



SCHOOL OF MUSIC

Presents

**Felicity Constance Mazur-Park, organ**

Friday, April 26, 2024

7:00 PM

Ed Landreth Auditorium

**Program**

**Prelude, Fugue and Chaconne in C Major, BuxWV 137**

Dieterich Buxtehude  
(1637-1707)

**Schmücke dich, o liebe Seele, BWV 180**

Johann Sebastian Bach  
(1685-1750)

**Sonata No. 2 in C Minor, Op. 65**

Felix Mendelssohn  
(1809-1847)

- i. Grave
- ii. Adagio
- iii. Allegro maestoso e vivace
- iv. Fuga: Allegro moderato

**Suite Gothique, Op. 25**

Léon Boëllmann  
(1862-1897)

- i. Introduction - Choral
- ii. Menuet gothique
- iii. Prière à Notre Dame
- iv. Toccata

This recital is given in partial fulfillment of the requirements of a Doctor of Musical Arts degree in Music Composition with a cognate in Organ Performance. Mrs. Mazur-Park is a student of Dr. H. Joseph Butler.  
The use of flash photography is prohibited. Please silence all electronic devices including watches, pagers, and phones.

## Program Notes

### **Prelude, Fugue and Chaconne in C Major, BuxWV 137**

Dieterich Buxtehude was a Danish organist of the Baroque era and is considered one of the most influential members of the North German School of Organists. Buxtehude's most important position was as the main organist of Lübeck, Germany, which he took over from Franz Tunder, another organist of the North German School. The North German School collectively established the *Stylus Fantasticus* as the most prominent organ compositional and improvisatory style in Germany. Composers writing in this style composed flamboyant fantasias and toccatas that featured elaborate contrapuntal writing and virtuosic pedal solos.

*Prelude, Fugue and Chaconne in C Major* begins with a pedal solo, characteristic of this style, which introduces a prelude written in an improvisatory style. After this energetic opening, Buxtehude progresses through a fugue and then onto a chaconne with a repeating bass line in the pedal.

### **Schmücke dich, o liebe Seele, BWV 180**

The chorale *Schmücke dich, o liebe Seele* (Deck thyself, my soul, with gladness) is a Lutheran hymn with text by Johann Franck and a hymn tune by Johann Crüger. Typically, churches use the hymn during Communion. J.S. Bach wrote both a chorale cantata (1724) and a chorale prelude that ornaments the melody. This chorale prelude is part of his Great Eighteen Chorale Preludes, BWV 651–668, which he wrote in Liepzig during the final decade of his life (1740-1750).

### **Sonata No. 2 in C Minor, Op. 65**

Felix Mendelssohn's six *Organ Sonatas*, Op. 65, were published in 1845. Since their publication, these sonatas have become part of standard repertoire for all organists. Among his many talents, Mendelssohn was a skilled organist. He completed an organ recital tour in 1842 in London and Oxford in the United Kingdom. During this recital tour, he played improvisations, which inspired the music he wrote for the organ sonatas.

In 1844, he completed the sonatas which were commissioned as a set of voluntaries by the English publishers Coventry and Hollier. At the same time, the same publishers commissioned Mendelssohn to produce an edition of Bach organ chorales. As a result, Mendelssohn used many Bach-inspired techniques in his sonatas, such as trio textures, elaborate pedal passages, fugues, chorale-like sections, and improvisatory passages. Mendelssohn never played the sonatas publicly, but he did privately, notably for the English music critic William Rockstro. Edmund Chipp gave the first public performance of the sonatas in Britain in 1846.

## **Suite Gothique, Op. 25**

Léon Boëllmann was born in Ensisheim, Haut-Rhin, Alsace, the son of a pharmacist. He was the cantor and organiste titulaire at the Church of St. Vincent de Paul in the 10th arrondissement of Paris until his early death, at age 35, probably from tuberculosis. He wrote around 160 compositions including motets and art songs, works for piano, a symphony, works for cello, works for orchestra and organ, a cello sonata (dedicated to Jules Delsart), and other chamber works. He was influenced most by composers César Franck and Camille Saint-Saens.

Boëllmann composed *Suite Gothique*, a suite for organ in 1895. The first movement (Introduction – Choral) is in C minor and consists of harmonized chorale phrases. These phrases are first played on the Great division of the organ with the pedals in block chords and then repeated more softly on the Swell. The second movement (Menuet gothique) is structured like a typical dance movement. It is in C major and majestic. The third movement (Prière à Notre-Dame) is in A-flat major and more reflective and atmospheric. The most famous movement is the final, toccata movement. In this movement, a typical French toccata, the melody is in the pedals and the manuals provide coloristic fast figurations. For this movement, Boëllmann returns to C minor and ends with a Picardy third on full organ.