



Arizona State University

School of Music

GRADUATE RECITAL SERIES

CHRISTINA BAUSMAN

ORGAN

ORGAN HALL
Friday, March 30, 2001 • 7:30 p.m.

PROGRAM

Praeludium et Fuga in h, BWV 544 Johann Sebastian Bach
1685-1750

An Wasserflüssen Babylon Johann Adam Reincken
1643-1722

Annum per Annum Arvo Pärt
b. 1935

An Wasserflüssen Babylon, BWV 653 J.S. Bach

Ascendo ad Patrem Meum Arnolt Schlick
c. 1460-after 1521

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This recital is given in partial fulfillment
of the graduate requirements
for the degree Master of Music in organ performance.

Christina Bausman is a student of Kimberly Marshall,
and a recipient of the Regents' Scholarship.

In respect for the performers and those audience members around you, please turn
all beepers, cell phones, watches to their silent mode. Thank you.

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ARIZONA STATE UNIVERSITY

THE KATHERINE K. HERBERGER

COLLEGE OF FINE ARTS

School of Music

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Program Notes

Johann Sebastian Bach's *Prelude and Fugue in B-minor* was probably a later work, dating between 1727 and 1731. Descriptions of the *Affekt*, or residual impression, of the key of b-minor are quite interesting and can be directly applied to the piece. Mattheson described the character of the key as "listless and melancholy," while Schubart labeled it as the "key of Patience."¹ Spitta, a later historian, stated that in the piece Bach "strikes a chord of deep elegiac feeling such as we find nowhere else in the organ works," and further describes the fugue as "a vein of quiet melancholy."² As you will hear, the fugue reflects a completely different temperament than the ardent prelude, being more lyrical though resolute in nature.

Psalm CXXXVII

¹By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion.

²We hanged our harps upon the willows in the midst thereof.

³For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion.

⁴How shall we sing the Lord's song in a strange land?

⁵If I forget thee, O Jerusalem, let my right hand forget her cunning.

⁶If I do not remember thee, let my tongue cleave to the roof of my mouth; if I prefer not Jerusalem above my chief joy.

⁷Remember, O Lord, the children of Edom in the day of Jerusalem; who said, Rase it, rase it, even to the foundation thereof.

⁸O daughter of Babylon, who art to be destroyed; happy shall he be, that rewardeth thee as thou hast served us.

⁹Happy shall he be, that taketh and dasheth thy little ones against the stones.³

¹ Cited in Peter Williams, *The Organ Music of J.S. Bach*, vol. I. (London: Cambridge University Press, 1980), 133.

² Philipp Spitta, *Johann Sebastian Bach*, vol. III, trans. by Clara Bell and J.A. Fuller-Maitland. (London: Novello and Co., Ltd., 1951), 210.

³ *The Holy Bible, King James Version*: Psalm CXXXVII. (Nashville: Crusade Publishers, Inc., 1973), 528-9.

Arvo Pärt is an Estonian composer famous for his use of the most minimal means to achieve intensity. This particular piece was commissioned in 1980 for the 900th anniversary of the Speyer Cathedral in Baden-Baden. There are five sections with an introduction and coda in the piece. The sections are divided to represent the parts of the Ordinary: Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. Symbolically this signifies the “annum per annum” and day-by-day celebration of the mass at the Cathedral.

An Wasserflüssen Babylon, Melody by Wolfgang Dachstein, 1525



This setting of Psalm 137 is particularly interesting, especially in relation to the earlier Reincken piece. Bach’s Obituary, published in 1754, makes a distinctive reference to this tune:

...at the request of those present, [Bach] performed extempore the chorale *An Wasserflüssen Babylon* at great length (for almost half an hour) and in different ways, just as the better organists of Hamburg in the past had been used to do at the Saturday vespers. Particularly on this, Reincken made Bach the following compliment: ‘I thought that this art was dead, but I see that in you it still lives.’⁴

Bach most likely knew of Reincken’s fantasia setting of the tune (which you heard earlier) and improvised on it as a sort of tribute to Reincken. This chorale prelude setting quite possibly originated as part of the extemporization mentioned in the Obituary.

Arnolt Schlick was a blind organist and composer from Germany. He dedicated this piece to the coronation of Charles V in Aachen in 1520, though it is unclear whether he actually performed it for the occasion. The piece begins with an imitative bicinium and eventually erupts into ten parts, “which can be played on the organ with four parts on the pedals and six on the manuals.”⁵ In other words, the feet play four notes (quite a feat!), and the fingers play six notes.

⁴ Hans T. David and Arthur Mendel, eds., *The New Bach Reader*, rev. Christoph Wolff. (New York: W.W. Norton and Co. Inc., 1998), 302.

⁵ Hans Joachim Marx, “Arnolt Schlick,” *New Grove Dictionary of Music and Musicians*. (London: Macmillan Publishers Limited, 1980), 662.