

THE
CALVIN
COLLEGE
DEPARTMENT
OF
MUSIC

MARILYN MASON, organ

Wednesday, September 16, 1987
8:15 p.m.

Central Reformed Church

THE ORGAN WORKS OF DIETRICH BUXTEHUDE (1637-1707)
Performed in observance of the 350th anniversary of the composer's birth

PROGRAM

Praeludium und Fuga in E Minor, BuxWV 143

Praeludium und Fuga in G Minor, BuxWV 148

Canzona in D Minor, BuxWV 168

Canzona in G Major, BuxWV 175

Toccatà in F Major, BuxWV 157

Chorale Fantasia

Nun freut euch lieben Christen g'mein, BuxWV 210

Chorale Preludes

Lobt Gott, ihr Christen allzugleich, BuxWV 202

In dulci jubilo, BuxWV 197

Wir danken dir, Herr Jesu Christ, BuxWV 224

Nun lob, mein Seel den Herren, BuxWV 212

Praeludium and Fuga in E Minor, BuxWV 142

Please withhold applause until the conclusion of the program.

BUXTEHUDE SERIES Coming Events:

Sept. 17 James Kibbie, organ; LaGrave Christian Reformed Church

Sept. 18 James Kibbie, organ; Calvin College Fine Arts Center

Sept. 20 James Kibbie, organ; Basilica of St. Adalbert



Central
Reformed
Church

THE BUXTEHUDE SERIES

This series is presented in celebration of the 350th anniversary of Buxtehude's birth. Buxtehude's name and reputation are widely known because Bach traveled 200 miles on foot to hear the famous afternoon concerts of sacred music at St. Mary's Church in Leubeck, where Buxtehude was organist. In order to learn from Buxtehude, Bach received a four-week leave of absence from his church in Arnstadt. The experience was so valuable to Bach that he overstayed his leave by two months.

According to John Hamersma, Professor of Organ at Calvin, "The organ works of Buxtehude are in a wide variety of musical styles. Many of his organ works display a variety of effects that can only be described as experimental. These effects remain impressive today, making his organ works a delight to hear." Each concert will be played on a different organ chosen for its effectiveness in presenting Buxtehude's works.

INTRODUCING THE ARTISTS

MICHELE JOHNS is Adjunct Professor of Church Music at the University of Michigan. She is also Minister of Music at Our Lady of Good Counsel Church in Plymouth. Her special interest is in historic keyboard instruments and their literature. She is a frequent participant in performance practice workshops for the American Guild of Organists. With Marilyn Mason she has recorded the complete concertos for two organs by Antonio Soler at the Cathedral of Segovia, Spain. Her teaching manual of hymn improvisation will soon be released by Augsburg Publishing House.

MARILYN MASON is chair of the organ faculty at the University of Michigan. She is widely known as a performer who is at home with any style of music. She has been a frequent recitalist at national conventions of the American Guild of Organists and has made numerous commercial recordings of her performances. She is especially known for playing premier performances of contemporary organ pieces and for commissioning organ works by contemporary composers.

JAMES KIBBIE is Assistant Professor of Organ at the University of Michigan. Dr. Kibbie is heard often in the United States, Canada, and Europe through his concerts, recordings and radio broadcasts. He has won a number of major awards for his organ playing, including the coveted Grand Prix de Chartres and the organ performance award at the Prague, Czechoslovakia Spring Festival. His doctorate is from the University of Michigan where he studied with Marilyn Mason. He directs the annual Conference on Organ Music at the University.

Program Notes for the Buxtehude Series
Wednesday, September 16, 1987

Praeludium e-moll, BuxWV 143

The characteristic virtuosity featured in North German organ preludia is exhibited in the opening pedal statement; only two other Buxtehude preludia announce the theme first in the pedal. The first fugue of this multi-section work incorporates a chromatic, repercussive subject. The five voice texture of this fugue is reminiscent of Weckmann and the French composer, Nicolas de Grigny. This fugue elides into a free section, followed by a second fugue. The subject of this second fugue is an alteration of the first fugal subject, set in triple meter. A dramatic toccata, provided with declamatory rests and scalar passages, brings this work to a close.

Praeludium g-moll, BuxWV 148

The opening toccata of this prelude contains two sections: a dramatic opening section in an Italianate style, and a second section marked "Allegro" using imitative entrances, concluding with an exciting rise and fall of two octaves. The subject of the first fugue is short and repercussive. After a brief chordal section, a second fugue enters in triple meter. The subject of this second fugue, unlike most of Buxtehude's preludia, is not related to the first fugal subject. However, the closing free section exhibits traits characteristic of a ciacona in its repetition of a bass pattern, derived from the second fugal subject. This bass pattern is repeated three times in the tonic, and five times in the relative major, yet still closes in the tonality of the tonic.

Canzona d-moll, BuxWV 168

Like many of the canzone, the sections of this work are constructed on a variation of the initial theme. Transcribed from the old German musical notation of organ tablature, this tri-partite structure opens with an initial statement of the subject outlining the tonic harmony, and features the dactyl and anapest rhythms. Throughout this section diads, or two note chords, punctuate the harmonic motion. The second section is in triple meter, and uses a variant of the first half of the initial subject as its theme. A brief transitional passage in duple meter, displaying a homophonic nature, leads to the third section. Unlike many of Buxtehude's canzone, this work does not end with a toccata-like coda in the manner of Frescobaldi.

Canzona G-dur, BuxWV 175

Klaus Beckmann categorizes this work as a fuga, in recognition of its mono-thematic nature. This ternary structure exhibits minimal contrast between sections, and maintains a duple meter throughout. This unified quality may indicate a late origin for this piece, perhaps providing a model for the larger structured fugues of J.S. Bach.

Toccata F-dur, BuxWV 157

In the Baroque period titles such as Praeludium, Praeambulum, Fantasia, and Toccata did not represent different compositional forms; each title was interchangeable with the other, and each composition may or may not include the use of pedal. This particular toccata is a pedalliter composition. Preserved in only one manuscript, which is now lost, this work has been in print longer than any other of Buxtehude's free works. The opening free section displays a penchant for punctuated chordal motion. An ornamented alto passage at an internal cadence provides new motivic material for the latter portion of the opening free section, which is also arrayed with suspensions. The Baroque usage of repercussive motives is highlighted in this toccata, first in the opening free section, then in the fugue that follows. The fugal subject exhibits motivic similarities to many other Buxtehude preludia. Using motivic material from the opening free section, the fugal subject, and the countersubject, a sequential structure is created to conclude this toccata.

the ornamented chorale melody enters in the discant. An unusual feature of this prelude is the use of double pedal in the final measures; Buxtehude rarely writes double pedal parts, unlike his student Nicolaus Bruhns.

In dulci Jubilo, BuxWV 197

The text of the fifteenth century Christmas chorale, "In sweet joy," is reflected in the rapid rhythmic motion. Buxtehude, like other composers who set this chorale, uses the technique of canon to provide the imagery of the text line, "draw me after you."

Wir danken dir, Herr Jesu Christ, BuxWV 224

Points of imitation and voice pairing on the text, "We thank you, Lord Jesus Christ," reminiscent of a Renaissance choral motet, show Buxtehude's kinship to his predecessors, Sweelinck and Tunder, in their use of vocal music as a model for compositional purposes.

Nun lob, mein Seel, den Herren, BuxWV 212

There is much controversy over the organization of the chorale cycle on the text, "Now praise the Lord, my soul." There are six variations in existence, and each editor groups them differently. This particular work is a chorale fantasia on this text. Historically succeeding the fantasias of Sweelinck and Scheidemann, which also use fragmentation and echo effects (with or without pedal), this fantasia uniquely presents an entire repetition of a chorale phrase instead of just a portion. There may be evidence that this work is not composed on the same version of the melody as the other works on this text; those works also display a more contrapuntal texture than does this composition.

Praeludium e-moll, BuxWV 142

Instead of the usual five sections, this prelude exhibits a six part structure by the addition of a third fugue. These three fugues are thematically associated by virtue of the prominent octave leap united with conjunct motion. After the opening toccata and first fugue in duple meter, the second fugal subject in triple meter enters with an octave leap followed by a chromatic descent. It is not often that Buxtehude sets two fugues back to back in a prelude. The following toccata section precedes the third fugue, which is in

Nun freut euch lieben Christen g'mein, BuxWV 210

Chief characteristics of the chorale fantasia are the use of fragmentation and echo effects. This particular piece on the text, "Now rejoice, dear Christians, together," is one of Buxtehude's longest chorale-based organ works. Though supplied with several meter changes, this fantasia displays a compositional unity foreshadowing the music of J.S. Bach. The dynamic marking of "piano" indicates a third level of sound must be achieved to create a terraced effect for the fragmented portion of the theme. Strikingly, this fantasia concludes in triple meter, as opposed to the normal duple meter conclusion.

Lobt Gott, ihr Christen allzugleich, BuxWV 202

A meditation on the Passion displaying a concise compositional structure, this chorale prelude on the text, "Praise God, ye Christians, all together," begins with several measures of vorimitation before compound meter or "gigue rhythm". The third fugal subject prominently features the octave leap. Buxtehude provides a slowing of the metric pulse in the closing toccata by inserting two meter changes, instead of the usual single meter change. This work has a special place in the compositions of Buxtehude, being the only work transmitted in all four major manuscript sources of the prelude.