

Heather Peel

Organ

Graduate Recital Series
Organ Hall
April 6, 2017 • 7:30pm

About the Performer

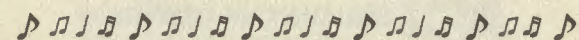


Born and raised in Tennessee, **Heather Peel** has been playing the organ since she was 14. She began her studies with Judy Glass

in 2008, and continued on with her to complete a BS in music with emphasis in organ from Southern Adventist University in Collegedale, Tennessee in May of 2016. Heather is currently in her second semester at ASU working toward a MM in organ performance, studying with Kimberly Marshall. After finishing this degree, and perhaps a DMA, she would like to study organ in Europe. Her ultimate goal is to teach organ (and perhaps music theory) at the university level.

Program

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| Präludium und Fuga in F# Minor | Dieterich Buxtehude
(1637 – 1707) |
| Plus ne regres | Marcantonio Cavazzoni
(c. 1490 – c. 1560) |
| Ricercar del Sesto Tuono | Sperindio Bertoldo
(c. 1530 – 1570) |
| Toccata Quarta (<i>da sonarsi alla levatione</i>)
Libro II | Girolamo Frescobaldi
(1583 – 1643) |
| Fantasia Nona | |
| Sonata in D Major, op. 65, no. 5
<i>Andante</i>
<i>Andante con moto</i>
<i>Allegro maestoso</i> | Felix Mendelssohn
(1809 – 1847) |
| Fugue in E-flat Major, BWV 552 | Johann Sebastian Bach
(1685 – 1750) |
| O Mensch, beweine' dein' Sünde gross, BWV 622 | |
| Praeludium et Fuga in A Minor, BWV 543 | |



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

ASU Herberger Institute
FOR DESIGN AND THE ARTS
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SCHOOL OF MUSIC

Notes

Few composers have had as much influence on music and other composers as has Johann Sebastian Bach. While we know how great an impact he had, less is known about how others may have influenced him. This program contains music by composers whose music may have played a part in making Bach who he was, or whose music he inspired.

Präludium und Fuga in F# Minor is one of Dieterich Buxtehude's most stunning examples of *stylus phantasticus*, with several free sections and two fugues. The first fugue is stately, perhaps drawing some of its rhythmic structure from the French overture style, while the second is more light-hearted and freer in its counterpoint. The extensive final closing section begins hesitatingly, but then continues to grow in strength and intensity through to the last note of the piece. Dieterich Buxtehude had a clear and direct influence on J.S. Bach. In fact, Bach thought so highly of him that in 1705, he traveled over 200 miles to hear and study Buxtehude's music. Many of the stylistic aspects found in this piece can also be heard in Bach's organ music.

Marcantonio Cavazzoni's **Plus ne regres** was published in Venice in 1523 as part of a small collection of sacred and secular music, titled *Ricerchari, motetti, canzoni...libro primo*. It is based on "Plusieurs Regretz," a chanson originally composed by Josquin des Prez. The piece features a lyrical and sparsely ornamented line in the right hand, accompanied by chordal structures and imitation in the left hand.

Sperindio Bertoldo foretells the future of fugues in his **Ricercar del Sesto Tuono**. Based on a single subject, this highly ornamented contrapuntal work displays the typical quality of a fugue with staggered entrances of the subject. The texture alternates fairly regularly between a flurry of trills and a slow, stately chordal approach, therefore emphasizing both the virtuosity and simplicity of counterpoint.

A unique piece that is often puzzling to players and listeners on first encounter is Girolamo Frescobaldi's **Toccata Quarta (da sonarsi alla levatione)**. This piece was composed for use during the Elevation of the Mass, or what is commonly referred to now as Communion. In order to convey this sense of higher contemplation – which is one of the aims of the Elevation – Frescobaldi foregoes a more organized structure for a less predictable feeling. Indeed, his harmonic progressions are quite unusual for 1627, though ultimately fulfilling.

Contrasting from the Toccata Quarta, **Fantasia Nona** is a superb example of Frescobaldi's contrapuntal craftsmanship. Containing not one, but three subjects that work perfectly together, it is no surprise that the music of Frescobaldi was consulted for guidance in counterpoint up through the 19th century.

During Felix Mendelssohn's trip to London in the summer of 1844, the editors Coventry and Hollier commissioned some "voluntaries" for the organ. Not fully understanding the term "voluntary," Mendelssohn wrote his English editors and requested to call them six sonatas for organ instead of voluntaries, to which they readily agreed. Sonatas differ greatly from voluntaries, however, so the name is an intriguing choice. A voluntary is a free-form piece composed for organ to be used in the church service, while a sonata is a complex multi-movement work. Though these pieces were called sonatas, not a single one can actually be analyzed as such. It is not known why Mendelssohn chose to avoid this genre, but the most reasonable suggestion is that he intended his sonatas for church use – hence the introduction of chorales – and that for that purpose he considered 19th century sonata form too lengthy.

Sonata in D Major is the fifth in Mendelssohn's set of six sonatas. It begins with a newly composed chorale, this being a unique characteristic of Sonata 5, as others use preexisting chorale tunes. The second movement changes tone with smooth, compound meter lines in the hands, and a dancing pedal. Finally, the styles of the first two sections come together for an extensive display of drama and contrast. Mendelssohn was enamored with Bach, and studied his organ works as models for his own compositions. He, like Bach, saw his organ compositions as a kind of "organ school," through which those who played his music would increase in technical ability.

Commonly referred to as the "St. Anne Fugue," the **Fugue in E-flat Major** by J.S. Bach is the first of a set of three five-voice fugues. Those three sections (in addition to the three flats of the key signature) are thought to symbolize the Holy Trinity. "St. Anne" is the name of a popular English hymn tune of Bach's day, although it is unknown if Bach was familiar with this hymn. In addition to this connection, the subject of this fugue is nearly identical to the subject of Bertoldo's Ricercar del Sesto Tuono. Perhaps Bach heard the tune from one of those pieces, or maybe he wrote it himself, we can only speculate. This fugue also exhibits an older style of strict counterpoint, which Bach likely learned from studying the music of composers such as Frescobaldi.

O Mensch, bewein' dein' Sünde gross is one of Bach's most moving chorale settings from the Orgelbüchlein. Featuring a highly ornamented melody accompanied by unusually chromatic lines, it truly conveys the text of the chorale:

O man, lament your great sin,
for the sake of which Christ left his
Father's bosom
and came to earth.
Of a pure, gentle virgin
Jesus was born for us;
He wanted to become the Mediator.

He gave life to the dead
and put aside all sickness,
until the time arrived
that He should be sacrificed for us.
He bore the heavy burden of our sins
stretched out on the cross.

If any piece displays the influence of differing styles on J.S. Bach, **Praeludium et Fuga in A Minor** does. Buxtehude's influence on Bach is displayed prominently in the contrast between the sections of this piece, as Buxtehude was a master of incorporating drama and rhetoric into his Praeludium. The piece begins with chords broken into sixteenth notes in a chromatically descending harmonic progression. Twice this pattern alternates – in three-measure phrases – with running sextuplets, before finally combining the broken chords with the sextuplet rhythm. At this point the pedal enters, holding an "A" as a drone effect throughout the sextuplet section. A sudden burst of running thirty-second notes breaks the pattern, culminating in a trill. The pedal now has its turn to show off, arpeggiating on an A minor chord as the hands hold the same sonority. Manuals released, the pedal takes up the same pattern as when the piece began. Alternation between the hands and feet continues through the end of the Prelude, eventually giving way to the stricter and more contrapuntal fugue. At the end of the piece, Bach ties it all together with yet another dramatic display of thirty-second notes, ending with the typical and sought after V-I cadence.