

Chelsea Vaught, Guest Artist
Saturday, October 16, 2011
2:30 PM
University Auditorium

Prelude and Fugue in B Major, Op. 7, No. 1	Marcel Dupré (1886-1971)
Wer nur den lieben Gott lässt walten	Georg Böhm (1661-1733)
Toccatà in F, BWV 540	Johann Sebastian Bach (1685-1750)
Five Dances for Organ At the Ballet Everyone Dance!	Calvin Hampton (1938-1984)
Prelude and Fugue on " <i>O Traurigkeit, O Herzeleid</i> "	Ethel Smyth (1858-1944)
Kairos	Pamela Decker (b. 1955)

Chelsea Vaught is completing a Doctor of Musical degree in church music-organ emphasis at the University of Kansas in Lawrence where she studies with Dr. Michael Bauer. She earned a bachelor of arts degree in music (emphases in piano, organ performance, and music education) from Bethel College in North Newton, Kansas where she studied organ with Dr. Roseann Penner Kaufman and piano with Dr. Karen Bauman Schlabaugh. Ms. Vaught also has a master of music degree in church music-organ emphasis and carillon performance from the University of Kansas.

Chelsea was a quarterfinalist in the 2010 NYACOP, a finalist in the 2010 Fort Wayne National Organ Competition, won second prize in the 2010 Arthur Poister Organ Competition, third prize in the 2010 Clarence Mader National Organ Competition, and third prize in the 2011 John Rodland Scholarship Competition. Vaught was a semifinalist in the Mikael Tariverdiev Organ Competition, which was held in Kaliningrad, Russia in September, 2011.

Ms. Vaught is currently Director of Music and Organist at First Congregational Church in Topeka, KS. She is also active as an organ and carillon recitalist across the United States.

Program Notes

Marcel Dupré wrote the *Trois Préludes et Fugues, Op. 7* when he was a student preparing for the Grand Prix de Rome exams. Dupré first played them for his friends in 1911 and 1912. Until 1920, it was thought that these preludes and fugues were so difficult and would never be published. Leduc decided to print these pieces in 1920 and they were Dupré's first published organ works. The first prelude and fugue of the set is in B major. The prelude is a perpetual motion French toccata with a memorable theme appearing first in the pedal and later in the hands, before eventually reappearing as part of a canon. The fugue consists of a subject in three sections with sixteenth note rests separating each part of the section.

Georg Böhm was one of the most well-known German Baroque composers. He is remembered as the organist at the Johanniskirche in Lüneberg, which is where he had possible contact with Johann Sebastian Bach. Böhm possibly studied with Pachelbel, Reinken, Buxtehude and Lübeck. Böhm's output for organ consists of six free works and eighteen chorale based compositions. Böhm is credited with the invention of the chorale partita, which is a genre consisting of several variations on a particular chorale melody. *Wer nur den lieben Gott lässt walten, (If you but permit God to prevail)* consists of seven variations and can be performed on either organ or harpsichord.

Johann Sebastian Bach wrote the *Toccatto in F* between 1717 and 1723. This piece is an example of Bach's heavy Italian influence, particularly by Vivaldi. Bach derived the melodic material from Italian violin figuration. The toccata is in two sections. It opens with a canon over a pedal point (first tonic, then dominant), which alternates with a pedal solo that is related to the manual parts. The second section is concerto-like and alternates ritornelli and episodes, specifically trio passages alternating with chordal ritornelli.

Calvin Hampton was originally commissioned to compose an anthem for choir and organ for the dedication of the new Holtkamp organ at Park Avenue Christian Church in New York City. Instead, he composed a suite of five pieces for organ, using *Five Easy Pieces for Piano Duet* by Stravinsky as a model. This led to the creation of the *Five Dances for Organ*—a suite of five movements with an ostinato rhythm and simple tune. David Higgs premiered *Five Dances for Organ* on November 7, 1982. In 1984, when Hampton was asked for a few words to describe about this work, he said he felt the music and titles of the dances “speak for themselves.” The music allows each listener to enjoy creating his or her own images for the dances.

English composer **Ethel Smyth** wrote six operas, Mass in D for chorus and orchestra, orchestral, choral, chamber and solo music. Throughout her life she was acquainted with Clara Schumann, Peter Tchaikovsky, Edward Grieg, Anton Dvorak, Gustav Mahler and Johannes Brahms. In 1884, she became intrigued by the organ and started learning how to play. Smyth wrote a set of chorales, which were influenced by Brahms. *O Traurigkeit, O Herzeleid (O Sadness, O Bitter Pain)* is a passion chorale. The prelude features the highly decorated chorale melody in the soprano, with half-step chromatic motion in the accompaniment representing agony and despair. The fugue is not in strict fugal form, as

each phrase of the melody is treated imitatively with overlapping entrances. Smyth ends the piece with a major chord, which emphasizes the hope found within the sorrow of the chorale.

Pamela Decker is currently Assistant Professor of Organ and Music Theory at the University of Arizona in Tucson. Decker has written several pieces for organ solo and organ with instruments. *Kairos* was written in 1996. Kairos is a Greek word, meaning the right or opportune moment. Kairos is a time in between, a moment of indeterminate time when something special happens. This is in contrast to chronos, which is sequential or chronological time.