Arizona State University
School of Music

GRADUATE RECITAL SERIES

EUN MI NOH
ORGAN

ORGAN HALL
Tuesday, April 10, 2001 • 7:30 p.m.
PROGRAM

Prelude and Fugue in F minor, BWV 534
Johann Sebastian Bach
1685-1750

Ricercar brevis
Ich ruf zu dir, Herr Jesu Christ
Jan Pieterszoon Sweelinck
1562-1621

Ciacona in E minor, BuxWV 160
Dietrich Buxtehude
(1637-1707)

Ich ruf zu dir, Herr Jesu Christ, BuxWV 196

Praeludium in G minor, BuxWV 149

Ich ruf zu dir, Herr Jesu Christ, BWV 639
J.S.Bach

Vom Himmel hoch, da komm ich her, BWV 607

Prelude and Fugue in E minor, BWV 533

Vom Himmel hoch, da komm ich her
I. Allegretto cantabile
II. Scherzando
III. Pastorale
Ernst Pepping
1901-1981

Sonata in C minor, Op 65, no.2
Felix Mendelssohn
1809-1847
Grave-Adagio
Allegro maestoso e vivace
Fuga- Allegro moderato

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This recital is given in partial fulfillment of the requirements for the degree Masters of Music in organ performance.
Eun Mi Noh is a student of Kimberly Marshall.

In respect for the performers and those audience members around you, please turn all beepers, cell phones, watches to their silent mode. Thank you.
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Program Notes

With its dramatic opening, Bach's Prelude and Fugue in F minor is an excellent way to start tonight's program. (Since the piece is rarely performed today, I wanted to include it in a prominent position!) The Prelude features rich harmonic progressions over pedal points, while the fugue subject attracts the ear with its descending leap and trill. We have no autograph of the work, and it is possible that it was transposed to F minor by a later copyist.

Sweelinck was a Dutch composer and organist who lived in Amsterdam. He influenced many German composers, including Buxtehude and Bach, through the music of his German students Scheidt and Scheidemann. The Ricercar is a precursor of the fugue, where a subject, in this case a chromatic melody line, is treated in imitation with various contrapuntal devices. Ich ruf zu dir, Herr Jesus Christ is a set of four variations on the German chorale, I call to you, Lord Jesus Christ. Throughout the piece, you will hear various kinds of organ sound inspired by the specification of Sweelinck's large organ at the Oude Kerk.

Buxtehude's Ciacona in E minor also includes variations, this time over a repeated bass line and harmonic progression. His setting of Ich ruf zu dir, Herr Jesus Christ sets the chorale in long notes against a figurative counterpoint. For this, I will use the full Cornet of the Fritts organ, with the colorful Trichterregal serving as the accompaniment. The Praeludium in G minor is in the fantastic style. Through it, Buxtehude presents the elements of a classical speech, with dramatic opening and closing sections (Exordium and Peroratio) on the large choruses of the organ, that contrast with the fugal statements (Narratio and Confirmatio) on more intimate colors, including the reeds and flutes. This work amply shows off the resources of the North German Baroque Organ.

Bach's Ich ruf zu dir, Herr Jesu Christ is probably the most well-known chorale setting of the Orgelhüchlein. He composed this in a trio texture, with the right hand like a violin solo, the left hand accompanying the melody like a viola, and the pedal functioning like a bass line played by a cello. This music is like a mournful prayer. Vom himmel hoch, da komm ich her (From heaven above to earth I come) reflects the angels' joyful message of Jesus birth. Bach's music treats the chorale in the soprano with a bright accompaniment to suggest the angels' good news. Some two centuries later, the German composer Ernst Pepping uses a pastorale movement on the same chorale to reminds us of the shepherds in the field. The second movement is very cheerful, like the angels' message.

Felix Mendelssohn was internationally acclaimed as a composer, conductor and piano virtuoso. His organ sonatas incorporate pianistic elements, such as sweeping arpeggios and bold dynamic nuances, although they also bear tribute to his study of Bach's music. In his Second Sonata, Mendelssohn includes a fugue as the final movement, culminating the move from the serious C minor of the opening Grave and Adagio to a joyful C-major conclusion.

-Eun Mi Noh
Ich ruf zu dir, Herr Jesu Christ

Melodiefassungen: BWV 185/6 und Gotha 1715

Ich ruf zu dir, Herr Jesu Christ ich bitt, er hör mein Klagen;
verleih mir Gnade zu dieser Frist, laß mich doch nicht verzagen.

Den rechten Weg, o Herr, ich mein, den wol lest du mir geben, dir zu leben, meinem Nächsten nütz zu sein, dein Wort zu halten.

Johann Agricola 1531

Vom Himmel hoch, da komm ich her

Melodiefassungen: BWV 248/17 und Gotha 1715

Vom Himmel hoch, da komm ich her, ich bring euch gute neue Mär;
der guten Mär bring ich so viel, da von ich singen und sagen will.

Martin Luther 1535

다음에 간구하나이자, 주 예수 그리스도여!
비오니 나의 호소를 들어주소시!
이 시간 내에 은혜를 베풀시고
절망하지 말게 하소시.
주여, 당신께서 나에게
슬기로운 믿음 주시길 원하신다.
그리하여 당신을 바라보며 살게 하시고
아맞을 도우며
당신의 말씀을 충실히 지키게 하소시.

지 화문 하늘에서 여가 참보다
별하늘에 전항 기쁘고 새로운 소식을 가져왔노라
네가 가례된 기쁜 소식을
노래하고 물리주실 천하노라