

Saturday, October 24, 1998 * 8:00 pm

David Dahl, organ

Lutheran Chorale Settings:

Bach: Lord Jesus Christ, be present now. The familiar chorale melody is presented by Bach at a leisurely pace with graceful ornamentation that with its beauty all but camouflages the original melodic outline.

Krebs: From heaven above. The familiar Christmas chorale known as “Luther’s Cradle Hymn” is heard over a quasi-ostinato gigue-like bass line, played upon the colorful upper registers of two flute stops.

Krebs: We all believe in one God, Father. The unusual practice of double pedal (two feet at the same time) permits the composer to preview portions of some chorale phrases in the upper pedal voice prior to presenting the chorale on a solo color in the solo soprano. Two additional parts are played by the left hand, yielding five voices in all.

Krebs: If you allow but God to guide you. Composed as a trio, the chorale is presented by the pedal in the middle voice while a violin-like upper voice sings over a cello-like bass part.

Kauffmann: A mighty fortress is our God. A friend of Bach, Kauffmann has left us with a wonderful collection of organ chorales known as *Die Harmonische Seelenlust*. For 18th c. Germany it is a rather rare collection of pieces with specific indications of which stops the organist should draw.

Vierne: Arabesque. Showing the influence of impressionist composers such as Debussy, Vierne enjoys the vague atmospheric quality of the “whole-tone” scale as he spins long expressive melodic lines; augmented triads (also based on the whole-tone scale) are used in the middle section of the piece for the harmonic accompaniment.

Dubois: Toccata in G. Except for the more lyrical middle section of this piece, we experience rather relentless rhythmic energy from beginning to end when at last Dubois calls forth the full resources of the organ in a grand hymn-like conclusion. This toccata was also intended for performance on a pedal piano (piano with organ pedal board), popular among organists at the turn of the last century.

Christ Lutheran Concert Series

Fugue in C - “The Fanfare” *attrib. to Johann Sebastian Bach*
(1685-1750)

Trio in F *Johann Ludwig Krebs*
(1713-1780)

Voluntary in D *William Boyce*
Larghetto (*soft organ*) - Vivace (*trumpet*)
(c. 1710-1779)

Suite de deuxième ton *Louis-Nicholas Clérambault*
Plein jeu (1676-1749)

Duo
Basse de Cromorne
Flûtes
Recit de nazard
Capriccio (sur les grands jeux)

Prelude and Fugue in G *Felix Mendelssohn*
(1809-1847)

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Five 18th c. settings of Lutheran Chorales for organ from J. S. Bach and his colleagues
(based on hymns found in the Lutheran Book of Worship)

Lord Jesus Christ, be present now (BWV 709) *Johann Sebastian Bach*
LBW 253 (Ornamented chorale in the soprano)

From heaven above *Johann Ludwig Krebs*
LBW 51 (2 voices, chorale in the soprano)

We all believe in one God, Father *Johann Ludwig Krebs*
LBW 374 (5 voices, with double pedal, chorale in the soprano)

If you allow but God to guide you *Johann Ludwig Krebs*
LBW 453 (Trio, with chorale in middle voice)

A mighty fortress is our God *Georg Friedrich Kauffmann*
LBW 229 (3 voices, with chorale in the pedal)
(1679-1735)

Hymn No. 229 A Mighty Fortress
 verse 1 all, in unison
 verses 2 & 3 all, singing in harmony
 verse 4 all, in unison

Ein feste burg

Arabesque, from *24 Pièces en style libre*

Louis Vierne
 (1870-1937)

Toccata in G *Théodore Dubois*

(1837-1924)

***Following the concert you are cordially invited to a reception
 in the lounge to meet Mr. Dahl.***

About the Organist

David Dahl, M.A., A.A.G.O., is Professor of Music and University Organist at Pacific Lutheran University. He is also the Director of Music Ministries at Christ Episcopal Church, Tacoma, Washington. He has served both of these positions since 1970. Active as both performer, clinician and organ advisor for over thirty years, David Dahl was a recitalist for the 1994 National Convention of the American Guild of Organists, as well as four national conventions of The Organ Historical Society. He has had a lifelong interest in the history of organ building, particularly the development of mechanical action ("tracker") organs in America, both historic and contemporary. He has served as advisor for over 30 pipe organ projects in the Pacific Northwest during the past 40 years. Dahl can be heard on a variety of recordings released by Pacific Lutheran University Records and Tapes, and by the Organ Historical Society. He has published organ and choral works through both Ionian Arts and Augsburg-Fortress.

Program Notes

Bach: Fugue in C. This work has received the nickname, "The Fanfare" because of its trumpet-like motive at the beginning of the subject/theme. While attributed to J. S. Bach, this fugue may have been written by one of his students or contemporaries.

Krebs: Trio in F. The contrasting colors of two flute stops is delightfully presented by the interweaving counterpoint of the top two voices, accompanied by a "double bass" (Principal 16') in the pedal.

Boyce: Voluntary in D. The late 18th c. English composers were fond of writing pieces to feature Trumpet and Cornet solos, often involving echo passages. The Taylor & Boody organ permits the organist

to present the solo on the regal sounding horizontally mounted trumpet pipes. The piece begins with a quiet introduction on what Boyce calls the "soft organ," (using the Gedackt 8' plus Principal 4").

Clérambault: Suite de deuxième ton. Certainly the so-called French Classical organ repertoire (17th-18th centuries) is among the most truly idiomatic to organ sonorities, textures and timbres. Composers are careful to indicate exactly what sounds they expected to hear in a given work.

Plein Jeu: Clérambault's title of the first movement, *Plein Jeu* is the "heart" of every organ, that is, its *plenum* (Principal chorus -- one of "two" full organ sounds); in this piece we hear an alternation between the Principal choruses of the Great and Positiv (French, *Grand orgue & Positif*).

Duo: Two contrasting colors help the listener follow the dancing contrapuntal lines of this lilting movement.

Basse de Cromorne: In this movement the bass register of the Krummhorn reed stop is featured, accompanied by a gentle flute stop timbre.

Flûtes: Using three flute stops coupled together with the tremulant (to oscillate the wind supply), Clérambault creates a rather, sweet, sensuous, and highly lyric effect using the middle and upper ranges of the pipes.

Recit de nazard: A *recit* indicates a "solo" for a specific color; in this work the combination of flute stops -- the uppermost one sounding the overtone which speaks one octave and a fifth above the basic pitch (the "nazard"). A generous amount of ornamentation graces cheerful pastorale-like melody.

Capriccio: Intended for the bold *grand jeux* (the "other" full organ sound of French classical organs), consisting primarily of reed stops (Trompet, Krummhorn) plus "cornet" sounds, this somewhat fugal piece creates a musical experience not unlike a royal fanfare.

Mendelssohn: Prelude and Fugue in G. Mendelssohn urged English organ builders to incorporate complete pedal divisions as he had known growing up in Germany. The Preludes and Fugues and Sonatas for Organ of Mendelssohn represent one of most significant collections of early 19th century organ repertoire. The Prelude is in the form of a gentle pastorale. The fugue begins with an announcement of its subject-theme in the pedals, and continues with a demonstration of Mendelssohn's well developed contrapuntal skills.

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Paul Walker, director

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