



ARTS @ HOLY TRINITY

40th

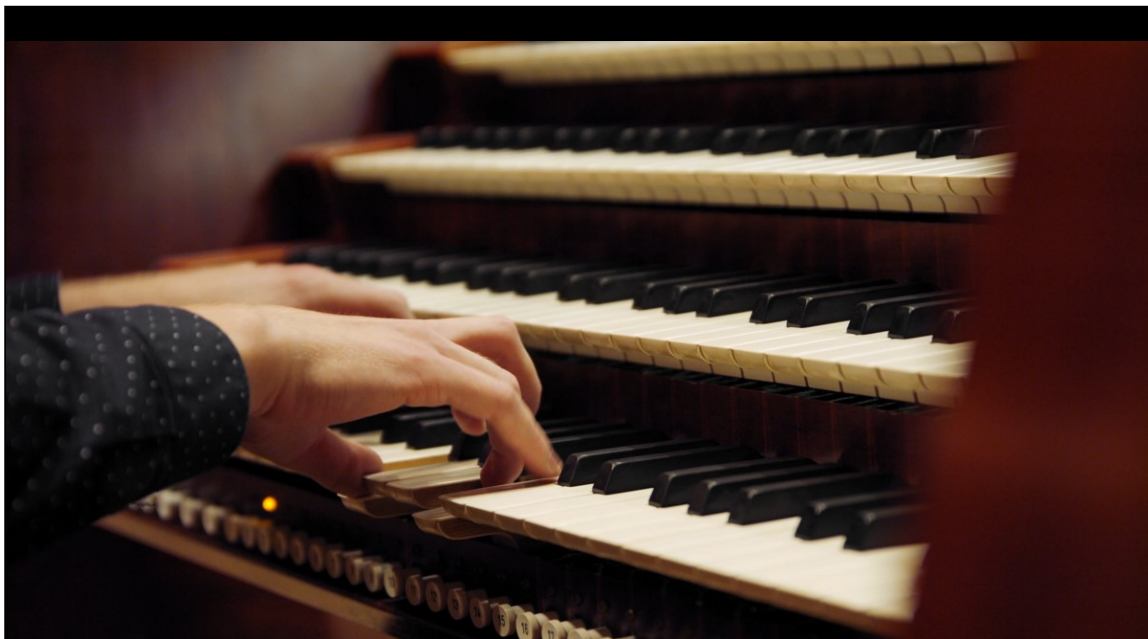
Anniversary

**Peter
Sykes**

organist

11.19.2023

4 P.M.



We Build and Restore Pipe Organs

So you can create inspirational services and events for people to enjoy.

Inspirational Gatherings | Uplifting Spirits | Focusing on What Counts



LEEK
Pipe Organ Co.

Peter Sykes, organist

Sunday, November 19, 4 p.m., Holy Trinity Lutheran Church

Toccatà in F Major, BuxVW 137

Dieterich Buxtehude
1637-1707

Uppon la mi re

Anonymous, English, 1550's

Preludium to ye Fancie

Fantasia in a

William Byrd
1543-1623

Melodia, op. 129, no. 4

Capriccio, op. 129, op. 5

Basso ostinato, op. 129, no. 6

Max Reger
1873-1916

From *24 Pièces en style libre*, 1914

Scherzetto

Lied

Arabesque

Louis Vierne
1870-1937

Passacaglia and Fugue in C minor, BWV 582

Johann Sebastian Bach
1685-1750

This Concert is co-sponsored by the Akron Chapter of the American Guild of Organists.

Program Notes

Dietrich Buxtehude is famously remembered as the organist that the young J. S. Bach walked 200 miles to hear and learn from. He had much to teach; his compositional style, melding the free inspiration of the seventeenth-century toccata style with prodigious use of the organ pedals, served as a powerful inspiration to Bach's organ compositions yet to come. This Toccata combines wildly improvisational episodes – now triumphant, now dreamy, now confrontational – with the reasonable dialogue of fugal sections in which voices engage with each other in witty conversation. Known as the 'stylus phantasticus' in which anything can happen, the style of these Toccatas remains a model for writing for the organ in which the instrument seems to speak to listeners in well-crafted oratorical style.

"Uppon La Mi Re" is a very early keyboard work based on a repeating bassline pattern of just three notes – A, E, and D, otherwise known as the syllables la-mi-re, hence its title. Above (or 'uppon') this pattern is a melody that weaves in and out, trying different combinations of intervals with the bass, seemingly in search of some sort of union with it. This piece doesn't have a proper ending – when the combinations have been exhausted, it simply stops.

Forty years later, the works of William Byrd (and many other English composers known as the founders of the school of virginal music) show an astonishing amount of progress and development, both in compositional style and keyboard virtuosity. We observe the four-hundredth anniversary of Byrd's death this year; called 'the Nightingall's owne brother', Byrd is remembered as a composer of choral, instrumental, and keyboard music of great breadth and depth. This Fantasia (with its improvisation-like Praeludium) is a major work, showing great skill and design. It starts like a choral motet, with imitative melodies passed back and forth among the voices; at some point, it drops that approach in favor of a dancelike and intricate one, with quick scales, syncopated chords, and harmonic development. The dancelike element grows as the meter turns into triple time, giving the piece an even more celebratory feeling. Towards the end, the division of the beat into six turns into a division of nine, causing a feeling of acceleration as the piece dances ever more quickly, ending with a dizzying flourish of scales and trills.

Also observed this year is the 150th anniversary of the birth of Max Reger in 1873. Best known by organists as a composer of massive (and massively difficult) organ fantasias based on Lutheran chorales written in a dense texture with the convoluted harmonic structure of late Romanticism, it's easy to fear his music. (One joke about him is that it might be cheaper

to print his scores on black paper, since there are so many notes crowding the page!) He wrote an amazing number of works in his forty-three years, including miniatures like the ones in tonight's program. The "Melodia" is an aria, with a solo voice supported by a murmuring accompaniment. Kaleidoscopically chromatic, the solo voice wanders around seemingly in search of a melody which never quite coalesces into a recognizable tune. "Capriccio" is a character piece reminiscent of Brahms' intermezzi; a quick repeated motive tossed between the hands accompanies a pedal melody. After some development, the same melody returns with the same accompaniment motive, this time at half tempo and much softer. "Basso ostinato" returns to the form of "Uppon La Mi Re" in the sense that it is built on a six-note repeated bass pattern. First heard alone in the pedals, this pattern serves as the foundation for a set of variations that grow in intensity and volume, growing softer and milder after a furious climax, coming to rest with a sweet concluding variation.

Contemporary with Reger's music and yet a world away are the works of Louis Vierne (and other Parisian composers of the period). If Reger is all substance, French music at this point in history is all style. The "24 Pieces in a Free Style" were written in 1914, and many pieces are reminiscent of the music of Debussy and Ravel in their dreamy atmospheric evocation. "Scherzetto" is a mischievous character piece, full of wit and whimsy, but with a songful side as well in the inner section. "Lied" is indeed a song, written here for the baritone register, accompanied by a gently rocking right hand pattern. "Arabesque" is a floating melodic dream, freely flowing atop a relatively static accompaniment. Its use of the whole-tone scale gives a whiff of exoticism reminiscent of Debussy's "Afternoon of a Faun".

Tonight's program concludes with one of the great masterpieces of Western art music, Bach's Passacaglia and Fugue in C minor. Based on the same principle of variations over a repeating bass line, this work shows the possibilities that can be realized in the hands of a master composer – even one still in his twenties. The variations show incredible ingenuity in their unity and diversity, building upon each other, increasing in intensity and giving a real shape to the development of the structure of the piece. After twenty iterations of the bass pattern (known by then as "Passacaglia") in the same key Bach takes the first part of the tune and turns it into a fugue subject, modulating into related keys both minor and major, giving tonal relief while providing a developmental narrative that grows and grows until an abrupt pause on a challengingly unrelated chord. As in the last page of the "Hallelujah Chorus", this principle of introducing a charged silence just before the end serves to heighten anticipation and give incredible power to the inevitable conclusion to shattering effect. Not many pieces are as dramatically satisfying as this one from start to finish; its place of honor among Bach's organ works is confirmed every time it is experienced.



Biography

Peter Sykes, organist

Peter Sykes, “a formidable organist who plays with artistry, subtlety, and insight,” is one of the most distinguished and versatile keyboard artists performing today. His live performances have been called “compelling and moving,” “magnificent and revelatory,” and “bold, imaginative, and amazingly accurate” - his ten CDs of music for organ, harpsichord and clavichord ranging from Buxtehude to Couperin, Bach (complete Leipzig Chorales and harpsichord Partitas), Reger, and Hindemith to his groundbreaking transcription for organ of Holst’s “The Planets,” have been called “satisfying and persuasive,” “hauntingly beautiful,” and “simply stunning.” He has taught at the Longy School of Music and the New England Conservatory, and currently teaches at the University of Michigan, The Juilliard School, and Boston University. He has given numerous masterclass presentations across the US and in Europe, and has been on the judges’ panel of many competitions, including the Miami, Mader, Jurow, Montreal, and Longwood competitions. For the past thirty-seven years he has been Music Director of First Church in Cambridge, Congregational in Harvard Square, playing its 1972 Frobenius organ. He has received numerous prizes and awards for his achievements, including the New England Conservatory’s Chadwick Medal and Distinguished Alumni Award, the Erwin Bodky Prize for Early Music, and the St. Botolph Club Distinguished Artist Award, and is a founding board member and current president of the Boston Clavichord Society. This is his second appearance at Holy Trinity. In 2009 he performed his “Planets” transcription as part of the Trinity Organ Recital Series (now known as Arts @ Holy Trinity), and he is delighted to return.



Arts @ Holy Trinity is celebrating its 40th Anniversary!

For four decades, Arts @ Holy Trinity has presented a wide range of musical styles and talents, attracting nationally and internationally renowned, award-winning, and award-nominated performing artists. In the past seven seasons, Arts @ Holy Trinity has provided learning opportunities that inspire, captivate, and transform students of all ages.

During the **40th anniversary season**, Arts @ Holy Trinity is pleased to present a captivating slate of award-winning and award-nominated artists. A reception follows each concert, allowing a once-in-a-lifetime opportunity to meet each presenter. In addition, Arts @ Holy Trinity will present three exceptional outreach events to local students and organizations.

All of our concerts are free and open to the public, and are held at Holy Trinity Lutheran Church: 50 N. Prospect Street, Akron. Doors open 30 minutes prior. Please feel free to register to receive updates for individual concerts. All presentations are also live streamed, and available for viewing on demand for one week following each premiere.

Arts @ Holy Trinity is thrilled to present musicians from near and far to share your enthusiasm for great music for free. But in order to continue, we need your support. Consider giving to our **'Sponsor a Pipe' fundraiser** with a donation of \$40. See page 10 for details.

Finally, to commemorate this milestone, we are hosting several **Special Anniversary Events** throughout the concert season. Join us in celebrating 40 years of Arts @ Holy Trinity as we make a difference in your life and transport the lives around you to new heights.



Following this evening's concert, join us in the Chapel Lounge for a special reception with our musical artist.

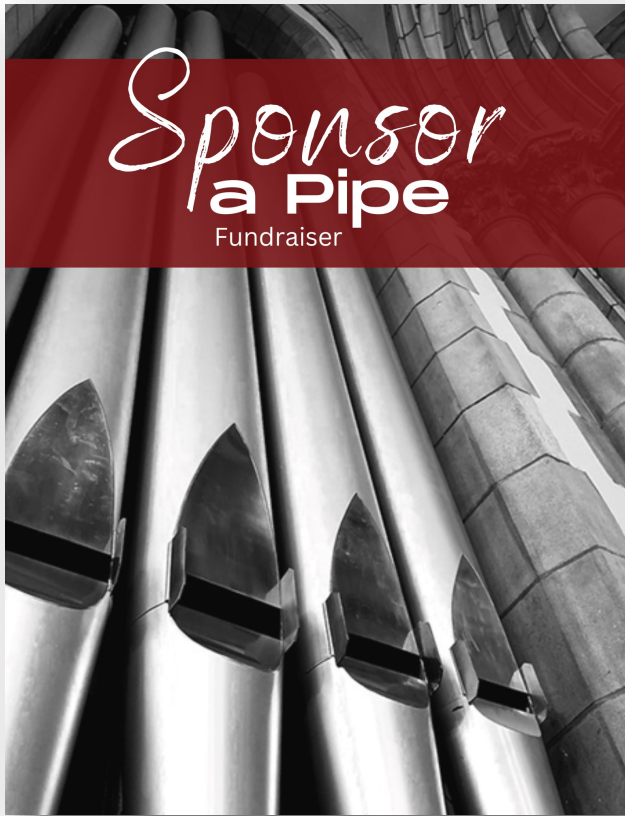
In addition, please enjoy the special exhibition

'40 Years of Music'

Holy Trinity's 4,551 pipe organ has been the focal instrument for most of the 251 concerts held over the past 40 years. This magnificent instrument has inspired and uplifted both audiences and organists, and will continue to do so.

We hope you enjoy this photographic display.

Be reminded of the importance music plays in our lives.



Arts @ Holy Trinity is celebrating its 40th Anniversary! Over the past four decades, this annual concert series has presented a wide range of musical styles and talents, attracting nationally/internationally renowned, award nominated/winning performance artists ... all free of charge. Over the past seven seasons, Arts @ Holy Trinity has also provided outreach opportunities in the local community to foster the growth of the performing arts.

The 4,551 pipe organ has been the focal instrument for most concerts held over the past 40 years. To ensure this magnificent instrument will continue to inspire and uplift both audiences and organists for another 40 years, we invite you to **'Sponsor a Pipe'** with a donation of \$40 per pipe or **'Sponsor an Octave of Pipes'** with a donation of \$480. There are 4,551 organ pipes, so you are invited to sponsor as many as you like!



Scan the QR code to give securely online.

Sponsor A Pipe—\$40 donation
Sponsor An Octave—\$480 donation

Checks can be made payable to Holy Trinity Lutheran Church (note 'Sponsor A Pipe' in the memo line) and mailed to 50 N. Prospect Street, Akron, Ohio 44304 or placed in the freewill offering plate at this concert. You may also scan the QR code and give online. All donors will be recognized in future programs.

All donations received will support the ongoing maintenance of the organ. Thank you for your generous support!



We wish to recognize and thank our **Series Patrons** and our **'Sponsor A Pipe' donors**.
 We are grateful for your generous support!

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|--|---|---|
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<i>in memory of Linda Lease Doran</i> | Ellen Otto | |

*Denotes Series Patrons.

List as of 11/8/2023.

Favorite annual holiday tradition!



Procession of Advent Lessons & Carols

Friday, December 8, 7:30 p.m.

Prelude begins at 7 p.m.

Enjoy Holy Trinity's choirs for this favorite annual holiday event. We hear the powerful story of salvation – from Bible readings, anthems and congregational hymns – that moves us from darkness to light, Advent to Christmas.

Join Us for our upcoming concerts!

Mardi Gras Concert!

Dave Powers Trio

Sunday, February 11, 4 p.m.

For over 44 years, two-time EMMY® Award winning composer and performer Dave Powers has been a vital part of the Columbus, Ohio and Punta Gorda, Florida music scene as a pianist, keyboardist, vocalist, entertainer and educator. Considered one of the most successful musicians in the Midwest, Dave manages to win over the hearts of all who hear him perform. We celebrate a fun, festive Mardi Gras with his jazz trio.



Sunday, April 28, 4 p.m.

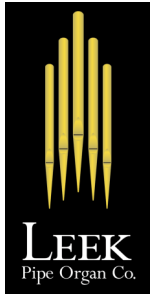
Renée Anne Louprette, organist

Distinguished award-winner Renée Anne Louprette maintains an international career as recitalist, collaborative artist, conductor, and teacher. She is a 2022 U.S.-Romanian Fulbright Scholar and Assistant Professor of Music and College Organist at Bard College in upstate New York where she directs the Bard Baroque Ensemble. She is director of the National Competition in Organ Improvisation.

Concerts are held at Holy Trinity Lutheran Church, 50 N. Prospect Street, Akron.
Doors open 30 minutes prior. Watch the livestream at artsholytrinity.org.

Thank you to our Underwriters and Funders!

Thank you to our generous underwriters and funders for without your support, this concert season would not be possible!



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The American Guild of Organists **Akron Chapter**

The Akron Chapter was chartered on June 26, 1942.

The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.



For information about the Chapter and about upcoming events, visit akronago.org.

Join Our Mailing List

Please share your contact information if you want to be added to our mailing list. *(Please print.)*

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Please return this to an usher, place it in the freewill offering plate or email Sandy DeLuca at sdeluca@holytrinityakron.org.

Welcome to **Holy Trinity Lutheran Church**

Worship with Us ...

If you are looking for a place to worship, we invite you to our Service of Word and Sacrament on Sundays at 9:30 a.m. Other special worship services are held seasonally. You can join us in-person or via live-stream at holytrinityakron.org, Facebook Live, or YouTube.

Grow with Us ...

If you are looking for a place to grow in your faith, we offer a variety of gatherings and studies, in-person and online, designed to nurture us spiritually, including: Morning Devotions, Women's & Men's Bible Studies, LIFT (Living in Faith Together) activities, Faith5 Check-In, Hike & Seek, and Book Club, as well as a variety of resources you can use at home. Please visit our website or Facebook page for details about current offerings.



Lead with Us ...

If you are looking for a place to share your musical gifts, we provide choral and instrumental opportunities, including: Trinity Choir, Trinity Bell Choir, and a Brass Ensemble. Please contact John Catlos, Interim Director of Choirs, at (330) 376-5154 or at jcatlos@holytrinityakron.org for details.

Serve with Us ...

If you are looking for ways to serve your neighbor, Holy Trinity is committed to community outreach with ministries such as : DLM Food and Resources, Robinson Community Learning Center, as well as other local, national, and global efforts.

40th

Anniversary

ARTS @
HOLY TRINITY

A program of Holy Trinity Lutheran Church

50 N. Prospect Street, Akron, Ohio 44304

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