

University Organ Series

GUEST ARTIST CONCERT SERIES

KIMBERLY MARSHALL

ORGAN

SCHOLA OF FEMALE VOICES
DIRECTED BY MARK LAWLOR

ORGAN HALL
Sunday, March 25, 2001 • 2:30 p.m.

 **FineArts**
ARIZONA STATE UNIVERSITY

School of Music
www.asu.edu/cfa/music

Kimberly Marshall

Kimberly Marshall maintains an active career as an organist and scholar, performing regularly in the US and Europe. Currently Associate Professor of Music at Arizona State University, she has previously held teaching positions at the Royal Academy of Music, London, and Stanford University. Winner of the St. Albans Competition in 1985, she has been invited to play in prestigious venues and has recorded for Radio-France, the BBC, and the ABC. Her compact disc recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. In 1986, Kimberly Marshall received the D.Phil. in Music from the University of Oxford with a thesis entitled *Iconographical Evidence for the Late-Medieval Organ* (published by Garland in 1989). Other publications include articles for the *Cambridge Companion to the Organ* and an edited collection of essays about female musical traditions entitled *Rediscovering the Muses*. Dr. Marshall has presented her research to the American Musicological Society, King's College London, Trinity College Dublin, the Schola Cantorum in Basel, the organ course in Romainmôtier, Switzerland, and the Sydney Conservatorium in Australia.

Her concert engagements include Notre-Dame, Paris, Chartres Cathedral, London's St. Paul's Cathedral and Royal Festival Hall, King's College, Cambridge, Uppsala Cathedral, and the Dormition Abbey in Jerusalem. She enjoys tailoring programs to the styles of the instruments she plays, and has performed on many historical organs, such as the Couperin organ at Saint-Gervais, Paris, the Gothic organ in Sion, Switzerland, and the Cahman organ in Leufstabrik, Sweden. Her playing is informed by research into obscure repertoire and a knowledge of performance practice, although she does not limit herself to early music. While at Stanford and the Royal Academy of Music, she performed organ works by Ligeti in the presence of the composer, and she has made known to an international audience the organ music of Florence Price and Margaret Sandresky. Kimberly Marshall was a recitalist and workshop leader during the last four National Conventions of the American Guild of Organists (Dallas, 1994; New York, 1996; Denver, 1998; Seattle, 2000). She is affiliated with the Organ Research Center in Göteborg, Sweden, where she teaches and performs each year.

Mark Lawlor

Mark F. Lawlor received his Bachelor of Music degree from Westminster Choir College working under Dennis Shrock and Joseph Flummerfelt. He received his Masters of Music from Florida State University, where Robert Shaw was Chair, and worked under Colleen Kirk, Clayton Kreihbeil, and Andre Thomas. Mr. Lawlor conducted six of the choirs at the United States Military Academy at West Point, traveling extensively throughout the United States. He has prepared choirs to sing for the President of the US, the Bob Hope Show, the Kenny Rogers Holiday Tour, and concerts with Natalie Merchant. His choirs have recorded with new York City opera soprano Rosemarie Freni, and have sung for Lincoln Center Special Events Programming. Mr. Lawlor was a member of the Faculty and Chair of the Music Department at Marist College, Poughkeepsie, New York for eleven years.

PROGRAM

In the Service of the Lady: Music Inspired by the Virgin Mary

O viridissima virga

Hildegard of Bingen
1098-1179

Schola: Susan Marcus, Betsy Lawlor, Robbie Brada, Andrea Baad, Marshann Burke

Kyrie Beata Maria Virgine
from the *Buxheimer Orgelbuch*

Anonymous, c.1455

Tiento sobre la letanía de la Virgen

Pablo Bruna
1611-1679

Maria zart

Arnolt Schlick
c.1455-c.1525

Solo by Andrea Baad

Paraphrase on Gregorian Hymns, Op.5, no. 2
Ave Maria. Ave Maris Stella

Jean Langlais
1907-1990

Magnificat V Toni
Versus I [pedaliter]
Versus II auff 2 Clavir pedahl
Versus III pedaliter
Versus IV manualiter

Heinrich Scheidemann
c.1595-1663

Fugue on the Magnificat, BWV 733
(*Meine Seele erhebt den Herren*)

Johann Sebastian Bach
1685-1750

* * * * *

Please hold you applause until the end of the program.

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

ADMISSION PASS

- Fire and safety regulations limit admission to the official posted capacity of the "fixed" seating in the performance hall. This program is being used as the "Admission Pass" due to concerns for the possibility of over-capacity attendance.
- Keep this program in your possession. If you find you must leave the performance hall for any reason after you have been admitted please keep this program with you. You will need to show it to the House Manager to be readmitted.



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Due to the limited seating, all program admission passes are distributed on a strictly first-come-first-serve basis. Only one person will be admitted to the event with each program "Admission Pass". In fairness to all, saving seats cannot be permitted for persons who are not present at the time passes are distributed and/or who do not have an "Admission Pass" program in their possession.

Notes

This afternoon's program explores organ music that was inspired by the Virgin Mary. Already during the late middle ages, an important function of the organ in monastic churches was to play for the "Lady-Mass," a votive Mass to the Virgin that was added to the Mass prescribed by the daily liturgy. To ensure that there was enough music to arouse the people "to greater devotion," it was often stipulated that there would be singers and organ music for the Lady-Mass. One of the earliest sources of keyboard music, the *Buxheim Organ Book*, dating from the mid-fifteenth century, contains several liturgical works that are based on Marian texts and melodies. The **Kyrie Beata Maria Virgine** is the first part of the Ordinary of Mass IX, Cum jubilo, that was celebrated in honor of the Virgin. In this performance, the organ verses will be heard in alternation with the singing of the plainsong, replicating a centuries-old tradition of substituting organ music for every other verse of chant. The innovative use of pedal to create a fourth voice in the opening organ Kyrie foreshadows the German predilection for independent pedal lines.

Pablo Bruna's **Tiento on Litany of the Virgin** is a set of variations on a short theme accompanying a prayer for Mary's intercession. The litany is continually repeated with heightened emphasis, and in these organ variations, there is a gradual increase in volume and intensity, created by the choice of registers, the accelerating figuration, and the thickening texture. The solo treble voice was conceived for the colorful reed and cornet registers of the Spanish baroque organ, which will be "Germanicized" to exploit the timbres of the Fritts organ.

In his *Spiegel der Organisten und Orgelmacher* [Mirror of Organists and Organbuilders], Arnolt Schlick stresses the importance of taking voice parts in the pedal to preserve the integrity of polyphony when performed on the organ. The music he published in 1512 under the title *Tabulatur etlicher Lobgesang* contains pieces based on vocal melodies, including the lovely **Maria zart**. The text's emphasis on Mary's purity and grace is typical of the Marian devotion that was popular throughout Europe at this time.

Jean Langlais was for most of his long life titular organist at the Church of Sainte-Clothilde in Paris. As part of his liturgical duties, he often improvised upon Gregorian melodies, and his Opus 5 includes a Marian devotion of expressive beauty, incorporating both the **Ave Maria** and the **Ave maris stella**. Comparing Langlais' luscious harmonies with the music heard previously on the program demonstrates the great stylistic changes stimulated by the French romantic organ. The music's function, however, to evoke the compassion and tenderness of the female divine, has remained relatively constant over the centuries.

A major task of German organist-composers was to create music based on the plainsong of the Magnificat ("My soul doth magnify the Lord"), the canticle in which the Virgin expresses her praise to God following the Annunciation. Polyphonic settings of this text formed an essential part of the evening Vespers liturgy, a service that was lavishly decorated with music. Over time, the organ was incorporated into the performance of the Magnificat in different ways. Sometimes the organ seems to have introduced the singing or to have replaced sung verses as in the Kyrie heard earlier in this program. But recent research into the performance of the Magnificat verses composed by Heinrich Scheidemann suggests that in this case the organ provided interludes to the singing of the entire canticle rather than replacing specific verses. This procedure will be recreated in today's performance of the **Magnificat on the Fifth Tone**, where the varied sounds and textures of the north-German organ are interspersed with the sung text, creating a vivid musical commentary.

Following the Reformation, some of the old Gregorian melodies were adapted to create chorales for congregational singing. The Magnificat was the only canticle to retain its original chant, in this case the melody on the ninth tone, the "tonus peregrinus," to which the text was translated into German as "Meine Seele erhebt den Herren." This was the primary hymn for the Visitation of Mary, and it was sung following the regular Vespers service, after a "praeambulo auf der Orgel." Bach's **Fugue on the Magnificat** may have been used as such a prelude to congregational singing, or perhaps more likely, it may have preceded concerted vocal performances of the Magnificat. We know that the organist provided a rather extensive prelude on such occasions to allow the instrumentalists to tune. This piece is in the tradition of Scheidemann's opening verses on organo pleno, with the melody treated in imitation before its statement in long pedal notes. The idea of "magnifying" praise is beautifully rendered when the pedal amplifies the four-part texture with a fifth voice sounding the Magnificat.

- Kimberly Marshall

Texts and Translations

O viridissima virga ave,
que in ventoso flabro sciscitationis
sanctorum prodisti.

Cum venit tempus
quod tu floruisti in ramis tuis;
ave, ave sit tibi,
quia calor solis in te sudavit
sicut odor balsami.

Nam in te floruit pulcher flos
qui odorem dedit omnibus aromatibus
que arida erant.

Et illa apparuerunt omni
in viriditate plena.

Deinde facta est esca hominibus,
et gaudium magnum epulantium;
unde, o suavis virgo,
in te non deficit ullum gaudium.

hec omnia Eva contempsit.

Nunc autem laus sit altissimo.

Hail, o greenest branch,
sprung forth in the airy breezes
of the prayers of the-saints.

So the time has come
that your sprays have flourished;
hail, hail to you,
because the heat of the sun exuded from you
like the aroma of balm.

For the beautiful flower sprang from you
which gave all parched perfumes their aroma.

And they have radiated anew
in their full freshness.

Then there was harvest ready for humankind
and a great rejoicing of banqueters,
whence, o sweet Virgin,
no joy is lacking in you.

Eve rejected all these things.

Now let there be praise to the Highest.

Maria zart, von edler Art
ein Ros an allen Dornen;
Du hast mit Macht herwider bracht,
das vor lang war verloren durch Adams Fall;
Dir hat Gewalt Sankt Gabriel versprochen.
Hilf dass nicht werd gerochen mein Sünd
und Schuld.
Erwirb mir Huld,
dann kein Trost ist durch mein Verdienst,
Barmherzigkeit erweben.
Am letzten End, bitt, Dich nit wend
von mir in meinem Sterben.

Gentle Mary, of high birth,
a rose without thorns,
with strength you have brought back
what was long lost through Adam's fall.
Blessed Gabriel promised power to you.
Help me, that my sin and guilt may not be
punished.
Obtain favor for me,
for no comfort can come through my efforts
to gain mercy.
At my last hour, I beg you,
do not turn away from me at my death.
translation by Stephen Keyl

Ave Maria, gratia plena; Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou amongst women
and blest is the fruit of thy womb, Jesus.

Holy Mary mother of God
pray for us sinners
now and at the hour of thy death. Amen.

Magnificat text

(Luke I: 46-55)

1. Magnificat: anima mea Dominum.
 2. Et exultavit Spiritus meus: in Deo salutari meo.
3. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.
 4. Quia fecit mihi magna qui potens est: et sanctum nomen eius.
5. Et misericordia eius a progenie in progenies: timentibus eum.
 6. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.
7. Deposuit potentes de sede: et exultavit humiles.
 8. Esurientes implevit bonis: et divites dimisit inanes.
9. Suscepit Israel puerum suum: recordatus misericordiae suae.
 10. Siut locutus est ad patres nostros: Abraham et semini eius in secula.
11. Gloria Patri et Filio: et Spiritui sancto.
 12. Sicut erat in principio, et nunc, et semper: et in secula seculorum. Amen.

1. My soul proclaims the greatness of the Lord.
 2. And my spirit rejoices: in God my Savior.
3. For he has looked with favor on his lowly servant: from this day all generations will call me blessed.
 4. The Almighty has done great things for me: and holy is his name.
5. And he has mercy on those in every generation: who fear him.
 6. He has shown the strength of his arm: he has scattered the proud in their conceit.
7. He has cast down the mighty from their thrones: and has lifted up the lowly.
 8. He has filled the hungry with good things: and the rich he has sent away empty.
9. He has come to the help of his servant Israel: for he has remembered his promise of mercy.
 10. The promise he made to our fathers: to Abraham and his children forever.
11. Glory be to the Father and to the Son: and to the Holy Spirit.
 12. As it was in the beginning, is now, and always: and will be forever. Amen.

(translation adapted from *The Lutheran Book of Worship*, 1978)