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## Faculty Artist Recital: David Poultney, Organ; January 15, 1974

David Poultney Organ

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music department

college of fine arts  
illinois state university



## **FACULTY ARTIST RECITAL**

### **DAVID POULTNEY, Organ**

Chorale No. 3 in A Minor	Franck
Variations on a Theme by Clement Jannequin	Jehan Alain
Toccatà in D Minor	Froberger
Toccatà for the Elevation	Frescobaldi
Fugue in C Minor on a Theme of Legrenzi	J.S. Bach
Trio Sonata in F Major, Opus 2, No. 4	Handel
Larghetto	
Allegro	
Adagio	
Allegro	
Allegro	

**Max Schoenfeld, Flute; Timothy Hurtz, Oboe**  
**Russell Bedford, Bassoon**

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**First Church of Christ, Scientist**  
**Bloomington, Illinois**  
**Tuesday Evening**  
**January 15, 1974**  
**8:15 p.m.**

## PROGRAM NOTES

### **Chorale No. 3 in A Minor**

The brilliant character of the opening flourish (in sixteenth notes) sets in sharp relief the appearance of the chorale theme (in half notes). Between statements of the meditative chorale theme the opening material returns interstitially; following them it leads to an expressive adagio section in the parallel major mode. Once again the composer brings his contrasting theme into juxtaposition with the chorale theme, in this instance a close alternation that is succeeded by a grand *fortissimo* statement of a segment of the chorale. The return to the opening theme in the initial tempo signals the beginning of the third section of the composition. Here the composer superimposes the opening theme and the chorale melody, building by this means an imposing climax for full organ.

### **Variations on a Theme by Clement Jannequin**

A set of three variations, each unfolding freely and imaginatively, on a theme published by Attaignant in 1529.

### **Tocatta in D Minor**

The toccata begins broadly and freely in improvisatory fashion. There follows a fugue on a chromatic subject whose presence is an unmistakable in inversion as in its original form. The contour of this theme then forms the basis for another fugal section (in 12/8 meter), which leads directly into a slower and freer closing section containing a last reference to the chromatic theme in *stretto*.

### **Tocatta for the Elevation**

The title "toccata" refers to the improvisatory character of the composition, which treats freely in the course of its through-composed form a number of concise, closely-related motives.

### **Fugue in C Minor on a Theme of Legrenzi**

The first section of Bach's composition is a four-voice fugue on Giovanni Legrenzi's theme. Another four-part fugue follows on a new theme; most of this second section offers a lighter texture of three or even two voices. In the third section of the composition the two themes are combined in a powerful double fugue to which Bach appends a rhapsodic cadenza.

### **Trio Sonata in F Major, Opus 2, No. 4**

Style elements from both church and chamber sonatas are found among the five movements of this trio sonata: **Larghetto**: a through-composed movement with the melody instruments sometimes together, sometimes in imitation, closing with a half-cadence on the dominant after a free return of motives from the opening section; **Allegro**: a suite-like binary form; **Adagio**: through-composed in the relative minor key; based on point imitation and closing with a phrygian cadence on the dominant; **Allegro**: a three-voice fugue; **Allegro**: a gigue in binary form.