

Jillian Gardner
Saints Peter and Paul Catholic Church
Wednesday, June 19, 2019 — 1:15pm

Prelude and Fugue in E Major, BWV 566	J. S. Bach 1685-1750
School of Trio Playing	J. S. Bach/Max Reger
Invention 1	1873-1916
Invention 8	
Invention 10	
Fugue in g minor	Albert Lewis Barnes 1861-1906
Fountain Reverie	Percy Fletcher 1879-1932
The Sleeping Beauty, Op. 66-Act III No. 23	Pyotr Ilyich Tchaikovsky
No. 23 <i>Pas de quatre</i>	1840-1893
No. 23c <i>La Fee-Argent</i> (The Silver Fairy)	Trans. Jillian Gardner
No. 25b <i>Cendrillon et Fortune</i> (Cinderella and Prince Fortune)	
No. 25c <i>L'oiseau Bleu et La princess Florine</i> (The Blue Bird and Princess Florine)	
No. 26a <i>Chaperon rouge et le loup</i> (Little Red Riding-Hood and the Wolf)	
No. 30 <i>Apotheose</i>	
Sonata 8	Josef Gabriel Rheinberger
IV. Passacaglia	1839-1901

Prelude and Fugue in E Major, BWV 566: Johann Sebastian Bach (1685-1750} In the Autumn of 1705, Johann Sebastian Bach travelled on foot to Arnstadt (a sojourn of over 200 miles) to attend a solo performance featuring the legendary organist and composer Dietrich Buxtehude. Inspired by the compositional style of Buxtehude, Bach composed his Prelude and Fugue in E Major shortly thereafter.

The four sections of this work show more distinct separation from one another than in the standard works of Buxtehude, but share many similarities with Buxtehude's Praeludium's in the overall structure of the work as a whole. Additionally, Bach, ever aware of the issues associated with temperament, decided to re-work a second version of this piece in C Major (BWV 566a), intended for organs in mean-tone temperament, which would not suit the key of E Major as effectively.

School of Trio Playing: Bach/Max Reger (1873-1916)

Invention 1

Invention 8

Invention 10

In what is known as the "School of Trio Playing", Reger arranged Bach's two-part inventions (intended for harpsichord or other single-manual instruments) for the organ, including a third line to create a trio. The line assigned to the right hand remains exactly the same, but Reger takes the left hand and puts it into the pedals, and creates his own line for the left hand.

Fugue in g minor: Albert Lewis Barnes (1861-1906)

A.L. Barnes was a composer based in upstate New York in the Utica area. He held many church positions in the area and was a partner in the Barnes and Buhl Organ Company. His life was short lived as he took it by inhaling natural gas at his organ company while he was mentally unstable. The Fugue in G minor is one of only 12 works he composed for organ. It is a triple fugue based on the BACH theme. It was dedicated to Clarence Eddy who spoke of it saying "he regarded the composition one of the best pieces of organ music ever written by an American."

Fountain Reverie: Percy Fletcher (1879-1932)

An affluent composer who also served as music director for various theaters in London, Percy Fletcher is best known for his organ voluntaries. Though most of his music has otherwise fallen into obscurity, he also composed ballads, choral works, brass band pieces, and suites for light orchestra, some of which achieved a considerable amount of success in his lifetime. This particular work for organ has a somewhat cyclical feel, as it begins and ends with a beautiful melody in the tenor register accompanied by soft rippling arpeggios bookending a more agitated middle section.

The Sleeping Beauty, Op. 66-Act III: Pyotr Ilyich Tchaikovsky (1840-1893)

No. 23 Pas de quatre

No. 23c La Fee-Argent (The Silver Fairy)

No. 2Sb Cendrillon et Fortune (Cinderella and Prince Fortune)}

No. 25c L'oiseau Bleu et La princess Florine (The Blue Bird and Princess Florine)

No. 26a Chaperon rouge et le loup (Little Red Riding-Hood and the Wolf)

No. 30Apotheose

The ballet is structured as a prologue and three acts and was first performed in 1890 in St. Petersburg, Russia. Originally composed for full orchestra, my transcription brings the music alive on the organ. There will be five movements of Act 3 showing off characters such as The Silver Fairy, Cinderella and Prince Fortune, The Blue Bird and Princess Florine, and Little Red Riding-Hood and the Wolf. It is rather charming music that is catchy and that you will want to walk away singing or whistling.

Sonata 8: Josef Rheinberger (1839-1901)

IV. Passacaglia

Out of the 20 sonatas that Rheinberger composed, this certainly remains one of the most well-known. Like most sonatas by Rheinberger, the piece follows a classical four-movement structure: Praeludium, Intermezzo, Scherzoso, and Passacaglia. It remains one of the grander organ works by Rheinberger, and can be compared to the compositional spirit and style of Bach, featuring scaled-down sonorities and notable contrapuntal writing. The Passacaglia crowns the whole work with a sense of overwhelming intensity as it develops from the quietest stops of the organ to full triumph and development, displaying the instrument (and the performer!) to their fullest capacities.