



Department of Music
University of Alberta

In Recital

RICHARD Vander Woude, organist.

Candidate for the Master of Music degree in Applied Music (Keyboard)

Tuesday, May 26, 1992 at 8:00 pm

Praeludium in G Minor, BuxWV 148

Dietrich Buxtehude
(ca. 1637-1707)

Psalm 116 *Ik heb den Heer lief*

Jan Pieterszoon Sweelinck
(1562-1621)

Sonata in G Major, BWV 530

Vivace
Lento
Allegro

Johann Sebastian Bach
(1685-1750)

Tanz-Toccata (1970)

Anton Heiller
(1923-1979)

Fantasie über den Choral *Wachet auf,
ruft uns die Stimme*, Op. 52, No. 2 (1900)

Max Reger
(1873-1916)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Vander Woude.

Convocation Hall, Old Arts Building

PROGRAM NOTES

Buxtehude was the most famous organist in the generation that preceded Bach. Accounts of both the young Bach and Handel visiting Buxtehude in Lübeck reflect the renown and influence he must have had. The **Praeludium** follows a typical Buxtehudian sectional format. It begins with an opening flourish, followed by two fugues and ends with a glorious passacaglia (a repeated musical theme over which variations are derived).

Jan Pieterszoon Sweelinck was organist of the Oude Kerk (Old Church) in Amsterdam during the transition from Catholicism to Protestant Calvinism. He was known as a keyboard virtuoso and teacher of considerable stature, attracting students from all over Northern Europe.

Psalm 116 is taken from the Genevan Psalter, a Renaissance setting of the 150 psalms of David. These settings were used by the Calvinists and were brought to the Netherlands, where Sweelinck became acquainted with them. In his set of four variations, Sweelinck shows his skill as composer through figuration and contrapuntal forms, and as a performer, exploring the registration colours found on the Oude Kerk pipe organ.

Johann Nicolaus Forkel claimed that the trio sonatas were composed by **J.S. Bach** for his eldest son, William Friedemann, "who, by practising them, had to prepare himself to become the great performer on the organ that he afterward was." The technical difficulties, however, are matched by the beauty in each movement of each sonata. The first and third movements of this Sonata are stylized dances bubbling with life. The Lento is a stunning contrast of longing and despair. "For the connoisseur," writes Albert Schweitzer, "there is hardly a purer aesthetic delight than to pursue these three contrapuntal lines through their delightful intertwinings."

Anton Heiller was a professor of music at the Music Academy in Vienna. As well as being recognized as a great performer, his recordings of Bach's organ works are still in great demand today. The **Tanz-Toccat**a (Dance toccata) is Heiller's best known work. It utilizes two tonalities simultaneously as a back drop to multiple meters and rhythmic melodies.

The famous Christmas hymn, "Wake, Awake, for night is flying", has been set by many composers. Max Reger gives a very dramatic interpretation in his setting of this chorale, portraying the words of the three verses quite literally. The final verse begins with a fugue which later serves as a counterpoint to the chorale.

1. "Wake, awake, for night is flying," the watchmen on the heights are crying; "Awake Jerusalem, arise!"
Midnight hears the welcome voices and at the thrilling cry rejoices:
"Where are the virgins pure and wise?"
The bridegroom comes: Awake! Your lamps with gladness take!
Alleluia! With bridal care and faith's bold prayer,
to meet the bridegroom, come prepare!"
2. Zion hears the watchmen singing, and in her heart new joy is springing.
She wakes, she rises from her gloom.
For her Lord comes down all glorious and strong in grace, in truth victorious.
Her star is risen, her light is come!
Now come, O Blessed One, Lord Jesus, God's own Son.
Hosanna! We follow to the wedding hall and join to eat the evening meal.
3. Lamb of God, the heavens adore you, the saints and angels sing before you
with harp and cymbal's clearest tone.
Of one pearl each shining portal, where, joining with the choir immortal,
we gather round your radiant throne.
No eye has seen the light, no ear the echoed might
of your glory; yet there shall we in victory sing shouts of joy eternally!