

**Recital – St. Barnabas Church, Bainbridge Island, WA**  
**J. Melvin Butler, organ**  
**Robert Gale, trumpet**

**May 9, 2008**

**I.**

*Sonata Seconda*

Allegro  
Allegro  
Adagio  
Aria  
Presto

Giovanni Bonaventura Viviani  
(fl. 1680)

*Prelude and Fugue in G Minor, BWV 535*

J. S. Bach  
(1685-1750)

**II.**

*Toccata for Trumpet & Organ*

Giovanni Battista Martini  
(1706-1784)

*Sonata in D Major*

Allegro  
Adagio  
Allegro

Henry Purcell  
(1659-1695)

*Praeludium in E Major, BuxWV 141*

Dietrich Buxtehude  
(1637-1707)

**III.**

*Prayer of St. Gregory*

Alan Hovhaness  
(1911-2000)

*An “Avian” Fantasy*

The Hen  
The Cuckoo  
The Swan

Jean Philippe Rameau (1683-1764)  
Louis-Claude Daquin (1694-1772)  
Camille Saint-Saëns (1835-1921)

*Aria*

Flor Peeters  
(1903-1986)

#### IV.

from *Pièces de Fantasia*

Louis Vierne  
(1870-1937)

*Impromptu*  
*Andantino*  
*Carillon de Westminster*

*Voluntary in D*

John Stanley  
(1712-1786)

*Please withhold any applause until the end of each section of the program.*

This evening's concert showcases the many facets of St. Barnabas's wonderful new organ as well as demonstrating three different trumpets! Viviani's *Sonata Seconda* is played on a baroque-style natural trumpet with no valves. Viviani was born in Florence in 1638 and is only the second composer, after Fantini, to write art music for the trumpet. The Second Sonata is part of a collection published in 1678. Bach's *Prelude and Fugue in G Minor* is an early work and an example of *Stylus phantasticus* (the "fantastic style") as defined in 1650 by the Jesuit musicologist Athanasius Kirchner: "The fantastic style is an instrumental style. It is a method of composition free and unrestrained in manner, and without any restriction, either of words or of a harmonic subject. It was established as a display of artifice, forswearing the ordinary logic of harmony, in order to teach the ingenious joining of harmonic sections and fugues." This certainly describes the *Prelude and Fugue in G Minor* with its cascading sequences of diminished arpeggios and outbursts of virtuosic scales and passage-work. The prelude and the fugue are thematically interconnected: the pedal melody in measures 4 – 8 of the prelude outlines the subject of the fugue.

Martini's *Toccata* is played on the "piccolo" trumpet. Martini was born in Bologna, Italy, and was one of young Wolfgang Amadeus Mozart's teachers. Martini was known to own an immense library of music: more than 17,000 volumes. Purcell, a pupil of John Blow, was organist at Westminster Abbey. Most compositions for trumpet by Purcell were originally written as interludes for use in the theatre. The Trumpet Sonata in D major was probably written a year before his death in 1695. Dieterich Buxtehude's *Praeludium in E Major* is in many ways similar to the Bach *Prelude and Fugue*. Buxtehude was organist and resident composer of St. Mary's Church in Lübeck, Northern Germany, from 1668 until his death in 1707. The *Praeludium in E* is a virtuosic work and a prime example of the *Stylus phantasticus*, incorporating free, improvisatory passages contrasting with three fugal sections. In her outstanding book *Dieterich Buxtehude, Organist in Lübeck*, Kerela Snyder proposes that Buxtehude played these great praeludia as postludes to St. Mary's vesper services to allow the municipal musicians participating in the Abendmusiken concerts following Vespers time to move from the east end of the large church to the organ loft at the west end and also to allow audience members arriving just for the Abendmusiken time to be seated: an example of liturgical "traveling music" at its best!

Alan Hovhaness was one of the Northwest's most famous composers and was one of the first composers to integrate Eastern and Western musical idioms. The mysticism and simple archaic forms in his music are obvious in the *Prayer of St. Gregory*. Hovhaness's compositions predated by several decades the so-called "New Age" and minimalist composers of today. The "*Avian Fantasy*" is often played at Saint Mark's Cathedral for the annual "Blessing of the animals" on the Feast of St. Francis. The first two bird compositions were originally conceived for harpsichord; the famous Saint-Saëns work from *Carnival of Animals* was originally written for solo cello and harp. The tuneful and poignant *Aria* by the Belgium composer Flor Peeters is a movement from his Trumpet Sonata.

Louis Vierne was for many years organist at Notre Dame Cathedral in Paris and was well known during his life as an outstanding composer and improviser as well as concert organist. The first two pieces demonstrate the French fondness for whimsy and romantic imagination. *Carillon de Westminster* is dedicated to the great English organ

builder Henry Willis and is based upon the familiar carillon theme of Big Ben in London. You will all recognize it! John Stanley's *Voluntary in D* is one of the most popular tunes for regal occasions (including weddings!) of all times. You will no doubt recognize it as well.

J. MELVIN BUTLER is Canon Organist/Choirmaster at Saint Mark's Episcopal Cathedral, Seattle, and has taught organ improvisation and church music at both the University of Washington and the Eastman School of Music in Rochester, New York. Also a professional violist, he performs regularly with the Onyx Chamber Players in Seattle. Prior to arriving in Seattle in 1991, he was for many years Organist/Choirmaster of the Downtown Presbyterian Church in Rochester, NY. He also was violist with the Rochester Philharmonic Orchestra and Music Director and Conductor of the Rochester Bach Festival Chorus. He concertizes extensively in the U.S. and has also played concerts in the U. K. and Japan. His recordings appear on the Loft and Gothic labels.

ROBERT GALE, a native of Oregon, has degrees in music from Northern Illinois University and Western Washington University. His teachers include Fred Sautter, Ronald Modell, and Christopher Leuba. In addition to teaching trumpet he also performs regularly with the Northwest Sinfonietta, Federal Way Symphony, Pacific Brass Quintet, and the Seattle Trumpet Consort, a baroque trumpet ensemble.