Organ Studio Recital
Sunday, April 19, 2009
University Auditorium
4:00 p.m.

Program

Prelude in E-flat Major, BWV 552/1
Johann Sebastian Bach (1685-1750)
ZACH KLOBNAK

Messe pour les Paroisses
François Couperin (1668-1733)
Plein chant de l’Agnus Dei en basse et en taille alternativement

Christ ist erstanden, BWV 627
Johann Sebastian Bach
DANIEL DARMANIN

Prelude and Fugue in G Minor, BWV 535
Johann Sebastian Bach
FRANK HAN

Ich ruf zu dir, Herr Jesu Christ, BuxWV 196
Dietrich Buxtehude (ca. 1637-1707)
MELANIE YEAGER

Praeludium in F Major, BuxWV 145
Dietrich Buxtehude
XAVIER RICHARDSON

intermission

Prelude and Fugue in D Minor, Opus 37, Number 3
Felix Mendelssohn (1809-1847)
MARIA KRAVCHENKO

Fantasie in C Major, Opus 16
César Franck (1822-1890)
Poco lento – Quasi lento – Adagio
BRANDON MCBATH

Symphony No. 5, Opus 42
Charles-Marie Widor (1844-1937)
III. Andantino quasi allegretto
STEPHANIE SMITH

Suite Modale, Opus 43
Flor Peeters (1903-1986)
IV. Toccata
ERICA WESSLING
Program Notes

Johann Sebastian Bach’s Prelude in E-flat opens his masterpiece collection *Clavierübung III*. Bach suggests the Holy Trinity with the work’s tripartite structure and use of the E-flat major key. The composition opens with dotted rhythms reminiscent of French Overture style, this rhythm depicting the majesty of the Father. The second section employs echo effects, portraying the humility of the Son through the descending lines. The final imitative section represents the flickering tongues of fire of the Holy Spirit.

The chorale prelude *Christ ist erstanden* (“Christ has arisen”) is found in Bach’s pedagogical *Orgelbüchlein* (“Little Organ Book”) collection. The chorale melody is of Latin derivation dating from the twelfth century. Bach’s setting presents three stanzas of increasing complexity.

Composed specifically for use in the church, Couperin’s Mass for the Parishes was designed to be used in *alternatum* with Gregorian chant. This setting of the *Agnus Dei* (“Lamb of God”) offers the chant melody played on a trumpet stop, alternating between the tenor and bass voices.

One of Bach’s early works, the Prelude and Fugue in G Minor begins with triadic arpeggiation and traverses through a number of chromatic sequences. The fugue subject is in two parts; the first lyrical and the second comprised of sixteenth notes. The work closes with rhetorical gestures, suggesting the influence of Buxtehude.

J.S. Bach was one of the Baroque masters influenced by Dietrich Buxtehude. According to legend, Bach walked more than 200 miles in 1705 to meet Buxtehude and experience his *Abendmusiken* concerts in Lübeck. *Ich ruf zu dir, Herr Jesu Christ* (“I call to you, Lord Jesus Christ”) is a German chorale often used during the season of Lent. Buxtehude’s setting opens with the chorale tune unadorned and slowly builds in intensity and complexity. The Praeulidium in F Major uses typical Buxtehudian figurations, and the lively fugue subject is one of his most recognizable. A return of rhetorical material concludes the work.

While Felix Mendelssohn’s organ sonatas are his most widely performed organ compositions, he also wrote a number of smaller works including a set of three preludes and fugues. Mendelssohn, a keen advocate of J.S. Bach’s organ music, performed Bach’s works widely throughout England and Germany during his career. The Prelude and Fugue in D Minor, published in 1837, employs early Romantic harmonies within the context of a typical Baroque form.

César Franck is often thought of as the single most influential organ composer of the 19th century, having much influence on several prominent French organists including Widor, Vierne, Tournemire, Dupré, and Messiaen. The multi-sectional Fantasie in C Major opens with a *Poco lento* section that makes use of a canon between the pedal
and left-hand. The modulatory *Quasi lento* serves as a bridge to the quiet, meditative *Adagio*, which features the *Vox Humana* stop.

Charles-Marie Widor is best known for his ten organ symphonies, in which he composed for the sonorous palette of the Aristide Cavaillé-Coll organ at St. Sulpice in Paris. The third movement of the Fifth Symphony is boisterous, containing two main themes. The first theme employs a rhythmic three-beat pattern in the pedal, which undergoes alteration by variation. This theme is balanced by a lyrical second theme heard on the rich principals of the instrument.

Belgian organist Flor Peeters had a prolific, life-long career as a composer, performer, and teacher. Peeters taught as organ professor at several conservatories throughout Europe, including the Lemmens Institute in Belgium and the Ghent Conservatory in Holland. He performed approximately 1,200 organ recitals throughout the world. His multi-movement *Suite Modale* was composed in 1938. The formulaic toccata, which closes the suite, is characterized by an aggressive solo pedal line, employs the use of canon, and culminates with the reappearance of the solo pedal line animated by triplet motion in the manuals.

*Performers are from the studio of Dr. Laura Ellis.*