

# JACOB HOFELING

SENIOR RECITAL  
ASU ORGAN HALL  
SATURDAY MARCH 21<sup>ST</sup> 2015, 7:30 PM

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  

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ARIZONA STATE UNIVERSITY

School of Music

### **Praeludium in G minor BuxWV 149**

This prelude can be considered the "most accomplished of the praeludia." Buxtehude is a master of the *Praeludia Pedaliter*, which is a type of formal structure in North German organ preludes of the 17th century. This is a five part structure, consists of a free/fixed/free/fixed/free format. The free sections are characterized by brilliant *passagio*, or running lines, in the hands, and pedal accompaniment. The fixed sections alternately display more of a contrapuntal or fugal texture. The most fascinating aspect of the Praeludia in G minor is Buxtehude's use of the main theme (first occurring in the pedal in the free section) throughout the entire piece as a unifying element. The first free section is characterized by brilliant repeated figurations in the hands, and a repeated bass theme that acts as a type of ciaccona. This opening section exposes the relationship between Buxtehude and Italian music. Ciaccona, common in Italian dance and music composition are characterized by a repeated bass theme with variations on treble material above. The first fugal, or fixed section is more subdued and severe. Following the first fugal can be seen as a basso continuo style allegro; something not uncommon in Italian chamber music. The next fugal is a massive triple meter composition, with masterful counterpoint. The fugal subject and countersubject moves between each of the voices, including the pedal. The last free section is once again a return to the ciaccona form, with the bass note theme repeated over virtuosic manual flourishes.

### **Komm, Heiliger Geist, Herre Gott BuxWV 199 - Dietrich Buxtehude**

This beautiful ornamented chorale is based off of a Lutheran Pentacostal hymn written by Martin Luther. Luther translated the text from the Latin Pentacost antiphon, "Veni Sancte Spiritus, reple tuorum corda fidelium," which begins with a request for the Holy Spirit to come. The Spirit is then asked: "fill with goodness of your grace / the heart, spirit and mind of your believers / kindle in them your ardent love!" Luther later added two more stanzas based on Matthew 23: 8 - 10, and Galatians 4:6 in the New Testament. Buxtehude arranges this piece in an effective and subtle way, in the form of an ornamented chorale. This is demonstrated by accompaniment in the lower hand and pedal, and a reed solo voice in the treble, with heavy ornamentation. The opening gesture is an upward scale, emulating the Holy Spirit rising above. Likewise, the last gesture of the piece is another upward rising scale, representing the same imagery.

### **Prelude and Fugue in A Minor BWV 543**

Bach most likely composed this set during his Leipzig years, initially as a revision of earlier work. This prelude and fugue are a continuation of the ideas that captivated Bach from his visit to Lübeck, where he heard Dietrich Buxtehude first perform. North German compositional and performing traditions featured the *stylus fantasticus*, or fantastic style of playing. Buxtehude was an expert at this style, and Bach, following his three month visit to Lübeck showed that he too was a master of this style. The typical features of *stylus fantasticus* are improvisatory and virtuosic flourishes on the manuals, as well virtuosic exposition of pedal playing. Bach begins this prelude with a free introduction, typical of a North German or Buxtehude style piece. This free introduction is accompanied by a pedal drone, which grows more dissonant as it approaches the cadence. Following a transition into the key of E major, Bach inserts a virtuosic pedal solo, which cadences once more to the dominant. Following brilliant manual flourishes, Bach exposes the next section of the piece; the more structured section that serves as the photographic negative to the free section. In true North-German style, Bach creates a sectional piece that begins with a free section, a more structured imitative section, and finally a fugal section. This last section is the conclusion of the prelude, ending the piece with a short fugatto and imitative gestures. Unlike other Bach works, where the prelude and fugue both share thematic elements, Bach lets the prelude and the fugue each stand alone as independent pieces. The fugue begins typically with exposition of the fugue subject. However, as the piece goes on and the second and third voices enter, Bach surprises the listener by delaying the pedal entrance. When the pedal entrance finally comes, it exemplifies Bach's skill as an organist at the pedals, demonstrating exceptionally quick passage work. Bach then leaves the pedals aside and continues an extended manualiter section. The pedal enters once again with the fugue subject, and continues until we reach the conclusion. This section hearkens back to the prelude with quick *passagio* flourishes in the manuals, as well as a grandiose pedal solo. The Prelude and Fugue in A minor both show Bach's skill in adapting north German ideas back to Leipzig.

### **Vater Unser im Himmelreich - George Böhm**

Georg Böhm, in conjunction with Dietrich Buxtehude was one of the most influential mentors of the young JS Bach, and also one of the greatest influences on his organ music.

It is possible that Bach even studied with Böhm in Luneburg, and that he advised the young Bach to hear Buxtehude perform in Lübeck. Böhm, like Buxtehude, wrote many choral preludes. This piece is classified as an ornamented choral prelude, with both the pedal and left hands serving as accompaniment to the highly ornamented chorale melody in the right hand. The text for the chorale comes from the Lutheran chorale that matches the title. The source from the text comes from the Lord's Prayer outlined in the New Testament. Martin Luther composed the text based off of the Lord's Prayer. The text in translation is:

Our Father, Thou in Heav'n above,  
Who biddest us to dwell in love,  
As brethren of one family,  
To cry in every need to Thee,  
Teach us no thoughtless words to say,  
But from our inmost heart to pray.

Böhm is highly influenced by the Italian style *basso continuo* method of composition, especially in this piece. The solo line, though highly ornamented can be interpreted as a soaring Italian opera aria, accompanied by a smaller string ensemble.

### **Praeludium in F# minor BuxWv 146**

Buxtehude's Praeludium in F sharp Minor is speculated to be one of his late-period works. Buxtehude follows his previous pattern of *Praeludium Pedaliter* by composing in a five part sectional style, with free/fixed/free/fixed/free sections. The most compelling part of this piece is his masterful use of the free sections. In the first free section, following brilliant *passagio*, Buxtehude introduces an interesting section of unadorned quarter notes, in highly dissonant chord progressions. Buxtehude creates variety in this prelude by the change of affect, or mood for each fugal section. The first, labeled *grave*, is deep and solemn, while the second, labeled *vivace*, is more lively and upbeat. The final free section takes advantage of the discordant coloration of the Baroque tuning. The key of f-sharp minor is one of the more striking keys in the tuning of both traditional Baroque organs and also the fabulous Fritz organ at ASU, and Buxtehude's adventurous harmonic ideas push the limits of tonality and conventional Baroque composition.

### **Magnificat Noni Toni - Dietrich Buxtehude**

"My soul magnifies the Lord." This is the prayer of Mary the mother of Jesus as recorded in the book of Luke. This prayer is called a magnificat in the Christian tradition, and has been set to music as a psalm recitation used in chant. Buxtehude wrote this piece on the "ninth tone," correlating to the ninth church mode, beginning on A. The ninth tone, or Noni Toni, is a "wandering" tone, which has a center of A for the first half of the magnificat, and then a center of G for the second half. The ninth tone comes from the text of Luke 1:54.

"Suscepit Israel puerum suum recordatus misericordiae suae"  
"He has helped his servant Israel, in remembrance of *his* mercy;"

### **Canzonetta in G Major BuxWV 171 - Dietrich Buxtehude**

Buxtehude creates a lively contrast in this piece by beginning in a light duple meter, with extensive syncopation, followed by a dramatic cadence. Following the cadence he moves into a triple meter dance-like feel. This canzonetta is one of Buxtehude's "free" works, which means it is not based on any previous song, chant, or dance tune; it is completely original.

### **Fantasia and Fugue in G minor BWV 542**

The grand finale of the program is the magnificent Fantasia and Fugue written by Bach possibly in Weimar, in his later years. Evidence seems to point to the fact that the Fantasia and the Fugue were not written together as a set, but were rather paired together at a later date. Both works exemplify the union of European culture; the *stylus fantasticus* from the North German style, and the treble/basso continuo textures reflect the Italian writing of Corelli or Torelli. The Fantasia is an almost perfect imitation of the *Praeludium Pedaliter* form of writing which Buxtehude masterfully executes; namely a five part sectional piece. The sections are essentially free, fixed, free, fixed, free. This is seen in the Fantasia by brilliant *passagio* sections over a drone, followed by a short imitative fixed section. The brilliant passage work returns to then be followed by another imitative fixed section. The imitative fixed sections identify with the type of writing that one would see in an Italian trio sonata texture, essentially combining the best of both Italian and German composition. The last free section is extremely long and developmental, and some of Bach's most daring harmonies are seen in his modulatory material.

He begins this daring section with a descending pedal line which gradually builds up momentum and density until it reaches a climax in both volume and dissonant material, after which is a release into an extremely brief imitative section which leads to the more free conclusion. Though we don't know exactly when this piece was written, the intricacy and the harmonies seem to point to the later Bach style that pushed the envelope of harmony and rhythm. The fantasia is named so partly because of the way it is written. A Baroque theorist, Walther said,

“Fantasia is the result of playing according to one's humor, *ex tempore*. One performs or writes down that which strikes one's fancy at the moment, without being bound to the confining nature of the beat.”

The fugue develops like a typical fugue, but quickly begins to bring in sharp dissonances to vary the expected material. Several sections seem to be reminiscent of the fantasia, though they weren't written together, especially the chromatic chordal movement in the manualiter section following end of the initial pedal entrance. Bach uses brilliant compositional tools including invertible counterpoint and augmentation of the fugue subject. Nearly to the end, he adds a compelling section of Eb major imitative counterpoint which is almost completely new material, and well into the piece. Concluding the Eb major section he modulates back to g minor, and adds a virtuosic manualiter section, followed by the conclusion which builds up in momentum and density until the final climax and resolution into G major.

**Special Thanks:**

This program has been so enjoyable to learn and perform, but it wouldn't have been possible except for some of these amazing people. Thank you especially to Dr. Kimberly Marshall for mentoring me not only in music but in life. Thanks also to Emma Whitten and Jonathan Gregoire who have also taught me so much. To Celeste Hofeling my beautiful wife who has endured many hours of wrong notes to get all the right ones out tonight. Thanks to all those who have taken part in my education throughout my entire life. Thank you also to my parents who paid for many piano lessons and let me practice late into the the night. And last of all, thank you especially to all of you, dear friends, for coming tonight and supporting me as I conclude this chapter of my life and move on to the next one.

**Program**

<b>Praeludium in G Minor</b> BuxWV 149	Dietrich Buxtehude (1637 - 1707)
<b>Komm, Heiliger Geist, Herre Gott</b> BuxWV 199	Dietrich Buxtehude
<b>Prelude and Fugue in A Minor</b> BWV 543	Johann Sebastian Bach (1685 - 1750)
<b>Vater Unser im Himmelreich</b>	Georg Bohm (1661 - 1733)
<b>Praeludium in F# Minor</b> BuxWV 146	Dietrich Buxtehude
<b>Magnificat Noni Toni</b> BuxWV 205	Dietrich Buxtehude
<b>Canzonetta in G Major</b> BuxWV 171	Dietrich Buxtehude
<b>Fantasia and Fugue in G Minor</b> BWV 542	J.S. Bach

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Out of respect for the performers and those audience members around you, please turn all cell phones and watches to their silent mode. Thank you.