

Hyun Ji Son, Master of Music Degree Recital
Sunday, Nov. 1, 2:00 pm

University Auditorium, University of Florida

PROGRAM

- Livre d'orgue* (1708) Pierre Du Mage
(ca. 1676- 1751)
Plein jeu
Récit
Duo
Grand jeu
- Nun komm' der Heiden Heiland (Savior of the Nations, Come) J.S. Bach
(1685-1750)
BWV 659, 660, 661
- Sonata No. 6 in D Minor (1845) Felix Mendelssohn-Bartholdy
(1809-1847)
- La Nativité du Seigneur* (1935) Olivier Messiaen
(1908-1992)
Les Anges
Luke 2:13-14
And there was with the angel a multitude of the heavenly host
praising God and saying glory to God in the highest.
Les Mages
Matthew 2:9
The wise men departed, and the star went before them.
- Organ Sonata No. 1 in D minor (1874) Félix-Alexandre Guilmant
(1837-1911)
Final: Allegro assai

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This recital is presented in partial fulfillment of the requirements for the degree
Master of Music in performance

Hyun Ji is from the studio of Dr. Laura Ellis

Program Notes

Pierre Du Mage was a Baroque organist and composer who served at two churches in the Picardy region of France: Saint Quentin, Aisne, from 1703-1710 and Laon Cathedral 1711- 1719. Due to the demands required of his contract in Laon, he quit this position and became a civil servant. He has one extant work, *Livre d'orgue contenant une suite du premier ton* (First Organ Book, 1708), which includes eight short pieces designed to be played between various sections of the Mass. French Baroque organ composers indicated specific registrations in the title of each movement. This is clearly shown in *the Basse de Trompette*; which is a title that indicates that the registration requires a trumpet sound. Due to the limited pedal division of French organs of the period, the left hand provides the bass voice. The *Plein jeu* requires a registration of full

principal chorus and mixtures. The movement is divided into two clear sections: the first section on the bright ensemble of the *Positiv* division; the second part adds the chorus of the *Grand Orgue* providing an expansive texture. Generally, the melodic line of the *Récit* is a tender sound registered with a cornet sound (Flute 8', Flute, 4', Nasard 2 2/3, and Tierce 1 3/5). The *Récit* was often used in alternation with the choir during the Kyrie, Gloria, or Sanctus during the convent masses of the time. The *Duo* is fast in duple meter piece composed for two cornet sounds. A 16' flute is added to the cornet of the left hand. The final movement of the *Livre d'orgue*, the *Grand jeu*, is an energetic piece that features a combination of reed stops. It is divided into three sections: an introduction, an imitative section with echo effects, and a return to the introductory material.

The *Nun komm' der Heiden Heiland* set of chorale-based works of J.S. Bach are from a collection known as the Great Eighteen. Bach composed the works during his Weimar period where he was choirmaster. The Lutheran church service provided Bach with various opportunities to improvise on chorale melodies, specifically, while introducing a hymn, alternating stanzas with the choir and congregation, and during the service of Holy Communion. **BWV 659** features the highly ornamented cantus firmus in the soprano line registered on the cornet found on the *Positiv* division. This vivid chorale melody is supported by soft flutes. The ornamented second setting, **BWV 660**, is in trio texture in which the three voices are treated independently. The chorale tune is found in the soprano while two accompanying parts offer sigh motives followed by a series of sixteenth notes. **BWV 661** assigns the chorale to the pedal voice registered with grandiose trumpet. The accompanying voices show an imitative texture motivically based on the chorale melody.

Felix Mendelssohn was a German Romantic organist, conductor, pianist, and composer. In his early compositions, Mendelssohn employed prelude and fugue form, Baroque era chorales, and harmonically determined counterpoint. In addition to use of Baroque devices, in this sonata Mendelssohn features Classical formal devices and Romantic virtuosity. This sonata opens with a four-part setting of the German Lutheran chorale *Vater unser im Himmelreich* (Our Father, Who Art in Heaven) harmonized in D minor. The work continues with a series of variations. In the first variation the chorale appears in the right hand while the left hand plays flowing sixteenth-notes. The second variation features the use of a light staccato in the pedal while the hands present the chorale. Virtuoso manual technique and dramatic gestures are featured in final variation. Here, the chorale tune is first found in the pedal, moves to the manuals and is presented a final time in four-parts. A *Fuga* section based on the chorale follows. While an unusual procedure for sonata form, the final movement of the sonata is a quiet *Andante* in the parallel key D major.

Olivier Messiaen was organist at *La Trinité* in Paris from 1931 to 1992, a professor of harmony at the *Paris Conservatoire*, and a prolific composer. His compositions have many unique stylistic elements. He used specific colors in his compositions such as pitch class and specific chords. Messiaen also experimented with rhythm, using added value rhythms, the rhythms inspired by ancient Greece, and authentic Hindu *rāgas*. Messiaen developed his own scalar system modes called Modes of Limited Transposition. His deep Catholic faith had perhaps the most influence on his compositional output. For example many of his other pieces have religious nuance. *La Nativité du Seigneur* includes nine pieces that depict elements of the nativity of Jesus Christ. Messiaen preceded each movement with a biblical verse. *Les Anges* (The Angels) describe the swirling nature of angels' wings. Messiaen's added value rhythms adds to this flurry of motion by destroying the meter. The decrescendo at the end of the movement shows that the angels are slowly disappearing. *Les Mages* (The Magi) are on an arduous journey following the distant star in the dark, cloudy sky. The difficulty of the slow walk is described with chords in the right hand that move in parallel descending motion. At the end the wise men reach their final destination: the three textures unite into one and their mission is fulfilled with the final F# Major chord.

Félix-Alexandre Guilmant wrote eight organ sonatas intended for concert use. The first sonata was originally written for organ and orchestra and dedicated to the King of Belgium, Léopold II. The sonata takes full advantage of the French symphonic organ sound. The Final follows an A-B-A-coda form. The first section, *Allegro assai*, starts with a virtuosic display of overpowering intensity, and suddenly shifts to a quieter *Andante maestoso* section that features the main motive in half-notes interrupted by vigorous pedalwork. A brief return of the A section, *Tempo primo*, is highlighted with fanfare brass and thrilling coda.