Evening Concert Series 2018–2019 Season
Helen M. Hosmer Hall Sunday, March 24, 7:30 PM

The King of Instruments
Featuring Spanish Organ Music
Michelle Rae Martin-Atwood and Students


Libro de música de clavincimbal del Sr.Dn. trans. Paul Siskind
Francisco de Tejada (Sevilla 1721)
Española (Ancient Spanish Dance)

Hannah Prenevau, percussion

Tiento Segundo de Medio Registro de Francisco Correa de Araujo
Tiple de Quarto Tono (1584–1654)

Toccata from Toccata, Adagio and J.S. Bach
Fugue in C major BWV 564 (1710) (31 March [O.S. 21 March] 1685–
28 July 1750)

Michelle R. Martin-Atwood

“Sanctus 2” from XI. In Dominicus infra. Annum Accompaniment by
(Orbis Factor) Vatican Kyriale Achille P. Bragers
(Orbis Factor) Vatican Kyriale (Feb. 14, 1887–May 29, 1955)

Monica Trummer
"Amazing Grace" [New Britain] from *Virginia Harmony* (1831)

Prelude on "What Wondrous Love Is This" [Wondrous Love]

Jessica Sokol

Prelude in C Major from *Eight Little Preludes and Fugues* BWV 553

Joseph Johnson

“The King of Love My Shepherd Is” [St. Columba]
Melody: Irish, from *The Complete Petrie Collection of Ancient Irish Music* (1855)

Keyboard arr. by Randall DeBruyn

Vs. 6 Alternate Harmonization by Michael Smith

Please join in singing

Vs. 1
The King of love my shepherd is,
Whose goodness fails me never;
I nothing lack if I am his, And he is mine forever.

Vs. 2
Where streams of living water flow
With gentle care he leads me,
And where the verdant pastures grow,
With heav’nly food he feeds me.

Vs. 3
Perverse and foolish I have strayed,
But yet in love he sought me;
And on his shoulder gently laid,
And home, rejoicing, brought me.

Vs. 4
And so through all the length of days
Your goodness fails me never;
Good Shepherd, may I sing your praise
Within your house forever.
Prelude in D Minor from *Eight Little Preludes and Fugues* J.S. Bach

BWV 554

Diana McEntee

*The Pink Panther Theme for Pedal Duet* Henry Mancini (April 16, 1924–June 14, 1994)

arr. for Organ Pedals by Tom Trenney (b. July 6, 1977)

Diana McEntee and Michelle R. Martin-Atwood

*Toccata* BuxWV 157 Dieterich Buxtehude (c. 1637/39–May 9, 1707)

Prelude in A minor, BWV 543 J.S. Bach

Pedal-Exercitium, BWV 598 J.S. Bach

Frank Denaro

*Ride of the Valkyries* Richard Wagner (May 22, 1813–February 13, 1883)

arr. for Two Performers by Clarence Dickinson (May 7, 1873–August 2, 1969)

and Charlotte Mathewson Lockwood

Frank Denaro and Michelle R. Martin-Atwood

Preludium XXI BWV 866 J.S. Bach

Jazz Improvisation on “Ich Ruf Zu Dir, Herr Jesu Christ” Joshua Barkley

Litanies (1937) Jehan Alain (February 3, 1911–June 20, 1940)

Joshua Barkley
Danse from *Trilogie pour orgue quatre mains*  
Denis Bédard  
(b. 1950)

II. Rêverie  
III. Danse  

Joshua Barkley and Michelle R. Martin-Atwood

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*Batalla Imperial*  
Juan Bautista José Cabanilles  
"The Spanish Bach"  
(1644–1712)

Hannah Prenevau, percussion

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“Salamanca” from *Trois Preludes Hambourgeois*  
Guy Bovet  
(b. May 22, 1942)

Michelle R. Martin-Atwood

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*Toccata and Fugue in D minor BWV 565*  
J.S. Bach

Joshua Barkley, Frank Denaro, Joseph Johnson, Diana McEntee,  
Jessica Sokol, Michelle R. Martin-Atwood
Gaudeamus was originally composed in 2010 for the celebration of the investiture of a new minister at the Unitarian-Universalist Church of Canton NY. The piece was originally written for handbell choir with organ accompaniment. A few years later, I decided that the piece would work better as an organ solo; so I revised it. Dr. Martin-Atwood premiered the organ solo version at First Presbyterian Church in Watertown, NY in 2014. (Notes by Paul Siskind) Dr. Siskind works as a Master Naturalist, specializing in controlling invasive insects. He also works with the NYS Legislature, promoting legislation to prevent harassment in the workplace.

Gaudeamus igitur: "Let Us Therefore Rejoice". The name of a Latin song originating in the thirteenth century, celebrating the joy of youth as students in a university, and suggesting that they take advantage of youth before they succumb to inevitable old age and death. It is still sung by students, often with verses altered to include themes pertinent to particular schools.

In the prologue to an edition of Spanish organ music by the composer Antonio de Cabezón, the pieces are defined with a striking image –

“They should be considered more as crumbs fallen from his table than things written on purpose.”

Therein lies one of the mysteries of Spanish organ music – how can one reconstitute the musical lavishness of the 16th and 17th Centuries from the few crumbs that have been handed down to us?”

Francisco Correa de Arauxo died at age 70 but published only a single treatise during his lifetime that shows him to have been one of the chief composers to establish the Baroque style in Spain. Entitled Libro de tientos y discursos de música practica, y theorica de organo intitulado Facultad Organica (1626), this work is both a treatise on composition, a performance manual and a volume of original musical works – 62 tientos, two chanson intabulations, two cantus firmus settings of sacred melodies and three sets of variations. The compositions are arranged in five stages in order of difficulty, the final ones posing formidable technical problems for the performer. In the third and last group of 38 tientos (of which No. 39 is part of) developed for the divided keyboard in the 1560’s, he abandoned modal writing in favor of a more modern approach, concerning himself with timbre, density, rhythmic articulation and virtuosity. This Andalusian tiento, of which Correa was the principal exponent, is based on the alternation of very calm passages with others of extremely dexterous virtuosity.
Correa remained faithful to a strictly polyphonic style of composition and it is easy to discern imitative entries at the beginning and in certain sections throughout the tientos.* However, the tiento here is serves more than just a didactic purpose; it is a vehicle of great affective power wherein the mood is increasingly disturbed by sudden changes of timbre and improvisatory effects, in addition to the use of dissonance and ornamentation.

Correa was appointed organist of the collegiate church of S Salvador, Seville until March 31st, 1636. He was ordained a priest and as a result of lawsuits with the chapter of the collegiate church of S Salvador, he spent some time in prison then served as organist of Jaén Cathedral until 1640.

**Toccata in C Major, BWV 564**

This work is a product of Bach’s Weimar years, having by that time attained full mastery of the styles of his German predecessors. This work seems to be a deliberate enlargement and updated form of an old prelude-type: manual *passaggio* followed by a pedal solo, and a motivic-contrapuntal section. Bach's extended *passaggio* which opens BWV 564 may have been inspired by Johann Heinrich (April 25, 1666 – December 1, 1727; Johann Pachelbel’s pupil) preludes; the rhetorical rests followed by returns to the tonic and single pedal notes hearken back to the older tradition. The pedal solo is unique in organ literature: it is the longest known pedal introduction, reaching far beyond the scope of Bach's models or his own earlier works. The full-voiced section that follows elaborates on motives first introduced in the pedal solo.

**Litanies**

Alain confided to his friend Bernard Gavoty: “Prayer is not a complaint but a blast of wind that sweeps all before it. It is also an obsession...”. “The obsessive nature of the great theme in the mode of D transposed into E flat is apparent from the start, pounded out to an irregular beat: 3 + 5 + 2 + 4 + 2. He included passages from a *Fantasmagorie* written a few years earlier while on a train, whose irregular movement inspired the rhythmically contrasted second theme.” (Marie-Claire Alain, program notes). Here, the comic and the tragic are set off against each other in the same piece with the tragic element prevailing, dominating the work until the final climax. Three weeks after this piece was completed, Jehan’s sister, Marie-Odile was killed in a climbing accident and he wrote the following commentary:

“When in its extremity, the Christian soul can find no new words to implore God’s mercy, it tirelessly repeats the same plea with vehement faith. Reason has reached its limit. Alone, faith, continues its ascent”.

Salamanca is a city of west-central Spain west-northwest of Madrid. It was founded by Celts and subsequently held by Carthaginians, Romans, Visigoths, and Moors, after the Reconquista it became the site of one of Spain's first universities (founded 1218). From 1979 to 1999 Guy Bovet taught Spanish organ music at the University of Salamanca, and since 1989 he has been Professor of Organ at the Musikhochschule in Basel, Switzerland. He has also been a visiting professor or taught masterclasses at numerous conservatories and institutions in Europe and North America, has authored some 1,400 published papers on the history of the organ, composed several works for organ and other instruments, and released over 50 recordings.