

RUTH AND CLARENCE MADER MEMORIAL SCHOLARSHIP FUND

ORGAN PLAYING COMPETITION

Herrick Chapel, Occidental College
April 30, 1977

9:30 a.m.

Sonata II in C Minor, BWV 526
Vivace
Largo
Allegro

Johann Sebastian Bach

Fantasie and Fugue in D Minor, opus 135b

Max Reger

Toccata

Jean Guillou

Martha Koon

10:30 a.m.

A Triptych of Fugues
I. Lively, with dash
II. Slowly, expressively
III. Broadly

Gerald Near

Sonata No. 3 in D Minor (BWV 527)
Andante - Adagio e dolce - Vivace

Johann Sebastian Bach

Toccata from Suite, Op. 5

Maurice Durufle

James Walker

1:00 p.m.

Choral in A Minor

Cesar Franck

Trio Sonata in C Minor

Johann Sebastian Bach

Toccata

Jean Guillou

Mary Preston

2:00 p.m.

Trio Sonata III in D Minor (BWV 527)

Johann Sebastian Bach

Do Not Go Gentle (for Pedals alone)
Op. 132

Vincent Persichetti

Phantasie uber den Choral: "Hallelujah!
Gott zu loben, bleibe meine Seelenfreud'!"
Op. 52, No. 3

Max Reger

Dennis Bergin

The Board of Directors of the Ruth and Clarence Mader Memorial Scholarship Fund welcomes you to the Organ Playing Competition. Each performance will last approximately 45 minutes, and we request that you enter or leave the room only during the intermissions between performances. Please do not applaud.

AMERICAN GUILD OF ORGANISTS

Long Beach Chapter

presents

Dennis Bergin

Organ Recital



Covenant Presbyterian Church

Tuesday, April 11, 1978 — 8:00 P.M.

Long Beach, California

PROGRAM

I

Prelude and Fugue in D Major Dietrich Buxtehude (1637-1707)

Buxtehude was organist at the Marienkirche in Lübeck. His organ compositions exerted a considerable influence on the young J. S. Bach. The Prelude and Fugue in D Major is a sectional work with a fanfare-like prelude, a charming fugue with a distinct repeated note subject, and an exuberant closing section.

Organ Chorales Johann Sebastian Bach (1685-1750)

Bach's organ settings of Lutheran chorale melodies are closely allied to the spirit and meaning embodied in the texts of the chorales. It seems fitting then to include the texts given below with the musical presentation of these three chorales in order to understand more fully Bach's musical statements of the Christian faith.

Kyrie, Gott heiliger Geist (Clavierübung, Pt. III) BWV 671

Kyrie! O God, Holy Ghost!
Keep us firm of faith and true to Thee,
And when at last we die,
Joyful let us leave this Vale of Sorrows!
Alleluia! (From the Latin, c. 12th century)

Liebster Jesu, wir sind hier BWV 731

Blessed Jesus, at Thy word
We are gathered all to hear Thee;
Let our hearts and souls be stirred
Now to seek and love and fear Thee,
By Thy teachings, sweet and holy,
Drawn from earth to love Thee solely. (Tobias Clausnitzer, 1667)

Trio super: Allein Gott in der Höh' sei Ehr' (Eighteen Chorales) BWV 664

All glory be to God on high,
Who hath our race befriended!
To us no harm shall now come nigh.
The strife at last is ended.
God showeth His good will to me,
And peace shall reign on earth again,
Oh, thank Him for His goodness! (Nikolaus Decius, 1525)

Prelude and Fugue in C Major (9/8) BWV 547

This Prelude and Fugue dates from Bach's years in Leipzig at the St. Thomaskirche and consists of a joyful, festive prelude in a 9/8 meter followed by a majestic five-part fugue in which the subject is stated in its original as well as inverted forms more than fifty times.

II

Toccata Satanique William Albright (b. 1944)

William Albright is on the music faculty at the University of Michigan in Ann Arbor and is especially well known for his organ compositions. The "Toccata Satanique" is the second of three pieces from his *Organbook II*. Albright describes this Toccata as "a matinee performance by the devil at the console. With its constant devil's-trill-tremolo and joyful demonry, the movement may well be an attempt to exorcise the fiendish virtuoso toccatas of Mulet, Widor, et al., that seem to haunt all organists."

Symphonie III, Op. 28 Louis Vierne IV. Adagio (1870-1937)

Vierne was organist at Notre-Dame in Paris for 37 years until his death in 1937. His six organ symphonies are his most important compositions, being largely inspired by the Cavaillé-Coll organ at his disposal at Notre-Dame. His Third Symphony was published in 1912 and is dedicated to his student, Marcel Dupré. The lovely Adagio movement is cast in a simple three-part design and exhibits the complexities of Vierne's chromatic harmony.

Phantasie und Fuge über den Namen BACH

Op. 46 Max Reger (1873-1916)

Reger was a prominent, late 19th century German composer who is best known today for his many masterful organ compositions. One of the finest is the Fantasy and Fugue on BACH which was published in 1900 and dedicated to Josef Rheinberger. This work is one of the strongest of the many treatments the B-A-C-H theme (B-flat, A, C, B natural in German notation) has received. The BACH motif is heard in almost every measure of the Fantasy in various guises including augmentation, diminution, inversion, canon, and hocket. The five-part double fugue contrasts a quiet main subject based on the BACH motif with a "running" second subject. Toward the end of the Fugue, these two themes are combined and the work closes powerfully with the return of the beginning chords of the Fantasy.



Dennis Bergin is the 1977 winner of the national Ruth and Clarence Mader Memorial Scholarship Fund competition, a memorial established in appreciation of the high ideals and artistic accomplishments of Ruth and Clarence. Tax-deductible donations may be made to the Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, California 91104.