

JOIN US FOR
A SPECIAL

*Evening
of
Organ
Music*

TOCCATAS, TUNES & TRANSCRIPTIONS

Pulling out all the Stops!

— a evening of organ music —



SATURDAY,

OCTOBER 10

7:00 PM

FREE



OUR SAVIOUR'S
UNITED CHURCH OF CHRIST

FAITH FAMILY FRIENDSHIP
343 SCOTT STREET, RIPON, WI 54971

PERFORMED BY

JARED STELLMACHER

DIRECTOR OF MUSIC MINISTRIES & ORGANIST
RIVERSIDE PRESBYTERIAN CHURCH, JACKSONVILLE, FL



Program

Marche-Sortie

Théodore Dubois (1837-1924)

Morning Mood from *Peer Gynt*

Edvard Grieg (1843-1907)

Toccata in F Major, BWV 540

Johann Sebastian Bach (1685-1750)

Le Cygne (The Swan) from *Le Carnaval des animaux*

Camille Saint-Saëns (1835-1921)

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Toccata on "Amazing Grace"

J. Christopher Pardini

A Mighty Fortress Is Our God

Charles W. Ore (1936-2024)

Variations on "Jesus Shall Reign"

David M. Cherwien (b. 1957)

I. Jesus shall reign where'er the sun
Does its successive journeys run;
His kingdom stretch from shore to shore,
Till moons shall wax and wane no more.

II. To him shall endless prayer be made,
And praises throng to crown his head;
His name, like sweet perfume, shall rise
With every morning sacrifice.

III. Blessings abound where'er he reigns:
The prisoners leap to lose their chains,
The weary find eternal rest,
And all who suffer want are blest.

IV. Let every creature rise and bring
Honors peculiar to our King;
Angels descend with songs again,
And earth repeat the loud amen.

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Clair de lune from *Suite bergamasque*
Claude Debussy (1862-1918)

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Organ Sonata No. 1 in D Minor, Op. 42
Alexandre Guilmant (1837-1911)

II. Pastorale

III. Final

Program Notes

Marche-Sortie

Théodore Dubois (1837-1924)

Sometimes an organ concert simply needs to begin with a good march! Dubois was a French organist whose career placed him at the heart of Parisian musical life. His *Marche-Sortie* is the final piece in a collection of *Seven Pieces for Organ*, and its title tells us exactly what it was designed to do: a *sortie* is music for going out—a musical send-off. But please don't take that too literally and leave just yet—we've only just started!

Morning Mood from *Peer Gynt*

Edvard Grieg (1843-1907)

Norwegian composer Edvard Grieg wrote *Morning Mood* as part of the incidental music for Henrik Ibsen's 1867 play *Peer Gynt*. Grieg composed the music for a theatrical production that premiered in 1876 and later fashioned some of it into the enormously popular *Peer Gynt* orchestral suites.

You may not recognize the title *Morning Mood* immediately, but there's a good chance you'll recognize its opening melody. Over the years it has become one of classical music's most familiar musical pictures of sunrise. Although written for orchestra, it translates beautifully to the organ. The melody awakens gently and gradually becomes brighter and fuller. Instead of flutes, oboes, strings, and horns providing the changing colors, listen for the organ's different families of pipes creating their own musical sunrise.

Toccata in F Major, BWV 540

Johann Sebastian Bach (1685-1750)

If you want to hear what an organ can do, Bach is a pretty good place to start! Johann Sebastian Bach spent much of his career working for churches and courts in Germany, and his reputation during his lifetime rested as much on his extraordinary abilities at the organ as on his composing. Accounts describe him as an improviser and virtuoso whose command of the instrument—and particularly the pedals—astonished listeners.

The *Toccata in F Major* shows off that side of Bach wonderfully. It begins almost like a musical chase: two voices follow one another across the keyboards while a long, sustained note sounds beneath them in the pedals. Bach keeps building the music until we arrive at one of the great moments organists love—a substantial passage written for the feet alone. Listen as the music continually grows in size and excitement, eventually encompassing the full resources of the instrument. More than 300 years later, Bach still knows how to make an organ—and an organist—work!

Le Cygne (The Swan) from *Le Carnaval des animaux*

Camille Saint-Saëns (1835-1921)

In 1886, French composer Camille Saint-Saëns created one of classical music's most delightful musical menageries. *The Carnival of the Animals* is a collection of fourteen short movements depicting lions, chickens, tortoises, elephants, kangaroos, an aquarium—and even pianists, whom Saint-Saëns mischievously included among the animals!

Amid all that humor comes something completely different: *The Swan*. Originally written for cello and two pianos, its long, graceful melody seems to glide effortlessly over the accompaniment, much like a swan moving across still water. Saint-Saëns actually prohibited most of *The Carnival of the Animals* from being published during his lifetime, fearing its lightheartedness might hurt his reputation as a serious composer. *The Swan* was the one movement he allowed to be published—and it quickly became one of his most beloved works. On the organ, the challenge is to make an instrument powered by pipes, wind, and machinery simply sing. Listen for the solo melody floating above the gentle movement underneath.

Hymn Tune Triptych

Organists have been taking perfectly respectable hymn tunes and messing with them for centuries. They call it a “variation,” “fantasy,” or “toccata,” which sounds considerably more dignified. These three works begin with melodies many of you will already know and then send them in very different directions. Sometimes the hymn tune will be right out in the open; sometimes it moves to another voice—or even to the pedals, played entirely by the feet. Part of the fun is seeing how quickly you can recognize it.

Variations on “Jesus Shall Reign”

David M. Cherwien (b. 1957)

“Jesus Shall Reign” brings together the words of English hymn writer Isaac Watts with the sturdy tune DUKE STREET, traditionally attributed to John Hatton. David Cherwien takes that familiar melody through four variations, each corresponding to a stanza of Watts’ text. The character changes dramatically along the way: a festive opening gives way to prayer, then a trio, and finally an exuberant toccata-like fanfare depicting angels descending and all creation rising in praise. The tune remains the same; just about everything around it is fair game.

“A Mighty Fortress Is Our God”

Charles W. Ore (1936-2024)

Few hymn tunes announce themselves quite like *A Mighty Fortress Is Our God*. Martin Luther wrote the hymn as a paraphrase of Psalm 46, and EIN FESTE BURG has become one of the great musical signatures of the Reformation. But wasn't it originally a drinking song? It's a great story—but no. Luther did occasionally borrow from the popular music of his day, but there's no evidence that *A Mighty Fortress* began life in a tavern. The tune is, however, written in something called “Bar form.” Sadly, that has nothing to do with beer—it's simply a musical structure: A-A-B. Charles W. Ore takes this nearly 500-year-old melody and gives the organ a chance to have some fun with it.

Toccata on “Amazing Grace”

J. Christopher Pardini

And then we come to *Amazing Grace*, perhaps one of the most recognizable hymn melodies in the world. John Newton’s text first appeared in print in 1779, but Newton did not write the melody we know today. The words were eventually paired in America with the tune NEW BRITAIN, and that pairing became so familiar that it can be difficult to imagine one without the other. In Christopher Pardini’s setting, originally composed for the Hour of Power at the former Crystal Cathedral in Garden Grove, California on May 23, 1999, a hymn often associated with quiet reflection gets turned into a toccata, surrounded by rapid notes and rhythmic energy. The grace is still amazing—it’s just moving considerably faster.

Clair de lune from *Suite bergamasque*

Claude Debussy (1862-1918)

Few pieces of classical music create an atmosphere as quickly as Debussy’s *Clair de lune*. It is also one of those rare classical pieces you’ve almost certainly heard—even if you had no idea what it was called. The title means simply “moonlight,” and the piece is the third movement of Debussy’s *Suite bergamasque* for piano. Rather than telling a specific story, Debussy creates a world of shifting color, light, and shadow. The music seems almost to float—one phrase appearing, disappearing, and giving way to another.

Final from *Organ Sonata No. 1 in D Minor, Op. 42*

Alexandre Guilmant (1837-1911)

If you’re going to end a concert called *Pulling Out All the Stops*, Alexandre Guilmant is a pretty good person to call. Guilmant was one of the great figures of nineteenth-century French organ music, writing for a new generation of instruments capable of enormous changes in color and volume. His *First Organ Sonata*, written in 1874, became so successful that he later reworked the music for organ and orchestra as his *Symphony No. 1*.

Before all those stops come out, however, Guilmant gives us the beautiful *Pastorale*. In music, a *pastorale* traditionally evokes the countryside and the peaceful world of shepherds—music that is gentle, flowing, and removed from the drama of everyday life. Guilmant uses the organ’s softer colors to create this atmosphere, reminding us that an instrument capable of shaking the room can also sound remarkably intimate.

In the final movement, Guilmant wastes very little time getting things moving. Rapid sixteenth notes race almost continuously beneath a bold melody, creating the impression that the entire instrument has been set in motion. Then, rather dramatically, everything stops for a broad and solemn chorale. Enjoy the moment of calm—it doesn’t last long. The opening energy returns, the sound grows larger and larger, and Guilmant eventually arrives at a massive *Maestoso* conclusion. It is virtuosic, theatrical, unapologetically grand—and an excellent reminder that sometimes the most appropriate registration really is: all of it.

Meet the Artists



Jared Stellmacher (Organ)

T. Jared Stellmacher is Director of Music Ministries and Organist at Riverside Presbyterian Church in Jacksonville, Florida, where he leads the church's music ministry and plays the acclaimed 2018 115-rank Colby-Walker organ.

Previously, he served as Director of Worship and Music at Good Shepherd Lutheran Church (ELCA) in Madison/Verona, Wisconsin, where he led a large and diverse music program across two campuses. He also taught organ as

an adjunct instructor at Ripon College and performed with the Chicago Gargoyle Brass and Organ Ensemble, whose recordings are found on iTunes and Amazon Music.

His earlier positions include Director of Music at Immanuel Evangelical Lutheran Church in Watertown, Wisconsin; Director of Music at Redeemer Lutheran Church in Hinsdale, Illinois; Interim Director of Music at First Church Congregational in Fairfield, Connecticut; accompanist for the Fairfield County Chorale; Assistant Organist at the historic Riverside Church in New York City; Associate Organist at First Presbyterian Church in New Canaan, Connecticut; and Assistant Choral/Vocal Administrator at the Yale Institute of Sacred Music.

Jared received first place in the American Guild of Organists Region VI Competition for Young Organists at the United States Air Force Academy in Colorado Springs and subsequently performed as a Rising Star at the National AGO Convention in Chicago.

He earned his Master of Music from the Yale Institute of Sacred Music and Yale School of Music and his Bachelor of Music from the University of Wisconsin-Madison School of Music.

Thank you for coming tonight!

A freewill offering is welcome and will benefit the

Polcyn Music Scholarship

through the Ripon Education Foundation.

This scholarship supports graduating seniors from Ripon High School who plan to pursue degrees in music education, music performance, music therapy, theater, or a related field.

In 2022, appreciate parents, band alumni and other community members founded this award to honor Sandy Polcyn on her retirement after 22 years as the band director at Ripon High School. It is intended to support and encourage a RHS graduate's continued dedication to the exploration of music and the fine arts.

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<https://riponeducationfoundation.org/scholarships>

