

PROGRAM

Toccata

William Mathias
(1934-1992)

Written in 1967 for David Willcocks' inauguration of the new organ at The Royal College of Organists, *Toccata Giocosa* is a short and high-spirited rhythmic composition of the late Welsh composer and professor at the University College of North Wales.

Prelude and Fugue in A Minor, S. 543

Johann Sebastian Bach
(1685-1750)

A composition of Bach's Weimar years, the *Prelude and Fugue in A minor* was the object of long work and revision by the composer. Toward the end of his life, Bach felt a renewed interest in his organ works, perhaps planning a complete collection of his preludes and fugues. On the manuscript score of the work in A minor was found a suggestion that it belonged to the "six great preludes and fugues."

The prelude is filled with keyboard figurations. The fugue is built upon a highly-rhythmic subject. At the recapitulation, stretto entrances and alterations appear. Finally a pedal cadenza closes this work, one of the most brilliant and beloved in the entire Bach repertoire.

Herzlich Lieb Hab' Ich Dich, O Herr

Melchior Schildt
(1592/93-1667)

A student of Sweelinck, Schildt employs the Baroque technique of ornamented melody and echo in this short setting of the chorale *Heartfelt love have I for Thee, O Lord*.

Nedelni Hudba

3. Moto ostinato
4. Finale

Petr Eben
(b. 1929)

One of Eastern Europe's leading composers, Petr Eben holds the chair of musicology at the Charles University in Prague. His compositional style utilizes classical forms, within which he employs modern harmonic language. *Moto ostinato*, the third movement of *Sunday Music*, portrays the struggle of humankind against evil. Pictured as a medieval combat, the assailants advance rank upon rank to the fray. The first subject of the finale is a trumpet call, summoning the survivors after the battle. The second subject is a Gregorian *Kyrie*. Following the development and recapitulation, the Gregorian *Salve Regina* signals the final victory of good over evil.

--intermission--

Prelude and Fugue in B Major, Op. 7, No. 1

Marcel Dupré
(1886-1971)

The fame of Marcel Dupré as one of the greatest organ virtuosos of this century is equalled by his career as a teacher of several generations of organ pupils and

his success as a composer for the organ and for other media. Written in 1920, while he was substituting for Vierne at Notre Dame, this prelude is the first of three which were conceived as a suite. The prelude, in toccata style, announces a carillon motive in the pedals, which is later heard throughout the texture. The following fugue employs great syncopation. At the close the fugue subject is used in stretto fashion involving rhythmic augmentation. The toccata figure returns briefly, recalling the prelude and providing a brilliant conclusion.

Fantasia in E Flat Major

Camille Saint-Saëns
(1835-1921)

Among Saint-Saëns many compositions in the operatic and orchestral media are several of the more popular works in today's repertoire. In addition, he composed a variety of works for the organ. As organist of the Madeleine Church in Paris, he doubtless performed these compositions many times. This *Fantaisie* is stated in two sections: the first section features quickly alternating chords between the hands on several manuals, and the second section employs imitations with a bright and cheerful movement.

Deuxième Fantaisie

Jehan Alain
(1911-1940)

In his short lifetime, Alain wrote many compositions pointing the road toward later developments in French organ music. This fantasy is built upon an Arabic rhythm. The motion increases through steadily-shorter measures and increased dynamic levels until, at the close, the initial material is restated quietly and it finally disappears.

Scherzo (from Symphonie II)

Louis Vierne
(1870-1937)

Following the tradition initiated by Franck in *Grande Pièce Symphonique*, Louis Vierne, the famed blind organist of Notre Dame Cathedral in Paris, composed six organ symphonies. Influenced by Debussy, Vierne employs bold chromatic harmony but organizes his music within traditional formal schemes. The scherzo movement of this symphony is a simple rondo, with the light-hearted first theme returning several times separated by more lyric material.

Dieu parmi nous (from La Nativité)

Olivier Messiaen
(1908-1992)

Organist at Trinity Church in Paris from 1931 until his death, and professor at the Paris Conservatory, Olivier Messiaen is generally regarded as one of the most influential composers of this century. Employing original melodic and rhythmic schemes, Messiaen infused his compositions with a deep sense of his mysticism. An early work, *La Nativité* (1936) is a set of nine meditations upon the birth of Christ. The final movement, *Dieu parmi nous*, is a brilliant toccata based upon the descending melodic motive which is announced at the outset. Scripture texts from John and Luke frame the reference for this movement: "Sacramental words of the Virgin, of the entire church--"He who created me has dwelt in my tent, the word has been made flesh and has dwelt in me. My soul glorifies the Lord, and my spirit has rejoiced in God my Savior."