

A Junior Recital

Stephanie Smith, organ

April 15, 2006

4:00 pm

University Auditorium

Program

- Noël Suisse* Louis-Claude Daquin (1694-1772)
- Praeludium in G Major, BWV 541 Johann Sebastian Bach (1685-1750)
- Sonata VI, Opus No. 65 Felix Mendelssohn Bartholdy (1809-1847)
Choral *Vater Unser im Himmelreich*
Var. 1 *Andante sostenuto*
Var. 2
Var. 3
Var. 4 *Allegro molto*
Fuga
Finale
- Selections from *A Quaker Reader* Ned Rorem (b. 1923)
8. "... No darkness at all ..."
4. "There Is a Spirit That Delights to Do No Evil ..."
- Alleluyas* Simon Preston (b. 1938)
IX. Dieu parmi nous

Program Notes

The Parisian organist, conductor and composer, Louis-Claude Daquin was gifted from infancy, performing before Louis XIV at age six. The tradition of the French Noël began in the fifteenth century around the same time as the English carol. Noëls were originally based upon secular chansons and initially not allowed to be sung in the church service, so both adults and children sang them in the streets. In this Noël, chordal dance-like sections are interspersed with energetic dialog between solo stops of contrasting timbres.

Bach's prelude is through-composed with running sixteenth-note passages. The harmony travels through multiple cadential passages, carrying the tonal center away from G major and back. Bach alters the texture throughout and underscores the work with a joyfully bouncy pedal part.

Sonata VI of Mendelssohn is based on the hymn *Vater Unser im Himmelreich*. In 1539, Martin Luther set his translation of a versification of the Lord's Prayer to this melody of unknown

origin. This work is the final of Mendelssohn's Six Sonatas for Organ, and the only one based upon a hymn tune with variations, all in d minor. After a chordal statement of the hymn, variation one presents a solo statement of the melody with a sixteenth-note accompaniment and pedal accentuations. Variation two is in compound duple meter with an eighth-note pedal part partnered with a chorale-type statement of the hymn in the manuals. Next, the hymn tune is stated in the tenor accompanied by both a string bass-like pedal part and a repeating motive harmonized in sixths and thirds in the manuals. In the majestic final variation, the entire chorale tune is first stated in the pedal. The hymn is then stated in the manuals, alternating between voices by phrase. The final abbreviated statement of the hymn-tune is begun in six parts and ends with a return of the four-part chorale. This is followed by the Fuga, still in d minor. The romantic D major Finale is reminiscent of Mendelssohn's *Song Without Words*, and serves as a quiet "Amen."

The titles of these two movements of *A Quaker Reader* are quotes from controversial Quakers Elias Hicks and James Naylor. Contemporary composer Ned Rorem was musically influenced by Debussy and Ravel at an early age. His employment of melodic tune lines and diatonicism create a simple sound bathed in color and light.

English Contemporary composer Simon Preston designed *Alleluyas* in free meter and quartal harmony suggestive of early two-part organum. The work is unified by a five beat musical cell repeated in different tone colors. The sense of timelessness conveyed by both the lack of meter and the veiled *lento* sections, coupled with chromaticism, suggests an influence of Messiaen. This ethereal quality is contrasted with sections of *andante* and *presto*. The following inscription, from an ancient liturgy attributed to St. James, appears at the top of the score:

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. (Liturgy of St. James)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree. Stephanie is from the studio of Dr. Laura Ellis.