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Program number 009 in the
School of Music Events Series of the 2012- 2013 academic year.

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school of music

university of florida + college of fine arts

Presents

Shawn Thomas, organ **Masters in Music Recital**

Saturday, October 13th
3:00 pm
University Auditorium

PROGRAM

Prelude and Fugue in b, BWV 544

Johann Sebastian Bach
(1685-1750)

Dance no. 4

Philip Glass
(b. 1937)

Choral no. 1 in E

César Franck
(1822-1890)

Johann Sebastian Bach composed the Prelude and Fugue in B minor was composed during his Leipzig period, when he was in residence at St. Thomas church. The prelude is in 6/8 meter, and reflects Vivaldi's influence through the use of ritornello and episodes. The fugue consists of a stepwise passage of the B minor scale, and is of a completely different character than the prelude. The development of the fugue consists of an extended section for manuals alone. Similar to the exposition, the recapitulation begins in the alto voice. Instead of one final entry, Bach leads listeners on a seven-measure sequence of final entries in the pedal voice before closing the piece with one last false-entry in the soprano.

According to new research by Bach scholar George Stauffer, the Prelude and Fugue in B minor was likely composed for the memorial service for the Saxon Electress Christine Ebhardine on October 17, 1727. If this were the case, it would have been used as the prelude for Bach's secular cantata *Laß, Fürstin, laß noch einen Strahl* (BWV 198).

After great success with his opera *Einstein on the Beach*, composer **Philip Glass** desired to compose for solo organ. Dance no. 4 is one of only two pieces he composed for the instrument (the other being Dance no. 2). Both pieces originated in a multimedia project titled *DANCE*. This set of dances, numbered 1-5, was a collaboration between Glass, postmodern dancer and choreographer Lucinda Childs (b. 1940), and artist Sol LeWitt (1928-2007). LeWitt created a black and white film that served as a backdrop to the live dancers. This film included both video and still images. It premiered in Amsterdam on November 29, 1979.

Though a Belgian by birth, **César Franck** spent his adult life in Paris as organist, pianist, teacher, and composer. He was appointed *premier organiste* of Sainte-Clotilde in December 1857. The next year, the parish installed an instrument installed by Aristide Cavallé-Coll. Cavallé-Coll's organs were revolutionary, as he transformed the pipe organ into a *symphonic* organ where stops imitated instruments such the clarinet and English horn. According to his student, Louis Vierne, all of Franck's organ music was written for this particular instrument.

The E major chorale is the first of a set of *Trois Chorales*. It was completed on August 7, 1890 (only three months before the composer's death), and published one year later. Franck said of the E major: "I have written a long organ piece that I have entitled simply *Choral*. A chorale it is, indeed, but with plenty of fantasy." This piece begins with a sixty-four bar theme in six voices, and blossoms into a full set of symphonic variations. Charles Tournemire called the first "The most richly harmonized of the three." Several sounds unique to Cavallé-Coll's organs are used in the variations, such as the *Hautbois* (oboe), *Trompette* (Trumpet), and the *Voix Humana* (human voice). As was typical of the Romantics, Franck travels through many distant key areas. The piece ends with the theme in canon, using full-organ sound.

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