

# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Rachel M. Booz

organ

in

Senior Recital

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faithful support of the Greatbatch School of Music.

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Rachel Booz, a student of Dr. Judy Congdon, is performing this recital in partial fulfillment of the requirements for the Bachelor of Arts degree in Music at Houghton College.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.

Recital Hall  
Center for the Arts  
Saturday, May 5<sup>th</sup>, 2018  
1:00 p.m.

## Program

Toccata in F Major, BuxWV 157	Dietrich Buxtehude (1637 – 1707)
Prelude and Fugue in C minor, BWV 549	J.S. Bach (1685-1750)
Ich ruf' zu dir, Herr Jesu Christ, BWV 639	J.S. Bach (1685-1750)
Abide With Me	arr. Don Hustad (1918-2013)
His Eye is on the Sparrow	arr. Robert J. Hughes (1916-1999)
Variations in C for the Young in Mind	William T. Allen (1926-2016)
Finale	Janet Correll (b. 1942)

## Program Notes

**Dietrich Buxtehude**, born in 1637, was an influential organist and composer of the Baroque era. His works range from sacred cantatas to organ works, in addition to chamber and keyboard music. He spent most of his life serving as the organist at St. Mary's Church in Lubeck, Germany. Toccata in F Major includes virtuosic keyboard lines as well as a short solo pedal passage, attributes that are common among his many works.

**Johann Sebastian Bach** is one of the most well-known composers and organists of the Baroque period. Born in 1685 in Eisenach, Germany, Bach is descended from a long line of church organists and choir masters. His most notable position as organist and choir master was in Leipzig, Germany, starting in 1623 until his death in 1650. In 1706, he traveled to Lubeck, Germany, to hear Dietrich Buxtehude play. His works are varied, including pieces for organ, as well as pieces for various instrumental ensembles. The six Brandenburg Concertos are an example of one of his works for an instrumental ensemble. The Well-Tempered Clavier is one of his most famous works for keyboard. Some sources believe that his Prelude and Fugue in C Minor were likely composed before his intense interest in the music of Buxtehude began in 1706. Others would argue that he composed the piece in 1705, and then revised it in 1723. The Prelude begins with a virtuosic pedal passage. When the manuals enter, they mimic the ornamentation used in the pedals previously. The Fugue begins much more softly, growing as the piece increases in intensity. Notice that the registration throughout the Fugue never changes, as the piece builds momentum through the tempo and the use of additional lines of counterpoint.

Orgelbuchlein, or "Little Organ Book" is a collection of 46 short chorale preludes that Bach composed in connection with the liturgical year. The pieces in it were intended for instruction in the development of organ technique, and to this day it is a staple of the organ teaching repertoire. The chorale preludes were all composed between 1708 and 1717. Ich ruf' zu dir, Herr Jesu Christ, or "I Call to You, Lord, Jesus" is no. 40 in

the collection. Notice how the soft pulse of the pedal line feels like a slow, yet steady, heartbeat.

***Abide with Me***, written by Henry Francis Lyte in 1847, is most commonly sung to the tune “Eventide” by William Henry Monk. Lyte wrote the words to this well-known hymn while lying on his death bed; he died three weeks after its completion. The words he wrote dramatically reflect his own preparation for what he knew was his coming death. Verse 5 of the hymn reads:

“Hold Thou Thy cross before my closing eyes;  
Shine thru the gloom and point me to the skies;  
Heaven’s morning breaks and earth’s vain shadows flee  
In life, in death, O Lord, abide with me.”

This arrangement for solo organ was created by Don Hustad as part of a larger collection of hymn solos for organ, published in 1987. Hustad was an influential musician, composer and teacher in the evangelical church. He served the Billy Graham Crusade as organist from 1961-1967. Before that, he was the Director of the Sacred Music Department at Moody Bible Institute, from 1956-1959. He served as professor of organ and church music at Southern Baptist Theological Seminary from 1966-1986.

***His Eye Is on the Sparrow*** was composed by Charles H. Gabriel and lyricist Civilla D. Martin in 1905. The words to this hymn were inspired by three specific Bible passages. The first is Psalm 32:8, which says “I will instruct you and teach you in the way you should go; I will counsel you and watch over you.” The second is Matthew 6:26, “Look at the birds of the air; they do not sow or reap or store away in barns, and yet your heavenly Father feeds them. Are you not much more valuable than they?” The final passage is from Matthew 10:29-31, “Are not two sparrows sold for a penny? Yet not one of them will fall to the ground apart from the will of your Father. And even the very hairs of your head are all numbered. So don’t be afraid; you are worth more than many sparrows.”

This organ solo arrangement was written by Robert J. Hughes, a graduate of the Royal Conservatory of Music in Toronto, and Trinity College of Music in London, England. He has composed and arranged numerous pieces for organ and choir, including music for the 1967 World’s Fair in Montreal.

**William T. Allen** began studying the piano at eight years old. While he received classical training, contemporary influences were also important in his musical upbringing. He attended Northwestern University and earned his B.A. in 1951, and M.M. in 1952. He received a Ph.D. from Eastman School of Music in 1954. Allen was a well-loved piano and theory instructor at Houghton College for 38 years. My organ instructor, Dr. Judy Congdon, knew Allen during his time at Houghton. “Variations in C for the Young in Mind” written in 1993, includes a few different textures, a virtuosic pedal passage, and is composed so as to utilize only the white keys of the organ (no sharps or flats!). The ending of this piece is humorous in the way the notes are tossed back and forth between each hand and the pedal parts.

**Janet Correll** is primarily a music educator, having taught grades Kindergarten through twelfth grade in Illinois and New York. She is a member of the American Guild of Organists, and is the author of several teaching books, including *The Organists Companion*, and the *Discover the Basics Series*. In 1955, she received the Distinguished Service award from the Cayuga County Arts Council in 1995. “Finale” is a piece Correll contributed to *First Organ Book*, edited by Wayne Leopold. This book is for beginning organists looking to develop technique. The piece is written for “Organo Pleno”, or “Full Organ”, as its registration calls for the most stops of any piece in this program. While this piece may not demand advanced playing skills, its full sound and rapid tempo make for a fitting close to a recital.