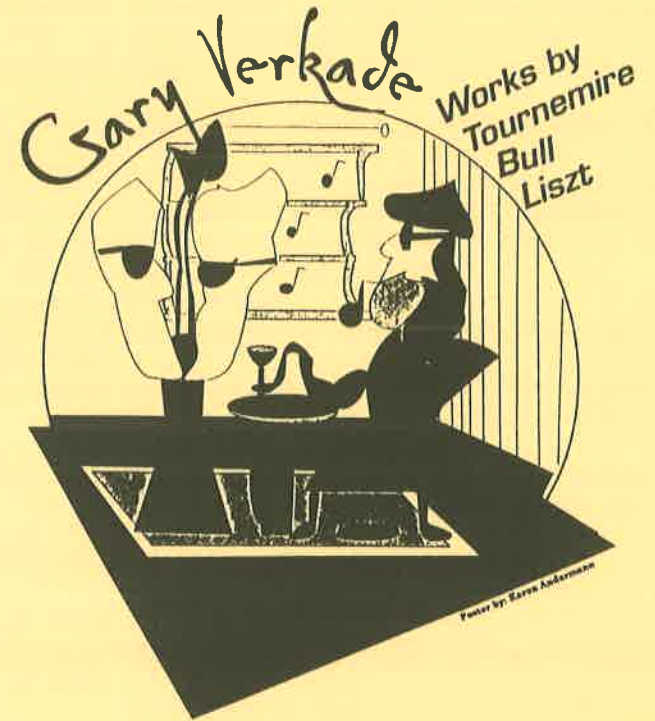


THE DEPARTMENT  
OF MUSIC PRESENTS



**Saturday  
October 11, 1997  
7:30 p.m.**

**A.F. Siebert Chapel  
Carthage College  
Kenosha, Wisconsin**

### CHARLES TOURNEMIRE: Fantaisie symphonique

Charles Tournemire ("the master of the arabesque;" Olivier Messiaen) was a student of Cèsar Franck and, like his teacher, wrote many works for the organ and was a legendary improviser. Also, like his teacher, Tournemire wrote much music for other media: chamber and piano music, songs, symphonies and operas. He was a mystical, deeply religious, thoroughly catholic composer who withdrew from public life from 1927-1932 to compose the monumental L'orgue mystique, a cycle of liturgical organ music for the entire church year. Tournemire died on 4 November 1939, by drowning outside of Arcachon (some say, given his documented pessimistic view of man, not wholly involuntarily), just after the outbreak of World War II.

Tournemire in his notes to this piece wrote: "Quest for sounds. New use of the reed stops. Protest at the abuse of the latter." It is interesting to note that in his important treatise "Précis d'exécution de registration et d'improvisation à l'orgue" (1935, published 1936) Tournemire notes this piece as an example of cyclical form. His own analysis of the piece runs as follows:

the melodic Model (or motto)

the extension of the melodic line over a Chord, which gives the music body

a heavily varied Commentary on the design of the melodic Model  
recurrence of the Chord and above it the garlands of the opening  
and new contrapuntal elements

the Adagio and center piece as Chorale; the theme comes from the opening melodic Model and is continued through development of the melodic line

a long transitional passage (Très rythmé) leading to  
a "Chorale" with animated comments, both of which use the design of the melodic Model

a continuation with widening of the intervals and lengthening of the periods

Coda

Conclusion

The interesting thing about this analysis is that it reinforces the listeners perception of a form consisting of many parts. What the analysis obscures is the unified, cyclical nature of the piece: there is not a motive or theme, not a florid passage or run, which is not based on the melodic Model, which Tournemire appropriately calls the "design."

### JOHN BULL

John Bull, student of William Blitheman (ca. 1525-1591) and whom, upon his death, Bull succeeded as principal organist of the Chapel Royal, was one of the more colorful musicians of this period in

England. He began his musical studies as chorister at the Chapel Royal, was appointed organist at Hereford Cathedral in 1582, and received the Doctor of Music degree in 1592 in Oxford. In 1597 Bull held his inaugural address as Professor at the newly founded Gresham College where he was the first holder of the Readership in Music. He was the first to hold his lecture in English, professing that he could read, but not speak (i.e. write), Latin. The rules were thereafter amended to permit lectures in English. In 1599 he had to file a complaint with the authorities that he and several other Readers had not been paid. Perhaps this complaint led to the College declining Bull's application for a leave of absence in 1601. The records, however, show that Bull was absent anyway for a period of 18 months, visiting Paris, Brussels, and probably Amsterdam where he most likely visited Jan Pieterszoon Sweelinck with whom he was on intimate terms later in life. He lost his Readership in 1607 upon getting married---Gresham's founding statutes laid down that Readerships could only be held by bachelors. In 1613 he was forced to flee to Brussels 'without license' for reasons that are not quite clear. It seems that he had serious personal problems with one of his superiors. In any case Bull remained abroad for the rest of his life, active later as organist at Antwerp Cathedral, a post held until his death in 1628.

Adventurous as his life must have been, so too his music. The In Nomine, a majestic yet dance-like work, is composed in the surprising meter of 11/4 (4/4 + 4/4 + 3/4), producing a lilting effect unique for this period. The 'In Nomine' subject is taken from the Gregorian antiphon 'Gloria tibi Trinitas' and is found in the bass of this composition, moving relatively slowly and articulating the meter. The last section changes to 6/4 + 6/4 + 9/8 time, giving rise to a lilt even more ecstatic than that of the preceding section.

Ut, re, mi, fa, sol, la is a fantasia based on the six-note scale known as the hexachord, first described (but not named) in Guido of Arezzo's treatise Micrologus (1025-28) and corresponding to the white-note scale G - A - B - C - D - E. Bull takes this theme (ascending and descending hexachord together form the theme) and treats it like an ostinato, an ostinato, however, which doesn't stay put. Bull allows the theme to wander in two ways. To begin with, the theme starts in the soprano (albeit quite low for the soprano), moves to the alto, and then back to the soprano voice. In addition, only the first statement is on G and thereafter each time a whole-step higher: G - A - B - C - sharp/D-flat - E-flat - F. This brings the music back to G, which Bull avoids by beginning the process over again, this time using the other whole-tone scale: A-flat - B-flat - C - D - E - F-sharp. Here, the statements begin in the bass and then move to the tenor. This process comes to a close with a statement again on G. Bull finishes with four more statements of the theme, all in the soprano, all on G, first in 6/4 time for two statements, then returning to the opening

meter of 4/4 for the final two statements, keeping the theme from wandering through the voices, and anchoring the listener in the home hexachord of G (hexachordum durum), necessary after having taken the listener to many more key areas than he or she would ever have been used to hearing at this time in one single piece.

'Salve regina' is one of four Marian antiphons and is sung between Pentecost and Advent. Bull's setting is composed to conform to the alternatim practice, the alternation between parts of the antiphon sung by the choir and parts performed by the organ. Bull uses the antiphon as musical material; the chant as such is not used as a cantus firmus (a melody unaltered and readily recognizable in one of the voices); Bull did not allow the chant to dictate the details of his composition. Instead, motives from the chant are used as a framework on which the music is hung. These motives are stated, varied, and ornamented, giving rise to music that is inventive, freely flowing and individual without losing its association with the chant. Verses 2 and 3 are probably meant to be played on two manuals, permitting the florid lines in each case to be clearly heard in the foreground.

#### **FRANZ LISZT: Fantasie und Fuge über den Choral "Ad nos, ad salutarem undam"**

During his lifetime perhaps the most celebrated musician of the nineteenth century (once at the border while traveling he was told that he didn't need to show his passport, since his face was known throughout the world), Franz Liszt was an adventurous innovator at the piano. Inspired by the violin virtuoso Niccoló Paganini, Liszt worked hard to develop a technique of piano playing which mistakenly became famous for its bravura. Franz Liszt employed virtuosity for musical purposes; it was never an empty show of dexterity. It had everything to do with color, with instrumental timbre, with what the Germans call "Klang." Virtuosity is "not an excess, but a necessary element of music..." and he emphasized that the word "virtuoso" had the same root as the word "virtue." Indeed, in an obituary for Paganini published in 1840 Liszt states: "May the artist of the future happily refuse a vain and egotistical role which hopefully found its last radiant representative in Paganini; may the artist set his goal in himself and not outside of himself and always use virtuosity as a means and never an end." Liszt is also known for his innovations in musical form, primarily for the use of cyclical form and of the symphonic poem, a work for orchestra illustrative of some extra-musical idea.

Franz Liszt was not unfamiliar with the organ and wrote a number of works for the instrument, including grandiose arrangements of some of his own works for orchestra or piano but also easier, shorter works,

many of which were written after he had taken lower orders from the Catholic Church (1865). But Liszt also composed four longer, more involved works earlier in his career specifically for organ, all of which are based on subjects taken from musical sources other than himself---the Prelude and Fuge on the Name of B-A-C-H (1856/revised 1870, using that musical name as subject), the Evocation (1862, based on themes by Allegri and Mozart), the Variations on "Weinen, Klagen, Sorgen, Zagen" (1863, the theme of which comes from the cantata of the same name by Bach), and the present work (the earliest, 1850, based on a theme by Meyerbeer).

This piece first appeared in 1852 in the version for piano four hands as the fourth of the "Illustrations of the Prophet." However the organ version, which preceded the piano version, wasn't performed until 25 September 1855. On that occasion Alexander Winterberger played the premier of the piece in the presence of Liszt. The first three "Illustrations of the Prophet" are concert paraphrases, i.e. free transcriptions, of the opera "Le Prophète" by Giacomo Meyerbeer for the piano. Their purpose was to acquaint a larger audience with the opera. The Fantasie und Fuge is an extended work based on the chorale from the first act in which the Anabaptists promise healing waters to those who come to them. Contrary to the music of the concert paraphrases, Liszt creates here a work of great originality and power, states his own agenda, expresses his own unique musical thought, everything unleashed by the chorale theme. It permeates the work. No subject, no motive is unrelated to the chorale theme. The work is a symphonic poem for organ which is organized in three large parts: Fantasy (fast), Adagio (slow), Fugue (fast). In 1853 Liszt wrote to his friend Louis Köhler: "When you find yourself with a free half hour, request my student Winterberger...to perform for you my Prophet-Fugue on the organ. This opus I consider to rank among my least bad...."

Music Events

\*\*\*\*\*

Wednesday, October 15  
Departmental Recital  
12:15 p.m.

Sunday, October 19  
Fall Fest  
Music Department  
Choral and  
Instrumental Ensembles  
1:30 p.m.

Wednesday, October 22  
Departmental Recital  
12:15 p.m.

Sunday, October 26  
Anne Morse-Hambrock  
Guest Harp Recital  
4:00 p.m.

Thursday, October 30  
Lakeside Choral Festival  
9:00 a.m. - 3:00 p.m.

Friday, October 31  
Lakeside Choral Festival  
9:00 a.m. - 3:00 p.m.

Monday, November 3  
Dorian Wind Quintet  
Master Class  
3:00 p.m.

Tuesday, November 4  
\*Dorian Wind Quintet  
7:30 p.m.

\* Chamber Series:

\*Season Pass (3 concerts): \$25/\$15 Senior Citizens & Students  
General Admission: \$10, Senior Citizens & Students \$6  
(There is no charge for the Carthage Students with ID)  
All other events, except the Racine Symphony,  
Kenosha Symphony and \*\*Siebert Chapel Artist Series  
are without charge.

Ushers for Music Events are provided by:  
Lambda Kappa Music Fraternity  
†Lambda Kappa Member