

that Bruhns could play the violin while simultaneously playing a basso continuo on the organ pedals!

The Praeludium in G major is modelled after the praeludia of Buxtehude: a sectional form with free, chordal passagework alternating with two extended fugues, both based on subjects that feature repeated notes. The first fugue in the G-major Praeludium employs 6 voices, including two performed by the pedals. Interpretation of the free sections in particular is characterized by rhythmic freedom. Johann Mattheson, musician and scholar of the next generation, coined the term "Stylus Phantasticus" (fantastic style) for the praeludia of the Buxtehude circle, stating that at certain points in the music, for expressive purposes, "the meter goes on vacation" (Mattheson, *Der vollkommende Kapellmeister*). Registration choices are intended to reflect the resources of the vast, colorful resources of the North German organs in the 17th century.

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

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Dr. Judy Congdon, Professor of Organ, has been a part of the music faculty at Houghton College since 1991. She holds degrees from Wheaton College (B.Mus), the University of Colorado (M.Mus.), the Musikhochschule in Frankfurt, Germany where she was a Fulbright Scholar, the Eastman School of Music (DMA Organ, MA Theory), and most recently the Robert E. Webber Institute for Worship Studies where she completed the Doctorate in Worship Studies in 2013. Alongside her work in studio and classroom Dr. Congdon has served as a church musician for some 30 years, has performed organ recitals in many parts of the United States as well as in Germany, Italy, and Russia, and has recorded 4 CD albums, all available at the Campus Store.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Judy A. Congdon

Organ

in

Faculty Recital

Houghton Wesleyan Church

Thursday, October 20, 2016

7:30 p.m.

Program

Prelude and Fugue in C major, BWV 547 J. S. Bach (1685-1750)

Chorale Preludes from Clavier-Übung III Johann Sebastian Bach
Kyrie, Gott Vater in Ewigkeit, BWV 672
Christe, aller Welt Trost, BWV 673
Kyrie, Gott heiliger Geist, BWV 674

Ciaconna in E minor, BWV 160 Dieterich Buxtehude (1637-1707)

Toccata quarta per l'organo da sonarsi alla levatione
Girolamo Frescobaldi (1583-1643)

English Music for Manuals
Diapason Movement John Keeble (1711-1786)
Cornet Voluntary John Travers (1703-1758)

Chorale Partita: "Was Gott tut, das ist wohlgetan" Johann Pachelbel (1653-1706)

Praeludium in G major Nicholas Bruhns (1665-1697)

examples of his *Twelve Voluntaries for Organ and Harpsichord* are published in modern editions, and the Cornet Voluntary is one of these. The two-part voluntary was a popular form in England at the time: a slow movement followed by a faster, brighter movement that often featured a solo registration for the right hand. The slow movement in Travers' Cornet Voluntary is quite short: just eight measures before the more energetic movement featuring the cornet solo commences.

Johann Pachelbel was both a contemporary and admirer of Buxtehude, and though it is unlikely the two ever met in person, Buxtehude's fame was widespread enough that Pachelbel was familiar with his talent and accomplishment and dedicated a set of compositions to him in 1699. Pachelbel's musical activity spanned south, north, and central regions of Germany, and he served as organist at churches in Erfurt, Stuttgart, Totha, and finally St. Sebald in Nuremberg. Pachelbel was identified by C.P.E. Bach as one of five south German composers whose musical work had significantly influenced that of his father, Johann Sebastian Bach. Pachelbel's keyboard oeuvre is large and includes numerous chorale-based works as well as free works (fantasias, toccatas). Among his chorale-based works are many sets of variations (called "Partita") on German chorales which explore various contrapuntal textures and available sounds on the organ. "Was Gott tut, das ist wohlgetan" is a German hymn first composed in 1659, well-known in the Lutheran churches of the late 17th century, and perhaps most famously employed by J. S. Bach in his cantata of that title (BWV 99). The opening stanza in English translation reads:

What God does, that is done well!
His will remains just
However he deals with my affairs.
I want calmly to place my whole trust in him
He is my God, who in my troubles
knows well how to support me,
therefore I let him alone rule over me.

Nicholaus Bruhns is cited by scholar Kerala Snyder as one of the two most notable pupils of Buxtehude, the other being Johann Sebastian Bach. Bruhns died an untimely death at age 31, but his few surviving excellent works are "definitely cast in a Buxtehudian mold" (Snyder), and Bach himself paid close attention to Bruhns' vocal and organ works as he developed his compositional technique. Bruhns served as organist at St. Mary's Cathedral in Husum, a village near Copenhagen, Denmark. Also a violinist, he was rumored

It keeps you wondering where the tonality is
hes ded !

Program Notes

Johann Sebastian Bach's mature style is represented in the two works that open this program. The Prelude in C major, sometimes nicknamed "the 9/8" because of its compound triple meter, unusual in the keyboard works of Bach, is constructed out of the most basic musical elements: scales and arpeggios. The fugue is notable in that its subject appears over fifty times (more, wrote Bach scholar Peter Williams, than in any other fugue of Bach). Another unusual feature of the fugue is that the pedal entrance is delayed until quite late in the piece, and is presented only in rhythmic augmentation. Williams notes that both prelude and fugue employ dramatic punctuating harmonies just before the final tonic pedal point, and these suggest "as close a relationship between the movements as can ever be demonstrated in a Bach organ work" (Williams). Both prelude and fugue are formed from short subjects which are developed in expansive, original treatment.

Bach's Clavier-Übung III, sometimes referred to as the "German Organ Mass" is a collection of compositions for organ published in 1739. Considered by many to be Bach's most significant and extensive work for organ, Clavier-Übung III is comprised of 21 chorale preludes based on the Lutheran mass and catechism, four duets, and the massive Prelude and Fugue in E-flat which frames the collection. For each chorale included in the collection Bach has composed a "greater" setting with pedals and a "smaller" setting for manuals alone. Three of the smaller settings are featured in tonight's program, works based on Luther's Trinitarian setting of the ancient three-part "Kyrie eleison." Each of the three chorale preludes is composed as a fughetto based on melodic material from the hymn.

Neither the place nor the precise date of Dieterich Buxtehude's birth is known for certain, but scholars agree that he was likely born in what is now Sweden or Denmark, and his obituary in 1707 indicated that he had lived "about seventy years." What is known with certainty is that Buxtehude's 38-year service as organist at St. Mary's Church in the North German city of Lübeck was characterized by energy and creativity. His 300+ compositions include vocal and choral cantatas, instrumental concertos, and full-length dramatic works in addition to his numerous organ works. His extant organ compositions include elaborate chorale preludes which would have preceded the singing of hymns in this Lutheran congregation, and free works which would likely have been played at the conclusion of the service.

The Ciaconna is classified as one such "free" work since it is not based on a chorale. But it is composed according to a rather strict formal structure

popular during the Baroque: a series of variations on a short bass line or harmonic progression, in a moderate tempo, in triple meter, and in the minor mode. Buxtehude's three organ works employing the "ciaconna" (or chaconne) structure were first published in the late nineteenth century at the urging of Brahms, who had become acquainted with them and appreciated their expressive use of harmony. The E-minor Ciaconna contains dissonance even in the opening measures, features Italian-influenced dissonance, suspensions, and chromaticism at various points, and concludes with a blaze of sixteenth-note figuration.

Italian composer Girolamo Frescobaldi held his first organist position at age 14 in Ferrara and eventually served as organist at St. Peter's in Rome. Frescobaldi was famous in his day as an excellent performer on both organ and harpsichord, and many of his compositions are equally suited to both instruments. But his Elevation Toccatas such as *Toccatà quarta per l'organo da sonarsi alla levatione* were clearly composed for the organ and used within the Christian liturgy.

Long before the 16th century, customs around the Service of the Table in Roman Catholic practice had evolved to the point where most of the faithful did not partake of the communion elements, yet most still held the sacrament in high regard. For many the apex of the Sunday service would have been the moment when the priest lifted up (elevated) the consecrated bread or wafer and they would contemplate the mystery of God's coming to humankind. In geographic areas where the Roman practices predominated, a rich repertoire of "elevation toccatas" emerged to accompany this action of "elevation of the host," and these works were quiet, reflective pieces. Frescobaldi's elevation toccatas employed expressive—often chromatic—harmonic vocabulary, which some suggest was intended to represent Jesus' agony on the cross which we remember in the time of reflections and actions connected with the Lord's Supper.

In the period following the restoration of the monarchy in England (1660), the term "voluntary" refers to an organ piece played before, during, or after a church service. The titles of the two short voluntaries played this evening describe the organ stops to be employed for playing them. The "diapason" is the name of the basic organ stop, made to sound simply like the organ, not imitating any other instrument. The "Cornet" is a colorful combination of stops that emphasizes some of the higher partials of the overtone series.

John Keeble served as organist at St. George's, Hanover Square, London. His Diapason Movement would have appeared in one of four volumes of voluntaries Keeble published between 1775 and 1785. English composer John Travers was once a chorister of St. George's Chapel in Windsor and later organist to the Chapel Royal. Though most of his compositions have been lost, several