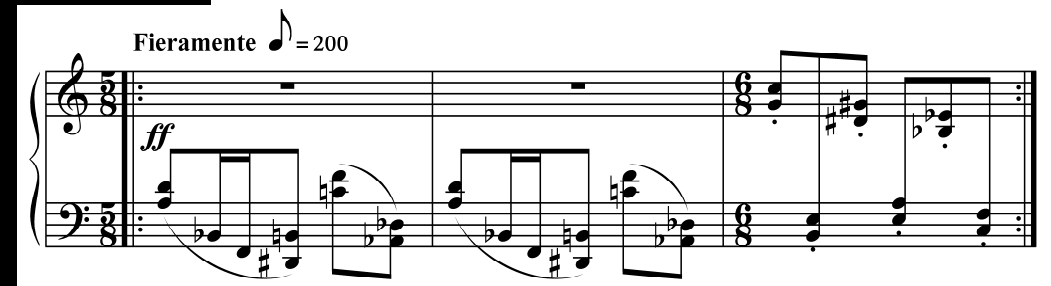


THE EMILY FISHER MAUNEY  
MEMORIAL RECITAL

*Robin Walker,  
organist*



**SAINT LUKE LUTHERAN CHURCH**  
9100 Menaul Boulevard NE  
Albuquerque, NM 87112  
Phone (505) 299-2621  
FAX. (505) 271-2831

The Rev. Elizabeth N. Purdum, Senior Pastor  
The Rev. Charles R. Exley, Pastor  
Frederick Frahm, Director of Music Ministries  
Web site: [www.stluke-elca-abq.org](http://www.stluke-elca-abq.org)  
E-mail: [stluke@thuntek.net](mailto:stluke@thuntek.net)

Saint Luke Lutheran Church  
Albuquerque, NM

18 January 2009  
7:30 PM

**Three Chorales from the Leipzig Autograph**

J. S. BACH  
(1685-1750)

Komm, Heiliger Geist (Fantasia super) BWV 651

Schmücke dich, o liebe Seele BWV 654

Allein Gott in der Höh sei Ehr (Trio super) BWV 664

**Diferencias sobre el canto de “La Dama le demanda”** A. de CABEZÓN  
(1510-1566)

**Four variations on “More palatino”** J. P. SWEELINCK  
(1561-1621)

**Andante in C** Samuel WESLEY  
(1810-1876)

**Fantasy for Organ** Frederick FRAHM  
(b. 1964)

**Three Chapels**

Chimayó: *bearing ills and anxieties,  
pilgrims crutch the road to peace...*

Acoma: *a chapel with no pews, a plateau with no walls,  
a wind with no sound...*

Rosario: *the Conquistadora in stately repose;  
outside, the vibrant city.”*

**Epithalamium** (music for a wedding)

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**A BRIEF INTERMISSION**

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**Concerto No. 4 in F Major, arr. Marcel Dupre** G. F. HANDEL  
Allegro, Andante, Adagio, & Allegro (1685-1759)

**Variations on “God Save the King”** Max REGER  
Prelude & Fugue (1873-1916)

**CASAVANT FRÈRES ORGAN**  
*Opus 3776, completed in 1998*

St. Luke Lutheran Church  
Albuquerque, New Mexico

**STOPLIST**

**GREAT**

Principal 8  
Chimney Flute 8  
Octave 4  
Spindle Flute 4  
Sesquialtera II (TC)  
Flute 2  
Mixture IV-VI  
Trumpet 8

**SWELL** (enclosed)

Bourdon 8  
Viole da Gambe 8  
Voix Celeste 8 (TC)  
Conical Flute 4  
Octave 2  
Quint Flute 1 1/3  
Mixture III  
Oboe 8  
Bassoon 16 (ext. of Oboe 8)  
Tremulant

**PEDAL**

Subbass 16  
Octave-bass 8  
Bourdon 8 (ext. Subbass)  
Octave 4  
Bassoon 16 (SW)  
Trumpet 8 (GT)  
Oboe 8 (SW)  
Klarine 4 (SW Oboe)

*A reception follows the performance in the narthex, please join us!*

*Kellner/Bach Temperament*

cross the river and then paid a fee to enter the gardens. There they could promenade through ornate flower beds and see grottos and sculptures, and hear music from the double-tiered bandstands. Small groups of musicians (Strings and oboes, with harpsichord and organ) sat on the upper floor of these structures and provided background music and also concerts. The organ, with a sound which carries well in the open air, was ideal as a solo instrument and the repertoire of organ concertos grew rapidly, with composers such as Stanley, Boyce, and Arne contributing to a now relatively unknown repertoire. It is in large part thanks to the interest of Dupré that the concertos of Handel are now widely known and celebrated.

Alongside his editions of the works of J.S. Bach his arrangements of Handel's concertos brought the music to his contemporaries in a format which they could recognize and perform. Dupré adds Romantic style phrasing and articulation markings with clear instructions to the player so they can bring alive this Baroque music whilst remaining faithful to Handel's intentions. The work is in four movements: Allegro, Andante, a short Adagio, and final Allegro.

Our final piece takes as its theme the British National Anthem. The melody was first written in its complete form by Thomas Arne in the early eighteenth century. This set of variations by **Max Reger** takes the form of Prelude and Fugue, with the melody clear at all times. After a strong opening the music subsides into subtle textures before the fugue begins. The theme sounds strong and bold as Reger weaves through many textures, building up to a glorious conclusion, complete with running pedal solo, before a final tutti proclaims the melody to conclude the work.

**Emily Fisher Mauney**, who died on January 12, 2008, was an active member of St. Luke Lutheran Church and a devoted supporter of the arts in the broader community. She was instrumental in the acquisition of the Casavant Frères organ which serves the worship life of this congregation on a regular basis. An accomplished keyboard performer in her own right, she had a great love of music and a deep appreciation for the organ and its repertoire. Her presence at St. Luke's is deeply missed and it is fitting that her memory is honored in the presentation of this recital.

**Robin Walker** was born in Lancashire in 1975, and began his musical training as a Chorister at Ripon Cathedral. He later spent a year as organ scholar at Blackburn Cathedral before moving to study at the Royal Academy of Music, London. Whilst at the Academy Robin won the Organ Recital Award, and prizes for choral conducting and church music. He studied with David Titterington and Patrick Russill, and improvisation with Naji Hakim, and graduated from the Academy with DipRAM, the Academy's Gold medal.

Robin has given recitals at St Paul's, Southwark, Blackburn and Westminster Cathedrals, Westminster Abbey, St John's Smith Square, in Wisbech, Cambridge, Athens (Greece) and Bergen (Norway). He has performed Saint-Saens 'Organ' Symphony at St John's, Smith Square, and appeared on BBC and independent radio and television. A passionate interest in newly written music for the organ has led to premiere performances by Nimrod Borenstein, Ian Coleman and Richard Dubugnon, and performances in the 2007 Annual Festival of New Organ Music. He is currently working with American composer Frederick Frahm on a project to record a number of his organ works in 2009.

As accompanist he has performed in Hungary, Italy, Czech Republic, and the Netherlands, with the Sancta Sunniva Choir in Norway, and many other British and European venues. He is regular accompanist to Berkhamsted Choral Society, with whom he has performed in Rouen Cathedral, Bonn Basilica, Barcelona Cathedral and Brussels Cathedral.

He performs as soloist and continuo player on the harpsichord and chamber organ, and teaches organ in London and in St Albans for the New School of Organ Studies. Robin is Director of Music of St Mary's RC church in Hampstead and Organist to the Icelandic Church in London. Before moving to St Mary's Hampstead he was Director of Music at St Giles-in-the-Fields, London, where he began the restoration of the 18th century English Baroque organ by celebrated organ builder William Drake.

## Program notes by Robin Walker

We open this evening with a suite of chorale preludes by **J.S. Bach**, which he first wrote whilst in Weimar and then revised when in Leipzig. Bach took up residence in Leipzig in 1723 and remained there until his death in 1750, the longest period spent in any appointment, and from where many his most famous works were composed, including the Matthew & John Passions, the Art of Fugue, and the B minor mass. He must have had a particular interest in revising these works during what was an intensely busy time in post, writing Cantatas weekly alongside his other church and town commitments.

The first of tonight's chorale preludes is on the hymn 'Come, Holy Ghost', and the melody is in the bass, with a contrapuntal accompaniment in the manuals. The texture, even with a strong registration, remains light and instrumental in style. In the second chorale the melody appears in the treble, as a highly decorated line, over a three part accompaniment. This chorale melody 'Soul, adorn yourself with gladness' with its long phrases lends itself to this decorated style, and the melody soars over the instrumental-like accompaniment. To finish our set of chorales we have a light and delicate trio setting, with the right hand, left and pedal each carrying an independent line, in much the same way that trio sonatas of the time might have had a flute, violin, and continuo line. As a setting of the 'Gloria' this is not an overpowering setting, but rather a joyful and charming piece. We hear only elements of the melody through the piece, and only hear the first line in full in the pedal at the conclusion of the work.

We continue our program with two sets of variations on secular 16th Century popular tunes. **Cabezon's** music is here quite subdued, with an intensity in the intricate but not over flamboyant passage work. **Sweelinck's** music in contrast is dance-like and joyful, and that energy spills over with running passages covering the whole range of the instrument.

**Samuel Sebastian Wesley**, son of Samuel and grandson to the great hymn writer, Charles, was famous in his day for the incredible skill he displayed at the organ. Contemporaries comment on his virtuosity at the organ, being able to play highly complex music, and make good use of the still relatively new to

England, pedal organ. Of the pieces published in his lifetime, this understated 'Andante in C' is not one of his dramatic works, but rather displays another of his gifts; writing melody. It is this that leads to reference to him as the English Mendelssohn. The music maintains elements of the English eighteenth century style, with use of warm Diapason sounds, and delicate textures.

We conclude the first half tonight with three pieces by **Frederick Frahm**, the Director of Music Ministries here at St. Luke's. I first met Frederick in London early last autumn when I played two of his pieces in the Festival of New Organ Music. His music made an immediate and positive impression on those attending, with the clarity of his ideas and rigorous application in composition clear for all to see.

The *Fantasy for Organ*, first performed by David Hurd in New York City in 2004 was inspired by the poetry of Iain Davie and his work "The Apocalypse of Pope John", and tries to come to terms with the frailty and fallibility of humankind against the sacrifice of Jesus Christ. We hear in turns the angular and dissonant music of mortality and the beautiful, melodic music of the divine.

*Three Chapels* takes its inspiration from the landscape and places of worship of New Mexico. Chimayó is a place of pilgrimage and healing for the sick; Acoma a place of tension and fusion between two distinct cultural theologies; and Rosario a place of great ceremony for one week of the year. These pieces were first performed in Watton Methodist Church, Norfolk, England, in May 2008.

The *Epithalamium* was composed in late 2008 as a wedding gift, and expresses a happy and joyful mood, almost to the point of giddy-ness. The music hints at the traditional 'Trumpet Voluntary' of the eighteenth century, combined perhaps with the humor and quirkiness of Parisian composer Louis Vierne.

In the second half of this evening's concert we hear English music as interpreted by other nationalities; French and German.

**Handel** wrote his Organ Concertos for the commercial musical appetites of London's paying middle classes, for theaters, churches, and most famously the Pleasure Gardens along the South Bank of the Thames. People took a boat to