

MUSIC at DUKE CHAPEL *presents*

# Organ Recital Series

ROBERT PARKINS, *director*



Monica Czausz Berney



Duke  
UNIVERSITY  
CHAPEL

Sunday, November 6, 5:00 p.m.  
Duke University Chapel



# Program

*Please reserve applause until the end of the recital.*

Toccata and Fugue in D minor  
("Dorian"), BWV 538

JOHANN SEBASTIAN BACH  
(1685–1750)

Sonata No. 2

Lebhaft

Ruhig bewegt

Fuge: Mäßig bewegt, heiter

PAUL HINDEMITH  
(1895–1963)

Partita: *Sei gegrüßet, Jesu gütig*,  
BWV 768

J. S. BACH

Toccata No. 1, from

*Apparatus musico-organisticus*

GEORG MUFFAT  
(1653–1704)

"Innig," from *Sechs Studien in*  
*kanonischer Form*, Op. 56, No. 4

ROBERT SCHUMANN  
(1810–1856)

Finale from *Sunday Music*

PETR EBEN  
(1929–2007)

THE BENJAMIN N. DUKE MEMORIAL ORGAN (FLENTROP 1976)

## PROGRAM NOTES

When we consider the organ, particularly an instrument like this beautiful Flentrop, there is no composer better suited to showcase its sublimity than **Johann Sebastian Bach**. The intense, multi-layered complexity of his genius shines through in all his oeuvre, instilling a sense of majesty and greater purpose in its listeners. His Toccata and Fugue in D minor was named “The Dorian” by scholars, as it lacks a key signature, thus harkening back to the church mode of the same name. Though likely written at different times, this Toccata and Fugue fit together perfectly, as they both spin simple motifs into two breathtaking constructions. The Toccata begins with a Baroque violin motif featuring a rising and falling melodic figure in alternation with a repeated note, then continues by imitating Baroque concerto techniques with alternating keyboards, thus mimicking “solo” and “tutti” passages. The Fugue is austere in its quality, beginning simply before introducing dangerous upward leaps and utilizing a second countersubject reminiscent of the Toccata. We are always aware of Bach’s effortless elegance, combining a sense of inevitability with a sense of delight in unexpected melodic or harmonic turns.

We perceive the music of **Paul Hindemith** to disregard vehemently all elements of inevitability, yet somehow to create a pleasant experience for the listener. Hindemith deconstructed the existing principles of music theory, and he believed that intervals, not triads, were the basis of both harmony and melody. In summarizing his harmonic theory, he said: “We are no longer prisoners of the key . . . we now have a free hand to give the tonal relations whatever aspect we deem fitting.” Between 1935 and 1943, he put his “free hand” to quick work, writing 22 sonatas for all the main orchestral instruments. His **Sonata No. 2** for

organ is the most chamber music-like of the three organ sonatas, with the first movement presenting various motifs, like the Dorian Toccata, imitative of a Baroque concerto. The second movement is a lyrical siciliano, and the third—a fugue—marks a spirited and angular conclusion to the Sonata.

Expressly secular in nature, Hindemith never worked with an extant chorale tune or incorporated sacred ideals. On the contrary, Bach was inextricably linked to the church, which provided the forum and the inspiration for almost all his work. His variations on *Sei gegrüßet, Jesu gütig* are a fantastic example of the creativity religion sparked within him, though they are likely based on a communion hymn with a different text: *O Jesu, du edle Gabe*. The verses of the latter hymn correspond with the number of variations in the composition and mirror more closely the vivid imagery of the hymn text. As these variations unfold, engage your imagination to envision the snide devil, the whipping flames of hell, our anxiety eating at our inmost self, all in the hope of being saved by the flowing of the blood of Christ.

Finally, we venture outside Germany, for although **Georg Muffat** always identified himself as German, he was the first cosmopolite to unify the extremes of French, Italian, and German art. Muffat saw this synthesis, described by Quantz as “mixed style,” as a political as well as artistic goal. He declared in a dedication to the Bishop of Passau: “The notes, the pages, the sweet musical notes give me my daily work, and as I mix the French style with the German and Italian, I do not stir up any conflict, but rather perhaps give a foretaste of the desired harmony among the people, for beloved peace.” The *Apparatus musico-organisticus* (1690) was his second published work, and the engraving on





the cover depicted an allusion to the Christian defeat of the Turks after the siege of Vienna in 1683 and 1684. The toccatas in this collection are sectional with free toccata figurations contrasting with polyphonic canzonas and fughetas.

Best known for his piano works and lieder, **Robert Schumann**'s music represents a tremendous expression of Romantic ideals, complete with vivid imaginings and unfettered emotions. But it was Schumann's deep appreciation for Bach that inspired him to study fugal and canonical forms. This piece—"Innig" translated as "Heartfelt"—represents mastery of canonical writing and a sincerity of spirit which has made it a staple in the repertoire.

The spirited Czech composer **Petr Eben** suffered deeply under both the Nazi and the Stalinist regimes. The son of a Jewish father and Catholic mother, he was imprisoned in Buchenwald as a teenager, yet somehow emerged with a strengthened Catholic faith. After World War II, the Czech people endured a particularly harsh Soviet occupation, and it was behind this Iron Curtain that Eben produced his life's work, repeatedly challenging authorities by composing music with religious connotations. *Sunday Music*, like most of his oeuvre, expands the theme of "Good versus Evil" and depicts a colorful battle which takes place at the end of days. Eben's imagined cosmic war between Heaven and Hell is depicted with trumpet calls utilizing tritones (the "devil" in music), armies marching ever nearer, impassioned pleas alternating with quiet prayer, and then: the triumphant statement, in canon, of "Salve Regina." Finally, we are assured of the battle's outcome, and we are overcome by Eben's core belief in God's saving power.

## ARTIST BIOGRAPHY

A true star among young classical musicians, Monica Czausz Berney has made a name for herself as one of the finest organists on the scene today. Known for her creative programming and innovative use of the organ, she was recognized as one of the top 20 organists under 30 in the May 2016 issue of *The Diapason*. She has received first prize in numerous competitions, including the 2015 American Guild of Organists Regional Competition for Young Organists (Region VII: Southwest), the 2015 Schweitzer Competition in the Young Professionals' Division, the 2013 William C. Hall Competition, the 2012 L. Cameron Johnson Competition, and the 2011 Oklahoma City University Competition.

Ms. Berney has performed at significant venues across the United States, including Walt Disney Concert Hall in Los Angeles, the Meyerson Symphony Center in Dallas, Merrill Auditorium in Portland (Maine), the Kimmel Center in Philadelphia, Spivey Hall in Morrow (Georgia), the Eccles Festival at the Cathedral of the Madeleine in Salt Lake City, Fresno State University for the International Philip Lorenz Keyboard Festival, and a mini concert tour in Hawaii. Monica's performances have been broadcast on Pipedreams, WRTI Philadelphia, 91.7 Houston, and KTRU Rice Radio.

She has performed widely at conventions of the American Guild of Organists including the guild's 2021 online OrganFest, the 2019 Mid-Atlantic Regional convention in southern New Jersey, the 2017 Southwest Regional Convention in Dallas, the 2017 Northeast Regional AGO/National RCCO Convention in Montréal, and the 2016 National Convention in Houston, where she performed both for Evensong at Christ Church Cathedral and as a "Rising Star," where she gave "a fabulous performance that

displayed artistic mastery far beyond her years" (*The American Organist*). She has appeared at three conventions of the Organ Historical Society: 2017 in Minneapolis/St. Paul; 2016 in Philadelphia, where at her performance in Bryn Athyn, Pennsylvania, she "played with great flair" (*The American Organist*); and 2015 in western Massachusetts. She also performed at the East Texas Pipe Organ Festival in Kilgore, Texas, where *The Tracker* reported, "This young lady just blew us all away." During the summer of 2016, she accompanied the Christ Church Cathedral (Houston) Choir on their tour of England, where they fulfilled residencies at the Cathedrals of St. Paul's (London), Durham, and Bristol.

Monica graduated from The Curtis Institute of Music in May of 2019 with an Artist Diploma in Organ Performance and a Performer's Certificate in Harpsichord Performance, where she studied with Alan Morrison and Leon Schelhase, respectively. In May of 2017, she graduated *summa cum laude* from Rice University's Shepherd School of Music in Houston, Texas, where she completed a five-year combined Bachelor of Music and Master of Music degree program in Organ Performance. At Rice she studied with renowned professor Ken Cowan and, upon graduation, was awarded the Undergraduate Distinction in Research and Creative Work.

Monica currently serves as Interim Director of Music at St. Paul's Parish, K Street (Washington, D.C.). Prior positions held include Director of Music and Artistic Ministries at King of Glory Lutheran Church (Dallas, Texas), Cathedral Organist at Houston's Christ Church Cathedral under the leadership of acclaimed director Robert Simpson, and Assistant Organist at The Parish of St. Vincent Ferrer and St. Catherine of Siena in New York City.





MUSIC *at*  
**Duke Chapel**



Jazz Vespers  
THURSDAY, NOVEMBER 10, 7:00 P.M.

Bach Cantata Series  
SUNDAY, NOVEMBER 20, 5:00 P.M.

 Handel's *Messiah*  
FRIDAY, DECEMBER 2, 7:30 P.M.

 Handel's *Messiah*  
SATURDAY DECEMBER 3, 3:00 P.M.

 Handel's *Messiah*  
SUNDAY DECEMBER 4:00 P.M.

 Duke Performances: Tallis Scholars  
TUESDAY, DECEMBER 6, 7:30 P.M.

Advent Lessons & Carols  
THURSDAY, DECEMBER 8, 7:00 P.M.

Advent Choral Evensong  
SUNDAY, DECEMBER 11, 4:00 P.M.

Christmas Eve Lessons & Carols  
SATURDAY, DECEMBER 24, 11:00 P.M.

Christmas Day Service  
SUNDAY, DECEMBER 25, 11:00 A.M.

Twelfth Night Service  
THURSDAY, JANUARY 5, 7:00 P.M.

Organ Recital: Bálint Karosi  
SUNDAY, JANUARY 29, 5:00 P.M.

Candlemas Service  
THURSDAY, FEBRUARY 2, 7:00 P.M.

Ash Wednesday Service  
WEDNESDAY, FEBRUARY 22, 7:00 P.M.

Evensong Singers Concert  
SUNDAY, FEBRUARY 26, 4:00 P.M.

Schola Cantorum Concert  
THURSDAY, MARCH 2, 7:00 P.M.

Bach Cantata Series  
SUNDAY, MARCH 5, 5:00 P.M.

Piano Recital: Cole Burger  
SUNDAY, MARCH 19, 5:00 P.M.

Jazz Vespers  
THURSDAY, MARCH 23, 7:00 P.M.

Organ Recital: Robert Parkins  
SUNDAY, MARCH 26, 5:00 P.M.

### CONNECT WITH US

We would like to get to know you. Take a moment to fill out a brief form to tell us about your experience this evening. Scan the QR code or visit [chapel.duke.edu/connect](http://chapel.duke.edu/connect).

