. S. *Bach*

Bach wrote six trio sonatas for his oldest son, Wilhelm Friedemann. The C minor sonata, from which this is taken is the second of the six.

FUGUE IN D MAJOR.....J. S. *Bach*

One of the greatest of all organ compositions, this fugue abounds in joy and technical challenges. Only a Bach could develop from the first three notes of the major scale a composition like this.

IMPROVISATION ON A GIVEN THEME.....*Mr. Bratt*

Mr. E. GRIFFITH BRATT is Head of the Department of Music of Boise Junior College and Organist-Choirmaster of St. Michael's Episcopal Cathedral in Boise. In addition, he has directed the Boise Civic Chorus for the past four years. Mr. Bratt was the first dean of the Idaho Chapter of the American Guild of Organists.

He is a former pupil of such men as Dr. Louis Robert, Charles Courboin, and Virgil Fox. Under Fox, he received the Artists' Diploma in Organ from the Peabody Conservatory of Music in Baltimore. This is one of the most difficult of Conservatory honors to attain. Since the inception of Peabody in 1865, there have been but fifteen Diplomas given in organ. Mr. Bratt received his diploma in 1939. He also has a Master's Degree from the same institution.

Mr. Bratt was formerly Organist-Choirmaster at Luther Place Memorial Church. His many friends in Washington are pleased that he has accepted the invitation to appear in recital. The second portion of the program is devoted to the works of J. S. Bach, commemorating the 200th anniversary of his death.