

stricter fugal sections.

J.S. Bach was only one of the Baroque masters who was influenced by Buxtehude. In fact, according to legend, Bach walked more than 200 miles in 1705 to meet him and experience his *Abendmusiken* concerts in Lübeck. The chorale “Gott, durch deine Güte” is from Bach’s *Orgelbüchlein* collection.

Felix Mendelssohn composed his six organ sonatas during 1844 and 1845. The sonatas are a mix of pianistic, orchestral, and contrapuntal writing, and are often interspersed with beautifully crafted lyrical sections. Sonata III begins with a majestic introduction, followed by a fugue that incorporates a chorale melody. The final statement presents the opening majestic material that opened the movement. The *andante tranquillo* closes the work peacefully and melodiously.

Austrian composer Anton Bruckner is known for his orchestral literature, though his opus includes several short pieces for organ. As a child, he attended the Augustinian monastery of St. Florian, where he was later organist. His organ compositions may well have served as inspiration for his more expansive orchestral works. A well established musician, he also taught organ performance at the Vienna Conservatory.

César Franck is often thought of as the single most influential organ composer of the 19th century – having much influence on several prominent French organists including Widor, Vierne, Tournemire, Dupré, and Messiaen. He was organist at St. Clotilde, Paris, and was appointed professor of organ at the Paris Conservatory; he served both posts until his death. The lyricism and intricate harmonies of *Prélude, Fugue, et Variation*, cause it to be one of his most popular works. The first section presents a haunting, yet beautiful melody expressed on the *Récit* (Swell) division of the instrument. After a *Lento* transition, the fugue begins with a new subject, which is followed by a fully developed variation on the original theme.

Myron Roberts served as organ professor at the University of Nebraska at Lincoln. Arguably one of Roberts’ most frequently played compositions, the *Prelude and Trumpetings* is in two sections: first a slow ‘prelude,’ then an allegro ‘trumpetings.’ In the composer’s words, “The prelude is like thinking about something, ruminating, pondering, and is intente in exploring the sounds of the organ, such as the [clarinet] way down in the bass register (which has a special charm), and the use of strings contrasted with flute solos that don’t go anywhere and are up in the air.” The trumpetings section is in ABA form and ends with a fantasia for Trompette en chamade.

Composing for nearly every orchestral instrument, Hindemith wrote three sonatas for organ. Sonata I, written in 1937, is in the neo-romantic style. In his compositions, he does not restrict himself to the diatonic scale; instead, he employs tonal centers, thus creating an aura of tonality. Although not himself an organist, Hindemith is among an elite group of composers whose compositions have become standard in the organ repertory.

Marcel Dupré was born in Normandy and attended the Paris Conservatory where he studied with such notables as Charles-Marie Widor, Alexandre Guilmant, and Louis Vierne. His *Cortège et Litanie* originated in 1922 as incidental music for a play scored for small orchestra. During an American recital tour, Dupré played a piano reduction in concert in New York. The performance was so well received he subsequently made a transcription for organ. The piece showcases the delicate sounds of the organ as well as the more grandiose effect that concludes the work. Both sections – the cortège and the litanie – display their own distinct themes, which are combined at the end of the composition.

Performers are from the studio of Dr. Laura Ellis.