

MUSIC at DUKE CHAPEL *presents*

# Organ Recital Series

ROBERT PARKINS, *director*



Robert Parkins



Duke  
UNIVERSITY  
CHAPEL

Sunday, March 26, 5:00 p.m.  
Duke University Chapel

# Program

*Please reserve applause until the end of each half of the recital.*

Tento do quarto tom natural

MANUEL RODRIGUES COELHO  
(c. 1555–1635)

Tento de meio registo alto de 2º tom

DIOGO DA CONCEIÇÃO  
(17TH CENTURY)

Capriccio [V] sopra la Bassa Fiamenga

GIROLAMO FRESCOBALDI  
(1583–1643)

Capriccio [IX] di durezze

Canzona III

Toccata VI

*(per l'organo sopra i pedali, e senza)*

**MEMORIAL CHAPEL ORGAN (BROMBAUGH 1997)**

*There will be a brief pause while the audience moves to the nave.*

Andante, K. 616

WOLFGANG AMADEUS MOZART  
(1756–1791)

Fantasia in G, BWV 572

JOHANN SEBASTIAN BACH  
(1685–1750)

Mein Jesu, der du mich, Op. 122, No. 1

JOHANNES BRAHMS  
(1833–1897)

Post Offertorium  
(from *In Festo Corporis Christi*)

ANTON HEILLER  
(1923–1979)

Salamanca  
(from *Trois Préludes Hambourgeois*)

GUY BOVET  
(b. 1942)

**THE BENJAMIN N. DUKE MEMORIAL ORGAN (FLENTROP 1976)**

## PROGRAM NOTES

Only one extant collection of keyboard music was published in Portugal during the 17th century: *Flores de musica* by **Manuel Rodrigues Coelho**, organist to the royal court in Lisbon. Printed in 1620, this volume included 24 *tentos*, three in each of the eight church modes. The Portuguese equivalent of Spanish *tientos*, these studies in imitative counterpoint were intended for liturgical use, often resembling highly embellished organ versions of polyphonic vocal motets. The first **Tento in the 4th Mode** is one of the most attractive and coherent, since all four subjects are at least tenuously related.

Less is known about **Diogo da Conceição**, a Portuguese organist who flourished in the later part of the century. He is remembered for a mere handful of organ works left in manuscript, but his **Tento de meio registo alto de 2º tom** is a gem. Divided stops seem to have caught on in Portugal somewhat later than in Castilian Spain, but the *obra (tento) de meio registo* was an established genre there by the later 1600s. The title of this *tento* indicates that the prominent solo is in the treble (*alto*).

Before he had reached the age of 25, **Girolamo Frescobaldi** was appointed organist at the most significant church in western Christendom: St. Peter's in Rome. The sheer quantity of his surviving keyboard works, most of which were published during his lifetime, is unmatched by any composer before him. Frescobaldi's **Capriccio sopra la Bassa Fiamenga**, from his first book of *Capriccios, Ricercares, and Canzonas* (1626), is based on a popular *arioso*, in this case a melody with bass line (the "Flemish Bass"). Within a seven-section scheme, the tune is transformed as it passes through several different meters, adorned by a variety of inventive figurations.

In the same volume by Frescobaldi, his **Capriccio di durezze** is a beautiful example of the *durezze e ligature* style. Exploiting dissonant suspensions and long (tied) notes, it is characterized by a quiet but continuous rhythmic motion uninterrupted by quick figuration. The entire piece is conceived as an undivided entity, never departing from the *durezza* texture or from the thematic material. The striking interval of a falling minor sixth announces the first of three subjects, each of which enters within the first measure.

The canzona, like several other instrumental genres of the period, owes its origin to a polyphonic vocal model: in this case, the French chanson (*canzona francese*). The six canzonas in Frescobaldi's *Second Book of Toccatas, Canzonas, etc.* (1637) demonstrate the strict, imitative style of contrapuntal writing, but not without short excursions into a free toccata texture between sections and at the end. **Canzona III** is a type of "variation canzona," whose chromatic main subject undergoes a rhythmic metamorphosis in each section, usually signaled by a change in meter. One "signature" of the composer—repetition of a single decorative figure toward the conclusion—makes its appearance within the last two measures.

**Toccatà VI** (*per l'organo sopra i pedali, e senza*), in the same volume, is one of two Frescobaldi toccatas that include pedal points (long notes in the bass). The subtitle "for organ with or without pedals" indicates that the player may omit the pedal notes, if necessary, since many Italian instruments at that time possessed no pedal keys. The expansive, improvisatory opening leads to progressively quicker keyboard figuration, but no single texture continues for very long before dissolving into a contrasting passage. As in the preceding canzona, persistent reiteration of a mesmerizing melodic figure brings this magnificent piece to a close.





Three compositions often performed as **Mozart's** principal organ works were completed during the last year of the composer's life. All were commissioned for a small, automated organ operated by a clockwork mechanism and containing only small, higher-pitched pipes. The two Fantasies (K. 594 and K. 608) have been arranged by various editors as large-scale pieces with pedal parts for performance on conventional pipe organs. The gentle and charming **Andante** in F (K. 616), however, requires no alteration from the original notes, and it is more in character with the instrument for which it was written. The full title, *Ein Andante für eine Walze in eine kleine Orgel* ("for a cylinder in a small organ"), refers to a rotating cylinder like one found in an old-fashioned music box.

**J. S. Bach's Fantasy in G**, quite unlike any of his other organ works, bears the title *Pièce d'Orgue* in several manuscripts, and the headings for each of its three contrasting sections are also in French: *Très vite*—*Gravement*—*Lentement*. The expansive middle section might suggest a massive five-voice *plein jeu*, but the "French connection" is not at all clear. An intriguing feature is that at one point the bass line dips below the range of the German pedalboard to BB—playable only on some French instruments of the time.

Toward the end of his life, **Johannes Brahms** completed a set of eleven chorale preludes for organ (May–June 1896). Most of them are rather short and similar in format to pieces in the *Orgelbüchlein*, J. S. Bach's cycle of 45 chorale preludes for the liturgical year. A notable exception opens Brahms's set, however. *Mein Jesu, der du mich* ("My Jesus, Who Has Chosen Me"), a more extended and time-honored treatment, adumbrates each phrase of the hymn tune—heard in the pedal—with fugal imitation of a subject derived from that

phrase. The composer constructed this prelude to allow each of the six chorale segments to move to another keyboard and a different dynamic level.

The renowned Viennese organist and teacher **Anton Heiller** composed numerous organ and choral works. He wrote *In Festo Corporis Christi*, a set of four organ pieces for the Feast of Corpus Christi, in 1957, but they were not published until 1960. Apparently, the chief editor initially complained that "pieces using such Blues harmonies [!] cannot be inflicted on German organists" (as related by biographer Peter Planyavsky). The mystical and somewhat melancholy second movement, **Post Offertorium**, is intended to be played after the Offertory in the Mass. Like most of Heiller's organ pieces, it is conceived for performance on an instrument of classical design.

*Trois Préludes Hambourgeois* are three pieces by Swiss organist **Guy Bovet** that began as improvisations, then later were reworked and published as a set in 1989. **Salamanca**, designated "for a Spanish baroque organ," is based on a popular folk song from the region surrounding the Spanish city of the same name. For two decades, Bovet taught a summer course on early Spanish organ music there, where he heard cathedral caretakers singing the tune, which he later used as a subject for an improvised finale to his recital. Toward the end of the piece, attentive listeners will also hear fragments from Bizet's opera *Carmen*, revealing Guy Bovet's irrepressible sense of humor.

—Robert Parkins

## ARTIST BIOGRAPHY

Robert Parkins is the University Organist and a Professor of the Practice of Music at Duke University. He first assumed the position of Chapel Organist at Duke in 1975, then joined the faculty of the School of Music at Ithaca College in 1982, returning to Duke in 1985.

A graduate of the University of Cincinnati College-Conservatory of Music and the Yale University School of Music, Dr. Parkins studied organ with Gerre Hancock, Charles Krigbaum, and Michael Schneider, as well as harpsichord with Ralph Kirkpatrick. As a Fulbright scholar, he pursued further organ study in Vienna with Anton Heiller.

Publications by Dr. Parkins include articles for *The Organ Yearbook*, *Early Music*, *The Diapason*, *The American Organist*, and *The Piano Quarterly*, as well as the chapter on “Spain and Portugal” in *Keyboard Music Before 1700* (Routledge).

His organ and harpsichord recordings have appeared on the Calcante, Gothic, Loft, Musical Heritage Society, and Naxos labels. Still available are several solo CDs featuring the Flentrop, Aeolian, and Brombaugh organs in Duke Chapel, including *Early Iberian Organ Music*, *Brahms: Complete Organ Works*, *German Romantic Organ Music*, *Iberian and South German Organ Music*, and *Organ Music of Frescobaldi*.

The most recent album, *Salome's Dance* (recorded on Duke Chapel's Aeolian organ), includes music by late German Romantic and American composers. Digital downloads may be obtained from Loft Recordings ([www.gothic-catalog.com/product\\_p/lrcd-1147.htm](http://www.gothic-catalog.com/product_p/lrcd-1147.htm)), and CDs are available in Duke's Gothic Bookshop.



*Memorial Chapel Organ by John Brombaugh (1997)*



MUSIC *at*  
**Duke Chapel**



Palm Sunday Service  
SUNDAY, APRIL 2, 11:00 A.M.

Evensong Singers Concert  
SUNDAY, APRIL 2, 4:00 P.M.

Maundy Thursday Service  
THURSDAY, APRIL 6, 7:00 P.M.

Good Friday Stations of the Cross  
FRIDAY, APRIL 7, 11:30 A.M.

Good Friday Tenebrae  
FRIDAY, APRIL 7, 7:30 P.M.

Vespers Ensemble Concert  
SATURDAY, APRIL 8, 4:00 P.M.  
(in Goodson Chapel)

Easter Sunday Communion  
SUNDAY, APRIL 9, 9:00 A.M.

Easter Sunday Service  
SUNDAY, APRIL 9, 11:00 A.M.

Easter Evensong  
SUNDAY, APRIL 9, 4:00 P.M.



Spring Oratorio  
SUNDAY, APRIL 23, 4:00 P.M.

Carillon Recital: Lisa J. Lonie  
SUNDAY, APRIL 30, 5:00 P.M.

Bach Cantata Series  
SUNDAY, MAY 7, 5:00 P.M.

Ascension Day Evensong  
THURSDAY, MAY 18, 7:00 P.M.



*Indicates ticketed performance.  
Tickets are available for purchase  
at [tickets.duke.edu](https://tickets.duke.edu).*

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