



VANDERBILT
Blair School *of* Music

A FACULTY RECITAL

Malcolm Matthews,
Organ and Harpsichord

Saturday, October 28, 2023

Turner Recital Hall | 8:00 p.m.

Tonight's performance is presented with gratitude to
Cal Turner, Jr. *and* Evelyn and Ross Matthews
for their generous support of the Blair School



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by

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Steve and Judy Turner Recital Hall

Praeludium in G major

Nicolaus Bruhns
(1665-1697)

Cantilène

Joseph Jongen
(1873-1953)

Auf mein lieben Gott
Ein feste Burg ist unser Gott

Johann Nicolaus Hanff
(1665-1711/12)

Sonata V in D major, Op.
I Andante
II Andante con moto
III Allegro maestoso

Felix Mendelssohn-Bartholdy
(1809-1847)

Prelude, Fugue, and Allegro in Eb, BWV 998

Johann Sebastian Bach
(1685-1750)

Ut, Re, Mi, Fa, Sol, La

William Byrd
(1543-1623)

Variaciones del Fandango español

Félix Máximo López
(1742-1821)

Chaconne in F major

Jacques Duphly
(1751-1789)

L'Egyptienne

Jean-Philippe Rameau
(1683-1764)



Program Notes

I chose my program with the instruments in question in mind, and with the idea to show off their best qualities. Organs are unique in that they demonstrate a much greater breadth of variety in their construction and tonal design than other instruments. As such, one must be familiar with the performance instrument when choosing repertoire for a concert. Keyboard and pedalboard compass, temperament, and tonal disposition all play important roles in music choice, and so I chose repertoire that will highlight the design of the Dobson organ in TRH.

The Praeludium by Bruhns and the Hanff chorales are exactly the sort of pieces Carl Smith had in mind when he chose to have an organ constructed that was especially suited for Baroque repertoire. But to complement these, I chose contrasting works, a sonata by Mendelssohn, who knew German organs of many varieties from his travels while concertizing, and a lovely little gem by Joseph Jongen.

For the portion of the concert I'll play at the harpsichord, I chose some of my favorites. Bach's *Prelude, Fugue, and Allegro* is a perennial love of mine and one that reminds me of my studies under Dr. William Porter during my masters' degree. It and the *Byrd Fantasia* on the Guidonian hexachord "Ut Re Mi Fa Sol La" show off the wonderful, resonant qualities of the instrument.

Dance movements were often adapted to the harpsichord, and for this program I've chosen two: a galant *Chaconne* by Jacques Duphy, one of that last composers to be writing expressly for harpsichord in the late 18th century, and a fiery set of variations on the *Fandango* by Felix Maximo Lopez.

But character pieces, too, were a mainstay of harpsichord repertoire since the time of Francois Couperin, and so I'll end the program with one entitled *L'Egyptienne* that depicts a mysterious gypsy girl.

~ *Malcolm Matthews*

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