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## Senior Recital: Dreama Lovitt, organ

Department of Music, University of Richmond

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SENIOR RECITAL

Dreama Lovitt, organ



APRIL 8, 2000, 7:00 PM  
ST. JAMES EPISCOPAL CHURCH

• • • PROGRAM • • •

Concerto in A minor, BWV 593

Allegro  
Adagio  
Allegro

J.S. Bach  
(1685-1750)  
(trans. of Vivaldi  
concerto op. 3, no. 8)

While employed by the Duke of Weimar, Bach arranged six concertos for organ. Three of these were transcriptions of works by Vivaldi, whose music Bach greatly admired. The Concerto in A minor is a masterwork of organ transcription as Bach skillfully manipulated the instrument lines without drastically altering them.

The first movement begins with a dramatic cadence followed by sections full of virtuosic, scale-like passages, playful sequences, and repetition of the opening cadence.

Offering a respite from the turbulent first movement, the D minor Adagio is a slow, singing duet accompanied by a rhythmically repeating bass line.

A grand, virtuosic finale follows, which, like the first movement, is sectional and sequential. Opening with descending scales, it is at times jocular, sometimes majestic, and always difficult.

Veni Creator Spiritus (Five Versets)

from Premier Livre d'Orgue  
Veni Creator Spiritus en taille a 5  
Fugue a 5  
Duo  
Recit de Cromorne  
Dialogue sur les grands Jeux

Nikolas de Grigny  
(1672-1703)

Chris Ward, Thomas Rawls, Matthew Worth, voice.

While organist of Notre Dame in Rheims, Nikolas de Grigny published a collection of his works entitled *Premier Livre d'Orgue*, which contained an organ mass and five Latin hymn settings. The five versets based on *Veni Creator Spiritus* are a wonderful example of Grigny's expansion on traditional forms such as fugue, greater use of pedal, and use of rich tonal colors. His works took a step forward that no other composer of the French Classical period followed. Bach, however, was a great admirer, and copied the collection in its entirety around 1703.

The first verset opens the set with a broad cantus firmus statement in the pedal. The fugue that follows is typical of Grigny's development of the form through its use of five voices.

The titles of the next three versets indicate not only the style of the piece, but also the registration. The Duo is a duet of contrasting sounds, usually a reed with a combination sound, in this case cornet. It is a lively, dancing piece. The next verset is more somber. Recit de Cromorne refers to this featuring a solo melody

of the cromorne accompanied by flutes. The final verset, Dialogue sur es grands Jeux, is a dialogue piece containing alternating sections between manuals. Grand Jeux is also a registration indication. This piece includes a dance-like inner part framed by majestic, slower portions.

• • • INTERMISSION • • •

Introduction and Passacaglia  
from Sechs Stücke ohne Opuszahl

Max Reger  
(1873-1916)

The Introduction and Passacaglia in D minor was one of many pieces written by Reger in a flurry of organ composition after 1898. Titled the "second Bach" for his excellent counterpoint, techniques in variation and fugue, and academicism, Reger was the most significant German composer after Bach.

The introduction is huge and highly chromatic. Large chords, with pedal octaves, alternate with fantasy-like sections.

Starting with a simple, quiet pedal statement, the passacaglia builds, becoming thicker and more chromatic. The piece ends with a sense of the introduction's huge chords combined with the pedal passacaglia in octaves.

Chorale No. 2 in B minor  
from Trois Chorals

Cesar Franck  
(1822-1890)

The *Trois Chorals* were Franck's final major organ works, composed shortly before his death in 1890. The three pieces are not based on pre-existing chorale melodies but contain sections of newly composed "hymns" set in a variation form. Like most of his organ pieces, the *Trois Chorals* were composed to the specifications of the marvelous Cavaille-Coll organ at Ste. Clotilde in Paris, where Franck was organist for over thirty years. The pieces could very well have been performed before his death in one of Franck's famous organ classes, which were composition seminars. The Chorale No.2 in B minor is a perfect example of Franck's compositional style.

The piece opens with a heavy, ominous passacaglia, introducing the initial theme. This is followed by the first statement of the chorale, which is in turn interrupted by free, chromatic, fantasy-like sections. This first large portion ends with a soft chorale. A bombastic fantasy starts the next half of the work, leading to a new rendition of the opening passacaglia. The chorale combines with the opening theme only to be interrupted again by chromatic arpeggios. After a building pedal point section and a final statement of the passacaglia, the work finishes with a restatement of the soft chorale that concluded the first half, ending on serene B major. Throughout the work, Franck makes use of chromaticism, widening melodic intervals, and rich harmonies.