

East Carolina Musical Arts Education Foundation
2024-2025 Fisk on Fourth Concert Series Presents

David Baskeyfield

*Friday, October 4, 2024 at 7:30 P.M.
St. Paul's Episcopal Church, Greenville, N.C.*

Overture: Guillaume Tell (1829)

Gioachino Rossini (1792-1868)
Transcribed: Edwin H. Lemare (1865-1934)
Thomas Gaynor (b. 1989)

Concerto in D minor, BWV 596

Allegro
Adagio e spiccato
Fuga: allegro
Largo e spiccato
Allegro

J. S. Bach (1685–1750)
After Antonio Vivaldi (1678-1741)

Chorale no. 2, in B minor (1890)

César Franck (1822-1890)

Toccata in C major (1924)

Franz Schmidt (1874-1939)

• *Intermission* •

Adagio and Fugue in C minor, K. 546

W. A. Mozart (1756-91)
Transcribed: Jean Guillou (1930-2019)

Introduction, Passacaglia and Fugue (1919)

Healey Willan (1880-1968)

The Perkins and Wells Memorial Organ, C.B. Fisk, Opus 126, represented the work of a non-profit foundation that united three groups; Saint Paul's Episcopal Church, East Carolina University, and the Greenville, North Carolina philanthropic community. Together they funded an organ that is the cornerstone of a common mission: educating future organists and church musicians, and inspiring congregations and audiences for generations to come. You can learn more about the organ at www.ecmaef.org.

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ECMAEF wishes to thank Courtney Buckner, Ron Kemp and Jerry Tester for facilitating the live-streaming of this event, Clay Whittington for the program design, and those who helped prepare the space for tonight's performance.

Program Notes

As every good screenwriter knows, a signature trait of a Great Artist is to be unappreciated during his lifetime: tormented by a Sisyphean yearning to express the existential state of inner turmoil in which he finds himself, he transcends the pedestrian tastes of his time only to be dismissed by the benighted gatekeepers of vapid convention, and will only be understood by future, more sophisticated, generations. In real terms, all this means is that he is unable to sell his work, and he usually dies in poverty. **Gioachino Rossini**, on the other hand, was one of a small handful of musicians with the good fortune to have been born at precisely the right time, and was able to monetize his compositions to the extent that he died perhaps the most famous composer in Europe, and certainly the richest.

At the conclusion of the French Revolution in 1799, performing and visual artists had to adapt to an entirely new social landscape. Patronage under the king now having ended, the establishment of the Paris Conservatoire during the Revolution, originally with the intention of training band players to provide revolutionary marches, had the effect of democratizing music making to some extent: a *nouveau-riche* audience now sought *nouveau-bourgeois* entertainment, and this was satisfied most profitably by the Paris *Opéra*, the scale of whose productions came to make Paris a, if not the, cultural capital of Europe. A cynical commentator might argue that the *Opéra's* initial success was largely due to the contracting-out of its administration to one Louis Véron, a methodical businessman whose interest was primarily as an entrepreneurial venture. Véron saw the commercial potential in adapting the *Opéra* to its new audience and set about adjusting the offerings of the institution accordingly. A well-paid *claque* even led the audience in timely applause. Into this world strode Rossini.

Born into a musical family, Rossini composed his first opera at the age of 18. Compositions by teenagers are deservedly suspect unless their name is Mozart, but by his early twenties, Rossini had already achieved considerable fame with a string of immediately successful operas, most famously *Tancredi*, *The Italian Girl in Tangiers*, *The Barber of Seville*, and *La Cenerentola* (Cinderella).

Given such a swift ascension it might uncharitably be suggested that Rossini's sin lay in relying on a standard battery of stock formulas that could be counted on to reliably induce emotional responses in his audience. Pouring forth his *roulades* and *fioritures* to his heart's content while bejeweled matrons wept crocodile tears, the success of every correctly staged production was assured. His epithet to the equally flamboyant (and popular) organist of the Parisian society church St. Sulpice, "You are more admired for your faults than your virtues" brings to mind pots and kettles (or perhaps was intended as praise). Having successfully made his fortune, Rossini retired from composing operas at the age of 37 to a lavish lifestyle, centered largely around gastronomy. He had close friendships with a number of preeminent chefs, and several dishes are named after him, including the endearingly apposite *Tourmedos Rossini*, a filet mignon topped with *foie gras* and truffles.

It is, of course, very easy for musicians to snipe—those who have achieved success in the field know well that envy is an all too common reaction among colleagues whose ability has proven not to match their aspirations—and the foregoing paragraphs should be taken with affection. Rossini's accomplishment was due to exceptional skill in his chosen medium; he knew his audience well and provided excellent entertainment. His operas are beloved for their melodic inventiveness and humor, showcasing the *bel canto* singing style in a deft blend of comedy and drama. His gift for melody is perhaps most neatly encapsulated in the **William Tell** overture, even some 200 years after its composition one of the most instantly recognizable tunes in the classical repertoire.

Antonio Vivaldi began musical study under his father, Giovanni Battista, a violinist at St. Mark's Cathedral, Venice. Following study of theology at the University of Padua, he was ordained in 1703. Renowned as a virtuoso violinist, his distinctive red hair earned him the nickname *Il Prete Rosso*: the Red Priest. The year of his ordination, he accepted a position as a violin teacher and composer at the *Ospedale della Pietà*. The Venetian *Ospedali* were charitable institutions, established primarily as hospices for the poor. The *Pietà* was founded in the 14th century by a group of Venetian nuns, the *Consorelle di Santa Maria dell'Umiltà*, as a girls' orphanage. Admission was by the *scaffata*, a window only large enough to admit infants. By the 17th century, abandoned boys were also admitted; girls primarily received an education in music, and boys in trades such as woodworking and masonry. The four *Ospedali Grandi* became known for performances by their female musicians, known as *figlie di coro*. Many of these concerts were given for select audiences of visiting dignitaries and Venetian merchants, who largely underwrote the charitable work of the *Ospedali*. The audience was separated from the performers by a metal grill. This was partly to shield the women and girls from the gaze of the visitors following the example of convents, though equally for mercantile class not to see the considerable deformities of some of the performers, on the basis of which many of the infants had initially been abandoned.

With Vivaldi's appointment, musical education at the *Pietà* was advanced substantially, and it must be understood that the level of performance was exceptionally high. As Liszt would later do for the piano, Vivaldi advanced violin technique considerably, and the orphans' days were dedicated almost exclusively to instruction and practicing. This was key to Vivaldi's development of the *concerto grosso*, in which several members of a musical ensemble alternated solo passages, as opposed to the concerto as we now understand the term, meaning a work for orchestra and a single solo instrumentalist. Vivaldi also wrote such concerti, among the most famous of which is the *Four Seasons* cycle. The work we shall hear tonight is one of several double violin concerti; both violin parts are of equal difficulty, emphasizing the exceptional technical ability of the girls in playing in tandem with the master himself.

J. S. Bach's transcription for organ of the **Concerto in D minor** dates from his years working as court musician to Prince Johann Ernst in Weimar. This is the only secular position Bach occupied over his career, and he wrote the majority of his free preludes and fugues for organ during this period. Given the considerable expense of printing, Vivaldi's renown is reflected in the widespread distribution of his music as far north as Germany, and its reception and popularity is demonstrated by the fact that a Lutheran court would perform music written by a Roman Catholic living in Venice. In fact, various Italian concertos, not just by Vivaldi, were transcribed for organ by a number of court organists including Bach's cousin, Johann Gottfried Walther, and contributed to the development of musical form in northern Europe. Most notable is the *ritornello* form (a "little return"), in which a refrain alternates with a number of freely composed episodes. The form was of particular interest to Bach, who subsequently used the device in a number of his own works.

The transcription is one of six Bach made, though was initially excluded from the first critical edition of his complete works, being believed at the time of the edition's compilation to have been written by his second eldest son, Wilhelm Friedemann. This is on account of the by then destitute Friedemann's attempt to make a quick buck, naughtily adding the subtitle *di W. F. Bach manu mei Patris descript*: "by W. F. Bach, written in the hand of my father" in a hamfisted attempt to pass it off as his own. It is unclear whether Bach's associates were as easily fooled as the editors of the *Neue Bach Ausgabe* in 1979.

In transcribing the work for organ, Bach made some deliberate changes. Beyond the obvious mechanical necessities to make ensemble music playable by two hands and feet on an instrument with limited key compasses, there are several important musical choices. For example, Vivaldi's minor mode concertos usually end with a minor chord; Bach switched them all to major, a characteristic of German style. This raises a philosophical question as to how to approach and perform these pieces. It is possible that Bach misunderstand Italian rhetoric, considering final chords to be major by default and believed he was merely correcting a misprint; it is more likely that it was a deliberate compositional decision to make the piece more palatable to his patron (or to himself) whose native taste might lead him to find a minor mode resolution unsatisfying. We must bear in mind Bach had never heard these pieces played live and had only the printed score to work from. As such, he would likely be unaware of Italian performance style: conventions signaling the addition of a cadenza, the execution of ornaments. The question is whether these pieces more fully belong to Bach's world or to Vivaldi's and, by extension, whether it is any more or less legitimate to interpret them as pieces conceived for the organ, the stoic instrument of the church; or for a band of virtuoso string players, creatures of the theater. Whether or not any of these questions really matters is for another day, but I have taken the latter approach. Bach would likely not have played it this way, but it's worth a try.

It is fitting that **César Franck's** three last musical works should have been organ pieces. The humble, retiring, spiritual man, beloved by his students as *Père Franck* and even *Pater Seraphicus*, was by all accounts most at home in the cloistered obscurity of the organ loft. As a child, his father Nicolas-Joseph, described by the pianist Alfred Cortot as *un petit homme*, had desired that his son be launched upon Paris as a child prodigy virtuoso pianist, principally as a business venture. Initially warily indulgent, the critics' patience with the father eventually evaporated as the pressure under which the boy was being forced to perform became too painfully apparent to ignore. The quiet serenity of the newly built church of Ste-Clotilde in the 7^e Arrondissement afforded sanctuary from a violently overbearing father and a shrewish wife and, shielded from the gaze of a public that had rejected him, César developed a deeply personal musical style, idiosyncratic harmonic language and skilled counterpoint somehow suffused with the atmosphere of a sacred space.

The congregation of Franck's first post, the church of Notre Dame de Lorette, would recall the man as a shy and not terribly astute figure, whose trousers always seemed slightly too short for him. When he frequently forgot to stop improvising at the conclusion of the Offertory, the clergy are said to have smiled generously and shaken their heads at the eccentricity of "poor old Franck." It was, nevertheless, through the continuous practice and refinement of his improvisation that Franck would come to develop his idiosyncratic tonal language. Though of unquestionable talent and ability as a pianist at a very early age, it was on his improvisations that his fame as an organist would come to rest, both among his contemporaries and among the new generation under Widor. His harmonic language was far in advance of the reactionary curriculum at the Paris Conservatoire and, following his appointment as Professor of Organ, he essentially taught a clandestine composition class; of the six hours of the organ class scheduled weekly, at least five were dedicated solely to improvisation. A circle of dedicated followers gradually began to form around this mysterious and introverted figure and his organ class came to take on something of a legendary reputation, much to the chagrin of his fellow professors. Such unlikely figures as Bizet, Dukas, Chausson, Duparc and even Debussy could be found in the organ loft at Ste Clotilde.

Of the three chorales, Franck's final works, Vallas wrote, "*Their beauty and importance are such that they may be properly considered as a kind of musical last will and testament.*" What we consider to be Franck's master instrumental works—the Symphony and String Quartet, both in D, and the A major Violin Sonata—were written late in his life; having at last achieved the recognition as a composer he had long sought, he told his student Tournemire of his desire "*to write, before I die, some Chorales, as Bach did, but on a quite different plan.*" The name "Chorale" might appear curious at first as these are extended, rhapsodic pieces constructed in several sections rather than the preludes we might usually associate with Lutheran chorales. In each of Franck's works, the chorale is an original melody; in 19th century Roman Catholic Paris it was not known that the chorales in the newly-introduced music of J. S. Bach were existing Lutheran hymns rather than originally composed.

Following a carriage accident that would ultimately end his life, Franck requested an entire summer away from his duties at Ste Clotilde for convalescence. It was during this time that he wrote his Chorales and he must have contemplated that death was near. Of the three, **Chorale no. 2** is the most profound and mysterious. Its frequent characterization as a passacaglia, which it is not, is due to the treatment of the first theme in the exposition, indeed predicated on ground bass procedure but in reality the rhetorical foundation of a series of complex variation techniques within what is perhaps most convincingly analyzed as an extremely sophisticated sonata form. From its sombre opening, through sections of poignant chromaticism, to the majestic build to the coda—Tournemire named this section *l'Ascension*—and, finally, its conclusion in an atmosphere of absolute serenity, the piece seems to contemplate death and eternity. It is perhaps significant that the theme with which Franck ends the piece is derived from the *thème du Christ* of his *Béatitudes*, played on the *Voix Humaine* stop, an organ stop that seeks to imitate the sound of a massed, distant choir. The Chorales manifest the peak of Franck's musical development, showing absolute mastery of harmony, counterpoint, thematic construction and form on a truly symphonic scale, though conceived for the personal and introspective atmosphere of his organ loft. His student Maurice Emmanuel wrote, "*It is at the organ that Franck spent his best moments: when his energies were renewed; where the disdain of his contemporaries no longer troubled him; where the dignity of his life without intrigues received in the Lord's house its supreme reward.*"

It is probably fair to say that **Franz Schmidt** is likely to be the least familiar composer on tonight's programme. This is largely due to an unwarranted association with Naziism. Schmidt had the misfortune to be one of relatively few composers writing largely tonal music well into the 20th century, a time when avant-garde musical composition was censured as decadent by the Nazi party—tonal music was on the other hand considered acceptable and a number of composers thus acquired an unsolicited association with the Regime through public approval of their music. Schmidt's style is quitessentially post-Romantic, showing the influence of such diverse figures as Brahms, Bruckner, and Mahler. His most substantial and best-known work is the oratorio *The Book with Seven Seals*, narrating the Book of Revelation. The oratorio was received to great public acclaim, and even greater acclaim by the rising Nazi authorities. This might seem ironic given a work about the apocalypse, and Schmidt's choice of subject matter during the march to the Second World War was surely deliberate. Nevertheless, John the Evangelist's depiction of a New Earth resonated with the Master Race's twistedly deific aspirations following the recent annexation of Austria in the *Anschluss*, and Schmidt was proclaimed the greatest living composer of the so-called *Ostmark* ("Eastern borderland"), the Nazi Party's pet name for its newly acquired outbuilding.

Schmidt's posthumous reputation is largely due to his acting with apparent enthusiasm to the authorities' positive reception of his work. Given Nazi persecution of many contemporary composers, a positive reaction is probably understandable as expressing at least a certain amount of relief. In light of the oratorio's reception, Austria's new rulers commissioned Schmidt to write a propaganda cantata, *Deutsche Auferstehung* ("German Resurrection"), a nonsense libretto written by a Nazi hack. In reality, Schmidt would have had little choice but to accept the commission. His lack of enthusiasm for the task is evident by his setting it aside in favor of other projects, including a piano concerto for the Jewish pianist Paul Wittgenstein, notable for commissioning concerti for the left hand alone following the loss of his right hand in the First World War. The most famous of these commissions is that by Ravel; one more rarely played today is that written by his friend Franz Schmidt, whose reputation Wittgenstein vehemently defended.

Schmidt was a brilliant pianist himself, taking up a professorship in piano at the Vienna Conservatory—supposedly when asked whom he considered the greatest living pianist, Leopold Godowsky replied, "The other one is Franz Schmidt." Prior to his appointment at the Conservatory, Schmidt was a cellist with the Vienna Court Opera, often playing under Gustav Mahler, who habitually had Schmidt play the cello solos in preference to the principal. Mahler called Schmidt the most musical man in Vienna, though frequently selected him as the target of his sudden outbursts of violent anger during rehearsals, presumably because the gentle figure could be safely relied on not to retaliate.

Unlike his now better-known contemporaries such as Max Reger, Schmidt's interest in the pipe organ was principally associated with the baroque instruments of such builders as Silbermann. These smaller, clear, bright instruments stand in contrast to the enormous 19th- and early 20th-century instruments of Walcker and Sauer, whose emphasis is on dark fundamental tone. The **Toccata in C** was composed in 1924. It is a truly virtuosic feat of composition, a crystal clear sonata form proportioned with precise and exquisite care. The romantic conception of sonata form is a rhetorical structure, based on two principal themes and their interactions with each other. The form is in three parts. In the exposition, both themes are presented clearly. The first is in the "home" key, the second in a distant key. In the development, both themes appear in a kind of narrative dialogue and further distant key areas are explored. There will be various build-up and release of tension. The recapitulation reprises the first theme and the second theme is then presented not in its original key but—the *sine qua non* of the form—in the home key. Dramatically, one of two things can happen: the second theme is neutralized or "domesticated" or, in a less common twist, the second theme emerges victorious and transforms the first to fit with its own rhetoric.

The Toccata's first theme is heard in relief against a *perpetuum mobile* punctuated by short pedal notes. It is then reprised and expanded in a remarkable texture of chords alternating between hands on two manuals with dynamically equal registration—in spite of the disconnected nature of this writing, melody is clearly perceptible. The second theme is cast in the dominant, a classical option and very conservative in comparison to the more remote secondary key areas that had been explored by Mahler,

Wagner, Brahms, and even Schubert. The exposition is repeated, perhaps in a nod to Mahler, who had [in]famously included repeat marks at the end of the exposition in the first movement of his Sixth Symphony.

The development begins by reprising the first theme in its original figuration, now [but]in the relative minor. If in some treatments of sonata form, effort is made in the development to conceal primary melodic material, or to develop fragments separately, the precise opposite is true here and both themes are made as deliberately recognizable as possible, essentially acting as guides to lead the way into new harmonic areas while retaining absolute coherence and steady flow.

Up to this point, the piece's character has been of sheer warmhearted, almost naïvely optimistic happiness. It is unambiguously tonal, set in the friendly key of C major, and harmonic change has been smooth. Gentle dissonance gradually accrues, and conventional harmonic motion is suddenly and gloriously abandoned with the decision to cast the remainder of the development in the radiance of the flattened supertonic. One of Schmidt's favorite tricks was to lure the ear into a false sense of security before suddenly opening a trapdoor (A Gramophone critic finds the effect like hitting an air pocket in a light aircraft) and this is precisely what happens at the end of the development with a completely unexpected burst of extreme dissonance, approaching bitonality; it ultimately finds its way back to the home key of C major in a wholly logical way. From here, the recapitulation presents no surprises, though the figuration with which the first theme is reprised is elaborated. Once the main business of the sonata has been accomplished (the second theme played in the home key) we anticipate a conventional coda, which appears to begin properly, with the subdominant virtue signaling classical models for good measure. However, the air pockets begin to form again, developing into one of the wildest codas in the repertoire. The peroration, though, returns us triumphantly to the irrepressible optimism that defines the piece.

• *Intermission* •

Mozart's **Adagio and Fugue** in C minor began life in 1783 as a fugue alone for four-hand piano. Mozart subsequently transcribed it for string quintet, adding the adagio, in 1788, the summer during which he wrote his last free symphonies. It reflects Mozart's interest in the music of the baroque masters Handel and, particularly, J. S. Bach. In 1782, the 26 year old Mozart wrote to his sister, *Baron van Suiten [sic], whom I visit every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me after I had played them through to him. When Constanze [Mozart's wife] heard the fugues she fell quite in love with them. She will listen to nothing but fugues now.... Having often heard me play fugues off the top of my head, she asked if I had ever written any down, and when I said I had not, she scolded me very thoroughly for not having written anything in this most artistic and beautiful of musical forms...*

The adagio begins with the dotted rhythms of a French overture, interspersing this figure with lyrical passages typical of the *galant*. The fugue that follows represents the polar opposite, a study in virtuoso counterpoint. This may have been partly motivated by some score-settling. Owing to much of Mozart's music's being characterized by its melodic charm, he was derided in some quarters as a mere writer of pretty tunes; the fugue can be seen as a direct riposte to such criticism, deploying devastating skill as a writer of counterpoint of a sophistication far beyond any musical rivals in Vienna. Mozart lays out expositions one by one, working systematically and relentlessly through almost every stretto allowed by the subject in both *rectus* and *inversus*, with the resulting rhetoric verging on the sardonic. The conclusion of the piece makes perfect sense in this context: the main business having been accomplished, Mozart works to a cheerfully outrageous crash chord, leaves it hanging for a moment, and finally wraps up with the simplest of textbook cadences; a mockingly succinct dismissal of his detractors.

Healey Willan is probably best known as a composer of church music, with an enormous catalog of choral music, intentionally accessible to parish choirs and composed with great skill. Born in London, Willan emigrated to Canada in 1913, where he became a dominant figure in the musical landscape, particularly in Toronto. Willan claimed to have been able to read music before reading words and took piano lessons from his mother from the age of four. He entered the Choir School of St. Saviour's church, Eastbourne, where he progressed from probationer to choir boy in six months (a year or longer is more common). There he received instruction in organ, piano, harmony, and counterpoint from the headmaster and organist-choirmaster of St. Saviour's, Walter Hay Sangster. At age 11 he began regularly directing choir practices and regularly deputized for the organist at services of Choral Evensong. Willan left St. Saviour's after his voice broke at age 14; Sangster, paid him what Willan regarded as a high compliment: "I shall miss you. You never had a great voice, but you never missed a lead."

He went on to study organ privately organ study with William Stevenson Hoyte, organist of All Saints Church in London, crediting both of his mentors with an excellent musical education ("Unknown men, really, but great teachers."). Willan's solid foundation in counterpoint is evident in his compositions, as well as an unsettling facility in improvising fugues. Indeed, counterpoint seems to have been something of a game to him; as a teenager he would sometimes pass the time composing a theme comprising all diatonic intervals, and working out strict species counterpoint in two, three, four, and five parts both above and below the theme. At the Royal College of Music he studied both organ and piano, with a particular love of the music of Brahms for its "dignity, breadth and spaciousness." His one-time aspiration to become a concert pianist, however, was ultimately frustrated by an injury to his forearm that limited the use of his right hand.

In 1913 Willan emigrated to Canada, at the invitation of the director of the Toronto Conservatory of music to the position of Head of the Theory Department, where he would subsequently also hold the post of University Organist. Three weeks after his arrival in Toronto he accepted the post of Organist-Choirmaster at St Paul's Anglican Church, Bloor Street. St. Paul's was the flagship Low Church in Toronto, an impressive building of cathedral proportions. Eight years later he returned to his Anglo-Catholic roots, moving the church of St. Mary Magdalene, where he would hold his post of Precentor post to his death. It was while at St. Paul's, however, that Willan composed his magnum opus, the **Introduction, Passacaglia and Fugue**.

1914 saw the installation of a new organ at St. Paul's, an immense instrument of 106 stops by the Canadian company Casavant Frères. This was Casavant's largest organ to date, at the time the largest in Canada, and the eighth largest in the world. The Introduction, Passacaglia and Fugue was written specifically for the St. Paul's organ, and several registrations indicated in the score by Willan indicate stop combinations only possible on the instrument. Willan's choice of musical form for such a large scale work arose from a recital at which the German Romantic composer Max Reger's Introduction, Passacaglia and Fugue in E minor was played. Following the performance, Willan's friend Dalton Baker remarked that only a German philosophical mind could conceive of such a work. Willan replied, "To hell with your German philosophical mind. It's a reasonable piece of thinking, that's all," and set about writing his own, composing the Passacaglia theme in his head while walking home.

The Willans owned a summer cottage sixty miles north of Toronto at Jackson's Point, taking the inter-urban tram there and back each weekend. In early summer of 1916, Willan wrote one variation of the passacaglia riding up and one riding back. When he decided he had composed enough variations he wrote an introduction and a Fugue, completing the piece on July 20. Each of the three sections is of massive construction and the work demands all the resources of the organ, from the very softest stops to full organ, which at St. Paul's is extremely impressive. Perhaps ironically, in later years, the organ was surpassed as the loudest sound on Bloor Street by the main junction box of the Toronto subway being placed directly beneath the church. This is the principal reason this magnificent instrument has not been recorded as often as it deserves. The audience tonight is invited to take it as an anecdote and not a (wholly) shameless plug that, despite recording sessions taking place between 1am and 4.30am, a subway train did end up making a brief appearance in one of the final edits on the CD I recorded there in 2015. We chose to find it charming rather than infuriating.

St. Paul's, Greenville lacks the ambient public transit noise of St. Paul's, Toronto, but the Fisk plays Willan's music very well nevertheless; I'm delighted to close my first solo recital of ECMAEF's 2024-25 season with this favorite piece.

Program notes © David Baskeyfield, 2024



Commended for his “masterful artistry” (The Diapason), “clarity and rhythmic verve” (Montreal Gazette) and “stunning virtuosity and musicality” (Choir and Organ), **DAVID BASKEYFIELD** performs in the US, Canada, and Europe. Highlights include Chartres Cathedral; St. Sulpice, Paris; St. Bavo, Haarlem; St. Albans Cathedral, UK; Basilique de Notre Dame, Montreal; and Washington National Cathedral. He has inaugurated new instruments by Letourneau and Casavant. Baskeyfield is the Director of Music at St. Paul's Episcopal Church, Greenville, NC, and serves as Artistic Director of the East Carolina Musical Arts Education Foundation. He holds an MA in Law from Oxford University, and Master's and Doctoral degrees from the Eastman School of Music in Rochester, NY, where he has also served on the faculty. First prizes in national and international competitions include CIOC (Montreal), St. Albans, Miami, Mader (Los Angeles), Rodland (NJ), and the AGO national improvisation competition. He has been featured on American Public Media's *Pipedreams* and NPR's *With Heart and Voice*, and has recorded for Cantoris, Gothic, ATMA and Acis, including premieres of works by Tarik O'Regan, Philip Wilby, and Arvo Pärt. He has given lectures and masterclasses (repertoire and improvisation) at universities and for numerous AGO chapters, and maintains a large private teaching studio both here in Greenville and online, several students going on to undergraduate and graduate study. He is an avid inshore and offshore fisherman; this has become considerably more convenient since moving to Eastern North Carolina from upstate New York. He shares his house with two springer spaniels, Lucy and Wilbur.

David Baskeyfield is represented in North America by Karen McFarlane Artists, Inc.

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East Carolina Musical Arts Education Foundation Mission Statement

The mission of the Foundation is to maintain and promote the C.B. Fisk, Opus 126 pipe organ of St. Paul's Episcopal Church as a cultural treasure for the benefit of Greenville and other communities throughout Eastern North Carolina, through concerts, student development and educational offerings.

The continuation of the work of ECMAEF is dependent upon contributions from individuals who attend our concerts and who support our mission. You are cordially invited to help sustain ECMAEF by becoming a "Friend of the Fisk." All contributions are tax-deductible under Section 501(c)(3) of the Internal Revenue Code.



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