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Department of Music • Concert Series 2005-2006

**Richard D. Moe Organ Recital Series:
David P. Dahl, Guest Organist**

Sunday, November 13, 2005 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

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Welcome to our beautiful concert Hall. Please disable the audible signal on your cell phones, pagers and watches for the duration of the concert. Cameras and recording equipment is not permitted.

Program

- Voluntary XIII in C Major** **William Russell**
Largo maestoso – Fugue (1777-1813)
- Two French Classical Organ works
- Récit de tierce en taille, from Premier Livre d'orgue** **Nicolas de Grigny**
(1672-1703)
- Dialogue sur les grand jeux, from Suite Sixième Ton** **Gilles Jullien**
(Ca 1653-1703)
- Two keyboard dance movements** **William Byrd**
Pavana. The Earle of Salisbury (1538-1623)
Galiardo
- Two keyboard dance movements from An Italian Suite for Organ (2002)** **David Dahl**
Pavana (Bn. 1937)
Gagliarda
- Concerto in b minor** **Antonio Vivaldi / Johann Gottfried Walther**
Allegro (1678-1741) / (1684-1748)
Adagio
Allegro

Intermission

- Two organ chorales from *Clavierübung III* **Johann Sebastian Bach**
These are the Ten Holy Commandments (1685-1750)
Dies sind die heiligen zehn Gebot, Canto fermo in Canone a 2 Clav. e Pedale (BWV 678)
Fughetta super Dies sind die heiligen Zehn Gebot (BWV 679)
- Nordlyskatedralen: "The Cathedral of the Northern Lights"*** **Hans Olav Lien**
From *Symfoni for orgel* (Bn. 1954)
*In celebration of the 100th anniversary of Norwegian Independence
- Choral No. 3 in a minor, from Trois Chorals** **César Franck**
1822-1890

About the Organist

David P. Dahl, an alumnus of Pacific Lutheran University (1960), came to teach at his *alma mater* in 1969, and retired in 2000 as Professor of Music and University Organist Emeritus. In addition to the organ studio, areas of instruction included music history, church music, counterpoint, organ building and organ improvisation. He also served as organist for the thrice-weekly University Chapel Services and was director of the Chapel Choir. Dahl was involved with both planning and fund-raising for the new Gottfried and Mary Fuchs organ, installed in Lagerquist Hall in 1998, and built by Paul Fritts & Co., Parkland, WA. He continues to serve as Director of Music Ministries at Christ Church, Episcopal, Tacoma, a position he has held for 34 years, and where he guided the church to acquire a distinguished pipe organ built by John Brombaugh & Associates in 1979.

Dahl is currently the Dean of the Tacoma Chapter, American Guild of Organists, with whom he holds the A.A.G.O. (Associate certification); he is a board member of the Westfield Center, and is a former member of the National Council of The Organ Historical Society. He has performed recitals for national conventions of both the American Guild of Organists as well as the The Organ Historical Society, and is well known in the Pacific Northwest and beyond as a recitalist and clinician.

As a composer he has published organ works through Augsburg-Fortress Press, including *Hymn Interpretations for Organ*, *An English Suite for Organ* and *An Italian Suite for Organ*; *A Scandinavian Suite for Organ* is due for publication in 2006.

Program Notes

Russell: Voluntary XIII: William Russell, composer, organist, pianist, who lived but thirty-six years, was highly regarded by his peers, including Clementi, Dr. Charles Burney and S. S. Wesley. As organist for the Foundling Hospital Chapel, London, Russell had access to a large three manual organ that had a pedalboard (rare in England at this time). The Voluntary opens in the manner of a dotted rhythm French Overture, followed by an extended fugue using a subject of ascending notes related to the whole-tone scale.

De Grigny: Tierce en taille: This expressive work with its colorfully ornamented tenor (*taille*) solo voice, uses the "tierce combination" with its rather exotic, haunting effect. J.S. Bach, fascinated by the music of this French peer whom he never met, wrote out copies of several works by De Grigny, the organist at Rheims Cathedral.

Jullien: Dialogue: The strongest and grandest sound of the French baroque organ is created by the *grand jeux*, a combination of primarily trumpet-like reed stops. A lively dialogue is set up between the large/main part of the organ (*Grand orgue*) and the smaller organ (*Positif*) on the gallery rail. Jullien served as organist at Chartres Cathedral.

Byrd: Pavane, Galiardo: This popular pair of 16th and 17th dance forms was often set to music both for actual dancing and/or simply for listening. These brief yet charming pieces would be at home on the English Virginals or chamber organ.

Dahl: Pavana, Gagliarda: When danced, the *pavane* was customarily the opening processional dance for a grand ball; the *gagliarda*, normally following, was a more active dance during which the lady would be lifted into the air. These settings are written in a quasi 17th c. Italian style, exploring some of the chromatic possibilities permitted within the system of Meantone temperament/tuning commonly used at the time.

Vivaldi / Walther: Concerto in b minor: Eighteenth century organists were fond of both transcribing and performing certain orchestral works for performance on the organ, especially the *concerto* form which permits a dialogue between soloist(s) and orchestra. In this energetic concerto by Vivaldi, written originally for solo violin and string orchestra, J. G. Walther (second cousin to J.S. Bach) provides an effective organ transcription for this delightful work.

Bach: Dies sind die heiligen Zehn Gebot:



Chorale text: "These are the holy ten commandments, given to us by our Lord God through Moses his faithful servant high upon Mt. Sinai. Lord, have mercy."

Bach: Dies sind die heiligen Zehn Gebot: During the last years of his life, Bach composed a large set of paired organ chorales commonly used and sung in the Lutheran Eucharist service, and included them in his *Clavierübung III*. The *Ten Commandments* chorale is set in two remarkably different ways.

The first involves a *canon* (round) between two inner voices, suggesting "following the law/commandments" as one voice follows the other. The term *canon* has a double meaning, both signifying the word law as well as a musical round. An accompanying "sighing figure", the same as in *O Lamm Gottes* (O Lamb of God) in Bach's *Orgelbüchlein*, might suggest that following the Law is not possible without the grace of God through Jesus, the Lamb who suffered, and/or that Jesus is the fulfillment of the Law given first to Moses.

The second setting, for *manualiter* (no pedal), is a dance (*gigue*) in fugal form, and evokes playful joy, perhaps suggesting that, through Christ, living out the Ten Commandments could bring joy to life. Luther's words at the end of his discussion of the Commandments (in the Lesser Catechism) writes that "we should...cheerfully do what He has commanded." One might also note that the *subject* of the fughetto takes 10 beats, and that the *subject* appears 10 times.

Lien: Nordlyskatedralen: As the second movement of his *Symfoni for Orgel*, Norwegian composer Lien evokes the mystery of the subtle flickering of the phenomenon known as the Northern Lights, including the occasional wild display of color, all of which could suggest a giant "cathedral in the dark sky." Slowly changing tone clusters of different sound colors help shape the musical impression of a scene often visible during cold winter nights in Norway.

Franck: Choral in a minor: As the last organ work composed by this beloved Belgian born but Parisian-French teacher, performer, composer, we experience the orchestral "French symphonic tradition" of the late 19th century at its best. The *choral* in this work is of Franck's own invention; the *choral* theme is artfully combined at the end with the introductory material heard in the beginning. Midway in the piece we hear a lovely lyric passage for the solo *trompette* whose melodic material later alternates with phrases of the *choral*. This splendid work is the third of *Trois Chorals*, and has become one of the pillars of French romantic organ repertoire.

Notes by D. P. Dahl

Richard d. Moe Organ Recital Series on the Gottfried and Mary Fuchs Organ

All concerts are in Lagerquist Concert Hall, Mary Baker Russell Music Center

Tickets: \$15 General Admission, \$10 Senior Citizens

Call 253/535-7787 to order tickets

Sunday, March 4

Sunday, April 30

August Humer, Guest Organist, 3pm

James David Christie, Guest Organist, 3pm