

Kola Owolabi
Organ Recital
The University of Notre Dame
Sunday February 28, 2:30 & 5:00pm

PROGRAM

Toccata Quinta (from Apparatus musico-organisticus, 1690)	Georg Muffat (1653-1704)
Toccata Seconda	Michelangelo Rossi (1602-1656)
Canzon Quinta (First Book of Canzonas and Ricercari, 1615)	Girolamo Frescobaldi (1583-1643)
Magnificat Quarti Toni	Heinrich Scheidemann (1595-1663)
Improvisation: Chorale Partita on "Von Gott will ich nicht lassen"	Kola Owolabi (b. 1977)
Trio Sonata No. 2 in C minor, BWV 526 I. Vivace II. Largo III. Allegro	Johann Sebastian Bach (1685-1750)
Sonata No. 3 in Bb Major	Theophil Andreas Volckmar (1684-1748)

PROGRAM NOTES

Georg Muffat (1653-1704) spent his childhood in Alsace, France, but lived in numerous cities during his lifetime, studying with Jean-Baptiste Lully in Paris and Bernardo Pasquini in Rome. Muffat was employed as organist to the Strasbourg cathedral chapter and the archbishop's court in Salzburg. He finally settled in Passau where he was *kapellmeister* at the bishop's court. His *Apparatus musico-organisticus* (1690) contains twelve toccatas, of which the first eight are ordered according to the eight medieval church modes, and the remaining four include "unusual" keys such as Bb Major and E minor. The collection concludes with a ciacona, a passacaglia and *Nova Cyclopeias Harmonica* (a set of eight variations). Muffat's toccatas are noteworthy for their perfect integration of French and Italian musical styles. *Toccata Quinta* is predominantly in the Italianate style but uses French ornamentation. The outer sections decorate a harmonic progression with brilliant figuration, while the more contrapuntal middle section develops two short motives extensively.

Michelangelo Rossi (1602-1656) worked in Rome as a composer and violinist at three different periods of his career. He also spent four years at the court of Francesco I d'Este in Modena, where he composed the opera *Andromeda*, which was premiered during the carnival season. One of his Roman patrons, Cardinal Maurizio of Savoy, employed a large musical establishment which included the composer Sigismondo d'India and the poet Fulvio Testi. While Rossi's keyboard toccatas are often compared to the toccatas of Frescobaldi (1583-1643), they are as much influenced by d'India's madrigals. In any case, Rossi's keyboard works make a significant contribution to the development of the 17th century Italianate keyboard toccata, which is characterized by an improvisatory style, rhythmic freedom, bold harmonies, and extreme contrasts. Rossi's *Toccata Seconda* consists of four sections: the first is improvisatory, the second features contrapuntal imitation of a short motif, the third explores surprising harmonic progressions, and the fourth makes use of brilliant keyboard figuration.

Girolamo Frescobaldi (1583-1643) spent most of his career working as organist at St. Peter's Basilica in Rome and also performed as a harpsichordist at the residences of leading aristocrats and cardinals, including Cardinals Francesco and Antonio Barberino (nephews of Pope Urban II). Frescobaldi's canzonas show his mastery of the 16th century renaissance polyphonic style. The Italian instrumental canzona was a multi-sectional contrapuntal piece which alternated between duple and triple meter. Unlike many of Frescobaldi's canzonas in which each section develops a variant of the opening thematic subject, *Canzon quinta* introduces several new themes as the piece unfolds.

Heinrich Scheidemann (1595-1663) succeeded his father as organist at St. Katherine's Church in Hamburg, retaining this post from 1625 until his death. During most of his tenure, he also doubled as clerk for the church. He had a profound influence on the following generation of North German musicians such as Matthias Weckmann and Jan Adam Reincken. Among Scheidemann's numerous organ works are the eight Magnificat settings, one for each of the church modes. These pieces were written to adorn the liturgy of the Sunday Vespers services. Hamburg was a center of Lutheran orthodoxy, and it was deemed important that the entire text be sung. Scheidemann's organ verses therefore served as interludes between sections of text, unlike the typical practice elsewhere in Europe of replacing some of the text with organ music. In 17th century North German culture, the organ

represented the voice of God and the organist's music was even referred to as a sermon. This mindset fostered the elaborate contrapuntal skill that Scheidemann's music exhibits.

Magnificat

Magnificat anima mea Dominum.

My soul magnifies the Lord.
And my spirit has rejoiced in God my savior.

Organ: Verse 1

Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
Ecce enim ex hoc beatam me dicent omnes
generations.
Quia fecit mihi magna qui potens est:

Et sanctum nomen ejus.

For he has regarded the low estate of his
handmaiden:
For behold, henceforth all generations shall call
me blessed.
For he who is mighty has done great things for
me;
And holy is his name.

Organ: Verse 2

Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
Dispersit superbos mente cordis sui.

Deposuit potentens de sede, et exaltavit humiles.

And his mercy is on them who fear him from
generation to generation.
He has shown strength with his arm;
He has scattered the proud, even the arrogant of
heart.
He has put down the might from their seats,
And exalted the humble.

Organ: Verse 3

Esurientes implevit bonis: et divites dimisit
inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

He has filled the hungry with good things,
And the rich he has sent empty way.
He has helped his servant Israel, in remembrance
of his mercy.
As it was spoken to our fathers,
To Abraham and his seed forever.

Organ: Verse 4

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
Et in saecula saeculorum, Amen.

Glory be to the Father, and to the Son, and to the
Holy Spirit.
As it was in the beginning, is now,
And ever shall be, world without end, Amen.

Improvisation: Partita on “Von Gott will ich nicht lassen”

Von Gott will ich nicht las - sen Denn er lässt nicht von

4 mir, Führt mich auf recht - er Stras - sen, Da ich sonst irr - te

8 sehr, Reich - et mir sei - ne Hand. Den A - bend wie den Mor -

12 gen Tut er mich wohl ver - sor - gen, Sei, wo ich woll', im Land

I will never turn away from God,
because he never abandons me.
He leads me along the right paths,
otherwise I would be very lost.
He extends his hand to me.
In the evening as in the morning,
he takes care of me,
wherever I am.

Variation 1: Chorale melody in the soprano; imitative counterpoint moves between all voices, using a 16th motif.

Variation 2: Chorale melody in soprano. Bass decorated with perpetual sixteenth-notes.

Variation 3: Chorale melody in tenor. A rhythmic motif moves between the soprano and bass, which are in dialogue with one another.

Variation 4: Rapid arpeggio figuration in the right hand.

Variation 5: Duo: The ritornello begins with a one-measure ostinato that is retained through the whole variation. Chorale melody in the soprano.

Variation 6: Italian Gigue. Chorale melody in the soprano.

Variation 7: Begins as a fugue based on the first line of the chorale tune. The piece then evolves into a trio, which presents the whole chorale tune in augmentation in the pedal, while the two hands dialogue with one another, in imitation of two violins.

Variation 8: 17th century chorale fantasia, with frequent use of echo technique

Johann Sebastian Bach's (1685-1750) Six Trio Sonatas for organ were written for his son Wilhelm Friedemann Bach, in order to help him develop a solid pedal technique and master the ability to control three independent voices using the hands and feet. As instrumental chamber music became increasingly fashionable in Central Germany during the 18th century, the pedal clavichord and organ became valued as a means for having such music performed by a single player. In this vein, Bach's first biographer, Johann Nicolaus Forkel remarks that: "Bach had an equal facility in looking over scores and playing them at first sight at the keyboard. He even saw so easily through parts laid side by side that he could immediately play them. This he often did when a friend had received a new trio or quartet for stringed instruments and wished to hear how it sounded... He even went so far, when he was in a cheerful humor and in the full consciousness of his powers, as to add extempore to three parts a fourth part, and those to make a quartet of a trio. For these purposes he used two clavichords and the pedal." The *Trio Sonata No. 2 in C minor* consists of three movements: the first movement shows Bach's mastery of the Italian concerto style. This is followed by a beautiful *largo*. The third movement is written *alla breve*, in order to evoke an older and more serious contrapuntal style, but Bach contrasts the main theme with a second theme that introduces snapped rhythms of the newer *galant* style.

Theophil Andreas Volckmar's (1686-1768) career was centered in Stettin and Danzig, Poland, where he held positions as organist at various city churches. While he published 6 Sonatas for violin and basso continuo in 1717, his 7 organ sonatas, which date from around the same period, were not published, but instead dedicated privately to August the Strong (Friedrich August I) of Saxony, who had become King of Poland in 1697. These organ sonatas remained unpublished until an edition of Sonata No. 1 appeared in 1988, and the first complete edition of the seven sonatas was published by Schott in 2008.

Sonata No. 3 opens with an improvisatory "Fantasie" that develops two motives – one played by the hands and the other in the pedals. A brief *adagio* movement (5 measures) then leads into the final movement, entitled "Fuga", but really an Italian concerto movement with indications for two manuals. It is noteworthy that the passages for the second manual include the indication *pedale piano*.