



Arizona State University

School of Music

GRADUATE RECITAL SERIES

SO-YI AHN

ORGAN

ORGAN HALL
Tuesday, April 10, 2001 • 5:00 p.m.

PROGRAM

- Prelude in E flat Major, BWV 552a** J.S. Bach
1685-1750
- Onder een linde groen** J.P. Sweelinck
1562-1621
- Voluntary in D minor for double organ** H. Purcell
1659-1695
- Variations sur un thème de Clément
Jannequin** J. Alain
1911-1940
- Passacaglia in d minor, BuxWV 161** D. Buxtehude
1637-1707
- Trio on Herr Jesu Christ,
dich zu uns wend, BWV 655** J.S. Bach
- Fantasia and Fugue in G minor, BWV 542**
- Prélude et Fugue
sur le nom d'ALAIN, op. 7** M. Duruflé
1904-1986

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

So-Yi Ahn is a student of Kimberly Marshall.

So-Yi Ahn is a recipient of the Curt Sather Scholarship.

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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ARIZONA STATE UNIVERSITY

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**EVENTS INFORMATION
CALL 480-965-TUNE (480-965-8863)**

The pieces on this afternoon's program are required for the St. Albans International Organ Competition, which I will enter this July.

The **Eb-Major Prelude** by Bach is from his first published collection of organ music, the *ClavierÜbung III* (1739). The three main musical motives are believed to represent the Trinity.

Sweelinck's **Under a Green Linden Tree** is a set of variations based on a popular folk tune. They offer a chance to feature the delicate 4' flute, as well as some of the Fritts organ's Renaissance reed sounds.

Purcell writes his **Double Voluntary** for the two-manual organ of the English Restoration. The brilliant passagework resembles in places Bach's **G-minor Fantasy** which you will hear later in my program.

Jehan Alain grew up in a family of organists, and he was very interested in the old organs of the French classical tradition. His **Variations** (actually on an anonymous chanson which he believed to be by Clément Jannequin) features the oboe, cromorne, and cornet timbres of the historic organs.

Like the Alain, Buxtehude's **Passacaglia** is a set of variations, in this case over a recurring bass line. The thickening texture of the figuration suggests a crescendo which I will accentuate with the registration.

The trio on **Herr Jesu Christ, dich zu uns wend** (who turns to us) is taken from Bach's 18 Leipzig Chorales. The sweet flutes of the Fritts organ bring out the lyrical treble lines, and the entire chorale is heard in long notes in the pedal at the end of the piece.

Bach's **G-minor Fantasy** is one of his most dramatic works, with florid passagework in the "fantastic" style. The fugue subject is believed to derive from a popular dance which Bach treats in a counterpoint of great vivacity.

Maurice Duruflé composed his **Prelude and Fugue** as a tribute to Jehan Alain, who was killed during the second World War. The flowing accompaniment of the Prelude and the fugue subject are based on the theme A-D-A-A-F which corresponds in a musical system to the letters ALAIN. Duruflé also quotes the melody from Alain's most famous organ pieces, "Litanies."

—So-Yi Ahn