

PERFORMER OF THE YEAR AWARD

DAVID
CRAIGHEAD
organist

New York City Chapter
American Guild of Organists

THE NEW YORK CITY CHAPTER
OF THE AMERICAN GUILD OF ORGANISTS

PRESENTS

THE PERFORMER OF THE YEAR AWARD RECITAL

BY

DAVID CRAIGHEAD
Organist

Tuesday, 24 May 1983

8:00 p.m.

Trinity Church, Wall Street

* * * * *

David Craighead has long had a high reputation throughout the United States as a teacher and recitalist. Born in Strasburg, Pa., he grew up in Santa Ana, Calif., and in 1946 graduated from the Curtis Institute of Music. Shortly afterwards he was appointed organist of Pasadena Presbyterian Church in Pasadena, Cal., where his duties included biweekly broadcast recitals. He also made his first transcontinental recital tour at that time. Since 1955 he has been professor of organ at the Eastman School of Music and organist of St. Paul's Episcopal Church in Rochester, N.Y. He was chairman of the Eastman's School organ department until 1973 and more recently has been cochairman of its keyboard department. In 1968, Lebanon Valley College awarded him an honorary Doctor of Music degree, and in 1975 he received the Eisenhart Award for teaching excellence at the Eastman School. A featured performer at six national conventions of the A.G.O., Mr. Craighead is represented by Murtagh/McFarlane Artists Inc. Management.

P R O G R A M M E

Prelude and Fugue in C Major, Johann Sebastian Bach
BWV 547 (1685-1750)

Organbook I (1967) William Albright
(b. 1944)

Benediction
Melisma
Fanfare
Recessional

Chorale Fanatasia "Nun freut Dietrich Buxtehude
euch lieben Christen g'mein" (1637-1707)
BuxWV 210

* * * I N T E R M I S S I O N * * *

Sonata for Organ, Opus 86 (1960) Vincent Persichetti
(b. 1915)

Andante; Allegro
Larghetto
Vivace

Grande Pièce Symphonique, Opus 17 César Franck
(1822-1890)

Andantino serioso; Allegro non troppo
e maestoso
Andante; Allegro; Andante
Allegro non troppo e maestoso;
Beaucoup plus largement

These are the men and women whose gifts have helped
defray part of the costs of this recital:

BENEFACTORS

Rudolf Stanish

SPONSORS

James Christensen
John Loseth
Joseph Vincent Marchese
Frederick Swann
Hedley Yost

CONTRIBUTORS

Christopher Babcock	Aldis Lagzdins
David Glenn Baker	Arthur Lawrence
Louise Basbas	T. Charles Lee
H. Thomas A. Brown	James Litton
Richard Bouchett	George Mathison
Herman Carmen	William Maul
Skinner Chávez-Melo	Clifford Maxwell
Prudence Curtis	Robert McConnell, Jr.
Eugenia Earle	Donald McDonald
Jayson Enquist	George Mead
Frederick O. Grimmes, III	Robert T. Moderacki
George Hall	Mary Monroe
Eugene Hancock	Martin Nash
Judith and Gerre Hancock	Nancianne Parrella
Walter Hilse	Leonard Raver
Eric Gipson Johnson	David and Mollie Shuler
Gordon Jones	Charles Updegraf
Seth Kasten	John Walker
Larry King	Harry Wilkinson
David Klepper	(List incomplete)

PRELUDE AND FUGUE IN C MAJOR, BWV 547

Johann Sebastian Bach

The stature of Bach's Prelude and Fugue in C Major, BWV 547, a work of extraordinary maturity and complexity, may be accepted without serious challenge. It is apparent that the work has, over the years, survived numerous aesthetic and analytical approaches, and still more varied performance concepts.

The most obvious aspects of this diptych have been frequently discussed: the close relationship of the prelude to the opening chorus of Cantata 65 (Sie werden aus Saba) and in the fugue, the remarkable number of entrances of the subject and the long-delayed pedal entry. Less well known is the resemblance of the fughetto on "Allein Gott", BWV 677, to the first exposition of the fugue.

Approaching the work in greater detail, commentators are inclined to stress either the structural-motivic characteristics, or the symbolical-numerological elements that may be observed. For example, the 9/8 time signature may be considered as a Trinitarian symbol, and there are numerous other implications, including seven thematic elements.

Regardless of approach, it does seem evident that there is a closer than usual relationship between the prelude and the fugue. Peter Williams discusses this relationship in The Organ Music of Bach (Vol. I, p. 159) together with a detailed analysis. He comments on the "very dramatic harmonies near their closing tonic pedal points... suggesting as close a relationship between the movements as can ever be demonstrated in a Bach organ work." He further refers to the short subjects, harmonic parallels, and finally to "the grand pedal point of the fugue" which 'answers' the succinct close of the prelude... The final stages of both movements are derived from the basic theme."

ORGANBOOK I (1967)

William Albright

William Albright is one of the most distinguished of the composers who are exploring new possibilities in sonorities and compositional techniques for the organ. Currently on the faculty of the University of Michigan, Dr. Albright has studied with Ross Lee Finney, George Rochberg, Marilyn Mason, Olivier Messiaen, and Max Deutsch. He is recipient of numerous commissions and awards, among them the Queen Marie-José Prize (1968) for Organbook I. The composer has written the following commentary:

"The title, an adaptation of the popular French Baroque term Livre d'Orgue, implies a collection of relatively short works, each of which deals with a sonoral aspect of the instrument and a particular type of composition. 'Benediction' employs only the softest sounds of the organ: flutes, strings, celestes. They are slowly unrolled in expansive harmonies, the slow motion and dynamics of which allow for an appreciation of the beauties of sound. 'Melisma' is basically a single line, expanded and exaggerated beyond recognition. Scalar lines are transformed into handfuls of cluster glissandi, fast notes suddenly become static chords. 'Fanfare' is a demonically fast, toccata-like movement using full organ. 'Recessional' is atmospheric with a distorted perspective: a rich and lush wall of sound containing tonal 'windows'."

CHORALE FANTASIA "NUN FREUT EUCH LIEBEN CHRISTEN G'MEIN", BuxWV 210

Dietrich Buxtehude

The chorale fantasia, a free treatment of the chorale melody, reached its culmination in North Germany at the time of Buxtehude. Josef Hedar writes: "With the greatly extended chorale fantasia 'Nun freut euch' of no less than 258 bars, the North German fantasia form has reached... that stage of development that had been prepared gradually in former periods. Regarding its length, it has a counterpart in J. N. Reinken's two fantasias 'Was kann uns kommen an' and 'An Wasserflüssen Babylon'..."

Although Martin Luther's hymn "Dear Christians, one and all rejoice" remains unfamiliar to many outside certain branches of the Lutheran Church, we may believe that at the time of Buxtehude the hymn was so familiar that the listener could easily recognize the phrases and motifs as they are developed. An abbreviated outline illustrates the unfolding of this splendid fantasy:

SECTION	MEASURE (Beckmann ed.)	CHORALE PHRASE
Introduction	1-13	A and B
I.	13-44	A + fragment of A
II.	45-83	B
III.	83-109	C
IV.	109-131	C (3/2)
V.	131-148	D (12/8)
VI.	149-166	D cont. (4/4)
VII.	167-193	E (most chromatic section)
VIII.	193-220	E (first three notes)
IX.	220-238	E (completion)
X.	239-	Coda

Nun freut euch, lieben Christen gmein

Hans Leo Hasler

1. Nun freut euch, lie - ben Chri - steng mein, und laßt uns fröh - lich sprin - gen, was Gott an uns ge -
 2. daß wir ge - trost und all in ein mit Lust und Lie - be sin - gen,
 1. Dem Teu - fel ich ge - fan - gen lag, im Tod war ich ver - lo - ren, ich fiel auch im - mer
 2. mein Sünd mich quā - let Nacht und Tag, dar - in ich war ge - bo - ren;

wen - det hat und sei - ne sü - ße Wun - der - tat; gar teuer hat ers er - wor - ben.
 tie - fer drein, es war kein Guts am Le - ben mein, die Sünd hatt mich be - se - sen.

SONATA FOR ORGAN, OPUS 86 (1960)

Vincent Persichetti

Vincent Persichetti, a fire-long resident of Philadelphia, was educated at the Combs College of Music, the Philadelphia Conservatory, and the Curtis Institute of Music. For many years he was organist-choirmaster of the Arch Street Presbyterian Church. Dr. Persichetti teaches at the Juilliard School and is Director of Publications for the music publishing firm of Elkan-Vogel.

The Sonata for Organ was commissioned by the St. Louis Chapter of the American Guild of Organists for its 50th Anniversary celebration in 1960 and was first performed that year by Dr. Rudolph Kremer. The composer analyzes his Sonata as follows:

"The material of the entire sonata stems from the first measure of the introductory Andante. These are the important elements: 1. the auxiliary figure (mordent); 2. the descending seventh (in the pedals); and 3. the melodic third followed by the melodic sixth (right hand). The first theme is based upon elements 2 and 3. The second theme is based upon the mordent element. The elements combine temporarily in a closing theme. The development section unfolds hidden material for use in later movements.

"The second movement transforms lyric suggestions of the sonata's introduction (ABAB). The finale is a virtuoso treatment of the three elements of the first movement. An amiable second theme brings the sonata's first two measures into thematic blossom."

GRANDE PIÈCE SYMPHONIQUE, OPUS 17

César Franck

The Grande Pièce Symphonique (1862) is a relatively early work that forshadow both Franck's Symphony in d minor and the many organ symphonies of later composers. Norbert Dufourq calls it "a sort of hyphen in organ music between the classical sonata and the nascent organ symphony." He further eulogizes "the beauty of the themes, and the youthfulness that impels the initial figure in the Allegro, the serenity of the answering figure, the melodic and harmonic richness of the Andante, and the strength imparted to the finale by the harmonized song soaring over a powerful counterpoint in the pedals, the joyfulness conferred thereon by the key of F Sharp Major -- these are only some of the assets of a score whose liabilities are limited to stretches of too-pianistic writing and some concessions to the taste of the times." The movements are played without pause.

MURTAGH/McFARLANE ARTISTS MANAGEMENT