

The University of North Carolina Department of Music presents

SUSAN MOESER, ORGAN

Tuesday, October 20, 2009

7:30 pm

Chapel of the Cross

~ Program ~

Praeludium in F-sharp minor. BuxWV 146

Dieterich Buxtehude
(1637-1707)

Variations on *Unter der Linden grüne*

Jan Pieter Sweelinck
(1562-1621)

Concerto after Vivaldi in D minor, BWV 596

Allegro: Fuga
Largo e spiccato
Vivace

Johann Sebastian Bach
(1685-1750)

Grand pièce symphonique in F-sharp minor, Op. 17

César Franck
(1822-1890)

Sweet Hour of Prayer from Gospel Preludes, 1984

William Bolcom
(b. 1938)

Five Dances for Organ

I *The Primitives*
II *At the Ballet*
V *Everyone Dance*

Calvin Hampton
(1938-1984)

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PROGRAM NOTES

Praeludium in F-sharp minor, BuxWV 146

Dieterich Buxtehude

The concept of a separately conceived prelude and fugue did not develop fully until the time of Johann Sebastian Bach. Prior to that time, the various free-form works, e.g. the prelude, the toccata, and the fantasy, were typically multi-sectional works with alternating sections of improvisatory passagework followed by sections utilizing strict imitation. The Praeludium in F-sharp minor is such a work. The fugal section is actually in the interior of the work, in this instance, framed by outside sections of massive proportions built upon similar thematic material. The fugue itself is in two parts, the first being rather quiet and restrained, the second, a more lively variant of the same material. Underlying the sense of freedom in the form is a strong architectural scheme, well balanced symmetrically with the original material occurring once again near the end.

Variations on *Unter der Linden grüne*

Jan Pieter Sweelinck

Sweelinck was the most famous organist of Holland in the early 17th century, and one of the most influential composers of the early Baroque. These variations are based on a secular folk tune of the day.

Concerto after Vivaldi in D minor, BWV 596

Johann Sebastian Bach

The practice of transcribing music from one medium to another was widely accepted in the baroque era, and the transcription of concerted material to the organ was an especially popular example of this practice. This particular work is a transcription of Vivaldi's Concerto Grosso, op. 3, no. 11, for two violins, cello, string orchestra, and basso continuo. Bach's transcription is quite faithful to the Vivaldi original, although he does make some modifications in the score to make the work fit the compass and idiom of the organ. It is significant that his registration suggestions are much more specific than was the norm for the time or for his other organ compositions. The fast movements feature driving rhythms and strong harmonic progressions around the circle of fifths. The primary feature of the slow movement is the elegant, long-breathed melody. The last movement clearly shows the main features of the concerto style, involving the alternation of ritornello sections for full orchestra with thinner-textured sections for the soloists.

Grand pièce symphonique in F-sharp minor, Op. 17

César Franck

Composed between the years 1860 and 1862, this work precedes the great D-Minor Symphony by almost twenty years and the great organ symphonies of Widor and Vierne by over half a century. Clearly, the seeds of the symphonic poem and the unified cyclic symphony were already planted in this work.

Though conceived in three sections, the piece proceeds as a through-composed work without pause. The thematic material of the first two sections can be heard in the third section. Unity is clearly the key concept at work here. The essential sounds concept for Franck's organ music is the 8' foundation chorus, with or without reeds which are added for brilliance.

Sweet Hour of Prayer from Gospel Preludes, 1984

William Bolcom

William Bolcom has taught composition at the University of Michigan for the past 3 decades, most recently serving as chair of the composition department before retiring in 2008. His many and varied settings of Gospel tunes reveal his wonderful sense of humor, and have become a mainstay of the organ literature. *Sweet Hour of Prayer* features the juxtaposition of the unadorned melody accompanied throughout with deceptive harmonic patterns

Five Dances for Organ

Calvin Hampton

Calvin Hampton was a prolific and eclectic composer, particularly well known for his extensive contributions to the repertoire of liturgical music. He wrote a number of compositions for organ solo as well. The *Five Dances for Organ* was inspired by Stravinsky's *Five Easy Pieces for Piano Duet* (1917). *The Primitives*, in particular, harkens back to a style found in some of Stravinsky's early works, notably *The Rite of Spring*, characterized by its repetitious, relentless rhythm and percussive sounds. *At the Ballet* depicts, in the upper keyboards, the pointillistic nature of dancers on their toes. Against all of that activity, one hears a quiet, legato melody sing forth on a high pitch in the pedals.

ABOUT THE ARTIST

Susan Moeser is a well known organ recitalist and teacher. She is a past winner of the prestigious Fort Wayne National Competition, and has concertized throughout the United States, Great Britain, Germany, Portugal, and South Korea. Her CD, titled "Susan Moeser plays Bedient Opus 59," features the concert she performed at the 1999 Regional American Guild of Organists convention in Omaha, Nebraska. She has served in the American Guild of Organists as Director of the AGO Regional Competitions for Young Organists and as AGO National Councillor. Dr. Moeser is currently the University Organist and Instructor of Organ at the University of North Carolina at Chapel Hill, and has had faculty appointments teaching organ, music theory, and music history at the universities of Nebraska, South Carolina, and The Pennsylvania State University. Prior to her university appointments, she was Organist/Choirmaster at the Second Presbyterian Church in Richmond, Virginia. She received the Doctor of Musical Arts degree in organ performance from the University of Kansas.