



Arizona State University

School of Music

GRADUATE RECITAL SERIES

EUN MI NOH

ORGAN

ORGAN HALL
Tuesday, April 10, 2001 • 7:30 p.m.

PROGRAM

Prelude and Fugue in F minor, Johann Sebastian Bach
BWV 534 1685-1750

Ricercar brevis Jan Pieterszoon Sweelinck
Ich ruf zu dir, Herr Jesu Christ 1562-1621

Ciacona in E minor, BuxWV 160 Dietrich Buxtehude
(1637-1707)

Ich ruf zu dir, Herr Jesu Christ, BuxWV 196

Praeludium in G minor, BuxWV 149

Ich ruf zu dir, Herr Jesu Christ, BWV 639 J.S.Bach

Vom Himmel hoch, da komm ich her, BWV 607

Prelude and Fugue in E minor, BWV 533

Vom Himmel hoch, da komm ich her Ernst Pepping
1901-1981

I. Allegretto cantabile

II. Scherzando

III. Pastorale

Sonata in C minor, Op 65, no.2 Felix Mendelssohn
Grave-Adagio 1809-1847
Allegro maestoso e vivace
Fuga- Allegro moderato

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This recital is given in partial fulfillment of the requirements for the degree
Masters of Music in organ performance.

Eun Mi Noh is a student of Kimberly Marshall.

In respect for the performers and those audience members around you, please turn
all beepers, cell phones, watches to their silent mode. Thank you.

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Program Notes

With its dramatic opening, **Bach's Prelude and Fugue in F minor** is an excellent way to start tonight's program. (Since the piece is rarely performed today, I wanted to include it in a prominent position!) The Prelude features rich harmonic progressions over pedal points, while the fugue subject attracts the ear with its descending leap and trill. We have no autograph of the work, and it is possible that it was transposed to F minor by a later copyist.

Sweelinck was a Dutch composer and organist who lived in Amsterdam. He influenced many German composers, including Buxtehude and Bach, through the music of his German students Scheidt and Scheidemann. The **Ricercar** is a precursor of the fugue, where a subject, in this case a chromatic melody line, is treated in imitation with various contrapuntal devices. **Ich ruf zu dir, Herr Jesus Christ** is a set of four variations on the German chorale, I call to you, Lord Jesus Christ. Throughout the piece, you will hear various kinds of organ sound inspired by the specification of Sweelinck's large organ at the Oude Kerk.

Buxtehude's **Ciacona in E minor** also includes variations, this time over a repeated bass line and harmonic progression. His setting of **Ich ruf zu dir, Herr Jesus Christ** sets the chorale in long notes against a figurative counterpoint. For this, I will use the full Cornet of the Fritts organ, with the colorful Trichterregal serving as the accompaniment. The **Praeludium in G minor** is in the fantastic style. Through it, Buxtehude presents the elements of a classical speech, with dramatic opening and closing sections (Exordium and Peroratio) on the large choruses of the organ, that contrast with the fugal statements (Narratio and Confirmatio) on more intimate colors, including the reeds and flutes. This work amply shows off the resources of the North German Baroque Organ.

Bach's **Ich ruf zu dir, Herr Jesu Christ** is probably the most well-known chorale setting of the *Orgelbüchlein*. He composed this in a trio texture, with the right hand like a violin solo, the left hand accompanying the melody like a viola, and the pedal functioning like a bass line played by a cello. This music is like a mournful prayer. **Vom himmel hoch, da komm ich her** (From heaven above to earth I come) reflects the angels' joyful message of Jesus birth. Bach's music treats the chorale in the soprano with a bright accompaniment to suggest the angels' good news. Some two centuries later, the German composer Ernst Pepping uses a pastorale movement on the same chorale to remind us of the shepherds in the field. The second movement is very cheerful, like the angels' message.

Felix Mendelssohn was internationally acclaimed as a composer, conductor and piano virtuoso. His organ sonatas incorporate pianistic elements, such as sweeping arpeggios and bold dynamic nuances, although they also bear tribute to his study of Bach's music. In his **Second Sonata**, Mendelssohn includes a fugue as the final movement, culminating the move from the serious C minor of the opening Grave and Adagio to a joyful C-major conclusion.

-Eun Mi Noh

Ich ruf zu dir, Herr Jesu Christ

Wittenberg 1533

Melodiefassungen: BWV 185/6 und Gotha 1715

Ich ruf zu dir, Herr Je - su Christ ich bitt, er - hör mein Kla - gen; }
 ver - leih mir Gnad zu die - ser Frist, laß mich doch nicht ver - za - gen. }

Den rechten Weg, o Herr, ich mein, den wol - lest du mir ge - ben, dir zu

le - ben, meinm Nächsten nütz zu sein, dein Wort zu hal - ten e - ben.

Johann Agricola 1531

당신께 간구하나이다, 주 예수 그리스도여!
 비오니 나의 호소를 들어주소서!
 이 시간 내게 은혜를 베푸시고
 절망하지 않게 하소서
 주여, 당신께서 나에게
 순결한 믿음 주시길 원하나이다
 그리하여 당신을 바라보며 살게 하시고
 이웃을 도우며
 당신의 말씀을 충실히 지키게 하소서

Vom Himmel hoch, da komm ich her

Martin Luther 1539

Melodiefassungen: BWV 248/17 und Gotha 1715

Vom Him - mel hoch, da komm ich her, ich bring euch gu - te neu - e Mär; der

gu - ten Mär bring ich so viel, da - von ich sing und sa - - gen will.

Martin Luther 1535

저 높은 하늘에서 내가 왔도다
 너희에게 전할 기쁘고 새로운 소식을 가져왔노라
 내가 가져온 기쁜 소식을
 노래하고 들려주길 원하노라