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### Organ Repertoire Recital Series

Department of Music, University of Richmond

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ORGAN  
REPERTOIRE  
RECITAL  
SERIES

1975-1976 SEASON

## PROGRAM II

### ELIZABETH FARR

Cannon Chapel—The University of Richmond February 17, 1976—8 P.M.

#### ANTONIO VIVALDI-JOHANN SEBASTIAN BACH (1678-1764) (1685-1750)

*Concerto in D Minor BWV 596*

Allegro; Grave; Fugue  
Largo e spiccato  
Allegro

While at the court of Weimar, Bach copied and arranged the scores of his contemporary Antonio Vivaldi, a customary procedure in studying music and becoming familiar with different styles. This concerto has the typical 18th century sequence of movements, the first allegro being in the older fugal style while the last is more homophonic. The highly expressive largo, of equal importance now with the faster movements, was to be ornamented by the performer.

#### NICHOLAS deGRIGNY (1671-1703)

*Récit de Tierce pour le Benedictus*  
*Dialogue de Flutes pour l'Elevation*

The rich ornamentation and deep emotional quality of deGrigny's works are represented in the two segments performed of his "Messe du Premier Ton." This mass and five suites based on hymn tunes comprise his Livre d'Orgue.

#### JAN PIETERSZOOM SWEELINCK (1562-1621)

*Variations on "Onder een linde groen"*

Sweelinck was known as the "Glory of Amsterdam" and "Maker of organists." This composition is of a type for which he is justly remembered, cantus firmus variations. Increasingly elaborate and ornamental figurations surround a cantus firmus which is changed very little, although transferred from voice to voice. The tune is from an English ballad, "All in a garden green."

#### CESAR FRANK (1822-1890)

*Prelude, Fugue and Variation, Op. 18*

Influenced by an emphasis on organ music and the contrapuntal writing of Bach, Franck drew away from the dominance of 19th century opera and toward what became a school of French instrumental music, "pure music." Prelude, Fugue and Variation comes from The Six Pieces (1860-1862), and is a concise statement illustrating his very personal idiom and some of his best writing.

#### JOHANNES BRAHMS (1833-1897)

*Fugue in A-flat Minor (1857)*

The Fugue in A-flat Minor was written while Brahms was Musical Director at the Court of Detmold. His interest in the organ must have been coupled with his great admiration for J. S. Bach. Note the choice of compositional forms, and that the Eleven Chorale Preludes are among his last works.

#### PAUL HINDEMITH (1895-1963)

*Sonata II (1937)*

Lebhaft  
Ruhig bewegt  
Fuge

Hindemith, the practical musician, added three sonatas and two concertos to the small 20th century organ repertoire. He believed that music is "a form of communication between the author and the consumer," as is seen in the Sonata II. We hear a unique musical language with a technique dominated by simple linear concepts and a strong harmonic texture, all set within a tight and characteristic formal structure.

*INTERMISSION (10 minutes)*

*An offering will be received towards the expense of this recital.*

#### JOHANN SEBASTIAN BACH

*Sonata VI in G Major BWV 530*

Vivace  
Lento  
Allegro

According to Forkel, Bach wrote six Sonatas at Leipzig for his eldest son, Wilhelm Friedemann. He adapted the Italian ensemble trio sonata to an Organ solo for three equal voices.

*Toccat and Fugue in D Minor ("Dorian") BWV 538*

Bach specifically marked manual changes in the Toccata which make for a dialogue between the two main divisions of the organ. The Fugue is a purely simple yet spectacular statement of the type of contrapuntal music that sums up the achievements of the Baroque composer.

Notes by Elizabeth Farr

We regret that the use of recording equipment during this recital is prohibited. You are invited to a reception following the recital where you may meet Miss Farr and greet your friends.

#### ABOUT THE ARTIST . . .

A native of Miami and presently residing in Orlando, Miss Farr received the degree Bachelor of Music in 1970 from Stetson University and the degree Master of Music in 1973 from The Julliard School. After winning first place in 1968 in the Davidson College Competition—Advanced College Division, she won in 1969 first place in the Fort Wayne, Indiana Competition and in the Young Artists Competition sponsored by the Boston Chapter of the AGO. Miss Farr holds the Diploma with active credit from the Haarlem Academy for Organists, where she studied with Cor Kee and Anton Heiler, and is active as a recitalist on the East Coast and in the Mid-West.

**CANNON MEMORIAL CHAPEL**

**UNIVERSITY OF RICHMOND**

**VON BECKERATH ORGAN**

1961

41 Ranks

**HAUPTWERK**

Quintadena 16  
Prinzipal 8  
Rohrflöte 8  
Oktave 4  
Spielflöte 4  
Nasat 2 2/3  
Flachflöte 2  
Mixture IV-VI  
Trompete 8

**PEDAL**

Prinzipal 16  
Metallflöte 8  
Oktave 4  
Nachthorn 2  
Rauschpfeife III  
Mixture V  
Fagott 16  
Trompete 8  
Schalmei 4

**POSITIV**

Gedackt 8  
Prinzipal 4  
Rohrflöte 4  
Oktave 2  
Oktave 1  
Sesquialter II  
Scharf III-IV  
Bärpfeife 8

**COUPLERS**

Positiv to Hauptwerk  
Hauptwerk to Pedal  
Positiv to Pedal  
Tremolo Positiv