

## A Faculty Recital

Laura Ellis, organ

Sunday, Feb. 12, 2006  
University Memorial Auditorium  
4:00 p.m.

### Program

Praeludium in d minor, BuxWV 140	Dietrich Buxtehude (c. 1637-1707)
Romantic Works for Organ 1. Largo 2. Moderato	Elizabeth Stirling (1819-1895)
Three Japanese Sketches 1. Variations on "Gujyo-bushi" 2. Meditation on "Akatombo" 3. Fantasy on "Tokyo-ondo"	Guy Bovet (b. 1942)
Sweet Sixteenths: A Concert Rag for Organ	William Albright (1944-1998)
Rubrics 1. "... 'Hallelujah,' has been restored ..." 2. "Silence may be kept." 3. "... and thanksgivings may follow." 4. "The Peace may be exchanged." 5. "The people respond – Amen!"	Dan Locklair (b. 1949)
Recollection (Soliloquy No. 2)	David Conte (b. 1955)
Toccata on "Tu es Petra"	Henry Mulet (1878-1967)

### Program Notes

For nearly forty years (from 1668 until his death in 1707) **DIETRICH BUXTEHUDE** was the organist of St. Mary's Church in Lübeck, Germany. Buxtehude, an important figure in the North German Baroque school of organ composition, greatly influenced the young J.S. Bach. The Praeludium in d minor is typical of Buxtehude's writing and features improvisatory passages, intricate pedalwork, and short imitative (quasi-fugal) sections.

**ELIZABETH STERLING** was born in Greenwich, England, and studied piano, organ, and harmony at the Royal Academy of Music in London. Stirling, one of the few women in the Romantic period that wrote for organ, often performed the organ works of J.S. Bach in recital. The intimate works performed today are written in ABA form.

**GUY BOVET**, professor at the Musikhochschule in Basel, Switzerland and organist of the Collegiate Church of Neuchâtel, is a multi-faceted organist, improviser, and composer. The themes of the *Three Japanese Sketches* were submitted to Bovet as improvisation themes during his concert tours of Japan. The following text translations were provided in the score by Toshiko Tsuji.

1. Variations on "Gujyo-bushi" Folksong from Gifu Prefecture

When we leave Gujyo Hachiman [our village]  
Our sleeves become wet and dripping [with tears of sorrow]  
Even though it is not raining  
When you leave me and pass by the pine hedge  
I can't tell if it is drops of pine-dew or my tears

2. Meditation on "Akatombo" (Red Dragonfly) Poem by Rohu Miki (1889-1965)  
Music by Kosaku Yamada (1886-1965)

Sunset, sunset, red dragonfly  
Oh when was it, when I saw you being chased away?

Picking mulberries in the mountains  
Oh memories faded so far away like a dream

The maiden married at the age of fifteen  
Oh no letter arrived home since she left

Sunset, sunset, red dragonfly  
Oh hush and look: it rests on the tip of a bamboo sprout!

3. Fantasy on "Tokyo-ondo" Poem by Saijyo Yaso (1982-1970)  
Music by Shinpei Nakayama (1887-1952)

Ha, if you dance it must be Tokyo-ondo  
Let us dance in the midst of cherry blossoms  
Ha, in the middle of busy Tokyo  
Waves of crowds coming and going back and forth  
Ha, years ago a grassy Musashino village  
Turned now into a neon-illuminated Tokyo  
Ha, if you want to see cherry blossoms  
Go to Ueno, for willows to Ginza  
Look at the moon from the Sumida river boat  
Ha, on my favorite image of Buddah  
The moon at the roof top is a familiar look  
Ha, I see Mt. Fuji in the West  
Mt. Tsukuba in the East  
In the center, a child leads the dance

**WILLIAM ALBRIGHT** served as professor of music and chair of the Department of Composition at the University of Michigan. Albright was a composition student of Ross

Lee Finney and George Rochberg. An accomplished pianist, Albright recorded the complete piano music of Scott Joplin. "Sweet Sixteenths" is a concert rag for organ written in the style of Joplin and is in ABCA form.

"Rubrics" by **DAN LOCKLAIR** is a five-movement suite inspired by instructions (rubrics) to the services for *The Book of Common Prayer* used by the Episcopal Church. The source for each movement, along with a brief program note, is supplied by the composer:

1. ["The ancient praise-shout,] 'Hallelujah,' has been restored. . ." (The Psalter, pg. 584)  
This energetic, dialoguing movement is based on the pitches F, G, C, D.
2. "Silence may be kept." (Daily Morning Prayer: Rite One, pg. 41)  
This lyrical movement, featuring the flute stops of the organ, is in the Lydian mode and is centered on "F".
3. ". . .and thanksgivings may follow." (Daily Morning Prayer: Rite One, pg. 58)  
This dance-like trumpet tune in trio style (with intermittent recitative-like sections) primarily uses the pitches A, B, C#, E, F# for its musical material.
4. "The Peace may be exchanged." (Thanksgiving for . . . a Child, pg. 445)  
This lyrical aria, featuring a solo diapason color (accompanied by strings and double pedal throughout) is based in D Major.
5. "The people respond – Amen!" (An Order for Celebrating the Holy Eucharist, pg. 401)  
An energetic toccata, this finale is primarily based on the transposition of the four pitches that make up Movement 1: E<sup>b</sup>, F, A<sup>b</sup>, B<sup>b</sup>. With the addition of these four pitches to those of the primary pitch material of Movements 1 and 3, all twelve pitches of the chromatic scale are now fully represented.

In an interview published by *Music & Vision* (December 2004), Locklair reveals the extra-musical stimulus behind the suite's fourth movement, "The Peace May Be Exchanged":

When I created this movement the image in my mind was that of my father, to whom I was very close. He died in 1986 and was as close to a saint of a man as I have ever known. I'd still love to do a Requiem to honor him fully and I hope the opportunity may come along some day. But, until then, when I had the commission for *Rubrics* (commissioned in 1988 by the Pittsburgh Organ Artist Series for their tenth anniversary year), I felt the need to write something in the five movement suite that would, somehow, capture his own sense of Peace with himself as well as honor my relationship and deep love for him.

**DAVID CONTE** has been professor of composition at the San Francisco Conservatory since 1985. He received his B.M. from Bowling Green State University and his D.M.A. from Cornell University, where he studied with Karel Husa and Steven Stucky. He was a Fulbright scholar in Paris, where he was one of the last students of the renowned teacher Nadia Boulanger. "Recollection (Soliloquy No. 2)" is a reflective work that was commissioned to celebrate life.

**HENRI MULET** was organist at St. Roch, Paris, and professor of organ at l'École Niedermeyer. "Tu es petra" is the tenth and final piece in a collection entitled *Esquisses Byzantines*, published in 1920. The title of the work "Tu es petra et portae inferi non praevalent adversus te" ('You are the rock and the gates of hell shall not prevail against you') is a corruption of the Vulgate version of the words of Christ to St. Peter found in Matthew 16:18. The work, a typical French organ toccata with figurations on the manuals accompanied by a motivic pedal line, culminates in a thrilling conclusion.