



ARIZONA STATE UNIVERSITY

# *School of Music*

DOCTORAL RECITAL SERIES

**QUINCY DOBBS**

**ORGAN**

**ORGAN HALL**  
**Friday, April 24, 1998 • 7:30 p.m.**

PROGRAM

<b>Voluntary in F Major</b>	John Stanley 1713-1786
<b>Variations on "<i>Mein jungen Leiben hat ein End</i>"</b>	Jan Pieterszoon Sweelinck 1562-1621
<b>Echo Fantasy in C Major</b>	Jan Pieterszoon Sweelinck
<b>Toccatà in G Major</b>	Johann Jacob Froberger 1616-1667
<b>Passacaglia and Fugue in c minor BWV 582</b>	Johann Sebastian Bach 1685-1750
<b>Annum per annum</b> K (Kyrie) G (Gloria) C (Credo) S (Sanctus) A (Agnus Dei)	Arvo Pärt b. 1935

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This recital is given in partial fulfillment of the performance requirements  
for the degree Doctor of Musical Arts in organ performance.  
Quincy Dobbs is a student of Robert Clark.

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## Program Notes

prepared by Quincy Dobbs

I would like to dedicate this recital to my friend and mentor, Professor Robert Clark, for the past four years of guidance and encouragement in my study of the organ.

John Stanley was born in London and lived his whole life there. He received the Bachelor of Music degree from Oxford University and went on to hold important organist and music director positions throughout London. He was appointed Master of the King's Band of Musicians in 1779 and in 1782 became organist of the Chapel Royal until his death. He wrote vocal and instrumental music but is probably best known today for his 30 voluntaries for the organ. These voluntaries are multi-sectional usually beginning with a slow movement followed by a fast trumpet tune. The Voluntary in F major follows this pattern, a slow singing section for the diapasons followed by a trumpet section calling forth the hunting horn.

Jan Pieterszoon Sweelinck was a Dutch organ virtuoso and pedagogue. He is known as the "maker of German organists" because many organists from Germany as well as other countries came to Amsterdam to study with him. He was organist for the city and in this position gave noontime recitals throughout the week. The variations of the secular song Mein junges Leiben hat ein end were probably performed during one of these noontime concerts. The translation for this song is "My young life has an end, my joy and also my sorrow: my poor soul must be parted from my body: my life can no longer last, it is weak and must pass, hence my sorrow." The six variations use various techniques to accompany the theme, a simple imitative counterpoint to a complex rhythmic accompaniment.

The Echo Fantasy is a charming multi-sectional work that begins in a simple contrapuntal style followed by a section echoing the beautiful flutes and completed by a toccata-like section.

Johann Jacob Froberger was born in Stuttgart in 1616 and was Court Organist in Vienna. He was granted many leaves of absence to study with composers from England, France and Italy. During his study in Rome with the famous Frescobaldi, he learned the Italian style of composing toccatas with sections alternating slow languid free material followed by fast dance-like sections. The Tocatta in G major is an example of this style.

The monumental Passacaglia and Fugue, BWV 582 is an excellent example of the creative genius of Johann Sebastian Bach that takes an existing form and takes it to the limit. A passacaglia, ciaccone or ground bass as sometimes referred, is a continuous set of variations in 3/4 time over a repeating ground bass. In this work, Bach far exceeded previous works in the scope of the 20 variations with his outstanding imagination. He uses the ground as the fugue subject and creates two countersubjects as his answer.

Arvo Pärt was born in Paide, Estonia in 1935. He moved to Berlin in 1982 where he has lived since. He is best known for his sacred vocal works but his instrumental works are becoming more known. His style is sometimes described as the "new simplicity" because he uses a minimalistic technique but he describes his style as "tintinnabuli" for the bell-like basis for the accompanying voices. The Annum per annum was commissioned for the 900th anniversary of the Cathedral at Speyer. The piece consists of five sections with an introduction and a coda. Each section has a letter (K, G, C, S, A) for the five sections of the ordinary of the mass which annum per annum, year after year, has been celebrated at the Cathedral for over nine centuries.

I would like to expressly thank my registrant, Ann Hollman, for her help and support in this recital.

I also offer apologies for any inconvenience the scheduling error in last month's publicity may have caused.