

Season Pass Now Available

Enjoy a discount on Department of Music Fall 2011 performances with the **Music Flex Pass**. Receive admission to all music events for just \$100/adult, and \$75/CSU students. With several dozen performances this fall, the pass provides tremendous savings over buying individual tickets. Contact the UCA Ticket Office at 970-491-2787 or in person at the window in the Griffin Lobby.

Upcoming Events at the University Center for the Arts

Monday, August 29—**Music: Virtuoso Series Concert**
Rachel Starr Ellins, “Clazzical” Harp
7:30 p.m., Organ Recital Hall

Thursday, September 8—**Music: Virtuoso Series Concert**
Todd Queen, Tenor
7:30 p.m., Organ Recital Hall

Monday, September 12—**Music: Virtuoso Series Concert**
Holly Bewlay, Soprano
7:30 p.m., Organ Recital Hall

Wednesday, September 14—**Art: Colorado International Invitational Poster Exhibition Honor Laureate Lecture: Leonardo Sonnoli**
5 p.m., Griffin Concert Hall—FREE

Thursday, Sept. 14 and Friday, Sept. 15—**Music: University Symphony Orchestra Concert**
7:30 p.m., Griffin Concert Hall

FREE Student Recitals

See www.CSUSchooloftheArts.com for Student Recital Schedule

Colorado State University
SCHOOL OF THE ARTS

event calendar • e-newsletter registration

www.CSUSchooloftheArts.com

Tickets: (970) 491-ARTS (2787)
www.CSUArtsTickets.com

Information: (970) 491-5529

Meet Me at the UCA
Season “Green” Sponsor



Thank you for your continued support



COLORADO STATE UNIVERSITY
SCHOOL OF THE ARTS
MEET ME AT THE UCA
FALL 2011 CONCERT SEASON

Alumni Series Concert *John Cannon, Organ* *“Then and Now”*



Thursday, August 25, 2011, 7:30 p.m.
Organ Recital Hall, University Center for the Arts

Colorado State University
SCHOOL OF THE ARTS

Program

- Toccatina Prima from *Apparatus musico-organisticus* Georg Muffat (1653-1704)
- Toccatina per l'Elevazione* from *Fiori Musicali* Girolamo Frescobaldi (1583-1643)
- Sechs Chorale von verschiedener Art* J.S. Bach (1685-1750)
- I. *Wachet auf, ruft uns die Stimme*
BWV 645
 - II. *Woll sol ich fliehen ihn*
BWV 646
 - III. *Wer nur den lieben Gott*
BWV 647
 - IV. *Meine Seele erhebt den Herren*
BWV 648
 - V. *Ach blieb bei uns, Herr Jesu Christ* BWV 649
 - VI. *Kommst du nun, Jesu, von himmel herunter* BWV 650
- Toccatina Adagio and Fugue in C major BWV 564 J.S. Bach
- Intermission
- Chorale Partita on *Loben den Herren, o meine Seele* (commissioned for John Cannon) David Briggs (b. 1962)
- I. Grand Plein Jeu
 - II. Intermezzo
 - III. Canon in 3 parts
 - IV. Méditation
 - V. Pedal Cadenza
 - VI. Finale
- Chorale Prelude on "Jesus Loves Me" Austin Lovelace (1919-2010)

Biography

John Cannon

John Cannon began his keyboard career with a childhood broken arm. Finding his passion and skill at organ and piano, he attended Loomis Chaffee preparatory school in Connecticut in 1993, there winning the junior and senior prizes in music. At Colorado State University, in Fort Collins, Cannon further developed his musical ability. In 1998, Cannon took part in a summer organ tour of France where he played many of its finest organs. Cannon completed his master's degree in organ performance in 2003. While at college, in 1997-1999 he was the organist at First Congregational Church of Loveland, and from 2000-2003 he was the organist/music director at Saint Bartholomew's Episcopal Church in Estes Park.

From 2003-2007, Cannon was the Assistant University Organist for the University of the South, playing services at the School of Theology and the University Service at All Saints. Cannon travelled to England with the University Choir, once in 2005 to Wells Cathedral, and once in 2007 to York Minster. He has been featured on two CD's while at University of the South, *O Lord, open thou our lips* and *Choral Evensong from York Minster*. He was the only assistant organist in the history of the University of the South to serve four years and to accompany the University Choir on tour in England twice.

From 2007-the present Cannon has lived in Fort Collins, Colorado. He has produced a CD recording of the Marcussen Organ at First United Methodist Church, and a CD on the Hauptwerk Virtual Organ, a computer organ simulator that allows an organist to play different organs from around the world. In the summer of 2009, Cannon competed in the Luxembourg organ competition, Organs without Borders. Cannon has travelled around the United States playing recitals in many churches including the Cathedral of St. John the Divine in NYC, the Cathedral of our Lady of Angles in Los Angeles, First Congregational Church in Los Angeles and the National Cathedral in D.C.. On November 5, 2010, Cannon premiered an original composition by David Briggs based on the hymn tune *Lobe den Herren, o meine Seele* at the Cathedral of St. John, Jacksonville, FL. In 2011, Cannon was a semi-finalist in the Rodgers Organ Competition.

Program Notes

Andrew Clarke is organist choirmaster of Riverside Presbyterian Church in Jacksonville, Florida. Clarke is an accomplished choral director, organ recitalist, pianist, composer and teacher. He taught organ improvisation at the Institute of Sacred Music at Yale University. He has performed recitals at Tanglewood and Spoleto Music Festivals. Partita on “*Ein feste Burg*” is a neo-baroque chorale partita. Clarke uses baroque compositional forms and devices such as canons, baroque articulations and baroque organ registrations and fuses these elements together with modern elements such as advanced harmonies and meter changes.

A lesson in improvisation was the origin of this Partita, composed in the Spring of 1976. It is, however, not an improvisation.

With hindsight, it seems to me that it is a typical demonstration of my style of writing in the ‘neo-baroque’. One recalls here that many works, sometimes the main works of our repertoire, have been inspired by, say, the aesthetic ‘neo classic’. Whatever the future evolution of the technique and playing of the organ, the organs of the ‘neo-baroque’ and neo-classic’ (we are already in the ‘neo-romantic’) keep a part of their allure thanks to the music that these instruments inspired.

Without my daring to pronounce on the artistic value of this Partita, it seems to me to illustrate my purpose in the sense that it has been directly inspired by the aesthetic of instruments like those of Geneva Cathedral (Metzler), or the larger von Beckeraths of Canada and the United States.

This will guide the performer regarding the style of interpretation and the choice of registrations. Those that are proposed are naturally only suggestions that one can adapt to the possibilities of each organ. The phrase and articulation markings are very discreet, each player being free to choose a touch suitable to the music and instrument.

(Composer’s Notes)

Program

Litanies

Jehan Alain
(1911-1940)

Partita on “*Ein feste Burg*”

Andrew Clarke
(b. 1941)

- I. Maestoso
- II. L’istesso Tempo
- III. Andante
- IV. Scherzo
- V. Vivace
- VI. Larghetto
- VII. Allegro
- VIII. Allegro moderato

Partita on the chorale “*Nun freut euch*”

Lionel Rogg
(b. 1936)

- I. Choral
- II. Bicinium
- III. Canon
- IV. Presto
- V. Recit
- VI. Passacaglia
- VII. Toccata

Program Notes

Georg Muffat was a south German Baroque composer. His *Apparatus musicologico-organisticus* was composed in 1690 for Emperor Leopold of Vienna. It was one of the most important organ music collections of middle Baroque, which consisted of twelve toccatas, one ciaccona, and one passacaglia. Muffat was a musical pioneer who was one of the first “international” composers. He fused French, German and Italian musical styles together to form his own compositional style. *Toccata Prima* is a sectional composition, mixing improvisational sections, toccata like sections and contrapuntal sections. Muffat used the church modes in *Toccata Prima*, particularly the Dorian mode. Muffat himself described his music in a dedication by saying “I applied myself to learning to temper the profound Italian emotions with the French festivity and sweetness, so that neither could become too darkly pathetic nor too light-heartedly free.”

Fiori Musicali (Musical Flowers) is a collection of three organ Masses which were written to be performed in alternation with sung Gregorian chant sections. With the exception of the *Kyrie* movements, the compositions in *Fiori Musicali* are not structured around the Ordinary of the Mass. *Toccata per l'Elevazione* (Toccata for the Elevation), as the name implies, is written to be performed during Communion. It features mystical harmonies and is structured like an improvisation with irregular phrase lengths and many modulations. Even though the composer doesn't indicate it, the piece lends itself to the organist ending it as needed to fit with the length of Communion.

Schübler Chorales, originally titled *Sechs Chorale von verschiedener Art* (Six chorales of Various Kinds), is a collection of six organ chorales that Bach transcribed from his cantatas. The source for *Woll sol lich fliehen ihn* BWV 646, the second chorale, is unknown but presumed to be one of the lost cantatas. The chorales were published by Johann Georg Schübler around 1748. Each chorale prelude is structured as a trio set up for two manuals and pedal. These six chorales give the organist a chance to perform some of the wonderful music of Bach's cantatas. Of particular note is *Wachet auf, ruft uns die Stimme* BWV 645 because it is one of the few examples of Bach's music that contains his own articulation markings.

Toccata, Adagio and Fugue in C Major BWV 564 was written in 1708 in Weimar, just a few years after hearing Buxtehude play *Abendmusiken* in Lübeck. It is unique among Bach's organ works in interpolating a slow section between the prelude and fugue. After its florid, improvisation-like opening, the Toccata contrapuntally develops a few short motives, treated in concertato style, with alternation between full and comparatively sparse textures. The Adagio is written in two very different sections. The first features a gentle, aria-like melody in the right hand over a simple chordal accompaniment; the second, and much shorter, section, marked Grave, emphasizes chromatic progressions, suspensions, and dissonances. The Fugue is built on a striking, strongly violinistic subject in 6/8, and returns to the concerto-like style of the toccata, with very free, brilliant episodes and a virtuosic cadenza at the very end.

Program Notes

David Briggs is an internationally renowned organist who has built a world-wide reputation as an innovative musician and dazzling performer. Increasingly sought after for his orchestral transcriptions and improvisation, his performances are applauded for their musicality, virtuosity and ability to excite and engage audiences of all ages. *Lobe den Herren, o meine Seele* is a German chorale in AAB bar form. Well-known in Germany but less so in North America, this anonymous tune was published in 1665 in an appendix to the hymnal *Neu-verbehrte Christlich Seelen-Harfe* (1664) as a setting for a versification of Psalm 103. This chorale partita is a theme and variations on the German chorale *Lobe den Herren, o meine Seele*. It is in the contemporary French style and imitative of the improvisational style taught in France during the mid to late twentieth century and used by such great improvisers as Pierre Cochereau, Marel Dupré, and Olivier Latry. The piece opens with *Grand Plein Jeu* with the theme in the pedal. The next variation is an Intermezzo with chromatic scales in the right hand and the melody stated in the pedal on *fonds 8'*. After the Intermezzo, there is a three-part Canon with a counterpoint accompaniment in the right hand. Then a quiet *Méditation* variation has very chromatic harmonies and the hymn tune chromatically altered. The partita concludes with a Pedal Cadenza and a brilliant Finale with fast octaves in the pedal and big chords in the manuals with the melody in the soprano. The end of the Finale evokes a strong emotional response that is one the defining characteristics of French organ improvisation.

Austin Lovelace was one of America's most prominent church musicians. Walk into any Protestant church and most Catholic churches and their hymnal will have at least one of his hymns. Lovelace described his childhood by saying that “we were Southern Baptist. My mother wanted my brother and I to become Baptist preachers.” Instead of going into the priesthood, he chose the career of music. Lovelace auditioned at Julliard School of Music and while awaiting the results he wandered across the street to the Union Theological Seminary and entered the School of Sacred Music. He was offered a scholarship on the spot to the Union Theological Seminary which began his career into sacred music. Austin Lovelace was Minister of Music, Emeritus, at Wellshire Presbyterian Church in Denver, CO until his death in 2010. This composition is a very approachable arrangement of the well known hymn “Jesus Loves Me”.

Jehan Alain is best known for his organ compositions and Litanies is Alain's most famous composition. Alain's sister, Marie Odile died in a mountain climbing accident in 1937 and this piece is an expression of Jehan's mourning for the loss of his sister. “Jehan Alain himself may be left to comment on this breathless, implacable piece: ‘When the Christian soul, in its deep distress, can find no more words to implore God's mercy, it keeps on repeating the same invocation with a vehement sense of faith. Reason can go no further. Faith alone can pursue its flight aloft.’ There are triumphant toccatas aplenty. The present piece by Jehan Alain is one long cry of despair.” (Marie-Claire Alain, sister of Jehan Alain)