



Matthew Wachtman

Jacobs School of Music

Indiana University

Friday, October 22, 2021, 7:00 pm

Organ Award Program

Matthew Wachtman, Organ

Greeting	Pr. Mark Sloss
Congregational Hymn: "A Mighty Fortress is Our God"	Hymnal 504
Processional	William Mathias (1934-1992)
Sonata No. 4 in B-flat major, op. 65	Felix Mendelssohn (1809-1847)
I. Allegro con brio	
II. Andante religioso	
Prelude and Fugue in A minor, BWV 543	Johann Sebastian Bach (1685-1750)
Rhosymedre from "Three Preludes"	Ralph Vaughan Williams (1872-1958)
Sonata II	Paul Hindemith (1895-1963)
I. Lebhaft	
II. Ruhig bewegt	
III. Fuge. Mäßig bewegt, Heiter	
Three Pieces from "Twelve Hymn Preludes"	George Shearing (1895-1963)
Amazing Grace! How Sweet the Sound	
So Fades the Lovely Blooming Flower	
I Love Thee, My Lord	
Presentation of the Award	Immanuel Lutheran Church

Program Notes

Welsh composer, **William Mathias**, taught at the University College of North Wales, was the founder and director of the North Wales Music Festival, and was a house composer for Oxford University Press. His compositional output includes symphonies, concertos, solo works, and an opera. Many of his organ works feature colorful sounds created by dissonant harmonies and driving rhythms. This is certainly true of his *Processional*, which opens with a rhythmic fanfare in open fifths, creating a hollow sound. This leads directly to a bright trumpet tune which is developed to a full, spirited close.

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?

Among the multitude of works by **Johann Sebastian Bach**, the prelude and fugue is likely the most recognizable and most performed in terms of compositional style. His *Prelude and Fugue in A minor* is one of his larger organ works and demonstrates a virtuosity in both the melodic contour and in the free passages. Listen for the theme first outlined in the prelude and later developed in the fugue to an exhilarating close. Note that we hear the common picardy third (ending a minor piece with a major chord) in the prelude, but the fugue concludes in the sinister minor mode as it began.

Ralph Vaughan Williams was born in Gloucestershire and was influential developing what is now considered a distinct English sound. In addition to his nine symphonies, chamber music, and vocal songs, Vaughan Williams also contributed heavily to hymnals, with his well-known tune *Sine Nomine*, or *For All the Saints*. His *Prelude on Rhosymedre* comes from the collection *Three Preludes Founded on Welsh Hymn Tunes*, which demonstrates his in depth study and interest of traditional English folk tunes. You will hear his original tuneful melody which later becomes accompaniment to J. D. Edwards' hymn tune.

As German music shifted rapidly, **Paul Hindemith** was seen as a leading composer of the 20th century. While many artists were making complicated, experimental, and sometimes nearly unplayable music, Hindemith strove to write what he called "utility music", to be played for practical occasions. This music is unique harmonically, but is also accessible to both performers and listeners. In the first movement of his *Sonata II*, you will hear the main theme and subsequent ideas being developed and returned again and again.

The second movement is of a similar form, showcasing a beautiful melody with different accompaniment each time. The third movement includes an agitated motive presented in a fugue-like manor. When one theme ends, it becomes accompaniment to the same theme in a different key and in a different voice. Listen for the theme played in the manuals and in the pedal.

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 *Twelve Hymn Preludes* 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.

About the Award Recipient



Matthew Wachtman is an active organist and collaborative musician from Defiance, Ohio. He currently serves as Organist at St. Mark's United Methodist Church in Bloomington, Indiana. Beginning at age 12, he served as Organist and Music Director at St. Mark's Lutheran Church in Defiance. Matthew is currently earning the Master of Music degree in Organ Performance 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 2019 AGO/Quimby Young Organist Competition held in Cleveland, and was also the winner of the undergraduate prize in the 2020 Immanuel Lutheran Church Organ Scholar Competition in Evanston, IL.

THE IMMANUEL CHURCH MUSIC OUTREACH ENDOWMENT ORGAN AWARD

The annual Immanuel Organ Award is funded through the Immanuel Church Music Outreach Endowment Fund. The award, consisting of a cash gift of \$3,500, a medallion, and an opportunity to perform a full concert, is given to a student in an organ or church music degree program in an accredited school who has been nominated by the organ or church music faculty. The purpose of the award is to encourage careers in organ and church music. After a one-year hiatus due to the Covid-19 Pandemic and suspension of in-person activities at the church, we are pleased to resume the recital and present the 2020 Immanuel Organ Award to Matthew Wachtman.

Previous Immanuel Organ Award recipients:

2002	Ross Updegraff	2012	Matthew Gerhardt
2003	Brian Wentzel	2013	Priscilla Weaver
2004	Joy-Leilani Garbutt	2014	David Lim
2005	Nathan LaMahieu	2015	Kevin Vaughn
2006	Laura Zimmer	2016	Nicole Simental
2007	Emily Woock	2017	Hannah Koby
2008	Paula Maust	2018	Andrew Barbour
2009	Jonathan D. Rudy	2019	Josh Ring
2010	Justin Knabach	2020	Dale Nickell
2011	Kipp Cortez		

Immanuel Lutheran Church is a Reconciling in Christ congregation.

We welcome people of every age and size, color and culture, every sexual orientation and gender identity, socio-economic status and marital status, every ability and challenge.

We welcome believers and questioners, and questioning believers.

As a Reconciling In Christ (RIC) congregation, we make explicit our welcome to people of all sexual orientations and gender identities.

We are also a member congregation of the Chicago Coalition of Welcoming Churches.

We believe that God works in and through all of us, and so we invite you to join with us in worshipping God and in doing the work God is calling us to do together in our communities and in our world. See our website at www.immanuelevanston.org for more information, and “like” us on Facebook.

The Rev. Mark Sloss, Pastor

Mr. Greg Hummel, Organist; Ms. Laurie Stivers, Ms. Christine Kraemer, Associate Organists;

Mr. James Morehead, Music Director

