

Karen Stephens Taylor

Second Master's Recital
Organ Hall | April 21, 2018 | 7:30 p.m.

Recital Chromatica

Prelude in E Minor, BWV 548i

Johann Sebastian Bach
(1685-1750)

Nun bitten wir den heiligen Geist, BuxWV 208
Magnificat noni toni, BuxWV 205

Dieterich Buxtehude
(1637-1707)

Fantasia chromatica

J.P. Sweelinck
(1562-1621)

Consonanze stravaganze
Seconde stravaganze

Giovanni de Macque
(1550-1614)

Recercar Chromaticho, Missa delli Apostoli, *Fiori Musicali*

Girolamo Frescobaldi
(1583-1643)

Death\Rot\Bach Está Muerto

J.P. Lempke
(1993-)

“There Is a Spirit That Delights to Do No Evil...,”
--from the dying words of James Naylor, *A Quaker Reader*

Ned Rorem
(1923-)

Prelude

Thierry Pallesco
(1956-)

Sonata No. 1, Op. 27
Präludium
Andante
Finale

Josef Rheinberger
(1839-1901)

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

PROGRAM NOTES

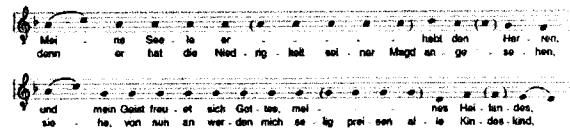
J.S. BACH

"The Wedge Prelude" is known for its treacherous octave leaps paired with descending scales that begin in one key and morph into another on the way down. The very dense texture is magnified here by a full plenum. The Fritts' North German-style pipes create a majestic and gorgeous plenum, supported by principles and a 16' Posaune in the pedal.

DIETERICH BUXTEHUDE

"Nun bitten wir den heiligen Geist" ("Now we plead with the Holy Ghost") is an ornamented chorale prelude intended for use during the liturgical season of Pentecost. The chorale tune is highly decorated in the soprano line, and registered on our organ using the flute and sesquialtera. Three accompanying voices, one of which is the independent pedal line, support and echo the soprano. The soprano line is composed using mostly 16th notes, the middle two voices using mostly 8th notes, and the bass pedal using mostly quarter notes.

This Magnificat, composed in the ninth mode, includes two versets, and there will be a slight pause between them. Because the organ played in alternatim with the choir, the chant tune was included in both versets; in its entirety in the lowest voice for verse 1, and the first three notes of it appearing in each of the four voices two or three times in verse 2. It is very probable that Buxtehude composed more versets than these two, but they have been lost.



The traditional German Magnificat, sung on a German variant of the ninth tone or *tonus peregrinus*

J.P. SWEELINCK

Dutchman Jan Pieterszoon Sweelinck, known as "the maker of organists" because of his pedagogical influence, distinctively announces the theme of this chromatic fantasy with three long notes, sounding on D. As the theme travels between hands (and, in my interpretation, once in the feet), the chromatic notes are actually emphasized because they occur on the strong beats. This fantasy is written in the "stile antico" (old style) of the Renaissance, with a slow pulse and a subject written in long whole and half notes. Gradually the note values become shorter and virtuosic, until the chromatic subject enters for the last time. Although probably written for the harpsichord and for meantone tuning, this fantasy shows off the reeds and principals of the Fritts organ beautifully.

GIOVANNI DE MACQUE

De Macque's Consonanze Stravagante and Seconde Stravaganze herald the daring chromaticism of the earliest Baroque composers. The meantone tuning of the organs which played these short pieces highlighted their chromatic tension. The second stravaganze in particular employs the florid Italian Baroque expressive style.

GIROLAMO FRESCOBALDI

Frescobaldi, who was a child prodigy as a singer and keyboardist, became a papal organist in Rome. His publication *Fiori Musicali (Musical Flowers)*, contains organ music to be used during the Sunday Mass, the Mass of the Apostles, and the Mass of the Virgin. The recercar was the ancestor of the fugue, and was distinguished by its serious subject and complex imitation. This particular chromatic recercar became in 1953 the focus of a twelve-tone composition written as an homage by György Ligeti, "Ricerca: Omaggio a Frescobaldi." Of it, Ligeti said, "The chromatic musical language was already nascent in Frescobaldi."

J.P. LEMPKE

Death\Rot\Bach Está Muerto: Commissioned by the American Guild of Organists this year to write this piece, J.P. Lempke composed this piece for the ASU Fritts organ. The Fritts speaks in a very unique way throughout this piece. In fact, it never sounds exactly the same because the weather conditions influence what sounds the pipes want to give. The score is notated in a vertical and horizontal graph that J.P. designed for this piece, marking seconds, manipulation of stops, duration, registration, pitch, and volume. Only an organ with mechanical stop action can produce these extraordinary effects. J.P. will receive his Master's degree this semester in Composition, and is here in the audience for this premiere tonight.

NED ROEM

"There Is A Spirit That Delights to Do No Evil..." These are the forgiving and dying words of James Naylor, a Quaker who was persecuted, beaten, and imprisoned for his religion in England in 1660. Roem, himself a Quaker, and also, ironically, a composer, says, "With the present suite my intention has been to meld, finally and practically, my nominal religion with my craft. Since no Song is used – no actual musicalizing of words – each piece is headed with an epigraph from Friends' writings, many of which, in their urge toward pacifism as solution, extol absolute quiet and absolute light. The music represents a blaze of silence."

THIERRY PALLESCO

This lovely little gem of a prelude highlights the broken-ness of chromaticism with a limping rhythmic ostinato (♯ ♯ ♯). It speaks to me as an understatement of subdued longing, which is not to be resolved.

JOSEF RHEINBERGER

The dramatic opening octaves and dotted rhythms of the Prelude of Rheinberger's C minor Sonata No. 1 may sound familiar; it is reminiscent of the Bach Prelude in E minor that began this program. The gentle Andante begins in C major and ends in G Major, leading into the fugue, which has as its subject a motif from the first movement. Rheinberger's organ did not have a swell box, so any dynamic changes came from changes in registration. The highly chromatic motifs in the fugue lead to a fully harmonized subject at the conclusion.