

/A MASTER'S RECITAL

AND

LECTURE RECITAL /

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VAUDENE HOWELL PENDARVIS

B.A., Kansas State University, 1975

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1984

Approved by:

May Ellen Sutton
Major Professor

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Department of Music

Graduate Recital Series
Season 1984-85

presents

VAUDENE HOWELL PENDARVIS, Organ
B.A. Kansas State University, 1975

assisted by

DANIEL LINDBLOM, Percussion

Monday, October 1, 1984

All Faiths Chapel

8:00 p.m.

A Master's Recital
presented in partial fulfillment of the requirements
for the degree of
MASTER OF MUSIC

PROGRAM

Prelude and Fugue in G Minor *Nicolaus Bruhns*
(1665-1697)

Andante in F Major, K. 616 *Wolfgang Amadeus Mozart*
(1756-1791)

Toccat and Fugue in F Major, BWV 540 *Johann Sebastian Bach*
(1685-1750)

Scherzo, Opus 2 *Maurice Duruflé*
(born 1903)

Pièce Heroique *César Franck*
(1822-1890)

INTERMISSION

Black Host (1967) For Organ, Percussion,
and Tape *William Bolcom*
(born 1938)

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LECTURE RECITAL
"J.S. BACH: SIX SCHUBLER CHORALES
A STUDY IN TRANSCRIPTION GENIUS

presented by

VAUDENE HOWELL PENDARVIS
B.A., Kansas State University, 1975

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1984

Within the last four years of his life, Johann Sebastian Bach sent a collection of six short compositions for two clavier and pedal to Johann George Schübler, a friend and pupil, who subsequently published them. These pieces were transcriptions for organ of previously composed cantata ritornello arias by Bach himself. The original title, when translated into English, is "Six Chorales of Various Sorts" but the collection is most often referred to as the "Six Schübler Chorales." These six brief works are prime examples of Bach's mature compositional style of borrowing from previously composed material and ingeniously reworking it to be idiomatic for a totally different ensemble or instrument.

This lecture recital explores the importance of the "Six Schübler Chorales" through the presentation of the history, transmittal, and preservation of the extant copies of the work, the compositional processes illustrated in Bach's art of transcription, and the Baroque performance practices involved in performing the transcriptions. Details are explained and illustrated concerning the Doctrine of Affections vocabulary Bach used in these works. Organ performance practice is discussed illustrating Bach's transitional fingering and the use of all-toe pedaling.

This lecture recital ends with a performance of the "Six Schübler Chorales" BWV 645 - 650. Transitional fingering and all-toe pedaling is utilized in this performance.

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