

**UPCOMING CONCERTS AT THE OREGON CENTER FOR THE ARTS  
AT SOUTHERN OREGON UNIVERSITY**

Saturday, April 2 at 7:00 p.m.

**SOU BrassFest featuring Brandon Ridenour, Rachel Naomi Kuodo and YSSO Strings**

Tuesday, April 5 at 7:30 p.m.

**Third Coast Percussion Concert**

Friday, April 8 at 7:30 p.m. and Saturday, April 9 at 3:00 p.m.

**Doric String Quartet presented by Chamber Music Concerts**

Friday, April 15 at 7:30 p.m.

**Tutunov Piano Series presents Joanna Tzeciak**

Saturday, April 16 at 7:30 p.m.

**Adam Lion Senior Percussion Recital**

Sunday, April 17 at 3:00 p.m.

**Michael Crafts Senior Recital**

Monday, April 18 at 7:30 p.m.

**Jayce Gao Dongyue Graduate Saxophone Recital**

Friday, April 22 at 7:30 p.m.

**Alexander Schimpf presented by the Rogue Valley Symphony Orchestra**

Saturday, April 23 at 7:30 p.m.

**Katie Harman Ebner Graduate Vocal Recital**

Sunday, April 24 at 3:00 p.m.

**Eli Toombs Senior Recital**

Monday, April 25 at 7:30 p.m.

**Daniel Chavez Senior Saxophone Recital**

Wednesday, April 27 at 7:30 p.m.

**Zachary Yuyang Junior Saxophone Recital**

Thursday, April 28 at 7:30 p.m.

**Jared Brown and Kevin Younker Graduate Percussion Recital**

Friday, April 29 at 7:30 p.m.

**Matt Haimovitz and Christopher O'Riley presented by Chamber Music Concerts**

Saturday, April 30 at 7:30 p.m.

**Jordan Curcuruto Graduate Percussion Recital**



**Bruce Neswick,**

organist

**“Music for Easter and Beyond”**

Music at SOU  
April 1, 2016 ▪ 7:30 p.m.  
SOU Music Recital Hall

For more info and tickets: 541-552-6348 and [oca.sou.edu](http://oca.sou.edu)

## PROGRAM

PRELUDE AND FUGUE IN E-FLAT MAJOR,  
Op. 99, No. 3 (1894)

Camille Saint-Saens  
(1835-1921)

Saint-Saens, known to most music lovers for his colorful orchestral writing, was also the organist of the Parisian church of La Madeleine and an organ improvisateur of great repute. In his *Prelude and Fugue in E-flat Major*, the toccata-like flair of the Prelude notwithstanding, he strikes a harmonic, melodic and structural pose of considerable restraint – a restraint typical of the anti-Impressionists clustered together in the French music academies.

THE EASTER SECTION OF THE *ORGELBÜCHLEIN*

J.S. Bach  
(1685-1750)

*Christ lag in Todesbanden* ("Christ Jesus lay in death's strong bands")  
*Jesus Christus, unser Heiland* ("Jesus Christ our great Redeemer")  
*Christ ist erstanden* ("Christ the Lord is risen again!") (in three verses)  
*Erstanden ist der heilige Christ* ("The blessed Christ is risen today")  
*Erscheinen ist der herrliche Tag* ("The day hath dawned, the day of days")  
*Heut triumphiret Gottes Sohn* ("Today God's only-gotten Son")

One of J.S. Bach's most important contributions to the organ literature is his pedagogical collection "Little Organ Book," 46 chorale-preludes composed mostly during the composer's tenure (from 1708 to 1717) as court organist in Weimar. The title page of the published edition reads:

Little Organ Book

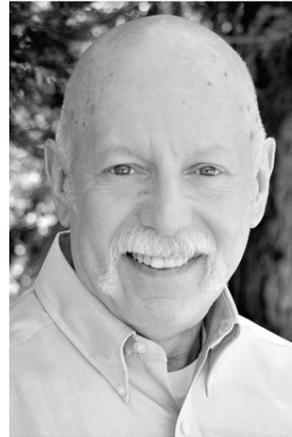
In which a beginning organist receives given instruction as to performing a chorale in a multitude of ways while achieving mastery in the study of the pedal, since in the chorales contained herein the pedal is treated entirely obbligato.

In honor of our Lord alone

That my fellow man his skill may hone.

Composed by Johann Sebastian Bach, Capellmeister to his Serene Highness the Prince of Anhalt-Cöthen.

Most of the chorales in this collection, which covers the Church Year, would be familiar to Christians steeped in Lutheran tradition and culture. Two of the tunes, *Christ lag in Todesbanden* and *Christ ist erstanden*, are well-known in other branches of Christianity, as well, owing partly to their origins in pre-Reformation chant.



**Welcome to the Oregon Center for the Arts at Southern Oregon University.**

It is an academic division of the University, but also serves a broader purpose as a community arts presenter, arts partner, and producer. Our unique southern Oregon setting provides a creative catalyst for the mixture of students, educators, and artists from the state, the nation, and the world. This

diverse combination infuses the Oregon cultural landscape with artistic excellence.

The Center proudly presents a season of great music that showcases the work of our brilliant music students.

Thank you for supporting Music at Southern Oregon University through your patronage and special gifts. Your help makes it possible for our students to have an appreciative audience and enhance the levels of our concerts. This is important for the growth of our program and the quality of experience for our students.

Enjoy the concert and let us know what you think!

David R. Humphrey, Ph.D.

Director, Oregon Center for the Arts at Southern Oregon University

Anselmo Organ Festival; the 1990 American Guild of Organists' national convention in Boston; and the 1992 Rochette Concours at the Conservatoire de Musique in Geneva, Switzerland.

A graduate of Pacific Lutheran University and of the Yale School of Music and Institute of Sacred Music, Mr. Neswick's teachers have included Robert Baker, David Dahl, Gerre Hancock, Margaret Irwin-Brandon and Lionel Rogg. A Fellow of the American Guild of Organists, Mr. Neswick has served the Guild in many capacities, including chapter dean, regional convention chair, regional education coordinator, member of the national nominating committee and member of the national improvisation competition committee.

As a recitalist, Mr. Neswick has performed extensively throughout the United States and Europe and has been a frequent performer at national and regional conventions of the American Guild of Organists. In 1994, he played the opening convocation for the national AGO convention held in Dallas, Texas, and he was a featured artist at the national AGO conventions in Seattle (in 2000), Washington, DC (in 2010) and Boston (in 2014). Mr. Neswick is represented by Phillip Truckenbrod Concert Artists., concertartists.com.

---

Financial support of this concert has come from the Southern Oregon Chapter of the American Guild of Organists Convention Fund, Dr. Margaret Evans, and Dr. Thomas Harmon.

We appreciate the support of the Oregon Center for the Performing Arts Music Department in presenting this concert.

Please join us in the lobby following the concert for a reception for the artist, presented by members of the Southern Oregon Chapter of the American Guild of Organists.

#### CHORAL I EN MI MAJEUR (1890)

César Franck  
(1822-1890)

Franck, though Belgian by birth and Germanic in ancestry, was the premiere organist of his era in France. An educator and composer of far-reaching interests, Franck, despite these important distractions, did not neglect his duties as organist at St. Clotilde in Paris. There he presided over a large pipe organ by the renowned builder Aristide Cavallé-Coll, an instrument that helped to shape the sonic vocabulary of its principal caretaker. As befits the ecclesiastical space and broadly orchestral organ for which it was conceived, *Choral I in E Major* (one of the three, all written in the final months of the composer's life) is a generous, spacious work. It is not a chorale-prelude in the Lutheran sense (that is, based on a pre-existing hymn-tune) but rather a large-scale fantasy in which the theme, heard initially at the most subdued moment in the first section, is transformed over and over again, recalling the developmental techniques of Beethoven.

Intermission

#### THREE VERSES ON *CHRIST LAG IN TODESBANDEN* ("Christ Jesus lay in death's strong bands)

Heinrich Scheidemann  
(c. 1595-1663)

Scheidemann was one the most important German composers of the mid-seventeenth century and, as such, was an important forerunner to J.S. Bach. Scheidemann was the organist of St. Catharine's Lutheran Church in Hamburg for over thirty years, during which time he composed dozens of chorale and Magnificat organ settings. The three verses on the great Lutheran Easter hymn *Christ lag in Todesbanden*, display Scheidemann's mastery of the full resources of the organ and of all the varying techniques used in the high Renaissance for developing the melodies of the Church.

#### AIR (1963)

Gerre Hancock  
(1934-2012)

Gerre Hancock began his career at Christ Church Cathedral, Cincinnati, where he served as Organist and Choirmaster before assuming the same position in 1971 at St. Thomas Church, Fifth Avenue, New York City. After retiring from St. Thomas, Dr. Hancock returned to his alma mater, the University of Texas, Austin, to teach and train a new generation of church musicians. "Uncle Gerre," as he was known by legions of devoted friends and students, was in constant demand as a recitalist and was considered this country's best known exponent of the art of organ improvisation. Dedicated to his wife Judith, a fellow

organist, *Air* serves as an excellent case study in how to improvise on a given melody, first presenting it plainly, spinning it out further, developing fragments of it through to a dynamic climax, then retreating back to the tune (given, in this case, to the pedals for contrast) and, finally, nearly disappearing into a subdued resolution.

SARABAND FOR THE MORNING OF EASTER  
(from *Six Pieces for Organ*)

Herbert Howells  
(1892-1983)

Herbert Howells, small-town boy from an impoverished family living in an English town near the Welsh border, became the prince of 20th century Anglican church music. In his prodigious outpouring of canticles, anthems and mass settings, he proved himself to be a worthy successor to Byrd, Purcell, Wesley and Vaughan Williams, Howells' mentor. Howells also wrote for the organ throughout his life. Central to this repertoire and to our awareness of it are the *Three Rhapsodies* (1915), the six *Psalms Preludes* (1916 and 1939) and the *Six Pieces for Organ* (1939-45). Thus, the most popular works are in themselves a fair survey of the composer's stylistic terrain up through the middle of his life.

On the subject of his organ music, Howells himself remarked in a 1967 radio broadcast:

Why have I composed so much for the organ? And the answer is all mixed up with my chorister days in a parish church in my native Gloucestershire. In those days I didn't want to sing. I wanted to play the organ, and often I did, pretty badly. I was going to and from Gloucester Cathedral soon afterwards and I found there not only the lovely East Window, but I heard its superb organ, and I had lessons on it from the late Herbert Brewer, a brilliant executant. He, and later on in London, Sir Walter Parratt, even made me dream of becoming an organist myself. Instead I began writing for the instrument and wrote for some of my organist friends, and they were a brilliant set, and why not? Some of them were among the finest organists in the world, and so I set to writing songs, preludes, rhapsodies and a sonata for Dr. Thalben-Ball for the opening of the new organ in the Royal Albert Hall.

The *Six Pieces for Organ*, written just prior to the popular evening canticle settings of his middle period (*Collegium Regale, Gloucester and St. Paul's*), bear all the marks of those justifiably-beloved choral works, all benchmarks of 20th-century church music. Revealing the then-emerging re-interest in plainchant and music of the 17th and

18th centuries, Howells provides a sequence of works, each uniquely stamped and each effective on its own. *Saraband (for the Morning of Easter)* captures the rapturous mood of that festival day with a dance-like theme presented immediately and, thereafter, in variation, with only momentary digression to the distant key of A-flat.

IMPROVISATION ON A SUBMITTED THEME

### BIOGRAPHY

**BRUCE NESWICK** is the recently appointed Canon for Music at Trinity Episcopal Cathedral, Portland, Oregon. Prior to coming to Oregon, he served as Associate Professor of Music in Organ and Sacred Music at the Jacobs School of Music at Indiana University and Assistant Organist of St. Francis in the Fields Episcopal Church, Louisville, Kentucky. Before moving to Indiana, he was the Director of Music at the Cathedral of St. John the Divine in New York City, where he directed the Cathedral Choir of Girls, Boys and Adults and had oversight of the musical life of that historic Cathedral.

Active in the field of church music, Mr. Neswick holds the Fellowship degree from the Royal School of Church Music, for whom he has conducted several courses for boy and girl choristers. He has served on the faculties of and performed for several church music conferences, including Master Schola, the Mississippi Conference, the Association of Anglican Musicians, Westminster Choir College Summer Session, the Montreat and Westminster Conferences of the Presbyterian Association of Musicians, the Disciples of Christ Musicians, the Conference of Lutheran Church Musicians, the Sewanee Church Music Conference, Organ Alive! and the Evergreen Conference. In recent years, he has performed at St. Florian Abbey, in Austria, as part of the annual BrucknerFest; at the Eastman Rochester Organ Initiative conference; and at the Yale Organ Week. This coming summer, Mr. Neswick will teach and perform at the annual conference of the Association of Anglican Musicians, the Montreat Conference, the Pipe Organ Encounter in Cincinnati, the St. Louis RSCM Course for Girls, Boys and Adults, and at St. Philip's Cathedral, Atlanta for the Atlanta Summer Organ Festival.

Mr. Neswick has been commissioned to compose for dozens of performers and churches throughout the United States, and his organ and choral music is published by Paraclete, Augsburg-Fortress, Selah, Vivace, Hope, Plymouth and St. James' presses. Mr. Neswick's skill at improvisation garnered him three first prizes from the 1989 San