

PROGRAM NOTES

Francisco Correa de Arauxo's publication in 1626, *Libro de tientos y discursos de musica practica y theoretica de organo intitulado Facultad Organica*, is an extensive collection of music and theoretical insight into performance practice at this time in Spain. Correa includes ideas about the styles and keys to use for particular moods, and explains Spanish ornaments, fingerings, and tablature. Of the musical works, this collection includes 62 tientos, arranged in progressive difficulty, of the three common types: *tiento lleno*, focusing on polyphonic and imitative writing; *tiento de medio registro*, or solo melody variety of either the treble (tiple) or bass (baxon) voice; and *tiento de falsas*, relying on suspensions and slow moving harmonies.

The **Tiento tercero** is composed in a *tiento lleno* style, but, as suggested by *Battala Morales* subtitle, incorporates characteristics of *battala* pieces with its rhythmic energy, alternation of themes between treble and bass, and triumphant, ostinato ending. **Tiento No. 59** is one of the more complex medio registro tientos, using rapid figuration in the treble to stir the emotions. Additionally, the frequent use of quintuplets and septuplets is one of the earliest recorded examples of this rhythmic alteration. This continued development of rhythmic shifts, including a triple meter section, provides unfolding interest to the expansive work.

Manuel Coelho was the organist at the Cathedral and Royal Chapel in Lisbon. His collection published in 1620, *Flores de música pera o instrumento de Tecla, & Harpa*, is the earliest printed collection in Portugal. The music is noteworthy for being published in Italian Partitura, or open score, instead of the traditional tablature notation (using numbers to designate keys on the keyboard) common to the Iberian peninsula. In particular, Coelho is known for his very lengthy tientos ranging from 200-300 measures long. As is suggested with the Scheidt work below, these pieces are perhaps intended to demonstrate compositional techniques rather than to serve as concert works. They are very lengthy and somewhat tedious, so I have chosen to include on tonight's program the five versets of **Ave maris stella**. These variations portray great variety of style, registration, and thematic material. Each verset develops a different subphrase of the chant tune, as included here:



Ave má-ris stélla, Dé-i má-ter álma, atque semper vírgo, fé-lix caéli pórtá.

Girolamo Frescobaldi published his *Secondo Libro Di Toccate* in 1627, after having published the first book in 1615. This collection is notable for the inclusion of organ-specific works like pedal point toccatas (**Toccata Sesta**), sections in *durezza e ligature* style, and elevation toccatas (**Toccata Quarta**). In general, many of Frescobaldi's works can effectively be performed on either organ or harpsichord, but the sustaining power of the organ is particularly exploited in his second book. Further, these toccatas show the compositional development of the Venetian style, exemplified by Claudio Merulo, with rapid scalar passages passing between the hands, and the development of individual motivic ideas. Additionally, Frescobaldi incorporates Neapolitan traits, such as triple meter sections, as heard in the *Toccata Sesta*, and the use of suspension and sharp harmonic shifts, as heard in the *Toccata Quarta*.

Jehan Titelouze was the organist at Rouen Cathedral and was considered a noted organ consultant. Titelouze maintained close contact with Marin Mersenne, who published his monumental harmony and instrument treatise, *L'Harmonie Universelle* in 1636, which provides insight into organ building and French registrations at this time. Titelouze's work, *Le Magnificat et Les Hymnes de l'Église* of 1623, was the first French organ publication since Pierre Attaignant's *Livre d'Orgue* of 1531. As heard in the first verset of his **Pange Lingua Gloriosi** setting, Titelouze is considered the father of the French Classic *plein jeu*, outlining the chant tune in slow whole notes on the pedal trumpet, with accompanying figuration on the full principal chorus. The second verset is more lyrical, with imitative counterpoint based on fragments of the chant tune (shown below). The final verset uses the chant in long whole notes that progress from the soprano, to the alto and then to the tenor, ending with the final phrase again in the soprano. The long chant notes pierce through the texture of the dense contrapuntal writing. The work ends with rapid figuration and a lively triple meter section before broadening to a somber close.

Pange, lingua, glo-ri- ó-si córpo-ris mysté-ri-um, sangui-nisque pre-ti- ó-si,

quem in mundi pré- ti- um fructus ventris gene- ró- si rex effú-dit gen-ti- um.

Samuel Scheidt was a very successful composer early in his life, publishing the *Tabulatura Nova* in 1624, while serving as Court Organist to the Margrave of Brandenburg, Christian Wilhelm. Unfortunately, the Thirty Years' War (1618-1648), called Wilhelm into battle and consequently dissolved Scheidt's position at the court. Scheidt went on to serve as Director of Music for the city of Halle in addition to overseeing Chapel Music at the Marktkirche in Halle. The effects of the war were devastating, and Scheidt's only other published organ music, the *Gorlitzer Tabulatur-Buch*, appeared towards the end of his life, in 1650. This contains simple homophonic chorale settings, a stark contrast to the complexity of textures in his *Tabulatura Nova*.

Though its name, "New Tablature," suggests a new notational system, Scheidt's innovation was to publish organ music in the Italian Partitura style (open score) common to vocal music. This had never been used for German keyboard music, and it facilitated the organist in assigning individual voice parts to different keyboards and pedal. Scheidt's collection clearly had a pedagogical function, demonstrating different ways of setting melodies and creating organ music. The **Passamezzo** is a large set of eleven variations, demonstrating the great variety of keyboard styles in Germany at this time. Scheidt's **Modus Ludendi** is a model for the use of double pedal under four-part writing in the manuals. This massive six-part texture closes tonight's program by showcasing the sonic power of the organ, beloved by all, especially in the seventeenth century.

Fritts Organ Specification
Op. 12, 1991

Hauptwerk (I)

Principal	16'
Octav	8'
Hohlflöte	8'
Octav	4'
Spitzflöte	4'
Nasat/Cornet	(II)
Octav	2'
Mixture	IV-VI
Trompet	16'
Trompet	8'
Viool de Gamba	8'

Unterwerk (II)

Gedackt	8'
Principal	4'
Blockflöte	4'
Quint/Sesquialtera (II)	
Gemshorn	2'
Scharff	IV-VI
Dulcian	16'
Trichterregal	8'
Schalmey	4'

Pedalwerk

Principal	16'
Octav	8'
Octav	4'
Nachthorn	2'
Posaune	16'
Trompet	8'
Trompet	4'
Cornet	2'

Domenico Traeri Organ, 1742

(8') Principale
(4') Ottava
(2') Decimaquinta
(1 1/3') Decimanona
(1') Vigesima seconda
Voce umana

Upcoming Organ Events in the ASU Organ Hall:

Polska Music for Organ - Sunday, October 12, 2014 at 2:30 p.m.
Polish organist Marek Kudlicki presents a program featuring the music of his homeland.

Czech Music for Organ - Sunday, October 26, 2014 at 2:30 p.m.
We continue our exploration of organ music from Eastern Europe with a varied program by Czech organist Frantisek Vanicek.

Handel and Bach - Sunday, Nov. 9, 2014 at 2:30 p.m.
Goldman Professor of Organ Kimberly Marshall presents organ works by the German titans of the Baroque.