



# *College of Fine Arts School of Music*

Presents

## *Graduate Recital* **Jonathan Casady, organ**

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entering, or exiting while musicians are performing.  
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*Program number 115 in the  
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Saturday, March 17, 2012  
3:00 PM  
University Auditorium

## PROGRAM

Alleluyas	Simon Preston (b. 1938)
Passacaglia and Fugue in c, BWV 582	Johann Sebastian Bach (1685–1750)
Chorale No. 2 in b	César Franck (1822–1890)
Sixième Symphonie pour grand orgue, Op. 59 <i>V. Final</i>	Louis Vierne (1870–1937)

## PROGRAM NOTES

English organist, conductor, and composer Simon Preston wrote *Alleluyas* in the style of French composer Olivier Messiaen. The work, which features several solo reed stops, including the *trompette-en-chamade* at the end of the piece, is prefaced with a text from the *Liturgy of St. James*:

*At his feet the six-winged Seraph;  
Cherubim with sleepless eye,  
Veil their faces to the Presence,  
as with ceaseless voice they cry,  
Alleluya, alleluya, alleluya, Lord most high.*

Preston was a pupil of C.H. Trevor and Sir David Willcocks and has held many prestigious positions, including Organ Scholar at King's College, Cambridge and Organist and Master of the Choristers at Westminster Abbey.

Johann Sebastian Bach perfected the passacaglia form. The passacaglia is based on a sacred tune by French organist Andre Raison (1650–1719). Bach expanded the four-measure theme into eight measures. The composition begins with the ostinato stated unaccompanied in the pedal, upon which Bach presents twenty variations featuring quarter note, eighth note, sixteenth note, triplet, and pedal point. The passacaglia elides into the fugue, which features the passacaglia theme as its subject. This fugue is fascinating as it contains two countersubjects. Incredibly, at every entry of the subject, the subject and two countersubjects all sound together simultaneously. Ascending sequential material sparks the final entrance of the subject leading to a dramatic landing on a Neapolitan sixth chord, before ending the piece with supreme sonic exhilaration.

Franck put the final touches on his *Trois Chorales* while on his deathbed. Two other important composers' final works were also organ chorales: Bach and Brahms. However, it is important to note that Franck's chorales were not based on sacred *cantus firmi* but on original material. The b minor chorale is a free passacaglia and the first substantial passacaglia-based organ piece since Bach's. Franck opens the chorale with a statement of the somber theme in the pedal, which is paired with tolling figures played by the hands. Quarter, eighth, triplet, and sixteenth note variations follow, leading into the beautiful chorale written in the parallel major. The second half of the piece begins with a brief fantasia before stating the opening theme as a fugue subject. The piece builds up and moves through sonorous turbulence before a climatic statement of the ostinato and the return of the tranquil chorale.

The Final from Louis Vierne's sixth (and last) symphony is cast in Rondo form. After a chromatic introduction, the brilliant opening theme appears and is then immediately repeated over an ostinato. A chromatic secondary theme is presented followed by a return of the opening theme. In the middle section, a melancholic theme is introduced but proves to be joyous in its exhilarating reappearance over B major pedal scales.