Senior Organ Recital

Emily E. Solomon
Western Michigan University

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Emily M. Solomon, having been admitted to the Carl and Winifred Lee Honors College in the fall of 2008, successfully completed the Lee Honors College Thesis on March 31, 2012.

The title of the thesis is:

Senior Organ Recital

Dr. Matthew C. Steel, School of Music

Dr. Karl Schrock, School of Music
Student Recital

2011-12 Season
531st Concert

Saturday 31 March 2012
Dalton Center Room 1136
1:00 p.m.

EMILY SOLOMON, Organ

Johann Sebastian Bach
1685–1750
Fantasie in C Minor BWV 921

Johann Sebastian Bach
Adagio from Pastorella BWV 590/iii

Joseph Rheinberger
1839–1901
Trio in G Minor from Ten Trios Opus 49, Number 1

Wilbur Held
b. 1914
Herzliebster Jesu

Johann Sebastian Bach
Praeludium in E Minor BWV 533/i

Théodore Dubois
1837–1924
Offertoire in B Minor

Flor Peeters
1903–1986
Cantilène

Flor Peeters
Toccata in D Major

Emily Solomon is a senior from Lincoln Park majoring in music. She studies with Dr. Karl Schrock.

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Bach’s *Fantasie in C Minor* was composed around 1713 when Bach was employed by the Duke of Weimar. During this time, Bach composed some of his most well-known works for organ, including preludes, fugues, and much of the *Orgel-Büchlein* (Little Organ Book). Many of his cantatas also stem from this period. Often the subject of authorship doubts, this particular piece is fairly obscure among Bach’s works and is seldom performed. Most recordings of this piece are performed on the harpsichord, which is an equally viable option in this case.

- *Adagio from Pastorella* BWV 590/iii
  Johann Sebastian Bach

Though now fully attributed to Bach, it was also long thought that the Pastorella (Pastorale, in some sources) was not one of Bach’s works, due to its ambiguous origins. Many scholars speculate that it was composed for use in the Christmas liturgy in Leipzig around 1720. The Adagio, the third of four movements in the Pastorella, bears numerical significance both through the triple meter and key signature of three flats. It is thought that this movement would have been used to symbolize the encounter between the angels and shepherds in the Gospel of Luke, although there are still many questions as to how this Pastorella was utilized during the Christmas service.

- *Trio in G Minor from Ten Trios Opus 49, Number 1
  Josef Rheinberger (1839-1901)

Josef Rheinberger was the son of Johann Peter Rheinberger, treasurer to the Prince of Liechtenstein. Rheinberger began his musical instruction at the age of five with Sebastian Pohli. Displaying an uncommon facility, he became a church organist in his hometown of Vaduz after just two short years, at the age of seven. Rheinberger continued to progress rapidly and moved to Munich to continue his studies at the age of twelve, despite his father’s hesitations about the profession. While attending the Munich Conservatory and working as an organist, he began composing, although the labors of the first few years- over 100 compositions- were never published due to their supposed inferiority. In 1867, Rheinberger became a professor at the Munich Conservatory at the age of twenty-eight and would hold that position until just shortly before his death at age sixty-two. Today, Rheinberger is most well-known for his organ compositions, namely his twenty organ sonatas.

- *Herzliebster Jesu
  Wilbur Held (b.1914)

The tune *Herzliebster Jesu* was composed by Johannes Crüger (1598-1662), an influential figure in the development of Protestant hymnody through his contributions as a composer, arranger, and compiler of hymns. With text by Johann Heermann, it was published in 1604 as part of Crüger’s first set of chorales, *Neues vollkämlisches Gesangbuch*. The popular tune has been used in J.S. Bach’s *St. Matthew*
Passion and St. John Passion, as well as numerous chorale preludes and is most commonly known as the Lenten hymn, “O Dearest Jesus, What Law Hast Thou Broken.”

- **Praeludium in E Minor** BWV 533/i
  Johann Sebastian Bach

Also known as the “Cathedral” Prelude and Fugue, it is also occasionally nicknamed as “Little,” as it is one Bach’s shorter Prelude and Fugues. It is speculated that it was written around 1705, during Bach’s years in Arnstadt. Here, Bach served as organist at the Neue Kirche from 1703-1707. Young Bach would often shirk his duties in favor of practicing or some other musical advancement. One such incident occurred when Bach was granted a four-month leave to study the works of Dietrich Buxtehude in Lübeck. Bach extended this absence, the subject of which would greatly influence his compositional style, without permission and returned months after his expected return. It is thought that the composition of this prelude preceded this eventful journey.

**Offertoire in B Minor**
Théodore Dubois (1837-1924)

Dubois rose from nondescript origins to a fairly illustrious career. Originally studying with Louis Fanart, Dubois was accepted into the Paris Conservatoire in 1854. There, he excelled and received numerous accolades, including the Prix de Rome for composition in 1861. Among other positions, Dubois served as organist at Saint Clotilde under César Franck after 1858. He also replaced Saint-Saëns as organist at the Madeleine in 1877 while simultaneously teaching at the Conservatoire.

Dubois’s insistence on a strong theoretical background led him to write several music theory treatises that are still used today and form the most widely known portion of Dubois’s legacy. Written in 1901, the *Traité de contrepoint et de fugue (Treatise on Counterpoint and the Fugue)* is perhaps the most widely utilized of Dubois’s six theory textbooks. The Good Friday oratorio, *Les sept paroles du Christ (The Seven Last Words of Christ)* of 1867 is one of Dubois’s most performed and recognizable compositions, along with the organ work *Toccata in G Minor*. The majority of his other works are not extremely well known today.

- **Cantilène and Toccata in D Major**
  Flor Peeters (1903-1989)

Belgian organist and composer Flor Peeters was perhaps one of the most prominent composer of organ music during the twentieth century. During his time at the Lemmens Institute, Peeters explored different compositional influences through studying Gregorian chant with Jules van Nuffel, as well as Renaissance polyphony. Although Peeters was also interested in newer trends, such as polyrhythm and polytonality, the influence of early music can be seen in many of his slower works. He was close friends with fellow organist and composer, Charles Tournemire and received César Franck’s organ console from Saint Clotilde upon his death. Peeters’s *Practische methode voor gregoriaansche begleiding* (Practical Method for Accompanying Gregorian Chant) from 1943 was also dedicated to his friend. When the Germans attacked both Belgium and the Netherlands in 1940, Peeters, though his passport had been revoked due to his refusal to perform for the Germans, continued to travel across the border to teach at Tilburg and surreptitiously deliver secret messages.