REFLECTIONS of LIGHT





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1		Toccata in C Major, BWV 566a	Johann Sebastian Bach 1685-1750	10:52
2		Hoe schoon lichtet de morghen ster	possibly) Dirck Sweelinck 1591-1652	7:14
3		Wie schön leuchtet der Morgenstern	Johann Ludwig Krebs 1713-1780	4:37
4		Prelude on "Veni Creator Spiritu	s"* Eunyoung Kim b. 1973	5:14
5		St. Bride, Assisted by Angels	Judith Bingham b. 1952	6:33
6	1	Clair de lune, Op. 53, No. 5 from 24 Pièces de fantaisie: Deuxième Suite	Louis Vierne 1870-1937	5:50
7		Miroir	Ad Wammes b. 1953	5:48
8		Phantasie und Fuge über den Ch "Wie schön leuchtet der Morgenstern," Op. 25	oral Heinrich Reimann 1850-1906	18:02

*premiere recording

ANNE LAVER, ORGAN

Total: 67:14

ABOUT THE MUSIC

he image of light offers many opportunities for exploration through music. The organ in particular has a long history as a vehicle for "light" pieces, not only because of its ability to produce sparkling sounds, but because of its long association with Christian liturgy, in which the vision of light in the darkness is a frequent theme. Philipp Nicolai's beloved chorale, "Wie schön leuchtet der Morgenstern" ("How brightly shines the morning star") provides a frame for this recording and acknowledges the large body of sacred repertoire connected to this theme. Nicolai penned the text in 1597 and coupled it to what was most likely a pre-existing melody when he published it two years later. His hymn is seven verses in length and begins in first person narration describing Jesus Christ as bridegroom. Because of the imagery portraying Christ as the morning star, this chorale has had a long association with the Christian feasts of Epiphany and the Annunciation.

Verse 1 text and translation by Francis Browne

Wie schön leuchtet der Morgenstern
Voll Gnad' und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn David aus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,
Lieblich, freundlich,
Schön und herrlich,
groß und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben!

How beautifully shines the morning star full of grace and truth from the Lord, the sweet root of Jesse!
You son of David from the line of Jacob, my king and my bridegroom, have taken possession of my heart, [you who are] lovely, friendly, beautiful and glorious, great and honorable, rich in gifts, lofty and exalted in splendor!

The sixth verse exclaims, "Pluck the strings on the harp, and let the sweet music resound full with joy...Sing, leap, rejoice, triumph, thank the Lord." The text's mention of praise through music, its interesting musical structure, and its connection to festive occasions made it appealing to organists and composers through the ages. In addition to the composers represented here, Bach, Buxtehude, and Mendelssohn also set the chorale and it was still an inspiration to Max Reger at the very end of the nineteenth-century. This recording offers three different treatments of the chorale by Dirck Sweelinck, Johann Ludwig Krebs, and Heinrich Reimann, as well as pieces by Johann Sebastian Bach, Judith Bingham, Eunyoung Kim, Louis Vierne, and Ad Wammes that present other associations with light. The organ built by Paul Fritts & Company for the Cathedral of St. Joseph in Columbus, Ohio, provided the perfect instrument for this eclectic program spanning more than four centuries. The flexibility of the mechanical action, the wide variety of tonal colors, and the spacious acoustic made this an ideal location for this recording.



JOHANN SEBASTIAN BACH's Toccata in C Major, BWV 566a shows the young organ virtuoso experimenting with the North German multi-sectional praeludium form. The piece begins with opening flourishes for the hands and feet before moving into a thickly-textured prelude. A lengthy "Spielfuge," or instrumental fugue, follows. There is then an interlude consisting of fast scalar passages and a pedal trill, which sets up a final triple meter fugue and coda. Bach must have encountered this sectional free work genre during his early studies with Georg Böhm in Lüneburg and his visit to Buxtehude in Lübeck. He later abandoned the form, using the prelude and fugue pair for the bulk of his free organ works. This piece exists in

manuscript sources in both E Major (BWV566) and C Major (BWV566a), suggesting that the piece could have been performed on the meantone organs of the north (in C) as well as the well tempered organs in Bach's central German home (in E).

Interestingly, the subject of the first fugue shares some of the melodic contours with the "Morgenstern" tune. The incipit of the subject outlines a major triad before rising to the sixth scale degree. It then outlines a full octave descent, which is exactly how the "Morgenstern" tune concludes. Bach seemed to use vocal melodies as inspiration for other fugue subjects ("In dulci jubilo" for the fugue in the *Pastorale*, BWV590, and a folk song for the "Little" Fugue in G minor, BWV578, for example). Could Bach have had the "Morgenstern" tune in mind when he was creating this fugue subject? We will never know. At the very least, the existence of the similarity makes the work a fitting prelude for the rest of the program.



It is not known for sure who composed the five variations on *Hoe schoon* lichtet de morghen ster, but some scholars suggest this could be a work by Dutch organist DIRCK JANSZOON SWEELINCK, son of the better-known Jan Pieterszoon Sweelinck. The piece is an excellent example of the Dutch variation set, a genre that the elder Sweelinck developed and exported through his many students. In each variation, the tune is presented in its entirety without interludes or fragmentation, and is presented in the soprano voice most of the time. The piece begins with a simple four-part setting of the chorale. The second variation maintains the four-part texture but adds passing notes and other diminutions. The third variation combines the tune with continuous sixteenth-note motion. The fourth variation begins in triple meter before moving to the second part of the tune. This variation moves seamlessly to the fifth, another two-part texture with an active left-hand. This variation set offers the opportunity to explore colorful registrations for each variation. The piece concludes with an exchange between the lovely high-pitched flutes of the Fritts organ.



JOHANN LUDWIG KREBS was one of Johann Sebastian Bach's long-time students and much of his large output for organ shows his indebtedness to his teacher. Many of his pieces borrow themes from Bach, but there is a movement away from Bach's dense contrapuntalism to a more *galant* style in Krebs' work. Krebs' chorale prelude on *Wie schön leuchtet der Morgenstern* is cast as a trio for two manuals and pedal, in which the pedal punctuates a simple bass line, the right hand offers a repetitive ritornello of arpeggios and scales, and the left hand plays the unadorned chorale tune one phrase at a time. The simplified harmonic structure, slow harmonic

rhythm, and unornamented tune are a stark contrast to Bach's densely woven trio textures. The sparkling ritornello aptly paints a picture of the flickering light mentioned in the chorale text.



EUNYOUNG KIM's *Prelude on Veni Creator Spiritus*, originated as an assignment for William Porter's weekly improvisation class at the Eastman School of Music. Eunyoung performed her improvisation in the class concert in 2003. The work was recorded and subsequently transcribed and published in the *Eastman Organ Book*. Eunyoung's improvisation takes the "Veni Creator Spiritus" plainchant as a point of departure, modifying it to fit into the first transposition of the octatonic mode (the scale that alternates whole steps and half steps). Bold *tutti* sections of planing chords contrast with thinner textures that highlight an altered form of the chant. The piece closes with a lyrical harmonization of the tune. The "Veni Creator" chant is associated with the Christian feast of Pentecost, which retells the story of the Holy Spirit descending on the disciples as tongues of flame.





JUDITH BINGHAM is one of Britain's most decorated living composers. Among her honors are a handful of British Composer Awards, and premieres by major choral groups including the BBC Singers, the BBC Symphony Chorus, and the Choir of King's College, Cambridge. Trained as a professional singer and composer, her music demonstrates a commitment to the melodic line. While primarily a composer of choral music,

Bingham has written for a wide variety of forces and instruments, including a substantial body of organ music. Her music is shaped by extra-musical sources of inspiration, among them nature and sacred subjects. Of her work, *St. Bride*, *Assisted by Angels*, Bingham writes this: "I was writing at the end of a difficult, unhappy time in my life and wanted to write about Rebirth: St. Bride is the Celtic goddess Brigit reborn, and in legend she visits the Nativity where time itself is reborn." The composer embeds a poem in the musical score but maintains that it "is for the eyes of the performer only." The poetry in the first section touches on themes of light, indicating that the opening musical phrases depict the sunrise over the sea, clouds gathering, then night rising. This section moves seamlessly into a flurry of movement where St. Bride is flown back in time. A third, calmer section depicts that earlier time, one of forgiveness and love.

LOUIS VIERNE included his beautiful ode to the moon, "Clair de lune," in the second suite of his Pièces de Fantaisie. published in 1926. The piece is a fine example of Vierne's chromatic harmony and haunting lyricism. Cast in ABA form, a lovely cascading treble melody frames a more urgent middle section. Each of the pieces in this set include a dedication and the dedicatee for "Clair de lune" was the Boston-based organ builder Ernest M. Skinner, who was at the height of his career when the set was published. As a Parisian musician, Vierne no doubt knew of Claude Debussy's solo piano piece with the same title, composed in 1890 and revised before publication in 1905. Interestingly, Vierne's piece begins and ends in D-flat Major and includes a middle section in E Major, just like Debussy's.



AD WAMMES is one of Holland's most sought-after composers of new organ music. Originally trained as a pianist, he developed his career playing in a symphonic rock group and composing for musical theatre and television, including a number of albums for the television show *Sesame Street*. His breakthrough into the sphere of concert music came with his 1989 organ solo, *Miroir*. Composed for Stephen Taylor on the occasion of his appointment at the Nicolaïkerk in Utrecht, the piece



gained overnight success and has been recorded numerous times. Part of the appeal of the piece is no doubt due to the fact that it has one foot in the world of pop music. The left hand repeats a catchy riff for the entire 140 measures of the piece. The right hand and pedal interweave melodic material with this ostinato, as colors are added to create a crescendo to the final bar. Wammes says, "the shimmering textures create a hypnotic effect, like dancing rays or light reflected in the glass."



HEINRICH REIMANN was a cathedral organist, composer, teacher, and musicologist who left a small but significant output of solo organ works. Throughout his life he championed the works of Johann Sebastian Bach, playing them frequently in recital, establishing a Bach-society in Berlin, and eventually authoring a series of articles, "On the Interpretation of J. S. Bach's Organ Compositions." His large-scale Phantasie und Fuge über den Choral "Wie schön leuchtet der Morgenstern" shows his admiration for the eighteenth-century master in its borrowing of Bach's dramatic fantasy style, chorale trio texture, and inclusion of a fugue. The piece sits firmly in the romantic era, however, with its harmonic language, large tone poem-like scale, and constant dynamic fluctuation. The piece opens mysteriously before being interrupted by a tutti outburst. After this beginning fantasy section, Reimann marks the arrival of the first verse of the tune by indicating the text in the score and presenting the tune clearly in half notes against shimmering pianissimo chords. After another interlude and decrescendo, he sets portions of the third verse in a lovely trio texture, ornamenting the chorale to the point where it is unrecognizable. This verse seems to be an updated text from Nicolai's original, but it retains the first-person narrative describing a personal relationship to God. Reimann then offers a variation in the minor mode with triplet rhythmic figures, but concludes with a decrescendo before finishing the verse. The fugue that follows is constructed from a lengthy fugue subject that at first seems to bear little connection to the "Morgenstern" tune. It is not until the very end of the piece that Reimann demonstrates the full potential of the subject when he combines it in triumphant fashion with the chorale tune. The tune is presented homophonically in the manuals while the pedals play the fugue subject on full organ. Reimann includes the Morgenstern text again at this point, this time drawing on the words from verse six quoted above.

With this work, Reimann presented a fascinating synthesis of chorale variations with a large-scale symphonic structure. We know that the young Max Reger admired the work and used it as a model when he began composing his own immense chorale fantasies in the years to come.

Anne Laver

nne Laver performs frequently in the United States and Europe and has been a featured recitalist and presenter at conventions of the American Guild of Organists, the Organ Historical Society, the Society for Seventeenth Century Music, the Eastman Rochester Organ Initiative Festival, the Westfield Center for Historical Keyboard Studies, and the Göteborg International Organ Academy in Göteborg, Sweden. In 2010, she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP).

Anne is Assistant Professor of Organ and University Organist at Syracuse University's Setnor School of Music. In this role, she teaches organ lessons and classes, serves as artistic director for the Malmgren Concert Series, accompanies the Hendricks Chapel Choir, and plays for chapel worship services and special university events. Prior to her appointment at Syracuse, Anne taught Healthy Keyboard Technique, Organ Pedagogy, and Organ Literature, and served as Coordinator of Organ Outreach Programs at the Eastman School of Music in Rochester, New York. She also has many years of

experience in church music, having led volunteer and professional choir programs in a variety of parishes in upstate New York, Wisconsin, and The Netherlands.

Anne Laver studied organ with Mark Steinbach as an undergraduate student at Brown University and spent a year in The Netherlands studying with Jacques van Oortmerssen at the Conservatory of Amsterdam. While pursuing masters and doctoral degrees at the Eastman School of Music, she studied with Hans Davidsson, William Porter, and David Higgs.



Great

Principal* 16'
Qvintadeen 16'
Octave 8'
Spielflöte 8'
Gedackt 8'
Quint 6'
Octave 4'
Spitzflöte 4'
Quint 3'
Octave 2'
Ouerflöte 2'

Rauschpfeife III-IV Mixture VII-VIII Trompet 16' Trompet 8' Trompet 4' Baarpfeife 8' Trompeta 4'-16'

Cornet mounted c' V

Swell

Bourdon 16'
Principal 8'
Violdigamba 8'
Voix Celeste 8'
Rohrflöte 8'
Octave 4'
Koppelflöte 4'
Nasat 3'
Octave 2'
Blockflöte 2'
Terz 1 3/5'
Mixture V-VI
Fagott 16'
Trompet 8'
Hautbois 8'

Vox Humana 8'

Positive

Principal 8'
Gedackt 8'
Quintadena 8'
Salicional 8'
Unda Maris 8'
Octave 4'
Rohrflöte 4'
Gemshorn 2'
Nasat 1 1/3'
Sesquialtera II
Mixture V-VI
Dulcian 16'
Trompet 8'
Trichterregal 8'

Pedal

Subbaß 32'
Principal 16'
Subbaß* 16'
Violon 16'
Octave 8'
Gedackt* 8'
Octave 4'
Nachthorn 2'
Rauschpfeife III
Mixture VII-VIII
Posaune 32'
Posaune 16'
Trompete 8'
Trompete 4'
Cornet 2'

Couplers:

Trompeta 8'
Tierce in Mixture

Swell to Great Positive to Great Swell to Positive Great to Pedal Swell to Pedal

Positive to Pedal

Other:

Burnished tin front pipes

Solid wood casework with carved pipe shades

Suspended key action

Mechanical stop actionwith electric pre-set system

Variable tremulants (2)

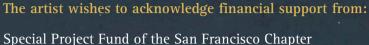
Wind stabilizer

Foot pumped option for winding



^{*}some pipes transmitted from other stops

CREDITS



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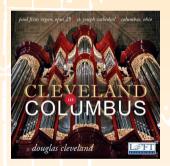
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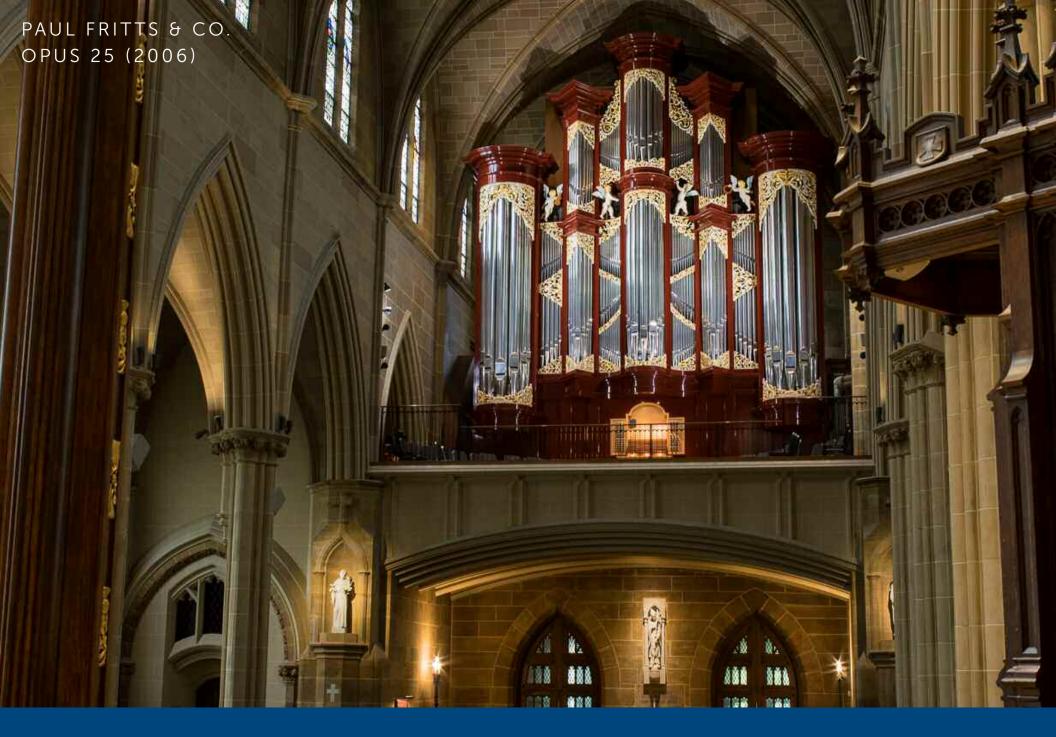


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