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Junior Recital: Dreama Lovitt, organ

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JUNIOR RECITAL

Dreama Lovitt, *organ*

Eric Lovitt, registrant



APRIL 17, 1999, 8 PM
CANNON MEMORIAL CHAPEL

PROGRAM

Magnificat VI: Gloria

from *Les Vêpres de la Vierge*, op. 18

Marcel Dupré

(1886-1971)

The 15 pieces for organ based on antiphons were composed in 1919, while Dupré was preparing to perform all of Bach's organ works. Three sets of antiphons, or chanted Psalm verses usually sung by two choirs, are performed in Catholic and Orthodox services. Dupré appropriately divided the 15 pieces into three books: the first based on Psalm verses, the second on prayers to the Virgin Mary, and the third based on the words attributed to Mary by St. Luke when she visited her cousin Elizabeth.

Number 15, the final piece, is typical of Dupré's compositional style in its tonal basis of G major, heard in the melody line, with a polytonal, highly chromatic overlay in the accompanying arpeggios. The melody is passed from the pedal to the soprano line, then combined in both parts. The piece culminates in descending chords over a tonic pedal point, followed by rapid arpeggios and ending on a G major chord.

Fantasy and Fugue in C minor, BWV 537

J. S. Bach

(1685-1750)

The Fantasy and Fugue in C minor was undoubtedly composed, along with the majority of his organ works, during Bach's years as the court organist for the Duke of Weimar. The piece is typical of the fantasy genre, in a freely fugal, contrapuntal style. The first subject is stated over a tonic pedal point and eventually cadences on a dominant chord, at which point the second subject is introduced. A similar process is repeated, starting in the minor dominant key, but this time the piece remains in G minor until the final cadence, when a Picardy third is introduced. The slow fantasy is followed by a dancing fugue subject in C minor. After an interesting episode full of slowly ascending chromatic scales, a short restatement of the initial subject concludes the piece.

Wachet auf, ruft uns die Stimme, BWV 645

Bach

Wachet auf, ruft uns die Stimme, is one of six chorale preludes often called the *Schübler-Choräle*, due to their being transcriptions of cantata movements published by Schübler. Bach himself titled them *Sechs Choräle von verschiedener Art* ("Six chorales of various kinds"). He published the pieces in 1747 or 1748. *Wachet auf* can be described as a two-voice ritornello with an added chorale tune. Its continuous, throbbing accompaniment and majestically singing chorale line make it a favorite chorale prelude.

Sonata VI, op. 65, no. 6

Choral: Andante; Allegro molto

Felix Mendelssohn

(1809-1847)

English organists so admired Mendelssohn's organ playing that they urged him to compose some larger pieces for the instrument. When the publishers Covently and Hollier commissioned him to do so, Mendelssohn put together a set of 24 pieces composed in 1844 and 1845. He originally wished them to be entitled "Voluntaries," defined, in England at the time, as "an organ solo organically connected with the liturgy" (It might be a chorale variation, a prelude, or a little suite). The pieces, however, arranged in six groupings, were labeled—with Mendelssohn's consent—as sonatas in the initial advertisement. Here, "Sonata" is used in the broadest sense of the term.

Sonata VI, in D minor, was considered by Schumann to be one of Mendelssohn's best. The first movement is a grand chorale variation. It opens with a chorale melody *Vater unser in Himmelreich*. Four contrapuntal variations follow: three Andantes and the last a huge Allegro molto. The piece ends with a brief, dramatic restatement and resolution of the chorale.

Sweet Sixteenths

William Albright

(1944-1998)

Eric Lovitt, assistant

William Albright was a principal figure in reviving interest in the music of Scott Joplin and other ragtime composers. This interest is evidenced in his numerous modern rag compositions. *Sweet Sixteenths* is a concert rag for organ published in 1978. It opens with a rocking tune in D-flat major. An assistant is needed to play a few notes as the piece progresses (watch the page turner). A brief modulation into G-flat major introduces a gentle, swinging section, but the opening key and theme return for a jazzy end. Enjoy!

Choral no. 3 in A minor, M. 40

César Franck

(1822-1890)

Composed in the summer of 1890, the *Trois chorals* were some of Franck's last works. Although this piece can be separated into three sections, there are recurring themes throughout. The opening is quick and angry, interrupted by large, building chords. A chorale melody gradually emerges, but it is interrupted by returns to the opening theme as everything builds in intensity to the last ascending chord. The second section is quiet and expressive (in A major). Once again, the chorale tune appears, signaling another gradual crescendo. The last section, in A minor again, is fast and furious. The chorale is majestically restated and the piece ends in large descending rolled chords progressing to the final chord.

