

ST STEPHEN METHODIST CHURCH



GEORGE BOZEMAN, JR —

PROGRAM NOTES

Giovanni Gabrieli-

This composition, one of four CANZONI and other works published in 1608, was written for OGNI SORTA DI STRUMENTI (any, or various types of instruments) with a general bass for the organ. However it is generally supposed that the common practice of the time was to perform such works on the organ alone as well. Gabrieli was organist at St. Mark's in Venice where he further developed his uncle's (Andrea Gabrieli) style of antiphonal composition. Choirs of voices and instruments in various combinations were stationed in the several galleries of St. Mark's and the Gabrieli's music was especially composed to take full advantage of the 16th century's version of 'stereo'.

Johann Sebastian Bach-

There has been debate as to whether Bach intended for this particular pairing of FANTASIE and FUGUE to be made. It is reported that the FUGUE was composed especially to be performed for the aging musician from Holland, Reinken, and, indeed, the theme is very similar to an old Dutch sailor's tune which was current during Reinken's younger days. Whatever the outcome of the discussion of Bach's intention, the fact remains that the two works seem, at least to our ears, meant for each other. The audacious harmonic treatment of the FANTASIE is almost too much to be resolved in one composition. The FUGUE, therefore, could almost be considered a resolution of the tensions wrought in the FANTASIE, a resolution which lasts for over a hundred measures!

John Stanley-

A blind, English composer, Stanley was first beginning to achieve fame about the time of Handel's death. He was undoubtedly influenced by Handel as were other English organists for generations to come. Since English organs did not have pedalboards until about the time of the American Civil War, his works are for the manuals alone. The VOLUNTARY IN C MAJOR opens with an ADAGIO with the registration suggestion, DIAPASONS. The following ANDANTE calls for a favorite effect of Stanley's, the echo which he spelled 'eccho'. This one is between a TRUMPET and ECCHO. There follows a SLOW section which indicates the SWELL, in this instance probably meaning a register made very soft by being enclosed in a swellbox rather than changing dynamic effects. The concluding ALLEGRO alternates between an ECCHO and a FLUTE.

SAINT STEPHEN METHODIST CHURCH
Mesquite, Texas

GEORGE BOZEMAN, JR., Organist

ORGAN RECITAL
November 19, 1965, 8:15 p.m.

program:

Giovanni Gabrieli
CANZON SECONDA (Venice 1608)

Johann Sebastian Bach
FANTASIE AND FUGUE in G Minor, BWV 542

John Stanley
VOLUNTARY No. 1, Opus 5, in C major
Adagio
Andante
Slow
Allegro

intermission:

Béla Bartók
THREE PIECES FROM 'MIKROKOSMOS'
Volume VI, number 149
Volume VI, number 152
Volume IV, number 120

Johannes Brahms
THREE CHORALEPRELUDES
'With joy I await the lovely summer-time'
'My heart is longing' (two settings)

Piet Post
INTRODUCTION AND HYMN, FOUR VARIATIONS,
AND FINALE ON 'HOLY, HOLY, HOLY'

PROGRAM NOTES

Béla Bartók -

To most 'up-to-date' organists the idea of an organ transcription is anathema, mainly, perhaps, because the organ has such an inexhaustable wealth of literature that it seems pointless to waste time playing works better suited to other mediums. But this leaves us in the rather dubious position of wondering what to think about Bach's fine transcriptions of the Vivaldi CONCERTI. Helmut Bornefeld, who transcribed the final piece of this group, offers these 'excuses' for transcribing Bartók for the organ: 1. "(much of the MIKROKOSMOS is) inspired by South-Eastern European bag-pipe, flute, and shawm music to such an extent (it) often bear(s) closer relationship to the organ than to the piano." 2. There are gaps in the organ repertory which can be partially filled by these Bartók transcriptions. 3. It is likely "that Bartók would have been in complete agreement with our modern type of organs with their clean colors and their lucid linearity, had he been able to make their acquaintance".

Johannes Brahms -

Chorale Texts:

With joy I await the lovely summer time, when God shall transform all things for Eternity. Heaven and earth shall be created anew and all His creatures glorified.

HERZLICH TUT MICH ERFREUN, tr. Harold Heiberg

My heart is longing for a blessed death, for here I am surrounded by misery and woe. What joy to leave the bitterness of earth, and heavenward go. O Jesus, call me soon. HERZLICH TUT MICH VERLANGEN, tr. Harold Heiberg

The first setting of 'My heart is longing' seems to show particularly the passionate longing expressed in the words while the second setting depicts acceptance and contentment. Of special interest in this version is a 'heartbeat' which is heard consistently in the bass until, at one point, emotionally charged sequences of harmony override. But the insistent beat returns and throbs on until at last it slows to a final stop.

Piet Post -

Piet Post is a contemporary Dutch composer. His VARIATIONS may, at first, seem to be merely a slick setting of a familiar old tune, without much musical depth. On closer examination, however, one detects the sure hand of a fine and sensitive writer for organ. His harmonies, whose pleasantly brash dissonances display allegiance to contemporary musical expression, are also carefully calculated to show in sharp relief the crisp colors of the modern Polyphonic Organ. His harmonic rhythms and unerring sense of phrase are carefully devised in order to fully exploit the potentialities of reverberent acoustics which in turn provide the best environment for such an instrument.