

of England chosen to compose works for Queen Elizabeth II's Coronation Ceremony (F.R.C. Clarke).

Prelude on Aberystwyth is from Healey Willan's set of 10 Hymn Preludes Set I and is just one out of more than 100 hymn tune preludes that Willan composed during his lifetime. The hymn-tune *Aberystwyth* is associated with a number of different texts. Willan has chosen the most commonly used of these texts, "Jesus Lover of My Soul" to associate with his setting of the hymn tune.

The grand and stately Toccata from **Widor's** 5th Organ Symphony, one of the most popular organ pieces in our time, was not initially regarded so highly. Composed in the mid to late 1800's, Widor's organ symphonies were largely neglected in the years immediately following their creation, considered to be outmoded by some of the more forward-looking organists. But as later generations have analyzed and performed these works, they have come to be appreciated for the masterworks they are.

Though the Toccata is super-charged with energy due to its perpetual arpeggiated motion from start to finish, its construction is actually rather simple. A 9-note mainly-stepwise theme is heard throughout the piece, sometimes in the soprano, sometimes in the pedal, supported by rhythmically repeating chords that emphasize diatonic harmony. This theme modulates through 12 different tonal areas on its way back to the tonic F major, and an unusual feature is the dramatic decrescendo just before the final cadence.

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

Shirley A. Mullen, President

Jack Connell, Vice President for Academic Affairs and
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Jennifer Ross, a student of Dr. Judy Congdon, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Organ Performance.

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

Jennifer A. Ross

organ

in

Junior Recital

Houghton Wesleyan Church

Thursday, November 3, 2016

7:30 p.m.

Program

Fantasy in A Major
from Three Pieces for Organ César Franck (1822-1890)

Fantasy and Fugue in A Minor, BWV 561
attr. J. S. Bach (1685-1750)

Prelude on Aberystwyth
from 10 Hymn Tune Preludes Set I Healey Willan (1890-1968)

Toccatà
from Organ Symphony Op. 42, No. 5 Charles Marie Widor (1844-1937)

Program Notes

Franck was 55 and considered to be at the height of his career as a concert organist, improvisational player and teacher when he composed the *Trois Pièces*, the set in which we find the Fantasy in a Major. The *Trois Pièces* were written in only a week's time in 1878, and intended for a recital celebrating the installation of the famed Trocadero organ at an exhibition hall in Paris. Designed by famed 19th-century French organbuilder Aristide Cavaille-Coll, this organ of 60 stops was situated in the 5000-seat La Salle de Fêtes Concert Hall. Its installation was a major event as this was the first organ of this magnitude to be placed in a concert hall for secular use (Rollin Smith).

Franck opens his *Fantasy in A Major* with an 8-bar unison theme. He then weaves hints of the main theme in short pedal passages throughout a series of contrasting variations on the theme. Some of the variations contain stratified textures and rhythms, while others display colors and contrasts that show off what the French organ can do. Frank only brings the theme in as a whole once more near the end. From that point on Franck surprises us with an ending of quietness and simplicity with only the softest stops on, and the piece conclude in the minor mode.

The Fantasy and Fugue in A minor, BWV 561, was attributed to **Bach** by some 19th and early 20th century scholars, and most significantly by Wolfgang Schmieder, editor of the comprehensive catalog *Bach Werke Verzeichniss*, who gave it a BWV number. But no autograph copy of the work exists, and the only manuscripts copies available date from the 19th century, so it is difficult to trace the work definitively to Johann Sebastian Bach. While it bears similarity in texture and figuration to certain organ works we know to be from Bach's hand, the 3-part form (fantasy-like opening and closing sections surround the fugue) is more consistent with the free works of Buxtehude and others of the North German School (Peter Williams).

Bach opens the fantasy with free material: scales and arpeggios eloquently revolving around the tonal center of A Minor. The fugue theme is long and complex, consisting of an opening phrase followed by a melodic sequence. The fugue itself is played almost entirely on the manuals with the pedal entering only for the final statement of the theme. The closing fantasy-like section which scholar Peter Williams calls "postlude" features a recitative-like slower, quieter passage before building back up to the final cadence.

Dubbed the "Father of Canadian-Anglo Music", **Willan** was born in England where he received his early musical training before he immigrated to Canada. In Canada Willan became a prominent composer of several masses, choral compositions, and organ works that are still performed to this day. He made such a name for himself that he was the first composer outside