



The University of Washington School of Music presents
the 83rd program of the 1990/91 season

The Littlefield Organ Series

D34
1991
4-6

DAT # 11,794
CASS # 11,795

David Dahl
Organist

Walker-Ames Room, Kane Hall

8:00 PM, April 6, 1991

DAT ID 2 Overture in C Major, KV. 399 5'48" WOLFGANG AMADEUS MOZART

Grave - Allegro

ID3 Five Organ Chorales 20'14" JOHANN LUDWIG KREBS

O Sacred Head now Wounded
If you but trust in God to guide you
We all believe in God, Father (double pedal)
From Heav'n above to earth I come
What God ordains is always good

ID4 Fantaisie in C (Version III) 8'25" CÉSAR AUGUSTE FRANCK

Cass side A
Side B
(mono)

ID5 Four Iberian Organ Works 15'38"
Tiento de medio registro alto de segundo tono FRAY PEDRO DE TAFALLA
Obra de falsas cromáticas de primero tono ANONYMOUS, 17TH C.
Batalha de sexto tom PEDRO DE ARAUJO

ID6 Chorale Fantasia 5'42" GOTTFRIED HOMILIUS
"Christ lay in the bonds of death but now He is arisen"

ID7 The Book of Hours (October, 1990) 15'20" DANIEL PINKHAM

At Matins: *"In the stillness of the night the Church is at prayer"*
At Lauds: *"In the distant east the grey of dawn appears. Nature awakens and praises God"*
At Prime: *"The Church prepares for the day's labors and conflicts"*
At Terce: *"The Church invokes the Holy Spirit"*
At Sext: *"The day's conflict is at its climax"*
At None: *"The church meditates on the end of life"*
At Vespers: *"The Church sings a song of thanksgiving"*
At Compline: *"The sinful soul prays to make her peace with God and for protection in the night"*

ID8 Prelude and Fugue in C Major, BWV 545 5'38" JOHANN SEBASTIAN BACH

Help to ensure the continuation of The Littlefield Organ Concert Series
Suggested Donation: \$5.00

**The Littlefield Organ
Walker-Ames Room, Kane Hall
University of Washington**

Organ by Paul Fritts & Co., 1990

Manual I		Manual II		Pedal	
1. Bourdon	16'	1. Rohrflöte	8'	1. Subbass	16'
2. Principal	8'	2. Gemshorn	8'	2. Principal	8'
3. Rohrflöte	8'	3. Octav	4'	3. Gedackt	8'†
4. Octav	4'	4. Spitzflöte	4'	4. Octav	4'†
5. Spitzflöte	4'	5. Quint/Sesquialtera*		5. Posaune	16'
6. Quint/Sesquialtera		6. Waldflöte	2'	6. Trompet	
7. Octav	2'	7. Dulcian	8'		
8. Mixtur	III				
9. Trompet	8'				

Couplers:	Manual I / Manual II	Case Dimensions:	Height	15 feet
	Manual I / Pedal		Width:	8 feet
	Manual II / Pedal		Depth:	5 feet

Compass:	Manual:	58 notes	Other:	Variable tremulant
	Pedal:	30 notes		Suspended key action
				Mechanical stop action

Note: Both Quint / Sesquialtera stops are double draw (Quint then Sesquialtera)

* Transmitted from Manual I

† Octave transmissions

David Dahl, M.A. (University of Washington), A.A.G.O., is University Organist and Professor of Music at Pacific Lutheran University, Tacoma, where he teaches courses in church music, music theory, organ performance, and directs the Chapel Choir. Mr. Dahl is also the Music Minister at Christ Church Parish, Episcopal, Tacoma, a position he has held since 1970. He has served the American Guild of Organists in the capacity of Chapter Dean and Regional Chairman.

Mr. Dahl has been active as a recitalist for over twenty-five years, performing in the U. S. and Canada, as well as in Norway, The Netherlands, and Italy. He continues to be active as a workshop leader, giving classes in basic improvisation, creative hymn playing, and in various segments of repertoire performance. During 1990-91 Mr. Dahl is on sabbatical leave, during which he continues research into 19th century French and 17th/18th century Iberian organs and organ literature. An additional project has been a survey of church music curriculae and the challenges of current church musicians.

Mr. Dahl can be heard on a variety of recordings released by PLU Records and Tapes, including *J. S. Bach and the Chorale*; *Celebration in Hymn*, and the recent digital release, *The Grand Century: Organ Music of the Late Baroque*. He has also published compositions for organ and choral works through Concordia and Ionian Arts.

Program Notes

Overture in C Major KV 399

W. A. Mozart

Between 1782 and 1783 Baron von Swieten took it upon himself to introduce "early music" (especially Bach and Handel) to his friends in Vienna with Sunday matinees in his home. Mozart was a frequent performer, and this Overture, written in 1782 (originally part of a keyboard suite, *Overture, Allemande, Courante, Sarabande*) was composed for these events. The fugue resembles organ fugues of the North German Baroque, while the opening *Grave* is much like the opening of the *Fantasy in f minor*, KV 608, which Mozart wrote for an organ flute clock. The organ adaptation was made by Martin Haselböck.

Five Organ Chorales

J. L. Krebs

Known as one of J. S. Bach's most famous pupils, Krebs composed a rather large quantity of music for organ. Not until 1986, however, when the complete organ works were published by Breitkopf, have a number of hitherto unknown organ chorales become available. The organ chorale *We all believe in God, Father*, previously published and attributed to J. S. Bach, has now been clearly established as work by J. L. Krebs. *O Sacred Head now wounded, From Heav'n above* and *What God ordains is always good* are among the recently published.

Fantaisie in C, Version III

César Franck

When César Franck was invited to participate in the opening festivities for new organs together with other prominent French organists of the late 19th century, he frequently played *Fantaisie in C*. However, it has now been established that three rather different versions of this work were performed by Franck at various times. The "riddle" of previously mismatched musical fragments (some previously not thought to be linked with the *Fantaisie in C*) have been unscrambled by Robert Bates and Jesse Eschbach, enabling the publication in 1978 of two additional versions. All versions share some musical material in common, but each presents its own unique material as well. Only the first section of Version III also appears in the commonly known Version I.

Three Iberian Organ Works

Tiento de medio registro alto de segundo tono

Fray Pedro de Tafalla

The title of this early 18th century Spanish work literally means "fugal piece featuring the upper half of the keyboard (as solo voice), based on the second tone" A florid ornamental style typifies the featured upper voice, with frequent meter changes and shifting rhythmic patterns. With divided keyboards, bass and treble, 17th and 18th century Spanish organs permitted "solo and accompaniment" on one keyboard.

Obra de falsas cromáticas de primero tono

Anonymous 17th c.

"Work for chromatically altered notes, based on the first tone." *Falsas* compositions were generally composed as slow moving expressive pieces, relying significantly on harmonic color. The tuning system of *meantone* temperament (normal for Spain in the 17th c.) provides a piquant effect with chromatically altered pitches; the *Kellner* temperament of the Paul Fritts organ permits a hint of this unique color to be heard.

Batalha de sexto tom

Pedro de Araujo

This Portuguese "battle piece" is part of a popular late 17th and early 18th century Iberian *genre* designed to feature the bright and exotic timbres of horizontally mounted reed stops common to organs of that era. One may hear the "call to arms," "two battles," and "general rejoicing" at the conclusion.

Chorale Fantasia "Christ lay in the bonds of death..."

Gottfried Homilius

The organ chorales of Homilius have been all but unknown until the 1988 Breitkopf publication of thirty eight chorales. Born in 1714, Homilius is believed to have studied with J. S. Bach for six years during his studies at the University of Leipzig, which began in 1735. This work, based on the Easter chorale *Christ lag in Todesbanden*, presents each chorale phrase in fugal imitation, concluded by a *cantus firmus* statement in the pedal.

The Book of Hours

Daniel Pinkham

Completed in October of 1990, this suite of pieces for organ presents miniature musical statements for each of the eight traditional "office hours" of prayer (initiated by the Benedictines in the 4th century). Each piece is composed in the manner of 18th c. French classical organ music.

At Matins, *Tierce en taille*; At Lauds, *Basse et dessus de trompette*. The next four pieces are *duo* and *trio* canons: At Prime, canon at the octave by augmentation; At Terce, canon at the third; At Sext, canon at the sixth, voices moving two against three (*proportio sexquialtera*); At None, canon at the ninth. At Vespers, *Grand plein jeu*, with *Magnificat* (Song of Mary) in the pedal; At Compline, *Tombeau*; "in memoriam, Sister M. Dolorette, F.S.P.A."

(Tonight's performance is a west coast premiere.)

Prelude and Fugue in C BWV 545

J. S. Bach

A brief yet sturdy *preludium* leads to an *alla breve* fugue based on a subject which at first may seem to be a somewhat unpromising rising four-note scale. The ensuing counterpoint and development, including quotations from the *preludium*, create, however, a musical structure of noble grandeur for the full resources of the organ.

Notes by D. P. D.