

against three section follow. A chordal section, reminiscent of the opening theme, leads into a C-Minor/C-Major scalar crescendo, which creates a transition into the recapitulation, made of the original themes on crashing, full organ chords.

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**Greatbatch School of Music Faculty, Staff, and Administration**

Jonathan Denham, a student of Dr. Judy Congdon, is performing this recital in partial fulfillment of requirements for the Bachelor of Music Degree in Organ with Elective Studies in International Development.

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.

**HOUGHTON  
COLLEGE**

**GREATBATCH SCHOOL OF MUSIC**

presents

**Jonathan I. Denham**

**Organ**

**in**

**Senior Recital**

**Wesley Chapel**

**Houghton College**

**Monday, February 18, 2019**

**6:30 p.m.**

# Program

- L'Ascension Olivier Messiaen
- I. Majesté du Christ demandant (1908-1992)  
sa gloire à son Père
- II. Alléluias sereins d'une âme qui désire le ciel
- III. Transports de joie d'une âme devant la gloire  
du Christ qui est la sienna
- 
- Sonata No. 4 in B-flat Major (Opus 65, No. 4) Felix Mendelssohn
- I. Allegro con brio (1809-1847)
- II. Andante religioso
- III. Allegretto
- IV. Allegro maestoso e vivace
- 
- Schübler Chorales Johann Sebastian Bach
- Meine Seele erhebt den Herren (BWV 648) (1685-1750)
- Wachet auf, ruft uns die Stimme (BWV 645)
- 
- Symphony No. 6 (Op. 42, No. 2) Charles-Marie Widor
- I. Allegro (1844-1937)

which are direct transcriptions of movements from Bach's cantatas (choral works, written for church services).

**Meine Seele**... translates "My soul magnifies the Lord", the opening line of Mary's Magnificat, her hymn of praise and thanksgiving to the Lord in Luke 1. Bach wrote a seven-movement cantata on this text. In the fifth movement of the cantata, alto and tenor soloists sing counterpoint on the words:

"He remembers His mercy  
and helps His servant Israel."

while a trumpet and two oboes play the cantus firmus, or melody line, which is itself a Gregorian chant called *Magnificat noni toni*. Interestingly, this work contains a tritone in nearly every beat.

The chorale and cantata **Wachet auf**... are based on a hymn text, written in 1599, which translates "'Wake up', a voice is calling." In the cantata's fourth movement, a chorus of tenors sings:

"Zion hears the watchmen sing, her heart leaps for joy within her,  
she wakens and hastily arises.

Her glorious Friend comes from heaven, strong in mercy, powerful in  
truth, her light becomes bright, her star rises.

Now come, precious crown, Lord Jesus, the Son of God!  
Hosannah! We all follow to the hall of joy  
and hold the evening meal together."

Bach transcribed this fourth movement directly into one of his most famous works for organ.

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In his early years, **Charles-Marie Widor** received organ lessons from his father. Later, with a recommendation from the organ builder Cavallé-Coll, he studied organ with Lemmens in Brussels. Both Cavallé-Coll and Lemmens significantly influenced Widor's compositional style.

In 1890, Widor became professor of organ at the Paris Conservatoire. Like Messiaen, he served as a church organist for most of his life, playing at the church of St. Sulpice in Paris for 64 years. His second set of four organ symphonies, Opus 42 (1887), contains intense, large-scale works including his famous Toccata from the Fifth Symphony. Right after, the **Symphony No. 6** in G-Minor opens with an *Allegro* movement in sonata form. The exposition outlines two main themes, one chordal and the other melismatic, which then intermingle to a full-organ false conclusion. Immediately after that, Widor shifts to F#-Minor for the development. Sudden shifts between the manuals and a beautiful two