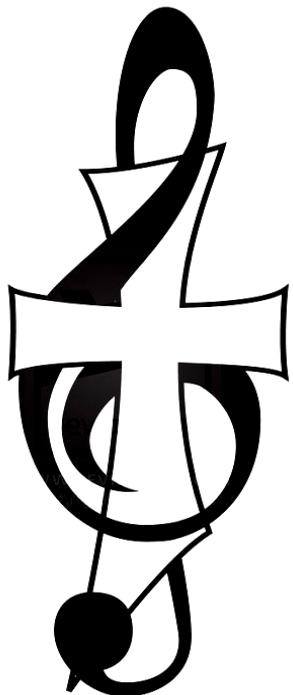


Proclodium in Organo pleno pedale & Solo Lib. Bassi

ST. MARTIN'S LUTHERAN CHURCH

presents an



Organ Recital

Matthew Wachtman, Organist

Friday, June 18, 2021 + 7:00pm

St. Martin's Lutheran Church

203 South Defiance Street + Archbold, Ohio

Soli Deo Gloria

Tonight's Program

HYMN: "Praise to the Lord"

Green Hymnal # 543

Toccatà in F major, BuxWV 156.....Dietrich Buxtehude
(1637-1707)

Air from Suite No. 1.....Florence Price
(1887-1953)

Pièces de Fantaisie, op. 53.....Louis Vierne
III. Hymne au soleil (1870-1937)
V. Clair de lune
VI. Toccata

Intermission

Sonata No. 4 in B-flat major, op. 65.....Felix Mendelssohn
I. Allegro con brio (1809-1847)
II. Andante religioso

Three Pieces from "Sacred Sounds"George Shearing
Amazing Grace! How Sweet the Sound (1919-2011)
So Fades the Lovely Blooming Flower
I Love Thee, My Lord

Cortege et Litanie Op. 19, No.2.....Marcel Dupre
(1886-1971)

Notes on the Music and Composers

Dietrich Buxtehude was a prominent composer and organist during the Baroque Period. While you may be unfamiliar with his name, you likely recognize one of his contemporaries – Johann Sebastian Bach. Buxtehude was so revered, that Bach traveled nearly 200 miles on foot in order to study with him for a short time. Ornamentation is a major characteristic through all Baroque art forms, and his *Tocatta in F* is no different. Listen for ornaments such as trills, mordents, arpeggios, and scalar runs which are present in each of the distinctively contrasting sections.



Florence Price is considered the first African-American female composer to be recognized and acclaimed for her work on a national level. She was also church organist and professor of music at Shorter College and Clark University. She wrote for piano, organ, voice, chamber groups, and orchestra. Among her most popular pieces is the *Symphony in E minor*. Regardless of the instrumentation, Price’s music shows a distinct romantic style, reminiscent of African-American spiritual themes. *Air from Suite No. 1* demonstrates a spiritual-like melody which soars above chromatically thick textures.

Louis Vierne heavily influenced the world of organ composition and performance. Blind from early childhood, Vierne was an accomplished teacher at the Paris Conservatory and was Organist at Notre Dame Cathedral in Paris. He was steeped in the traditions of improvisation which is clearly reflected in his compositions (many of which were likely improvised and then written down later). His *Pieces de Fantaisie*, or *Fantasy Pieces*, consist of four suites, each with six pieces. Each movement has its own unique character and many are meant to emote a certain feeling or paint a musical picture. *Hymne au Soleil* translates to “Hymn to the Sun” and is a joyful song of praise with dance-like rhythms. *Clair de Lune*, or “Moonlight”, is not the tune by Debussy you are likely familiar with. However, it does give off a similar sense of calm with a hint of mystery. The *Tocatta* is a fast-paced finale to the set, showing off virtuosity and the immense possibilities of the instrument.





German Romantic composer, **Felix Mendelssohn**, wrote with an emphasis on music for Protestant church music. In fact, he was the first composer/organist to reach international recognition after that of J.S. Bach. This evening, we hear two movements from his *Sonata in B-flat*. Listen for Mendelssohn's use of themes, almost as though they depict characters interacting on a stage. The first movement begins with a grand, arpeggiated motive which is then met by a militaristic theme in G minor. Both the grand and militaristic themes then combine and create a dissonant conflict which is resolved at the conclusion. The second movement offers a more reflective mood with two new characters - the peaceful theme and the interjecting motive. Can you hear them in conversation?

British composer/organist, **George Shearing**, spent much of his life in the U.S. and wrote in the unmistakable style of American Jazz. His collection of *Sacred Sounds* pairs familiar hymn tunes with the modal and improvisatory sounds of Jazz. *Amazing Grace! How Sweet the Sound, So Fades the Lovely Blooming Flower*, and *I Love Thee, My Lord* offer contrasting moods and registrations, showcasing the unique sounds of the organ.



Marcel Dupre was a leader within the French Romantic period as an organist, composer, and teacher. His *Cortege et Litanies* (Solemn Procession & Repeated Prayer) took many forms during his lifetime including a piece for chamber orchestra, a piano solo, and for organ with orchestra. This arrangement was created by the composer during his American tour and is one of the most performed works in organ repertoire. It consists of two sections starting with a hymn-like processional. After a brief pause, the second section begins with a single, simple chant melody, which is then developed with various harmonies. The two themes then merge and build to a close, asking the organist to use the full resources of the organ – or literally “pulling out all the stops!”

The Organist – Matthew Wachtman

Matthew Wachtman is an active organist and collaborative musician from Defiance, Ohio. He currently serves as Organist at Trinity United Church of Christ in Wadsworth Ohio. Beginning at age 12, he served as Organist and Music Director at St. Mark's Lutheran Church in rural Defiance. Matthew is currently earning his Master of Music degree in Organ Performance/Sacred Music at Indiana University's Jacobs School of Music, where he studies with Dr. Christopher Young. He received the Bachelor of Music degree in Keyboard Performance at Baldwin Wallace University Conservatory of Music under the tutelage of Nicole Keller.

He has performed in masterclasses with Chelsea Chen, Dr. Timothy Olsen, and Todd Wilson and has been invited to play concerts in Ohio, Michigan, and Illinois. Matthew earned first prize in the 2021 Tuesday Musical Scholarship Competition in Akron, OH, and was also the winner of the undergraduate prize in the 2020 Immanuel Lutheran Church Organ Scholar Competition in Evanston, IL.



Organ Specification

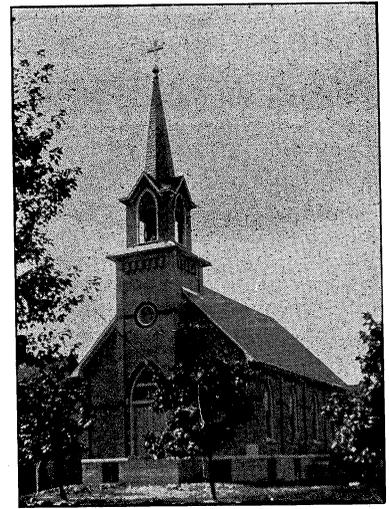
	Great Division		Swell Division
	8' Principal	16'	Rohrbourdon
	8' Bourdon	8'	Geigen Principal
	8' Flute Celeste (Sw)	8'	Gedeckt
	4' Octave	8'	Salicional
	4' Spitzflute	8'	Voix Celeste
	2' Super Octave	8'	Flute Celeste II
1-1/3'	Larigot	4'	Principal
IV	Mixture	4'	Nachthorn
8'	Oboe	2-2/3'	Nazard
8'	Festival Trumpet (Sw)	2'	Blockflute
	Tremulant	1-3/5'	Tierce
	Chimes	III	Plein Jeu
	Zimbelstern*	16'	Basson
16	Great to Great	8'	Trompette
	Great Unison Off	4'	Clairon
4	Great to Great	8'	Festival Trumpet
	MIDI A		Tremolo
	Pedal Division	16	Swell to Swell
			Swell Unison Off
		4	Swell to Swell
			MIDI B
32'	Contre Bourdon		
16'	Principal		
16'	Subbass		
16'	Rourbourdon (Sw)		Bass Coupler
8'	Octave		Swell Melody Coupler
8'	Bourdon	16	Swell to Great
4'	Choralbass	8	Swell to Great
4'	Flute	4	Swell to Great
IV	Mixture	8	Great to Pedal
16'	Bombarde	4	Great to Pedal
16'	Bassoon (Sw)	8	Swell to Pedal
8'	Bombarde	4	Swell to Pedal
4'	Bombarde		
4'	Oboe (Gt)		
	MIDI C		
			Thirteen position transposer
			200 levels of General and Divisional memory
			Record/Playback

*A Zimbelstern (“cymbal star” in German) is a series of bells played at random pitches. Historical use of the Zimbelstern developed liturgically for the singing of the Sanctus (“Holy, Holy, Holy”) of the communion liturgy and in the singing of doxology verses of hymns where Trinitarian imagery is used. Its use became popular in the Baroque period of music (17th & 18th century) and is used as a novelty addition in modern organ music.

St. Martin's is pleased to be able to resume offering these concerts after a year-long hiatus, and we welcome you to our home. We are pleased to host Matthew Wachtman tonight to uplift someone who has his roots in Northwest Ohio. St. Martin's began offering these occasional concerts as part of our 150th Anniversary in 2016. They have included organ recitals, a silent movie, vocal and instrumental groups.

If you wish to donate toward future events in this Concert Series, an offering plate is available at the back of the sanctuary as you leave. Please make any checks payable to St. Martin's Lutheran Church.

St. Martin's Lutheran Church was chartered as a congregation October 12, 1866. Our founding pastor was the Rev. Kaspar Strauss who was an influential part of the beginnings of many Lutheran congregations in the area. St. Martin's was the first congregation to build a worship space in the village of Archbold in 1866, just across the street from here. Our current worship space has been a part of the skyline of Archbold for 116 years.



Ev. luth. St. Martins Kirche,
Archbold, Ohio.
Eingeweiht am 15. Oktober 1905.

St. Martin's Lutheran Church

A congregation of the Evangelical Lutheran Church in America

203 South Defiance Street + Archbold, Ohio

Sunday Worship – 9:00am

During the typical program year:

Wednesday Informal Worship – 6:00pm

Sunday School – 10:30am

Deacon Steve Basselman, Director of Worship & Music Ministries

www.the-welcome-place.org

