

## A Senior Recital

Stephanie Smith, organ

March 23, 2007

7:30 pm

University Auditorium

### Program

- Praeludium in E major, Bux WV 141 Dietrich Buxtehude (1637-1707)
- Aus der Flötenuhr 1772 Joseph Haydn (1732-1809)  
*Allegro*  
*Vivace*  
*Andante cantabile*  
*Vivace*
- Three Chorale Preludes Johann Sebastian Bach (1685-1750)  
*Wir gläuben all an einen Gott*, BWV 680  
*O Lamm Gottes unschuldig*, BWV 618  
*Nun komm, der Heiden heiland*, BWV 659
- Prélude, fugue, variation, Op. 18 César Franck (1822-1890)
- Drop, Drop Slow Tears, Op. 104 Vincent Persichetti (1915-1987)
- Carillon de Westminster* from Pièces de Fantaisie, Op. 54 Louis Vierne (1870-1937)

### Program Notes

The Dutch organist Dietrich Buxtehude served as organist at St. Mary's Cathedral in Lübeck, North Germany. The term *praeludia* suggests "toccata" and the compositions are sectionalized free works. This work typifies *stylus fantasticus*, which contrasts toccata flourishes with fugal, dance, and homophonic sections. Recent research indicates that concepts from literary rhetoric are the basis for musical form incorporated into many of these works. The purpose of the introductory section, the *exordium*, is to secure the attention of the listener. The fugal and dance *narration* sections "prove" the key of E major. The *confutation* (rebuttal) is the short *adagio* section, followed by the *peroration* (conclusion).

Musical of Flute Clocks were mechanical inventions popular for providing automatic music in the 18<sup>th</sup> century. Haydn and his contemporaries Mozart and Beethoven augmented their incomes by writing pieces for this apparatus. *Allegretto* and *Vivace* both contain variations crafted on an economy of motivic consistent with Haydn's compositional style, and provide an opportunity to illustrate the timbres of a variety of flutes on the organ. *Andante cantabile* "Der Dudelsack" ("the bagpies") is comprised of a melodic solo line with accompaniment. The

antedent-consequent phrasing of *Vivace* “*Der Kaffeeklatsch*” (“Gossip at the Coffeetable”) cleverly imitates the scene suggested by the work’s title.

J. S. Bach composed each of these three polyphonic chorale preludes based on a different Lutheran chorale, and each is synthesized into a different sub-genre of chorale prelude. Bach composed this version of *Wir gläuben all an einen Gott* “We All Believe in On God” during this middle years at Leipzig, possibly around 1739. It is in the style of a *chorale fugue*, and is from his collection entitled *Clavierübung III*.

The second chorale prelude, *O Lamm Gottes unschuldig* (“O Lamb of God Unspotted”) was composed during Bach’s years in Weimar, probably between 1713-1715, and is contained in his *Orgelbüchlein*. The work includes a canon at the fifth between the pedal and the alto line.

The composition *Nun komm, der Heiden Heiland* (“Come, Savior of the Nations”) was probably begun before 1723, but Bach may have continued work on it again during the final months of his life in Leipzig. Based on a Lutheran Advent chorale, it exemplifies a solo, plaintive, *ornamented chorale* accompanied by polyphonic material in the manual and a walking bass line in the pedal.

As part of his training, César Franck studied harmony and counterpoint with the Czech composer Antoine Reicha, who was also the teacher of Gounoud, Liszt and Berlioz. Franck became the organist at Ste Clotilde, Paris in 1858, and was appointed professor of organ at the Paris Conservatoire in 1871. Her served both posts until his death. The inscription on this score dedicates the composition “a son ami Monsieur C. Saint-Saëns.” Franck was both a virtuoso and a composer of sacred works as well as works for symphony, organ, piano, voice and the stage. The lyricism and intricate harmonies of *Prélude, fugue, variation*, from *Six Pièces* composed circa 1861, cause it to be one of his most popular works. The first section is *Andantino Cantabile* with the melody expressed on the *Récit* (Swell) division of the instrument. After a *Lento* transition, the fugue begins with a new subject, and after a full development moves into the *Andantino* variation.

Philadelphia-born Vincent Persichetti studied piano, organ and double-bass, and was a prolific composer, writing for 120 genres. He held the position of Organist/Choir Director from 1931 (age 16) until 1951 at Arch Street Presbyterian Church in Philadelphia. In 1947 he joined the faculty at Juilliard School of Music. Among other honors he was received, the Italian government bestowed upon him their Medal of Honor. His first *Hymns and Responses for the Church Year* was published in 1955, and included hymns set to poetry of artists, including e. e. cummings and Emily Dickinson. Number 13 from this collection is *Drop, Drop, Slow Tears*, a poem with three stanzas originally penned by Phineas Fletcher (1582-1650) and set to music by another organist, Orlando Gibbons (1583-1625). Persichetti’s melody and harmony are only vaguely related to that of Gibbons. The verses read:

Drop, drop slow tears,  
And bathe those beauteous feet,  
Which brough from heaven the  
News and Prince of Peace

Cease not, wet eyes,

His mercies to entreat;  
To cry for vengeance  
Sin doth never cease

In your deep floods  
Drown all my faults and fears;  
Nor let His eye see  
Sin, but through my tears

The University of Kentucky commissioned the organ solo by Persichetti, and it was published in 1968. Key areas that initially appear stable begin with triadic homophonic sections and then modulate to other areas. Some sections include a canon at the fifth, and other sections contain polyphonic lines which are polytonal. A repeating “teardrop motive,” and motivic fragments of the melody lend an overall cohesiveness to the work.

*Carillon de Westminster* was composed by Louis Vierne in 1927. Vierne became the organist at Notre-Dame de Paris in 1900, although he had been born blind. He studied harmony at the Paris Conservatoire under César Franck. This work is based on an alteration of the tune struck by the bells at the quarter hour at Westminster Cathedral, London.

*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.*