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### Bruce Stevens, organist

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC

*Presents in Concert*

**Bruce Stevens**  
*organist*

Monday, February 17, 2014  
7:30 p.m.  
Cannon Memorial Chapel



# PROGRAM

**Ballo del Granduca, SwWV 319**

Jan Pieterszoon Sweelinck  
(1562-1621)

**Magnificat primi toni, BuxWV 161**

Dietrich Buxtehude  
(1637-1707)

**Messe pour les couvents**

*Gloria: Chromhorne sur la Taille*

*Gloria: Dialogue sur les grands jeux*

François Couperin  
(1668-1773)

**Concerto in D Minor, BWV 596**

(transcribed from Antonio Vivaldi, op. 3, no. 11)

Johann Sebastian Bach  
(1685-1750)

I. (*Allegro*) – *Grave*

II. *Fuga*

III. *Large e spiccato*

IV. (*Allegro*)

**Prelude and Fugue in A Major, BWV 536**

Bach

**Variations on "Outbursts of Spring Triumphant"  
(A Theme of Ludwig Diehn), 2009**

Mary Beth Bennett  
(b. 1954)

I. *Intrada*

II. *Ostinato*

III. *Celestes*

IV. *Aria*

V. *Interlude*

VI. *Toccata*

**Seven Pieces for Organ, op. 71**

Arthur Foote  
(1853-1937)

1. *Cantilena in G*

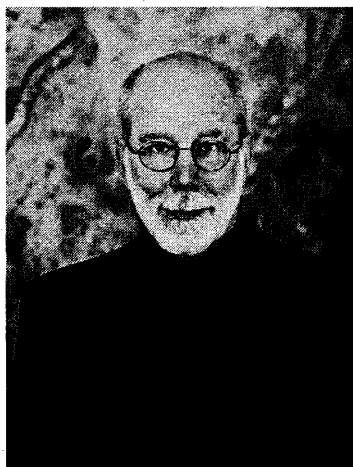
4. *Canzonetta*

**Introduction and Passacaglia in D Minor**

Max Reger  
(1873-1916)



Please silence cell phones, digital watches, and paging devices before the concert.



**BRUCE STEVENS** is active as a recitalist in the United States and Europe. He has played for 20 annual national conventions of the Organ Historical Society and has performed for several regional conventions of the American Guild of Organists and for a national convention of the American Institute of Organbuilders. After receiving degrees in music from the University of Richmond (1969) and the University of Illinois, he moved to Europe, going first to Denmark for a year of organ study in Copenhagen with Finn Viderø and Grethe Krogh. Later he moved to Vienna to become a student of Anton Heiller for several years. He also studied at the Royal School of Church

Music near London. Mr. Stevens was a finalist in the American Guild of Organists organ playing competition as well as in other national competitions held in Los Angeles and Fort Wayne. Active as a recording artist, he has recorded seven discs for Raven Recordings, including a series of four CDs devoted to Josef Rheinberger's organ sonatas played on various historic American organs. Mr. Stevens served for many years as the organist of Richmond's Second Presbyterian Church and, previously, as the director of music and organist of St. James's Episcopal Church. He is instructor in organ at the University of Richmond and director of Historic Organ Study Tours (HOST), which he founded in 1994 to further the study of historic pipe organs in Europe and elsewhere. He also works as a writer-editor for the Virginia Department of Education.

## PROGRAM NOTES

This evening we are excited to introduce two new additions to our 1961 Rudolf von Beckerath organ. In the last several months, Taylor & Boody Organbuilders of Staunton, Virginia, have created a new set or "rank" of pipes specifically for our organ and installed this rank in the Positiv division of the organ. The Positiv consists of all the pipes in the lower central section of the organ case. This rank of 56 pipes is called a **Dulzian** register or "stop" and plays at 8-foot pitch, which means regular piano pitch. The name comes from the dulzian, an antique double-reed instrument that is an ancestor of the bassoon. Organ Dulzian stops imitating this reed instrument were very common in seventeenth- and eighteenth-century North German and Dutch organs—organs that served as the inspiration for our Beckerath organ. Our beautiful new Dulzian stop can serve many ensemble and solo purposes in music from many periods and styles, and you will hear a number of these this evening. The other addition is a **Zimbelstern**, which is a set

of small, high-pitched bells that ring in random fashion when activated by a foot lever. The bells are also located in the Positiv division. Historically, the tinkling Zimbelstern was used to add an extra measure of sparkle and joy to music that has these characteristics. It is traditional to connect the bell-ringing mechanism to one or two small stars (hence the name "Cymbal star") decorating the façade of the organ. The stars are made to revolve when the bells sound, giving a visual sparkle or twinkle to the music being played. You can't miss the moments when this happens, and we hope it will bring smiles of delight all around!

These enhancements to our estimable organ are given to the University by Firmon E. Hardenbergh with unbounded gratitude for his wife of more than fifty years, Jane La Roque Slaughter Hardenbergh, DMA, who graduated from Westhampton College in 1951, as did her mother, Margaret Elizabeth Hooker, in 1922 and her first-born, Esther Jane Hardenbergh, in 1982. Jane became an accomplished and continuously contributing organist/scholar, church musician, music professor, and empowering mentor through her long career extending to her death in 2009. She was particularly fond of Zimbelsterns for the delight they impart to celebratory church and concert occasions.

### **Jan Pieterszoon Sweelinck. *Ballo del Granduca***

Known as the "Maker of German Organists" (*Deutscher Organistenmacher*), the Amsterdam organist and teacher Jan Pieterszoon Sweelinck was sought out by numerous foreign, later-to-be-famous organists for instruction in both organ playing and composition. Needless to say, his own compositions are masterworks in the various organ styles of the day. His variations on secular songs, such as the *Ball of the Grand Duke*, are probably intended first and foremost for performance on the harpsichord. Nevertheless, the custom at the time was to play most secular keyboard music equally successfully on a variety of keyboard instruments.

The many tone colors available in the organ are well suited to portraying the wide range of expression suggested by this courtly dance theme. Following the assertive statement of the proud theme, four variations vary and decorate the theme in richly inventive ways. Listen for the Dulcian stop played alone for the second variation, and don't miss the Zimbelstern that will accompany the entire third variation. The fourth variation concludes the piece with flowing parallel thirds and sixths played on a Trompete-dominated ensemble of the Hauptwerk or "main work" division of the organ.

### **Dietrich Buxtehude. *Magnificat primi toni***

Buxtehude's *Magnificat* on the First Tone consists of nine short, greatly contrasting versets plus a coda, all based on a melody that originated in Hamburg near Lübeck, where Buxtehude spent most of his life working as the organist and music director of the enormous St. Mary's Church. It is now thought that this work probably was not performed in *alternatim* practice—that is, with

the organ versets alternating with a choir singing every other verse of Mary's Magnificat to the established tune. It is more likely that it was performed as one continuous solo piece, either in the context of a liturgy or a concert. In any case, the versets are extremely inventive and provide the organist with the opportunity to explore various contrasting moods with the help of diverse tone colors. In the second verset, you will hear the Dulcian combined with the Rohrflöte 4, which creates a bright and lively yet gentle "consort" registration. The Zimbelstern will again come to life in the seventh verset, which will be played on the Rohrflöte 4 alone (resulting in it sounding one octave higher than written) plus the Tremolo.

### **François Couperin. *Messe pour les couvents***

François Couperin, known as "Couperin le Grand," was the most famous member of the Couperin family of musicians, and indeed, he is one of the more important French composers of all times. His major works are keyboard works for harpsichord and organ. I've chosen two small pieces from this Mass for the Convents to demonstrate the Dulcian used as a substitute for the ubiquitous Cromorne reed stop so favored by the French in the Baroque period. In the first piece, you will hear the Dulcian combined with the Holzgedackt 8 to play a lyrical solo in the mellow tenor register. In the second piece, the Dulcian and the Trompette unite with most all of the other manual stops except the mixtures (Mixtur and Scharf) to compose the *Grand Jeux* or "great play," a typical French Baroque registration that was used for the loudest and most exuberant of organ music.

### **Johann Sebastian Bach. Concerto in D Minor, BWV 596**

Antonio Vivaldi (1678-1741), one of the most admired "modern" composers of his time, published his collection of twelve concertos, called *Le stro armonico*, op. 3, in 1711. Vivaldi scholar Michael Talbot went so far as to say that this is "perhaps the most influential collection of instrumental music to appear during the whole of the eighteenth century." J. S. Bach obtained a copy of these concertos and proceeded to transcribe several of them for organ, including the eleventh, the work heard this evening. We may wonder why the great Bach, whose prowess at musical composition and organ improvisation surpassed all others, would bother to transcribe orchestral works of other contemporary composers for the keyboard. Certainly, it was not to just make it possible for one person to perform these orchestral works alone. That might have been the motivation of a lesser musician, but Bach's aim lay in a different, more productive direction. Johan Nikolaus Forkel, Bach's first biographer, wrote in 1802 that Bach's study-transcription of the Italian concertos of Vivaldi's works "taught him [Bach] how to think musically" by helping him better perceive how to bring the important concepts of "order, coherence, and proportion" to bear on musical ideas. During the years of these transcriptions, 1713 and 1714, Bach was experimenting

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and forming a personal style, and the new concerto style—not the genre, but the style—provided him with an ideal path to explore and develop new ways of musical thinking, which soon infiltrated his other instrumental and vocal compositions. It can also be noted that Bach's concerto transcriptions for the organ and harpsichord prove that keyboard transcription need not be a "cheap business" when stylistically appropriate material is selected and stylistically apt results are intended. For example, note in the *Adagio* how the expressive violin solo with accompaniment translates perfectly to the Beckerath organ by playing the solo in the treble range of the Dulcian plus Holzgedackt with Tremolo, and with the steadily repeated accompanying chords played on the broad Spielflöte.

### **Johann Sebastian Bach. Prelude and Fugue in A Major**

Bach's lovely Prelude and Fugue in A Major has an interesting history. It has come down to us in two versions: the earlier one an autograph probably composed during Bach's youthful Arnstadt period, and the later one a copy in another hand that is a revision likely made by the more experienced Bach when he lived in Weimar. The relative simplicity and brevity (32 measures) of the intimate, bright prelude, together with the seamless, perfect counterpoint of the revised, song-like fugue, support these suppositions. The ending of the fugue on an abrupt, short eight-note chord was a notable revision and is a device he used in a number of other organ works. Here, it causes the fugue to simply evaporate with no fanfare after the harmonic stress on the diminished seventh chord in the penultimate measure.

### **Mary Beth Bennett. Variations on "Outbursts of Spring Triumphant"**

Composer and organist Mary Beth Bennett writes, "Variations on 'Outbursts of Spring Triumphant' was commissioned for the 2009 Convention of the American Guild of Organists in Norfolk, Virginia. I was requested to use a theme taken from the works of the late Ludwig Diehn, Dean Emeritus of the Old Dominion University School of Music, whose foundation underwrote the commission. His works are archived at ODU and I spent an enjoyable day combing through old manuscripts for the perfect theme. I found it in an orchestral work by the same name. My composition is divided into six short movements. Intrada is in a Baroque 'Plein Jeu' style with the harmonies in the manuals and the melodic theme played as a solo on the pedals. Ostinato is a form that features a recurring motive, in this case played on the pedals. A three-layer musical fabric is woven above it on the manuals. Celestes is built around the Celeste organ stop, which gives the harmonies an undulating quality. The modally altered melody is layered on top. [Since the Beckerath organ lacks a Celeste stop, the Tremolo will be used to produce the undulation.] Aria is a gentle flowing pastorale in 9/8 meter. Interlude is a short, free solo musical episode. Toccata is a loud, fast, and fiery movement with sparkling figurations in the hands and the melody stated in the big pedal reeds. The work was premiered by Alan Morrison at the convention's closing concert and was featured on NPR's *Pipedreams* radio broadcast this past year."

### **Arthur Foote. Seven Pieces for Organ, op. 71**

Arthur Foote was a Harvard graduate and the first noted American classical composer to be trained entirely in the U.S. His style, however, is definitely "European Romantic," for he was an early advocate of Brahms and Wagner and promoted performances of their music in and around Boston. Foote was active as a music teacher and wrote a number of pedagogical works on music. Most admired for his works of chamber music, he also gained a fine reputation as an organist and organ composer. He was appointed organist of the First (Unitarian) Church in Boston in 1878 and held the post for 32 years. A Founder of the American Guild of Organists, he helped organize the New England chapter of the AGO. From 1909 to 1912, he served as National Honorary President of the AGO, succeeding Horatio Parker in that position. He was one of the editors of *Hymns of the Church Universal*, a Unitarian hymnal published in 1890. The *Cantilena* from his opus 71 is among the most tender expressions for the organ that I know, while the infectious, dance-like *Canzonetta* succeeds in being light-hearted in spite of its minor tonality.

### **Max Reger. Introduction and Passacaglia in D Minor**

Max Reger once wrote in a letter, "Have we completely forgotten that the organ is a first-class instrument, not just something for churches?" This lament was directed at the ignorance of contemporaries, to whom virtuosity in organ music, even in the works of Johann Sebastian Bach, was suspect. Reger, however, possessed a wide knowledge of both Baroque and Romantic organ music and was not dismayed by his critics. When thinking of his organ works, we easily remember his long, note-packed, finger-busting fantasias, but much of his output was much simpler and more accessible for listeners and organists alike. The Introduction and Passacaglia in D Minor, published without opus number, falls in the latter category. The brief, dramatic Introduction, its big dissonant chords and fast flourishes notwithstanding, is fully understandable and certainly not excessively over-the-top. The Passacaglia theme forms a lovely arch that guides the shape of the variations. The influence of Bach's famous C-minor Passacaglia is evident in the variety of rhythmic patterns and motivic figurations and the gradual build up of textures. Only the pedal trills, rushing ascending scales, and appoggiated chords are indicative of Reger's more storm-filled works. The work comes to a triumphant close when the last variation unexpectedly shifts into the major mode (D major), the harmonic progression becomes ennobled, and the last three measures echo the powerful dissonant chords of the Introduction with a new resolution into a glorious D-major finish.





## 1961 Rudolf von Beckerath Organ

<b>Hauptwerk</b> 56 notes	<b>Positiv</b> 56 notes	<b>Pedal</b> 32 notes
Quintadena 16	Holzgedackt 8	Prinzival 16
Prinzival 8	Prinzival 4	Metallflöte 8
Rohrflöte 8	Rohrflöte 4	Oktave 4
Oktave 4	Oktave 2	Nachthorn 2
Spielflöte 4	Oktave 1	Rauschpfeife 3 fach
Nasat 2-2/3	Sesquialter 2 fach	Mixtur 5 fach
Flachflöte 2	Scharf 3-4 fach	Fagott 16
Mixtur 4-6 fach	Dulzian 8 (2014)	Trompete 8
Trompete 8	Tremolo	Schalmey 4
Pos.Hw.		Hw./Ped.
		Pos./Ped.

Zimbelstern (2014)  
Mechanical key and stop actions  
Equal temperament



## THE SPRING 2014 DEPARTMENT OF MUSIC CONCERT SERIES

FREE: No Ticket Required

CAMP CONCERT HALL (unless noted otherwise\*)

**Mon., March 24 — 7:30 p.m.**  
Garth Newel Piano Quartet

**Sun., March 30 — 3 p.m.**  
*(NOTE: The time for this concert has changed!)*  
Richard Becker and  
Doris Wylee-Becker  
*Dual Piano Recital*

**Wed., April 2 — 7:30 p.m.**  
UR Jazz Ensemble  
*Mike Davison, director*

**Thurs., April 3 — 7:30 p.m.**  
UR Wind Ensemble  
*David Niethamer, director*

**Sun., April 6 — 3 p.m.**  
Handel's Messiah  
*UR Schola Cantorum, Women's Chorale,  
and Second Presbyterian Church Choir;*  
*Jeffrey Riehl, conductor*  
\*Cannon Memorial Chapel

**Wed., April 9 — 7:30 p.m.**  
UR Symphony Orchestra, with *eighth*  
*blackbird clarinetist Michael Maccaferri;*  
*Alexander Kordzaia, conductor*

**Mon., April 14 — 7:30 p.m.**  
Jennifer Johnson Cano, *mezzo-soprano,*  
and Christopher Cano, *piano*

**Thurs., April 17 — 7:30 p.m.**  
UR Jazz and Contemporary Combos  
*Mike Davison, director*

**Sat., April 19 — 3 p.m.**  
Earth Day Global Sounds  
*Andrew McGraw, director*  
\*North Court (outside location)

**Mon., April 21 — 7:30 p.m.**  
UR Chamber Ensembles