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### Karel Paukert, organ and Noriko Fujii, soprano

Department of Music, University of Richmond

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ORGAN  
REPERTOIRE  
RECITAL  
SERIES

1978-1979 SEASON

**KAREL PAUKERT, organ**  
**NORIKO FUJII, soprano**

Cannon Memorial Chapel

University of Richmond

Tuesday, April 24, 1979

**ANONYMOUS (Spanish, XVII century)**

*Suite Cortesana*

Las Vacas

Alamanda

Un Aire Alegre

Zarabanda

Danza del Acha

Canarios

El Vilano

The evolution of keyboard music in 16 and 17 century Spain and Portugal is astonishing. Aside from well-known composers, Cabezón, Thomas de Santa Maria, Cabanilles, de Arauxo, the music libraries of the Iberian peninsula are virtually filled with music of lesser composers. *Suite Cortesana* with its descriptive titles: The Cows, Dance with the Axes, The Villager, is characteristic of "música de salón" of the late XVII century in Spain.

**JOHANN SEBASTIAN BACH (1685-1750)**

*Prelude and Fugue in D major, S. 532*

A brilliant piece, full of youthful enthusiasm, the work was written in the years 1706-1708. Both the Prelude and the Fugue show that Bach was diligently studying and creatively adapting the works of his precursors. The influence of Frescobaldi and his textures "con durezze e ligature" is apparent in the Adagio section of the Prelude. The Fugue shows influences of Buxtehude and Pachelbel. In words of J. S. Bach's biographer Spitta it is "eine der blendendsten Orgelkompositionen des Meisters" (one of the most superb organ-compositions of the master).

**ANTON HEILLER (1923-)**

*Two Sacred Songs for Soprano and Organ (1959)*

Optavi

Gaudete

Internationally acclaimed organist, harpsichordist, conductor and pedagogue, Anton Heiller, professor at the Academy of Music in Vienna, has as a composer to his credit, two organ concertos, works for organ solo and numerous sacred pieces.

In his *Two Sacred Songs* Anton Heiller sets to music two biblical excerpts: the Epistle of the feast of St. Thomas Aquinas from the Book of Wisdom (Optavi) and the Epistle of Saint Paul to the Philippians (Gaudete).

## JEHAN ALAIN (1911-1940)

### *Deuxième Phantaisie*

In almost all of his organ compositions, Jehan Alain shows himself as a poet of the instrument. His intensely felt pieces are at times not longer than a single page of a manuscript paper. His sister, well-known virtuosa Marie-Claire Alain, suggested that the last portion of the dedication of Jehan's piano piece "Ecce Ancilla domini" could form a motto to his Second Phantasy:

"I want the Earth made square. I want to rend the blue of the sky.  
I want to see behind . . . I want my temples to be irrational  
monstrosities . . . Lord, give me eternal peace."

## ROMAN HAUBENSTOCK-RAMATI (1919-)

### *In memoriam Igor Stravinski*

Presently living in Vienna, the composer of Polish origin was during 1950-56 director of the state music library and professor of music at the academy in Tel Aviv. In 1957 he was active in the musique-concrète studio at the French radio in Paris, since that time he has been in the forefront of the avant-garde. The performance of this piece consists of my own realization of a graphic score, provided by the composer.

## PAUKERT-FUJII

### *Free Improvisation for Voice and Organ (auxiliary instruments)*

#### *INTERMISSION (10 minutes)*

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

## VINCENZO BELLINI (1801-1835)

### *Sonata in G major*

#### Larghetto

#### Allegro

This is the only work of its kind by Bellini and the only piece, as far as I know, which a great operatic composer dedicated to the organ. At the end of this piece, there is a following inscription written by Bellini's brother Carmelo, in honor of their mother's death (Carmelo is sending this piece to Peppina Appiani): "Agata Bellini, my mother, passed away. I Carmelo send you this manuscript of my brother, angel of the Italian melody, as a sign of holy and dear affection which in my breast I kept jealously, of grateful sentiments and sincere goodness." To Mrs. Appiani, Catania, May 21, 1846, Carmelo Bellini. The work is composed in a form of theatrical character, with introduction, aria and coda. It was probably written in Naples while Bellini was a student at the conservatory there.

## FRANZ LISZT (1811-1886)

### *Prelude and Fugue on B.A.C.H.*

Liszt intended to have the work finished for the dedication of the cathedral organ at Merseburg in 1855. Instead, the first version was completed a year later. A. Winterberger, an ardent champion of Liszt's music played at the dedication "Ad nos

salutarem undam". Liszt took extreme pains to improve upon the first version and was preoccupied with the final version for more than a decade. The Prelude and Fugue on B.A.C.H. gives often the impression of being superficial. A close examination and a thorough analysis show to the contrary. The Fugue, that appears to be loosely knitted, shows a solid structure along the lines of the g minor fugue by Bach (S. 542). The letters of Bach's name (B-flat, A, C, B-natural in German notation) constitute the thematic material for the entire work.

### **WITOLD LUTOSLAWSKI (1913-)**

*Lacrimosa* (fragment of a Requiem Mass)  
(1937)

In 1937 this Polish composer composed two fragments of a Requiem. The manuscript of the first, Requiem aeternam, for voice, choir and orchestra was lost in the Second World War, together with other compositions of Lutoslawski. Expecting a composition of highly differentiated sonorities, ingenious counterpoints, perhaps aleatory procedures, the features typical of Lutoslawski's later works, we find his *Lacrimosa* delightfully conventional. The fact, that in the 1964 choice list of his most significant compositions Lutoslawski included *Lacrimosa*, shows his high regard for this early work.

### **LEOS JANACEK (1854-1928)**

*Postludium*

The music of the Czech composer Janacek is universally praised for its originality. It frequently draws inspiration from folk songs and dances, also from speech inflection and colorful speech patterns of a dialect, spoken in the Moravian region of the present Czechoslovakia. The *Postludium* is a part of his monumental Glagolitic Mass for soli, choir, organ and orchestra, written in the last years of his life.

*Notes by Karel Paukert*

*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 the artists.*

Program change:

instead of Suite cortesana Mr. Paukert  
will play

Six Miniatures from the Past:

La Batal	Johann Kaspar Kerrl(1627-1693)
Air	Anonymous
Petite Bergere	
Fugue in A minor	Bohuslav Matej Cernohorsky (1684-1742)
Noël: Joseph est bien marié	Claude Balbastre (1729-1799)
Grand Jeu(avec le tonnerre)	Michel Corrette (1709-1795)