IOWA STATE UNIVERSITY

Department of Music and Theatre

Transitions

ISU Organ Studio of Dr. Miriam Zach

Saturday, November 9, 2024
1:30 pm
Martha-Ellen Tye Recital Hall

"Transitions" is the result of musicological research about European "both-and" musical artifacts of thought including:

-Transmittal of ideas from creative spirits of one country to composers of another country
-Connecting and contrasting compositional techniques
-Life transitions, e.g. weddings
-Ideas and methods conveyed over time, e.g. Medieval-Renaissance, Baroque-Romantic, Renaissance-20th century eras
-Organ as orchestra; Organ as choir

PROGRAM

Prelude, Fugue and Chaconne, BuxWV 137……Dietrich Buxtehude
(Denmark/Germany 1637-1707)
Nicholas Sutton

Trio g moll, op. 49, no.1……Josef Rheinberger
(Liechtenstein/Germany 1839-1901)
Aspen Forristall

Ave Maria……Johann Sebastian Bach
(Germany 1685-1750)
and Charles Gounod (France 1818-1893)
Lucas Wuebker

Third Tune……Thomas Tallis
(England 1505-1585)
Fantasia on a Theme by Thomas Tallis……..Ralph Vaughan Williams
(England 1872-1958)
Dr. Stephen Smith

Miserere mei (Have mercy upon me - Psalm 51)…….....Gregorio Allegri
(Italy 1582-1652)

JaVoni Jackson

Canon in D…….....…….....…… Johann Pachelbel
(Germany 1653-1706)

Eli Newland - improvisation with celesta

Preludium na valašskou píseň (Prelude on a Vlach Tune)…..……..Vítězslav Novák
(Czech 1870 - 1949)

Viktor V.I. Vavřínek

Pièce d' Orgue (Fantasy in G Major), BWV 572……..…… J.S. Bach
(Germany 1685-1750)

Stephen O'Baker

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ABOUT THE COMPOSERS AND COMPOSITIONS

Dietrich Buxtehude (1637-1707) was a North German Baroque organist and composer famous for his organ and vocal works, and as teacher of J.S. Bach. His *Prelude, Fugue,* and *Chaconne* contrasts a variety of compositional techniques, e.g. pedal solos, melodic, harmonic, tempi, and dynamic changes, homophonic and polyphonic writing.

Josef Rheinberger's *Trio* combines styles of the Baroque era in which the genre of contrapuntal trios emerged, and the Romantic era during which Rheinberger lived.
- Notes by Aspen Forristall

Ave Maria composed by **Johann Sebastian Bach and Charles Gounod,** combines artistry from two composers of two different time periods. German Baroque composer J.S Bach's recognizable "Prelude in C " was first composed in the early 1700s for his oldest son and is part of a larger collection called *The Well-Tempered Clavier*. Nearly 150 years later, French Romantic composer Charles Gounod improvised a melody to complement Bach's composition. Originally notated for a string instrument but played today with the Nachthorn 2' by feet on pedals, the melody grew in popularity and adopted the "Ave Maria" prayer as its medium. Today the Bach/Gounod composition is one of the most utilized and recognized settings of *Ave Maria*.
- Notes by Lucas Wuebker
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Ralph Vaughan-Williams composed *Fantasia on a Theme by Thomas Tallis* antiphonally for two string orchestras (the smaller placed remotely from the main body) and a string quartet. It was first performed in Gloucester Cathedral 6 September 1910 conducted by the composer. The work harks back across 400 years using a hymn tune written in 1567 by English composer **Thomas Tallis** (1505-1585).
Reactions following the first performance ranged from "a strange, mad work by an odd fellow from Chelsea" to what has become the prevailing view: "Throughout its course one is never quite sure whether one is listening to something very old or very new. … But that is just what makes this *Fantasia* so delightful to listen to; it cannot be assigned to a time or a school, but it is full of the visions which have haunted seers of all times."
- Notes by Dr. Stephen Smith

Gregorio Allegri's *Miserere Mei* is a choral piece transcribed for organ. It mixes two different eras and styles namely Medieval Gregorian plain chant, and Renaissance homophony.
- Notes by JaVoni Jackson

Johann Pachelbel was a German Baroque composer, organist, and teacher, well known for his *Canon in D Major* often heard at weddings. This piece builds on an ostinato bass line that provides a harmonic basis for the composition. Influenced by Italian creativity, Pachelbel was a prominent figure in his time, contributing to the development of the South German organ tradition. Pachelbel taught J.S. Bach's elder brother Johann Christoph Bach (1671-1721) who in turn conveyed Pachelbel's ideas to his younger brother J.S. Bach.

Vítězslav Novák, born Viktor Novák in Kamenice nad Lipou, Austro-Hungary, studied music in Prague. He was a prominent figure in the movement to develop a distinct Czechoslovak musical identity from the disintegrating broader Austro-Hungarian. He changed his name in his late teens from the Latin-originating "Viktor" to the Slavic equivalent "Vítězslav" as part of this burgeoning nationalism. Novák's *Preludium na valašskou píseň (Prelude on a Vlach Tune)* is one example of his efforts, inspired by and creating on a folksong of the Vlachs of eastern Moravia.
- Notes by Viktor V.I. Vavřínek

Pièce d'Orgue (BWV 572) is unique among J.S. Bach's organ music in a few ways: for one, the French title, which was likely original in the manuscript (since multiple extant copies had that title), and which some scholars suggest means this piece is Bach's response to studying French organ music of Nicolas de Grigny (1672-1703) that was available to him at the time. For another, the sectional nature of the piece is unique. The three sections are so characteristic that they suggest the possibility of a programmatic meaning, although we have no way to know. The first section is a light and playful toccata in one voice, the second, a thick, contrapuntal imitative 5-voice section with many suspended 9ths, suggests a long journey or progression through adversity, and the final, a minimalist toccata with a slowly descending chromatic pedal line, suggests a majestic (and chaotic) arrival.
- Notes by Stephen O'Baker

THANK YOU

Our families who encourage us to create; the Sukup family of Sheffield, Iowa, for supporting the Iowa State University organ program, renovating the Brombaugh pipe organ, and helping Dr. Miriam Zach encourage growth of the next generation of organists-scholars; Dr. David Z. Kushner, Musicologist, Professor of Music Emeritus, University of Florida for expert mentoring of scholarly research into music; Jobst-Hermann Koch (Lemgo, Germany); Iowa State University Department of Music and Theatre: Brad Dell, Chair; Lawrence Curry, Facility/Technical Director; Chad Jacobsen, recording wizard; Dr. Michael Golemo, University Professor of Music; Devon McNear, Registrant; Becki Burrell and Brittany Brugman-Khanna, Office Administrators; and many unnamed people for behind the scenes cooperative collective support and encouragement.

UPCOMING EVENTS

CySlides Trombone Choir & Central Iowa Trombone Choir
Sunday, November 10 at 4:30 pm
Martha-Ellen Tye Recital Hall

Max Hodapp Senior Recital
Sunday, November 10 at 7:30 pm
Martha-Ellen Tye Recital Hall

Band Extravaganza
Friday, November 15 at 7:30 pm
Stephens Auditorium

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