

*FACULTY RECITAL*

*PHILLIP KLOECKNER*

*Organist*

*Organ Works  
of  
Johann Sebastian Bach  
(March 21, 1685 – July 28, 1750)*

*Sunday, March 21, 2010*

*Two performances:*

*3:25 p.m. and 7:00 p.m.*

*Edythe Bates Old Recital Hall  
and Grand Organ*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

We hardly need to reach a milestone anniversary of the birth of Johann Sebastian Bach to find an occasion to enjoy the richness and variety of his oeuvre for the organ. Indeed, his organ works have enjoyed a broad popularity equal to that of his choral and other instrumental monuments, and this interest and fascination seem to continue, unabated, in every new generation, as witnessed by the numerous transcriptions and appropriations of many of his organ works in a variety of contexts. Nevertheless, on his 325th birthday, today, my program is dedicated to including samples of almost all of the styles and textures found in his major collections of organ works: sacred and secular (if one can use that adjective with any of Bach's music) preludes and fugues, duets and trios, chorale-based works, free works, transcriptions of cantata movements, and imitations of other instrumental forms.

### *Tocatta and Fugue in D Minor, BWV 565*

Tocatta



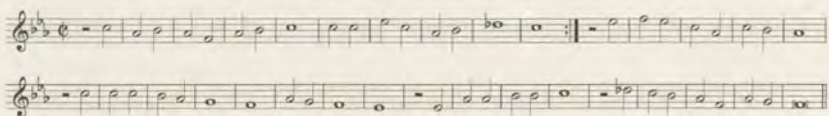
Fugue

This is perhaps Bach's most well-known work in any genre and probably dates from the first decade of the eighteenth century, making it one of his earliest surviving works for the instrument. The alternation of its improvisatory flourishes with contrapuntal declamations marks the Tocatta as an heir of the North German stylus phantasticus. The four-voice fugue that follows is remarkable in that all four voices never sound simultaneously, except during five out of almost one hundred measures. The fugue blends into a final improvisatory section that balances the freedom and flair of the Tocatta.

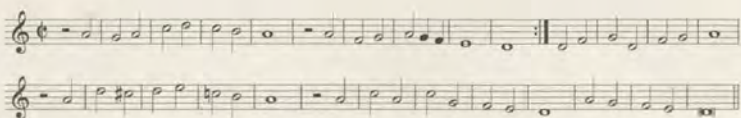
### *Das Orgelbüchlein (The Little Organ Book)*

*The Orgelbüchlein* is one of Bach's most remarkable collections of organ music, for several reasons. Dating from Weimar, in 1714, where Bach served as the organist and chamber musician for the ducal court, *The Little Organ Book* appears to have been written as an instruction manual on how to create chorale preludes, i.e., short chorale-based compositions that served as artful introductions to a congregation's singing of chorales in worship. A rich variety of forms and textures are used in the 46 chorale preludes that Bach completed out of the 164 he had originally planned to include in this collection. The brevity of these unique works in no way diminishes their incredible craft and ingenuity of texture and figuration.

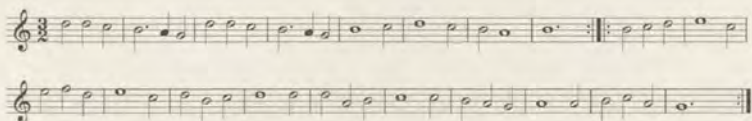
41. *Ich ruf zu dir (I call to you)*, BWV 639 Although this may be the best-known prelude of the collection, it is the only one in a trio (three-voice) texture. Its character is that of an accompanied aria.



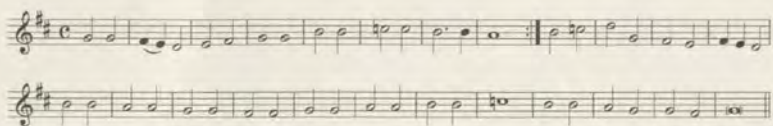
27. *Christ lag in Todesbanden (Christ lay in the bonds of death)*, BWV 625 The melody of this Easter chorale forms the basis for Bach's most popular cantata, by the same name, and is derived from the Gregorian chant *Victimae paschali laudes*. This triumphant, celebratory setting reflects the exuberance of the Easter event with its large leaps and energetic figuration, as the chorale is heard in the top voice, virtually unadorned.



17. *In Dir ist Freude (In you is gladness)*, BWV 615 This chorale prelude is also one-of-a-kind, in so far as the chorale melody is presented in fragments, both homophonically and contrapuntally, throughout the prelude. Coupled with the ostinato pedal motive and the sweeping scales and arpeggios, this treatment of the chorale expresses the joy of the text.



45. *Alle Menschen müssen sterben (All people must perish)*, BWV 643 This buoyant, quietly expectant setting is perhaps counter-intuitive for a chorale concerning transformation through death. However, the perpetual sixteenth-note motion among the lower voices in every measure creates an urgency throughout and a sense of satisfaction at the end of this very brief piece.



## Sonata No. 4 in E Minor, BWV 528

*Adagio - Vivace*

*Andante*

*Un poco allegro*

Bach wrote six works not based on a chorale melody that imitate the Italian trio sonata in which two solo instruments, stringed or wind, accompanied by a bass instrument playing an accompanying (continuo)

part. Without the benefit of a keyboard instrument to provide the harmonic accompaniment that would have been used in the Italian prototype, Bach displays some of his most effective and economical invertible counterpoint (each voice takes turns in playing the principal theme) throughout each movement to give the effect of a work for a complete chamber ensemble. Each of the performer's hands takes one of the solo instrumental parts, while both feet are engaged in covering what would have been played by a low stringed instrument, or the bassoon.

Adagio

Vivace

Andante

Un poco allegro

### **Chorale Prelude from the Schübler Collection** **Wachet auf, ruft uns die Stimme, BWV 645**

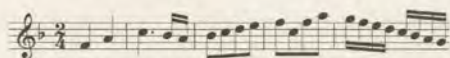
Published in the last three years of Bach's life by the Thuringian publisher Johann Georg Schübler, these chorales were transcribed for the organ by Bach from pre-existing arias from his Leipzig cantatas. This well-known piece originated in Cantata 140 as the fourth movement, with the tenors of the chorus singing the chorale melody, accompanied by unison strings above and below. It creates the image of a joyful procession that many believe reflects the wedding imagery in the chorale text "We all follow to the hall of joy and celebrate the feast."

### **Chorale Prelude from the Leipzig Collection** **Allein Gott in der Höhe sei Ehr', BWV 662**

This elaborate chorale prelude could never serve as a prelude to hymn singing in a worship service. Rather, it is an expansion of the genre to the farthest heights possible. The introduction to the entry of the ornamented chorale, which constitutes the old Lutheran *Gloria in excelsis*, is a full fugal exposition that returns in varied form throughout the composition. The chorale melody is deeply embedded in the most ornately figured solo part of any of Bach's chorale preludes, and its unaccompanied mini-cadenza in the final measures is also remarkable in its evocation of Italian violin concertos of the day.

## Clavierübung, Part III

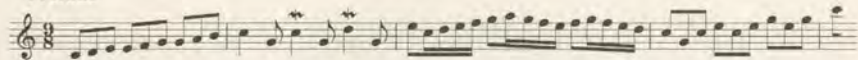
### Duet, BWV 803



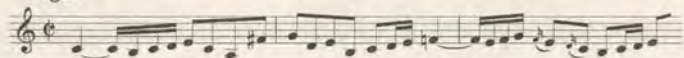
The *Clavierübung* (Keyboard Practice) is a four-part series of publications Bach issued while in Leipzig between 1731 and 1742. The other three parts of the series are devoted to works for harpsichord, such as the *Goldberg Variations*, the *Italian Concerto*, and several partitas. Part III contains the grand organ Prelude and Fugue in E-flat major and numerous organ preludes on chorales used in the German Lutheran Mass of Bach's day. The four duets included in *Clavierübung III* seem unrelated to any liturgical source or function, and it is unclear why they would be a part of this collection, or even if they are meant to be played exclusively on the organ. Nevertheless, this duet in three sections gives a glimpse into the care and craft the great master brought to the most simple and transparent textures.

### Prelude and Fugue in C Major, BWV 547

#### Prelude



#### Fugue



There are few, if any, preludes and fugues for organ that are so clearly unified, complimentary, and well matched. Although the thematic material of the prelude is strikingly different from that of the fugue, so much else unifies the two movements, principal among which are the dramatic chords and pauses that signal the end of each movement, each of which closes with extended pedal points. Although the dance meter of the prelude contrasts sharply with the densely packed stretto fugue, in which statements of the fugue subject overlap almost continuously throughout the movement, each movement exhibits the use of similar harmonic devices at pivotal modulatory junctures. The delay of the fugal statement in rhythmic augmentation in the pedal until the final minutes of the fugue gives this highly original composition a grand and triumphant ending.

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Beyond the inherent beauty of this music, the passing years suggest that there is more to the undeniable allure of this repertoire, because aesthetics change over time and popular tastes are even more mercurial. From the vantage point of the end of the first decade of the 21st century, it seems to this performer that J.S. Bach's organ works have remained as a vital part of his total oeuvre also because of the nature of his creative spirit and the way in which it invites audience and performer, alike, to join in the drama that unfolds in everything from his simplest duet to his most profound fugue. Although the same creative elements are certainly an inherent part of all of his music, only in the organ works is just one instrument and one performer entrusted with such vast technical and contrapuntal challenges that the great feat of bringing this music to life, by making the necessary musical and affective decisions, fascinates us all.

## BIOGRAPHY

As a soloist and collaborator at the organ, piano, and harpsichord, PHILLIP KLOECKNER has established a successful and admired career as a versatile keyboard musician. His performances continue to be heard to critical acclaim in numerous venues and radio broadcasts throughout North and South America, and in Europe. His schedule also includes regular appearances as a workshop leader and competition adjudicator.

His first solo recording, *Exotic Variations*, will be released in 2010 by Raven Records and includes music by Samuel Scheidt, Louis Vierne, and André Isoir. In it, Dr. Kloeckner explores the full tonal capabilities of the Fisk-Rosales organ at Rice University and highlights variation techniques in repertoire that spans more than four centuries. He is currently working with French organist and composer André Isoir to document and disseminate the final corrections and changes to his prize-winning composition, *Variations sur une psalme Huguenot*, which was first published in 1979.

Phillip Kloeckner grew up in Vermont and began his career as an organist at the age of thirteen. He earned undergraduate degrees from Swarthmore College and the Oberlin College Conservatory of Music and masters and doctoral degrees in organ performance from The Shepherd School of Music.

Since joining the faculty of The Shepherd School of Music in 2003, Dr. Kloeckner has taught a wide variety of courses in organ, music theory, ear training, keyboard skills, and church music. As the result of his early teaching experience, his first book, *Functional Hearing: A Contextual Method for Ear Training*, written with Arthur Gottschalk, was published in April of 1997 and remains in wide use. His gifts as an innovative and effective pedagogue are recognized by consistently superior student evaluations and high demand for the courses he teaches.

His interest and research in the field of nineteenth-century organs led him to the first comprehensive study of these instruments in Perú: *Nineteenth-Century Organs in Perú and the Special Case of Innocente Foglia* (2001). With the assistance of Hans van Gemert, he was able to document and publish for the first time the locations and specifications of several significant instruments that had been heretofore unknown, including three built by Aristide Cavaillé-Coll between 1850 and 1880. An article describing the highlights of this work appears in the December 2009 issue of *The American Organist*.

Dr. Kloeckner has commissioned and performed in the premieres of numerous works for organ and choir by Arthur Gottschalk, Gerre Hancock, Ann Gebuhr, Carlyle Sharp, Jeffrey Nytech, and Kate O'Connell.

Dr. Kloeckner is Organist and Director of Music at St. Stephen's Episcopal Church in Houston, serves on the Music Commission of the Episcopal Diocese of Texas, and has been the Artistic Director of the United Nations Association International Choir for the past seven years.



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