

# Christopher Bowman organ

Prelude and Fugue in G Minor, BWV 558      Johann Sebastian Bach  
(1685-1750)

Nun bitten wir      Dietrich Buxtehude  
(1637-1707)

Berceuse (sur les paroles classiques), Op. 31      Louis Vierne  
(1870-1937)

Jesu, Joy of Man's Desiring      J. S. Bach

Prelude and Fugue in E Minor, "Cathedral", BWV 533      J. S. Bach

Aus tiefer Not schrei ich zur dir, Op. 135a, No. 4      Max Reger  
(1873-1916)

Aus tiefer Not schrei ich zur dir, Op. 28, No. 8      Marcel Dupré  
(1886-1971)

Homage to Perotin      Myron J. Roberts  
(1912-2004)

*Presented in partial fulfilment of the requirements for Music 646B*

Prelude and Fugue in G Minor is part of J. S. Bach's collection 'Eight Short Preludes and Fugues.' The exact date of composition is unknown, and it is widely speculated that this piece is in fact the work of one of Bach's pupils, Johann Tobias Krebs. The Prelude is comprised of broken chords and arpeggiation, while the four-voice Fugue subject starts in the upper voice and travels down to the pedals. A repeated note motif, found in the countersubject, is particularly striking.

The Chorale Prelude is a common type of organ composition, due largely to its practicality for use in a church service. Buxtehude's *Nun bitten wir* highlights a solo melody, ornamented in the Baroque style. The arrangement of Bach's famous *Jesu, Joy* is a trio, with three independent voices in counterpoint. The four chorale preludes included in the program are similar since they are based on hymn tunes, and yet different in that they display the evolution of the style.

Performed between these two chorale preludes, Louis Vierne's *Berceuse* comes from his '24 Pieces in Free Style'. It is representative of French organ compositions of its time period (not unlike the works of Duruflé and Messaien) in that it incorporates chantlike elements. Though comprised of many dense chords, the resulting sound is peaceful rather than jarring. Listen for a rondo section that is heard three times, bringing structural unity to the piece.

Bach's 'Cathedral' Prelude and Fugue was written in 1708. This work is of larger scale than the G minor, and is grand and stately. The Prelude opens with a quasi-improvisatory fantasia, and leads into a repeated eighth-note, quarter-note pattern alternating between a single voice and a blocked chord. A number of short pedal solos are featured. In the Fugue, a short subject commences in the tenor voice, and is repeated in the bass, soprano, and alto voices, and finally in the pedal. The eighth-note, quarter-note motif from the Prelude is also featured prominently in the Fugue. Following much figuration, a final statement of the subject in the pedal brings the work to a dramatic conclusion.

Two settings of the *Aus tiefer Not* hymn tune demonstrate how individual composers treat the same material in unique ways. Reger's gentle rendition presents each phrase of the melody on its own, and then repeats it with lush chords underneath in a call-and-response fashion. In striking contrast, Dupré has written the melody to his Chorale Prelude in canon between the right hand and pedal parts, with rich and often dissonant chords filling out the left hand.

In his preface to *Homage to Perotin*, American composer Myron J. Roberts writes that "Magister Perotinus Magnus (Perotin) directed the music at Notre Dame in Paris from about 1183 to 1236. This homage is a tribute to a man who has been dismissed by many generations as a crude primitive." It is a bold, bright work, which uses the sound capabilities of the organ to its fullest from the very beginning. In stark contrast, a more restrained middle section allows time for reflection, which leads to a restatement of the fortissimo material. The work presses on until its conclusion with a brilliant fanfare.

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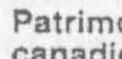
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Upgrades to the D F Cook Recital Hall underway during the 2004 - 2005 concert season have been funded by the Department of Canadian Heritage's Cultural Spaces Canada Program with matching funds from Memorial University and from friends and benefactors of the School of Music.

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