



Presents

A Masters Organ Recital

Grace Renee Jackson, *organist*

Tocatta in F Major, BuxWV 156

Dieterich Buxtehude
(1637-1707)

Chorale Fantasia on “In dich hab ich gehoffet, Herr”

Franz Tunder
(1614-1667)

Tocatta Quarta (First Book of Toccatas, 1615)

Girolamo Frescobaldi
(1583-1643)

Canzona Secondo, Primo tono (First Book of Ricercars and Canzonas, 1615)

Sonata No. II

- I. Lebhaft
- II. Ruhig bewegt
- III. Fuge: Mäßig bewegt, heiter

Paul Hindemith
(1895-1963)

Sonata No. III in A Major, Op. 65

- I. Con moto maestoso
- II. Andante tranquillo

Felix Mendelssohn
(1809-1847)

Fantasia and Fugue in G Minor, BWV 542

J.S. Bach
(1685-1750)

Reyes Organ and Choral Hall, DeBartolo Performing Arts Center
Friday, March 25, 2022, 7:00 PM

This recital is presented in partial fulfillment of the requirements for the degree Master of Sacred Music.

Grace Renee Jackson is a student of Dr. Kola Owolabi.

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Please silence all electronic devices.

Program Notes

Exuberant in style, North German organist and composer **Dieterich Buxtehude's** preludia and toccatas encompass improvisational techniques and motivic gestures that create an exciting experience for the listener and performer. *Stylus phantasticus*, a hallmark of North German compositions, includes: dramatic use of silence, scales and arpeggiated passages, echos, pedal solos, and fugal writing. Buxtehude exploits many of these elements in this toccata that showcase the full resources of the organ. Buxtehude held the prestigious position of werkmeister and organist at the Marienkirche in Lübeck, Germany, from 1668 until his death in 1707.

Franz Tunder, predecessor to Dieterich Buxtehude at the Marienkirche in Lübeck, Germany from 1641-1667 and father-in-law to Buxtehude, was influential in the development of the North German *stylus phantasticus*. Girolamo Frescobaldi, whom Tunder studied with in Florence, Italy from 1627-1630, influenced the North German *stylus phantasticus* tradition through the improvisatory quality of his compositions. The chorale fantasia genre showcases the elaborate improvisatory techniques of the time. "In dich hab ich gehoffet, Herr" (I have hoped in you, Lord) is based on Psalm 31:1-6. The chorale tune is clearly heard in the pedal, appears in a heavily ornamented version in the soprano, and is developed further through imitation and echo devices.

In the preface to his volumes of keyboard music, **Girolamo Frescobaldi** gives specific instructions on how his music is to be performed but recognizes the performer's artistry and encourages one ultimately to bring out the spirit of the music. Toccata Quarta showcases the improvisatory nature of Frescobaldi's writing in contrast to the contrapuntal writing in Canzona Secondo. Canzona Secondo is constructed in five sections, contrasting in meter and character. Frederick Hammond, Frescobaldi's biographer says, "Variation techniques are the basis of thematic manipulation in these canzonas, and many of them are strict variation-canzonas in which the material of all the component sections is derived from the opening subject."¹ The ascending line of the opening phrase is used as material throughout the triple meter sections, showcasing recurring thematic material and manipulation.

¹ For further reading see Frederick Hammond, *Girolamo Frescobaldi*, (Cambridge, Massachusetts: Harvard University Press, 1983).

Paul Hindemith composed three organ sonatas from 1937-1940 during his time in the United States as a professor of music at Yale University. Movement one of Sonata II (1937) is in sonata form followed by a motivically-driven second movement and a fugue in movement three. Hindemith employs a distinctive harmonic language which incorporates modal scales and quartal/quintal harmonies throughout. The exposition of movement one, “Lebhaft” (brisk, lively), is vertical and chromatic in nature in contrast to horizontal writing in the development. Movement two, “Ruhig bewegt” (steady, calm), contrasts movements one and three with the rocking motion of the 6/8 meter. The four-voice fugue of movement three “Mäßig bewegt, heiter” (moderately animated, cheerful), begins with a four-measure subject, and is chromatic in nature.

Commissioned to compose voluntaries for Coventry and Hollier Publishing Company, **Felix Mendelssohn** wrote extensively for the organ from the summer of 1844 through the Spring of 1845. Mendelssohn gave these pieces the title *Six Sonatas*, Op. 65, as he believed the title “sonata” suited these works better than the customary English term “voluntary.” In Sonata No. III in A Major, Mendelssohn employs what he most likely composed as his sister's wedding march as the grand opening and closing of the first movement. Between the “bookends” of the wedding march, Mendelssohn uses Martin Luther’s hymn tune “Aus tiefer Not schrei ich zu dir” (Out of the depths I cry to you, based on Psalm 130) in the pedal with fugal writing above, leading to dramatic running 16th notes before the wedding march returns. This two-movement sonata ends with a lyrical “character piece,” showcasing the softer stops of the instrument.

J.S. Bach likely composed his dramatic and haunting Fantasia and Fugue in G Minor, BWV 542, for a 1720 audition at the Jakobikirche in Hamburg, Germany. The recitative and improvisatory nature of the fantasia is enhanced by a dramatic use of silence, a pedal solo, and rich chromaticism characteristic of North German compositions in the *stylus phantasticus* tradition. Argumentative tension is created through the alternation of punctual phrases and recitative-like freedom. Peter Williams suggests that the fugue subject either quotes a Dutch folk song or Buxtehude’s Toccata in F Major, BuxWV 145.²

² For further reading see Peter Williams, *The Organ Music of J.S. Bach*, (New York: Cambridge University Press, 2003), 85-91.



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