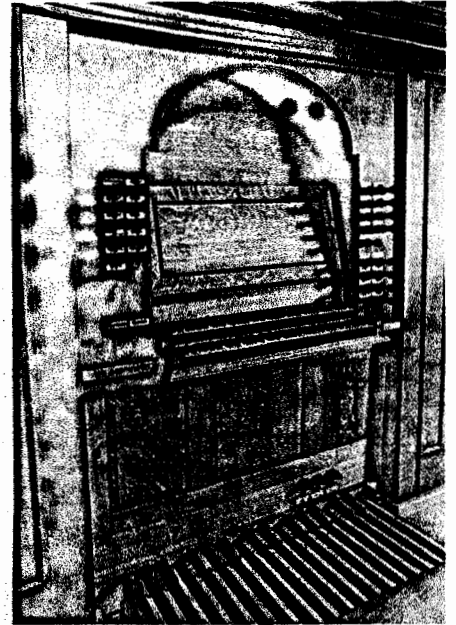
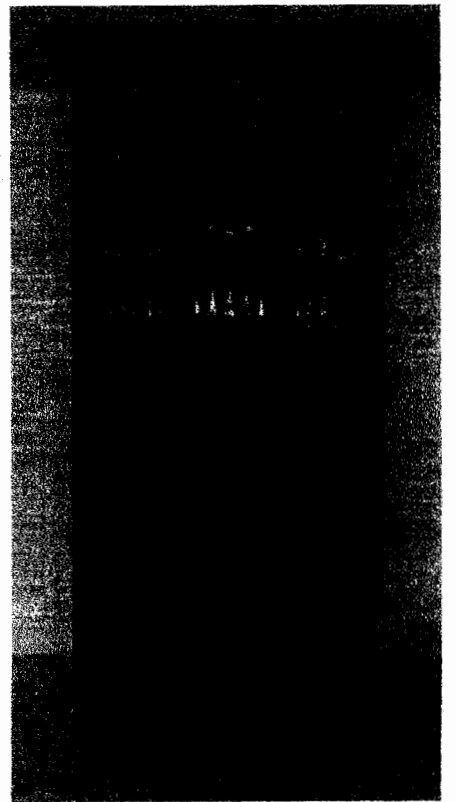


About the organs...

The **Paul Fritts organ** at the eastern end of the Organ Hall was built and installed in Arizona State University in 1992. It is a 2-manual instrument in the North German style, but not limited to that repertoire. All the pipes are hand-scraped, as opposed to machine-made, of tin and lead alloys. The reeds on this organ are warm and colorful, and quite distinctive. The flutes also, both open and closed are perceptibly different in character as they ascend the compass of the keyboard. The beautiful Chinese red case has gilded carvings of cherubs, instruments, and desert flowers symbolic of Arizona. The organ hall was designed acoustically for the Fritts organ with a barrel-vaulted ceiling, similar to what may be found in Germany. The Hauptwerk stops include a 16 Principal, 8 Octave, 8 Hohlfloöte, 4 Octave, 4 Spitzfloöte, Nazat/Cornet II, 2 Octave, Mixture IV-VI, 16 Trompet, 8 Trompet, and 8 Viool de Gamba. The Unterwerk stops include an 8 Gedackt, 4 Principal, 4 Blockfloöte, Quint/Sesquialtera II, 2 Gemshorn Scharff IV-VI, 16 Dulcian, 8 Trichterregal, and 4 Schalmey. The Pedal stops include a 16 Principal, 8 Octave, 4 Octave, 2 Nachthorn, 16 Posaune, 8 Trompet, 4 Trompet, and 2 Cornet. The variable Tremulant and the Wind Stabilizer are also valuable assets on this organ.



The **Domenico Traeri organ**, at the western end of the Organ Hall, is an historic instrument built in 1742. Currently on loan to ASU, this Italian Baroque organ is quite a unique gem representing a rich tradition of organ building. This organ came from a church that was bombed during WWII. In 1950 it was bought and kept in an attic in Austria for the next 50 years. Despite these challenges, only one of its 300 pipes has been replaced! The sound that you hear, complete with meantone tuning, is faithful to what Italian church music sounded like during the Baroque era. It was brought to this country and restored by organ builder Martin Pasi. It is a remarkably powerful instrument with 6 beautiful registers. The *voce umana* lends a mellifluous and tender vibrato.





Karen Stephens Taylor earned a Bachelor of Music degree in piano pedagogy from Brigham Young University in 1987. She is currently a graduate student at ASU, pursuing a Master's degree in organ performance, under the instruction of Dr. Kimberly Marshall. Mrs. Taylor holds the position of Organ Scholar at Trinity Episcopal Cathedral, where she is mentored by Dr. Erik Goldstrom. She also has been selected as an E. Power Biggs Fellow for the Organ Historical Society in 2017. Karen is the former organ student of Dr. Guy Whatley. As a pianist, Karen was accompanist for Promusica Arizona Chorale and Orchestra for over 10 seasons. She also performs with other local studios, organizations, churches, and ensembles on the organ, piano, and harpsichord. Although currently she is not teaching privately, she has maintained a private studio for over 30 years while raising her family of six children. Karen is excited about traveling with the organ studio to England this summer to study and perform on several historical instruments. When she's not making music, she enjoys reading, cooking, shopping, and spending time with her husband, Wayne, and the family. She is also very proud of her five grandchildren.

Program Notes

Praeludium in C Major

Dietrich Buxtehude (1637-1707) was the master of the North German prelude. Actually a prelude, fugue, and chaconne combined into one, his Praeludium in C Major uses the stunning “stylus fantasticus” to shock and awe the listener with keyboard exploits. The North German organ of the 17th century was much larger than the ASU Fritts organ; the instruments exhibited the material wealth of the Hanseatic cities. Johann Sebastian Bach was working in Arnstadt (central Germany) when he walked 200 miles to learn from Buxtehude.

Variations on Daphne

These variations are included in the anonymous Dutch Camphuysen manuscript, written ca. 1600. The tune “When Daphne Did From Phoebus Fly” is the only secular tune in the collection. The longest set of variations in the manuscript, it is also the most difficult, and placed at the end as if to challenge the performer. I have registered these variations on flutes and a colorful reed, the Viool da Gamba. In the middle of the second set of variations I am using the lowest pedals of the organ to imitate a drum.

Toccata (Dorian)

The music of Dutch composer Master Jan Pieterszoon Sweelinck’s (1562-1621) lives on because of the diligence and admiration of his students, who copied it. These students came from all over Germany, funded by scholarships from their town councils and churches. Although Sweelinck’s organ did not have the same extensive pedal resources as the North German organs, his style was adapted and disseminated widely in Germany. Scholar Pieter Dirksen asserts that Sweelinck was influenced by Merulo’s Venetian toccatas, composed in a new, idiomatic keyboard style. Sweelinck’s Dorian Toccata features changing figuration that decorates an imitative scaffolding. Because Sweelinck worked in Calvinist Amsterdam, his organ music was not intended for liturgical use, but for concerts.

Uppon La Mi Re

The oldest music of this program (ca. 1540), Uppon La Mi Re sounds surprisingly modern because of its deceptive simplicity and mesmerizing improvisational quality. Named for the three tones of its bass ostinato, the piece is literally built upon la, mi, and re (A, E, and D). The treble melody gradually gets higher and more complex until it shifts into compound meter. If you enjoy Uppon La Mi Re as much as I do, you will want to listen to Christopher Stenbridge play it on Youtube!

Canzonetta

As its title implies, Buxtehude’s piece is a little canzona; however, it lacks the triple-meter section that normally concludes these works. (This may have been lost in the transmission of the work.) Listen for the imitative entrances and the keyboard virtuosity. I have chosen to pair Buxtehude’s example with J.S. Bach’s Canzona, followed by a Frescobaldi Canzon. Translated from the word for “song,” this genre was originally a transcription of the French chanson: light, fun, and highly imitative. Michael Praetorius, in 1618, wrote of the genre, “Canzones have many black notes and move along crisply, gaily, and fast.”

Canzona

The unique canzona by Johann Sebastian Bach (1685-1750) displays the main characteristics of the genre, but is greatly expanded. The fugal entrances take the simple subject the wide range of the keyboard, with syncopation and hemiola, from D minor to the triumphant D Major ending. Although more complex than the other examples on this program, this canzona has the typical transition to a

section in triple meter. Probably J. S. Bach is paying homage to Frescobaldi by exploring this old-fashioned genre.

Excerpts from *Messa della Madonna, Fiori musicali*

These excerpts were composed for the “Mass of the Madonna” by the Pope’s own organist, Girolamo Frescobaldi (1583-1643). Considered to be the most influential Italian keyboard composer of the 17th century, Frescobaldi was a master of both the “stile antico,” heard in the *ricercars* and the “stile modern,” evident in the *toccatas*. These excerpts show how he used the old style of counterpoint as well as the innovations of the Venetians and Neapolitans. In 1708, in the preface to his book, *The Practical Harmonist at the Harpsichord*, Francesco Gasparini, a composer and musical theorist, wrote “It is certainly true that in order to become a truly skilled organist, one must make a special study of scores, particularly of the *toccatas*, *fugues*, *ricercars*, etc., of Frescobaldi or of other excellent composers, and to study under able, learned teachers.” I have been very fortunate to have both. The final movement of the *Messa della Madonna*, the *Bergamasca*, includes a note to the student from Frescobaldi himself. He says, “Whoever plays this *Bergamasca* will not have learned a little!” The many tight layers of counterpoint, the syncopation, the shifts of meter, and the vocal motives—all contribute to a dramatic and emotionally intense conclusion for the mass.

Récit de tierce en taille, 1699

From the high point of the French Classical period, comes this lovely gem by Nicolas de Grigny (1672-1703). A student of Lebegue, he captures the essence of French elegance and complexity. The title simply means that it is a recitative, or a melody, on the tierce stop in the tenor voice. The expressive tenor solo is accompanied by three parts in the right hand and one in the pedal, producing a rich 5-voice texture.

Trio in passacaille, 1688

I have included this trio from André Raison’s Mass in the Second Mode to introduce the following Passacaglia. It was not uncommon for composers to borrow themes from others’ (and also their own) music. Bach may have extracted the passacaille’s theme for the first half of the theme in his own Passacaglia. A passacaglia is a continuous set of variations based upon a repeating ground (bass line) in a minor key. You will hear the theme enter as the lowest voice in this short trio.

Passacaglia and Fugue in C Minor

Like his *Canzona*, Bach’s Passacaglia was probably written as a tribute to an earlier style. The work is found in the *Andreas Bach Buch*, which also preserves Buxtehude’s Passacaglia. Unusually, Bach includes the bass theme as a solo before treating it in 20 variations. In 1739, Johann Scheibe wrote that a prelude should be “crowned with a fine and magnificent fugue.” This passacaglia is indeed crowned with a magnificent double fugue in permutation. This means that the two subjects enter simultaneously in different voices, often accompanied by a countersubject, and never in the same voice parts. The first subject is the same quarter note/half note subject heard in the bass line of the Passacaglia; the second subject enters on the offbeat in eighth notes; the countersubject follows in sixteenth notes. Composed when Bach was 19 or 20 years old, his Passacaglia, like De Grigny’s Tierce en Taille, represents the high point of the genre.