

Dedication Recital

Dedication Recital of Brombaugh Organ, opus 34

Duke University Chapel
October 26, 1997, 2:30 and 5:00 p.m.

Robert Parkins, University Organist
Kirsten Travers, Cantor

Girolamo Frescobaldi (1583–1643)

Toccata avanti la Messa della Madonna
Kyrie — Christe — Kyrie (5 versi)
Canzon dopo l'Epistola
Toccata per l'Elevazion

Frescobaldi, appointed organist at St. Peter's in Rome at the age of 24, is universally regarded as the most significant Italian organist-composer of the 17th century. His published volume of liturgical organ music, the *Fiori musicali* (1635), was held in such high estimation that even decades later J. S. Bach acquired a copy for his own study. The third of its three organ masses is designated for use during "all feasts and solemnities of the Virgin." The selections performed here include a prelude before the Mass, several organ versets to be played in alternation with verses of the sung *Kyrie eleison* ("Lord, Have Mercy"), a canzona to follow the reading of the Epistle, and an "elevation toccata." The last piece, a special subgenre intended to create a mystical ambiance during the Elevation of the Host, was often played with the *Voce umana*, a stop tuned slightly sharp to produce an undulating effect against the Principale 8'.

Manuel Rodrigues Coelho (c. 1555–c. 1635)

Tento do quarto tom natural

The Portuguese master Manuel Rodrigues Coelho, organist to the Lisbon court, published *Flores de musica* (1620), one of only two volumes of Iberian keyboard music to appear in print during the entire 17th century. Included are several pieces with the title "tento," the Portuguese equivalent of the Spanish "tiento," the ubiquitous Iberian keyboard genre of the period. This *Tento on the 4th tone*, among Coelho's most engaging, is typical in its use of imitative counterpoint; in this case, all four subjects (themes) are at least tenuously related.

Antonio de Cabezon (1510–1566)

Magnificat de 4º tono (7 versos)
Diferencias sobre la Gallarda Milanesa

Cabezón, the blind organist to the royal court of Spain, was among the most distinguished composers of keyboard music in the 16th century. The keyboard works collected and published posthumously by his son Hernando for the *Obras de musica* (1578) include several sets of liturgical pieces, as well as secular dance variations.

The *Magnificat on the 4th tone* consists of seven organ versets to be played in alternation with verses of chant for the Cantic of the Blessed Virgin ("My soul doth magnify the Lord"), frequently used for Vesper services. These brief versets, based on motives from the Gregorian tune, allow the organist to exploit a variety of registrations.

Cabezón, while a superb contrapuntist, was no less a master of the variation form. The practice of devising keyboard variations (*diferencias*) on popular tunes had already been cultivated to a surprisingly high level in 16th-century Spain, earlier than in other European countries. Cabezón's *Variations on the Milanese Galliard* comprise a set of three connected variations

on a popular dance of the time.

[Francisco] Peraza (1564–1598)

Medio registro alto, 1° tono

During the last third of the 16th century, a remarkable innovation was introduced that would alter the character of the Iberian organ forever. Builders began to split one or more stops between the bass and treble halves (normally at c'/c#'), allowing for two contrasting registrations on the same keyboard. Peraza's *Medio registro alto*, calling for a divided registration with the more prominent solo in the treble and a softer sound for the accompanying lower voices, is probably the earliest surviving *tiento* to specify this technique.

Francisco Correa de Arauxo (1583/84–1654)

Tiento [34] de medio registro de baxón (1° tono)

Tiento [16] de 4° tono (“a modo de canción”)

The *Libro de tientos* (1626) by the Sevillian organist Correa de Arauxo is, after Coelho's volume, the only other extant example of printed organ music in 17th-century Iberia. The term “*tiento*” was employed broadly to describe a variety of subgenres in early Spanish keyboard music, among them pieces for divided register (*medio registro*). This *Tiento de medio registro de baxón* specifies a solo in the bass (*baxón*) with contrasting accompaniment in the upper voices. The most fascinating aspect of this particular *tiento* is a surprising section in septuple meter (7/8) near the end.

Correa's *Tiento on the 4th tone*, subtitled “a modo de canción” is an unusual combination of contrasting textures, rhythms, and meters “in the manner of a chanson.” In the tradition of *batallas*, *ensaladas*, and other motley Spanish keyboard pastiches, it remains unique in Correa's oeuvre.

Sebastian Aguilera de Heredia (1565–1627)

Tiento de 4° tono de falsas

Aguilera de Heredia was the seminal figure of the Aragonese school, centered around Saragossa in Spain. The title of his second *Tiento de falsas* on the 4th tone was among the first to include the term “*falsas*,” dissonant suspended notes that characterize this languid, meditative style.

Sebastian Anton Scherer (1631–1712)

Toccata prima

The *Toccata prima* (in Mode I) is the first of eight toccatas published in 1664 by the south German composer Sebastian Anton Scherer, organist at the Cathedral in Ulm. Each of these toccatas consists of several brief but seamless sections, contrasting in texture and meter, over long pedal points. To be sure, the influence of masters like Frescobaldi is unmistakable in these Italianate works. (It should be noted that this toccata, as it moves through a number of different keys as well as several highly chromatic passages, exploits all four enharmonic possibilities available on the Brombaugh organ: Eb/D# and G#/Ab.)

Dietrich Buxtehude (c. 1637–1707)

Nun komm, der Heiden Heiland

Buxtehude, organist at the Marienkirche in Lubeck, is surely the most revered of all 17th-century north German composers. Most of his chorale preludes, derived from the practice of improvising introductions to the sung chorales, follow a predictable

procedure: the phrases of the embellished tune (played as a solo on a second manual) are separated by short imitative interludes incorporating fragments from the melody. Buxtehude's sensitive treatment of the advent hymn "Come Now, Savior of the Heathen" reveals his genius for extracting musical expressiveness from the functional and formulaic.

Johann Pachelbel (1653–1706)

Herr Gott, dich loben alle wir

Pachelbel, like Buxtehude, represents the German Protestant tradition in 17th-century organ music, but infused with a southern flavor. He had studied with Kerll in Vienna before assuming a number of positions, the last and most important of which was in Nuremberg. His short prelude on the chorale "Lord God, We Praise Thee" (the tune known to most American listeners as "Old 100th") highlights the cantus firmus in the pedal.

Johann Caspar Kerll (1627–1693)

Capriccio sopra'il Cucu
Passacaglia

Kerll, eventually the imperial court organist in Vienna, had studied in Italy before taking appointments in Brussels and Munich, and his compositions reflect a synthesis of Italian and Germanic styles. This light Capriccio belongs to a curious species of keyboard music, especially popular among southern European keyboard composers, based on the call of the cuckoo (a descending minor third).

One of the jewels of south German organ music is Kerll's noble *Passacaglia*. Consisting of continuous variations on a repeated bass line (or harmonic progression), it builds in intensity to the final statement. This simple but powerful ground, bolstered by the pedal in the last variation, is a common bass line of the period — amounting to nothing more than a descending four-note scale.