



# JONATHAN RYAN ORGAN RECITAL

**SUNDAY, JANUARY 30, 2022**  
SAINT MICHAEL AND ALL ANGELS EPISCOPAL CHURCH

# PROGRAM

*From Five Pieces for Organ* ..... Healey Willan (1880-1968)  
*Fanfare*

*From Cantata 29, "Wir danken dir, O Gott"* ..... Johann Sebastian Bach (1685-1750)  
*Sinfonia* ..... Transcribed by Marcel Dupré

*Concerto in D Minor, RV 565 / BWV 596* ..... Antonio Vivaldi (1678-1741)  
*Allegro-Grave* ..... Transcribed by J.S. Bach  
*Fugue*  
*Large e spiccato*  
*[Allegro]*

*Three Selections* ..... Florence Price (1887-1953)  
*Retrospection*  
*The Goblin and the Mosquito (1951)*  
*Adoration (1951)*

*Ride in a High Speed Train (2011)* ..... Ad Wammes (b. 1953)

*Passion Symphony, Op. 23* ..... Marcel Dupré (1886-1971)  
*The World awaiting the Savior*  
*Nativity*  
*Crucifixion*  
*Resurrection*

Exclusive North American concert management: Karen McFarlane Artists.



In lieu of admission charge, donations are gratefully accepted towards the Saint Michael Chorister travel scholarship fund.

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## JONATHAN RYAN

Acclaimed as “one of the brightest younger artists in the field today” (The Diapason), Jonathan Ryan consistently elicits acclaim for his “considerable depth of musicianship, imagination, and passion” (Ibid.), “sense of architecture” (Choir & Organ), and “great sensitivity within the composer’s spirit” (Frankfurter Neue Presse). His command of an exceptionally large breadth of repertoire, spanning from the Renaissance to numerous solo and collaborative premieres, coupled with “true virtuosity” (Reutlingener Generalanzeiger) enables the bold, imaginative programming and exceptional use of each organ’s unique capability for which he is noted. Especially concerned with communicating a work’s essence, his ability to captivate listeners has “left the audience in a breathless awe” (Ibid.).

Mr. Ryan has the rare distinction of holding six First Prize awards from major international and national organ competitions. He most notably entered the international spotlight when awarded First Prize in the 2009 Jordan II International Organ Competition, one of the most substantial First Prize awards of any organ competition at the time. He was additionally awarded the only auxiliary prize at the Jordan Competition, the LeTourneau Concerto Prize, given for the best performance of a newly commissioned work for organ and percussion ensemble. Additional First Prize awards include the 2006 Arthur Poister National Organ Competition, the 2006 John Rodland Scholarship Competition, the 2004 Albert Schweitzer National Organ Competition (Young Professional Division), and the 2003 Augustana Arts-Reuter National Organ Competition.

Mr. Ryan's most recent solo recording entitled "Influences," recorded on the Stahlhuth-Jann organ at St. Martin's Church, Dudelange Luxembourg, was released in December, 2015 on the independent boutique label Acis, is available for purchase at [jonathan-ryan.com](http://jonathan-ryan.com). The recording features major works by Dupré and Willan, a premiere recording of Ad Wammes, and a commissioned piece by renowned English composer Philip Moore. His début solo organ recording, *A Cathedral's Voice* (Raven 941), was released in 2012 to immediate critical acclaim, including a five-star review in the London-based *Choir & Organ*. Lauded as "masterfully played" (*The Journal of the Association of Anglican Musicians*) with "expressive singing lines.... extraordinary technical ability" (*The Diapason*), it includes music ranging from Byrd and Bach to Schumann and Eben to a commission by multi award-winning young American composer Zachary Wadsworth. Mr. Ryan's performances have also been featured on the nationally syndicated radio programs *Pipedreams* and *With Heart and Voice*.

As a solo recitalist, Mr. Ryan's solo engagements have taken him to numerous prominent venues and festivals throughout the United States and Europe. Recent performances abroad include St. Paul's Cathedral, London (UK), the Jesuitkirche in Vienna (Austria), the Nicholaikirche in Leipzig (Germany), the Maison symphonique in Montréal (Canada), and international organ festivals in Hamburg, Lübeck, and Konstanz (Germany), and Zürich (Switzerland). In the United States, recent engagements include the Piccolo Spoleto Festival's prestigious Spotlight Series (Charleston, SC), the inaugural organ concert series at the Cathedral of Christ the Light in Oakland, CA, the Eccles Organ Festival (Salt Lake City, UT), and the Co-Cathedral of the Sacred Heart in Houston, TX. Mr. Ryan's recently toured J.S. Bach's monumental *Clavier-Übung III* on historically-based organs in eight venues throughout the United States, including Stanford and Pacific Lutheran universities, St. Joseph Cathedral in Columbus, OH, Pinnacle Presbyterian Church in Scottsdale, AZ, and Trinity Episcopal Cathedral in Cleveland, OH.

Mr. Ryan is frequently invited to perform for his peers at conventions, most recently as a featured artist at the 2014 National Convention of the American Guild of Organists held in Boston, MA. He has also performed solo recitals at three National Conventions of the Organ Historical Society, two summer Colloquiums of the Church Music Association of America, and the opening recital of the 2012 Symposium on Charles Tournemire in Miami, FL. In 2020, he was elected Vice President and Councilor of Competitions and New Music of the American Guild of Organists. He has previously served the AGO on the national committee for Professional Certification, the boards of the Dallas and Fairfield West AGO Chapters, and as Exam Coordinator for the New York City Chapter. Passionate about new music, he has performed and conducted premieres of organ and choral works by Colin Mawby, Cecilia McDowall (in May, 2022), Philip Moore, George Baker, Zachary Wadsworth, Todd Wilson, Robert Lehman, Samuel Sweet, and Chad McCoy.

Born into a musical family in Charlotte, NC, Ryan first started playing the organ at age eight. He earned a Bachelor of Music degree with academic honors from the Cleveland Institute of Music where he studied organ, improvisation, and church music with Todd Wilson. During his

undergraduate studies, he was awarded the Henry Fusner Prize for outstanding achievement in the Cleveland Institute of Music's organ department, and also assisted Todd Wilson at The Church of the Covenant as Student Intern in Music. Ryan received a Master of Music degree from the Eastman School of Music where he also studied organ with David Higgs, conducting with William Weinert, and improvisation with William Porter. Additionally, he holds the highest-ranking professional certification from the American Guild of Organists, the Fellow certificate, as well as the Choirmaster certificate for which he received the Choirmaster Prize.

Since 2017, Ryan has served as Director of Music and Organist at Saint Michael and All Angels Episcopal Church in Dallas, TX. At Saint Michael, he has led the music program's growth to include the establishment of a new chorister program for children pre-K through high school based on the Royal School of Church Music and the founding the professional Compline Choir. He recently spearheaded the commissioning of 7 composers to write 9 new pieces for premiere in the 2021-2022 year in celebration of Saint Michael's 75th anniversary. Prior to Saint Michael, he served as Associate Director of Music within one of the largest music programs in the Episcopal Church at Christ Church in Greenwich, CT where he directed the adult choir in choral Masses and concerts, and assisted with the Choir of Men & Boys and the Girls Choir. He has previously held director, conducting and organist positions at St. John Cantius Church in Chicago, IL and St. Anne Church in Rochester, NY where he was additionally Artistic Director of the Music at St. Anne concert series, and University Organist at the University of Rochester. During his two seasons as Visiting Artist at St. James Cathedral in Chicago, IL, his solo organ accompaniment transcription of the Brahms Ein Deutsches Requiem, Op. 45, performed live in concert with the St. James Cathedral Choir (Bruce Barber, conductor), was showcased on the Friday night "Music in Chicago" program of Chicago's Classical Music Station, WFMT.

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# ABOUT THE MUSIC

One of the most important figures in North American liturgical music, Healey Willan immigrated to Toronto from his native England in 1913 to teach at the Toronto Conservatory of Music (now Royal Conservatory), and, in 1921, became Organist/Choirmaster at the Anglican Church of St. Mary Magdalene where he served with great renown until his death. With over 800 compositions to his name, Willan is often described as "the Dean of Canadian composers." The brief first movement from his *Five Pieces for Organ* (1958) opens our program by featuring the horizontally mounted trumpets of the organ.



The last 27 years of J.S. Bach's life, spent in Leipzig, Germany, where he was a teacher at the St. Thomas Boys School and director of music at several of Leipzig's churches, rank among the most productive of any composer. With an astonishing output of nearly three hundred sacred cantatas, four passions, several oratorios, the *Mass in B Minor*, a number of enormous keyboard works such as *The Art of the Fugue* (the list can go on), these years unquestionably constitute one of the great wonders of the Western musical world. Perhaps one of the most famous feats of Bach during this time was his extraordinary output of performing a new, multi-movement cantata each Sunday for some five years. It seems that cantatas were written for more than only ecclesiastical celebrations: Cantata 29, entitled "Wir danken dir, Gott, wir danken dir" or "We thank thee, God, we thank thee," was written in 1731 on the occasion of a town political election of happy fate. Among the few sacred cantatas with an orchestral prelude called a "sinfonia," Bach borrows this Sinfonia's melody from his earlier Violin Partita No. 3 in E Major, BWV 1006 and provided full orchestral accompaniment, here transcribed for organ by Marcel Dupré with some modifications by the performer.



The art of transcription was no foreign form to J.S. Bach. Not only did he frequently transcribe his own works for a different instrumentation, he also transcribed works of other composers for the organ.

One of the most celebrated composers and violinists of his time, Antonio Vivaldi's considerable output is perhaps best known today for his string writing, sacred choral works, and operas. It is the former that Bach transcribed in our selection on today's program: Vivaldi's **Concerto Grosso in D Minor**, RV 565. A *concerto grosso* is a particular form of composition from the Baroque era in which a larger ensemble is juxtaposed with a smaller ensemble, usually of a few soloists. Written during his time at the *Ospedale della Pietà*, a home for orphaned girls in Venice, Vivaldi's Concerto on our program is one of twelve

concerti grossi in the larger collection *L'estro Armonico*. Published in 1711, some musicologists have referred to *L'estro Armonico* as the most important collection of instrumental music in the 18th-century. Whatever the case, within it, Vivaldi explores the limits of violin playing in his day. Bach in turn made the transcription for organ we hear today while he served as court organist for the Duke of Weimar from 1708 to 1717.

Essentially three movements, the opening movement of our Concerto, originally played by the solo instrumentalists, introduces an intense, driven *afekt* which is maintained in the fugue and final movement. A lyrical middle movement provides contemplation and an opportunity for a solo voice, originally a solo violinist, to shine.



Born in Little Rock, AR, Florence Price holds the distinction of being the first African-American woman to have her music performed by a major symphony orchestra. That was her Symphony No. 1 in E Minor in 1933 by the Chicago Symphony following a compositional competition win. The daughter of a dentist and music teacher, she graduated from the New England Conservatory with diplomas in piano and organ. After holding teaching positions in Atlanta and Little Rock, she moved to Chicago in 1927 following racial tensions, and entered a time of greater recognition and output. Her works include four symphonies, three concerti, and other works for orchestra, choir, voice, piano, and organ.

Price's music is noted for multiple influences, including spirituals, folk tunes, African American church music, and European composition. The later is heard primarily in the three selections heard today. **Retrospection** was first entitled "An Elf on a Moonbeam," and **The Goblin and Mosquito** originally written for piano (here adapted by the performer).



Contemporary Dutch composer Ad Wammes brings a varied background to organ composition. With numerous movie and film scores to his credit, his influences include rock and electronic music. His 1989 composition *Miroir* gained him significant notoriety as a composer for the organ.

***Ride in a High Speed Train*** was originally composed in 1993 for a mechanical dance organ in Amsterdam. Similar to other player instruments, this organ, named The Busy Drone, was played via a punched book driven by an engine. This instrument is at its most effective when playing notes of faster durations, as indeed we find in Wammes' piece. Balkan influence finds its way to this composition originating from a 1981 bicycle trip the composer took which unexpectedly exposed him to Balkan music. The notion of a train came to Wammes' mind when thinking about the music of various parts of the Yugoslavia he experienced on that trip. He has commented that ornamentation, scales (especially the Lydian mode), and an unequal deviation in the 5/4 time signature represent Balkan influence. A transcription for solo organ, as we hear today, was completed in 2011. The performer released the piece's premiere commercial recording on the album *Influences*.



One of the great virtuoso organists of the previous century as well as one of the most influential teachers of and important composers for the organ, Marcel Dupré wrote in numerous forms for the instrument, including preludes and fugues, symphonies, and chorale or chant-based works, many of which were not unlike his improvisations regularly heard in concert and at the magnificent Church of St-Sulpice in Paris where he was *titulaire* organist for some 37 years.

Dupré originally created the *Symphonie-Passion* or "**Passion Symphony**" as an improvisation during a Philadelphia concert on the largest playable pipe organ in the world at Wanamaker's Department Store (now Macy's) in his 1921 American tour. Key to Dupré's improvisation were the four Latin hymns he received as musical themes, of which three are Gregorian chants. Three of themes appear in *The Hymnal 1982* in our church pews: #85 *Christe Redemptor omnium*, #83 *Adeste fidelis*, and #314 *Adoro te devote*. The other is the *Stabat Mater dolorosa* plainsong Sequence liturgically appointed for the Memorial of Our Lady of Sorrows.

After receiving these four musical themes for the improvisation, Dupré recalls his decision to create and play a depiction of the life of Jesus in his *Memoirs*: "I suddenly had an inspiration for a symphony in four movements that was to become my *Symphonie-Passion* [...]. When my plan was announced [to the audience] by the distinguished Dr. Alexander Russell, I received a standing ovation, and I played in a state of exaltation that I have rarely experienced." While there is naturally tremendous religious expression in the work, it nonetheless maintains its symphonic structure, and, even outside of any religious connotation, yields an extraordinary journey in four movements.

Dupré introduces the work with a depiction of turmoil and distress in the first movement, *Le monde dans l'attente du Sauveur* or ***The world awaiting the Savior***. A compound and constantly changing time signature yields a Stravinsky-esque rhythmic ostinato producing an effective and rather unnerving intensity. The chant theme for this movement, *Jesu Redemptor omnium*, serenely presents itself as a lamentful plea for deliverance on the Oboe sound of the organ in a contrasting B section. The agitated opening material eventually sneaks in, and thereafter *Jesu Redemptor* struggles for a triumph it ultimately wins, partly by, near the conclusion, literally surrounding the opening tumultuous material with a canon in the soprano and bass within the parallel major key.

Probably the most scenic of all the movements, *Nativité* or ***Nativity*** is rather clearly divided into three equal sections which are regarded to depict the rocky journey to the rustic Bethlehem stable, and, after a pause, the stately procession of the Magi, which then seamlessly gives way to the final section, the adoration at the manger where we appropriately find the given musical theme for this movement, *Adeste fidelis*.

Two distinct melodic themes work together to form the greater part of ***Crucifixion***. The first, heard at the very beginning on the lowest pitches of the organ, is the highly syncopated, one-measure *ostinato* representing the struggle to carry the cross. The second theme, quickly introducing itself on top of the first, represents the climb to Golgotha with a slowly ascending line of longer note values. From this eerie start, Dupré uses these two melodies to build the evocative movement to a vivid climax. The

closing section of the movement employs *Stabat Mater dolorosa*, yet its presentation, perhaps fittingly, is so fragmented that one can hardly recognize the melody.

*Adoro te devote* provides a *cantus firmus*, that is, in notes of lengthened duration, first heard in the bass and later in the highest voice in **Résurrection**. This highly contrapuntal, if not also rather impressionistic, movement steadily grows to a brilliant toccata in which *Adoro te* becomes a canon heard in the highest and lowest voice. A development of the melodic theme ultimately swells to a conclusion of massive, rapid chords, one of Dupré's favorite compositional techniques also used at the conclusion of the first movement of the *Symphonie-Passion*, ultimately giving way to a victorious fanfare.

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Meditation. Chant. Candlelight. Prayer.  
Choral Compline

Sundays at 8 p.m. in the Church  
8011 Douglas Avenue, Dallas TX 75225

Sunday  
February 6



## Epiphanytide Evensong

Featuring Philip Fillion  
4 p.m. | Church

The Saint Michael Choir will sing beautiful music reflecting the luminosity of the Epiphany season followed by the first organ recital at Saint Michael by our Assistant Director of Music, Philip Fillion.

[SAINTMICHAEL.ORG/MUSIC](http://SAINTMICHAEL.ORG/MUSIC)

Sunday,  
March 6



## Lenten Evensong

Featuring Jonathan Ryan  
4 p.m. | Church

Staff singers will sing a Lenten Evensong followed by a 30-minute organ recital by Director of Music Jonathan Ryan of Lenten-themed music by J.S. Bach and Franck.

[SAINTMICHAEL.ORG/MUSIC](http://SAINTMICHAEL.ORG/MUSIC)

## Combined Choirs Concert

Sunday, May 15 | 4 p.m. | Church

A gala choral concert featuring the combined choirs of Saint Michael in their first concert performance of the 21st century. Music includes the final premiere of a 75<sup>th</sup> anniversary commission: Psalm 100 (Jubilate Deo) written for the combined Cherubs, Choristers, and Choir by internationally renowned composer Cecilia McDowall, plus selections by Tallis, Byrd, Weelkes, Mendelssohn, Ireland, Vaughan Williams, Mathias, and more.



[SaintMichael.org/Music](http://SaintMichael.org/Music)

# ORGAN SPECIFICATION

Schudi Organ Company, Op. 30 (1985)

\* from former organ by Möller, Op. 9482 (1961)

## GRAND ORGUE (II)

16	Montre (façade)
16	Bourdon*
8	Montre (façade)
8	Flûte à cheminée
8	Flûte harmonique
4	Prestant
4	Flûte ouverte
2	Doublette
2	Quarte de nazard
II	Grand Fourniture (2- <sup>2</sup> / <sub>3</sub> ' )
IV	Petite Fourniture (1- <sup>1</sup> / <sub>3</sub> ' )
III	Cymbale ( <sup>2</sup> / <sub>3</sub> ' )
V	Cornet (mounted)
16	Bombarde
8	Trompette
4	Clairon
8	Chamade (1-12 hooded)
4	Chamade
	Chimes (Tower Bells)

## POSITIF DE DOS (I)

8	Montre (façade)
8	Bourdon
4	Prestant
4	Flûte à cheminée
2- <sup>2</sup> / <sub>3</sub>	Nazard
2	Doublette
1- <sup>3</sup> / <sub>5</sub>	Tierce
1- <sup>1</sup> / <sub>3</sub>	Larigot
1	Sifflet
III	Fourniture (1- <sup>1</sup> / <sub>3</sub> ' )
III	Cymbale ( <sup>1</sup> / <sub>2</sub> ' )
8	Cromorne
	Tremblant
	Unison Off
8	Chamade (G-O)
4	Chamade (G-O)

## RÉCIT (III, enclosed)

16	Quintaton*
8	Diapason*
8	Gambe*
8	Voix celeste (CC)*
8	Flûte à cheminée*
4	Prestant
4	Flûte conique
2	Quarte*
II	Cornet (mounted)*
IV	Plein Jeu (1- <sup>1</sup> / <sub>3</sub> ' )
16	Basson
8	Trompette
8	Hautbois
8	Voix humaine
4	Clairon*
	Tremblant

## CHORAL (IV, enclosed)

16	Dulciana*
8	Salicional*
8	Vox celeste (CC)*
8	Bourdon*
8	Unda Maris II (Erzähler)*
8	Quintaton*
4	Prestant
4	Flûte à fuseau*
2	Gemshorn
IV	Fourniture (1- <sup>1</sup> / <sub>3</sub> ' )*
8	Musette*
	Tremblant
8	Chamade (G-O)
4	Chamade (G-O)

## PÉDALE

32	Bourdon (Soubasse resultant)
16	Montre (façade)
16	Contrebasse *
16	Soubasse
16	Dulciane (Choral)
8	Flûte (façade)
8	Bourdon
4	Prestant
4	Flûte ouverte
V	Mixture (2- <sup>2</sup> / <sub>3</sub> ' ) *
32	Contre Basson
16	Bombarde
16	Basson (Récit)
8	Trompette
4	Chalmeau
8	Chamade (G-O)
4	Chamade (G-O)
	Zimbelstern

## Usual unison couplers

Wind Pressures:

Grand Orgue	80 mm
Positif	80 mm
Récit	90 mm
Choral	90 mm
Pédale	90-100 mm
Chamades	100 mm

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**[www.saintmichael.org](http://www.saintmichael.org)**

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