

**Music at the Basilica Inc.**

# Advent Organ Recital 2020

**Terry Norman – organ**

**Johann Jacob FROBERGER** (1616-1667) wrote almost exclusively keyboard music, some specifically for harpsichord, a few pieces specifically for organ, while the bulk of his output can be successfully played on either instrument.

Froberger had travelled to Rome to study with Frescobaldi, and the 2 pieces in this recording are heavily influenced by the Roman composer. The Toccata II is a typical Italianate toccata, alternating sections in a free toccata style with sections in a more imitative texture.

The Canzona was something of a forerunner to the fugue. It normally, as here, consisted of several short sections, each in fugal form, with the themes from the various sections being related. As you will hear, Froberger was a master of counterpoint, as well as having an extraordinary ability to modify and develop themes

**Domenico SCARLATTI** (1685-1757) was the son of Alessandro Scarlatti, the famous Neapolitan composer. Alessandro had obviously been a significant influence on his son, but curiously, it was only when Domenico moved to Portugal and then Spain, that he started to compose keyboard sonatas in a strikingly original style.

There is considerable discussion regarding the instrument intended for these sonatas. Scarlatti was writing at a time when the harpsichord was still very much in vogue, but the new fortepiano was slowly establishing itself, so there are arguments for either instrument. A few sonatas are suitable for the organ, especially the one you will hear now with its subtitle "Pastorale". The Pastoral was a keyboard genre, very much implying the use of the organ. Because of the attendance of the shepherds at the birth of Jesus, matters pastoral have always been associated with Christmas.

**Dieterich BUXTEHUDE** (ca. 1637-1707) was one of the greatest composers of his period, and a significant influence on the young J.S.Bach. For many years he was organist at St. Mary's church in Lubeck where he introduced the famous "Abendmusiken" (evening music), a series of early evening concerts during Advent. So playing Buxtehude in this series at St Mary's Basilica in Geelong is quite appropriate.

Buxtehude wrote a great deal of choral and organ music, including this extended fantasia based on the Christmas chorale "Wie schön leuchtet der Morgenstern" (How brightly shines the morning star).

**J.S.BACH** (1685-1750) needs no introduction. Towards the end of his life, he gathered together a group of revisions of chorale preludes which he had composed earlier, presumably intending them for publication. They are often referred to, incorrectly, as the Great Eighteen Chorales, but are nowadays referred to as the "Leipzig Chorales".

The collection contains three varied settings of the Advent chorale "Nun komm, der Heiden Heiland" (Now come Thou Saviour of the people.) The first of these is a slow and gentle setting with the chorale melody in a highly decorated (almost unrecognisable) form in the upper voice. It is a setting of almost unearthly beauty. The third setting is a fugue marked to be played on full organ. The subject of the fugue is derived from the opening line of the chorale melody, so when the statement of the chorale enters in the pedals it sounds almost like a further statement of the fugue subject. It is a powerful piece, ideal as a climax for this recording.

TERRY NORMAN holds a Bachelor of Music with Honours, and a Master of Music, specialising in organ performance as well as a Dip. Ed and a Ph.D. in Musicology. He studied organ and church music in Vienna, studying organ with the late Anton Heiller (at the time widely regarded as the finest organist in the world) choral conducting with Hans Gillesberger, (previously head conductor of the Vienna Boys' Choir), and improvisation with Peter Planyavsky. Terry has held church positions throughout Australia and in Somerset in the UK, and has given recitals on both organ and harpsichord, both solo and in concertos and ensembles, throughout Australia, as well as in the UK, Europe, and the USA. Apart from his work in churches he has also conducted secular choirs and choirs in schools. In Armidale he founded the chamber choir Fiori Musicali, and the New England Children's Choir, and was the founder and director of the New England Bach Festival. In 2003, he was awarded a special New England Music Award, by the New England Conservatorium of Music, and in January 2004 was awarded the City of Armidale Australia Day award for an individual. On returning to Australia in 2005, he retrained as a counsellor and, until recently, worked at Marymead in Canberra and with inmates of the Alexander Maconochie Centre, the ACT prison. In 2017 in Canberra, he founded "Jam for Refugees" an annual ten-hour concert which aims to raise both funds and awareness concerning the plight of refugees.