

BARBARA A. MASTERS, pianist, organist, harpsichordist



Barbara A. Masters has had an extensive career as a performer, church organist-director, accompanist, teacher, musical theater director and composer. Ms. Masters currently serves as an Adjunct Professor of Piano and Organ at Elmhurst College and also as Music Director at Visitation Church in Elmhurst where she directs 2 choirs. Ms. Masters has performed concerts in the U.S. and abroad, most recently with the Visitation Choir at Notre Dame in Paris, in Rome and Assisi. Ms. Masters grew up in St. Charles, IL. She comes from a musical family with early piano study with Mildred Henry Crane and organ with Dr. Bethuel Gross. Ms. Masters' training includes 2 years in Ann Arbor at the University of Michigan, piano study with Reid Nibley, conducting with Elizabeth Green and theory with Paul Boylan; B.Mus in Piano from Boston University with study under Alfred Kanwischer, Bela Nagy and Maria Clodes; M.A Brown University in Ethnomusicology under Bonnie C Wade and Fredric Lieberman; M.Mus in Organ Performance at Youngstown State under Dr. Ronald Gould and harpsichord study with Marcelline Hawke. She holds a Colleague Certificate from the American Guild of Organists. Ms. Masters lives in Elmhurst with her husband Andy Packhem and has 3 grown sons and a grandson.

Elmhurst College Department of Music
Presents a
Faculty Recital

BARBARA A. MASTERS
Harpsichord, Piano and Organ

Sunday September 10, 2017 7:30 PM
Hammerschmidt Chapel

HARPSICHORD

Prelude and Fugue VI in D Minor BWV 831 from the Well-Tempered Clavier Book IIJohann Sebastian Bach (1685-1750)

This piece written in 1722 from the Baroque Period is often played on the modern piano (developed in mid 19th century) which was, of course, not available to Bach. The case of a harpsichord is made entirely of wood and the strings are plucked which gives the instrument its distinctive resonance whereas today's piano contains an iron frame inside the case and the strings are struck with hammers. Scholars believe that the Well-Tempered Clavier Book 1 was probably written for the *clavichord* and Book II for the *harpsichord*. Insight into stylistic interpretations and articulations can be gained by playing Bach on this historical instrument.

**From the Fitzwilliam Virginal Book.....William Byrd
(1539-1623)**

**The Earle of Oxfords Marche
Woolsey's Wilde**

These pieces are found in the Fitzwilliam Virginal Book which is a collection of English keyboard music written in the Elizabethan period (approx. 1562-1612) Both of these pieces have been transcribed for band by Gordon Jacob (1885-1994) in *William Byrd Suite*.

Sonata XXIV in A Major: Allegretto in K 209

.....**Domenico Scarlatti (1685-1757)**

Sonata XV in C Minor: Allegro K 115

Scarlatti's pieces have been catalogued by Ralph Kirkpatrick, thus the K number. Born in Naples, Italy Domenico followed his famous father Alesandro into the musical life in Italy composing vocal and instrumental music, directing the Julian Choir at the Vatican. The King of Portugal was so impressed that he engaged Scarlatti to tutor his daughter Maria Barbara on the harpsichord and he became part of the royal court. When she married the Spanish Prince, her husband took up the harpsichord too and Scarlatti continued as their beloved teacher until his death. Scarlatti wrote of his music as "the ingenious jesting with art" and "happy freaks." One can hear in his compositions the echoes of life in the Spanish Court (XXIV sounds like horseback riding in a royal hunt) and Spanish folk music (XV has elements of Spanish dance). Scholars believe that most of these harpsichord sonatas were written in the last decades of his life. For a fascinating tutorial go on the web to: *Domenico Scarlatti: His Music and His World*.

PIANO

Prelude and Fugue XV in G major BWV 884 from the Well-Tempered Clavier Book IIJohann Sebastian Bach (1685-1750)

Bach wrote this piece in approximately 1740 and it is even possible that he played it on an early version of our modern piano, the *fortepiano*. It has a delightful fluid theme and rhythm. I imagine a spinning wheel. The fugue is for 3 voices.

Opus 118.....Johannes Brahms (1833-1897)

No. 1 Intermezzo: Allegro non assai, ma molto appassionato

No.2 Intermezzo: Andante teneramente

“Old people are the best at seeing the large picture.” Brahms jotted this down in a notebook he kept of old German proverbs. These pieces were written by Brahms in 1893 just a few years before his death and after the death of his sister and one of his closest friends. They are dedicated to Clara Schumann and are some of the most expressive in the Romantic Period repertoire. I have been playing them all of my life and find the wordless music helps me when life’s issues are beyond words.

Une Camponeza Cantadeira (A Singing Country Girl)

No. 2 from Suite Floral.....Hector Villa-Lobos (1887-1959)

Impressoes Seresteiras (Minstrel Impressions)

No.2 from Ciclo Brasileiro

Brazilian composer Villa-Lobos creates pieces of great beauty by incorporating folk melodies heard in the countryside into his virtuoso piano compositions.

ORGAN

**Rex, The King of Instruments.....Daniel
Burton**

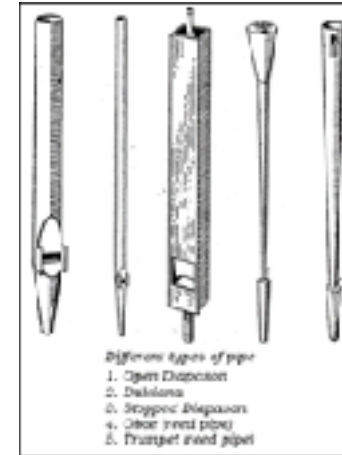
This is a light-hearted piece with narration that describes the organ.

Here is a bit more explanation.

The organ is a wind instrument. A blower blows air through ranks of pipes made of wood (*flue pipes*, shaped something like a recorder) and metal (*reed pipes*). (See the drawing below).

There is a separate pipe for each note on the keyboard. Pipes with the same sound (or *stops*) are arranged in rows or *ranks* and installed in chambers. There are shutters on some of the chambers to allow the player by means of large pedals which can open and close these shutters to make the sound expressive growing louder and softer.

There are multiple keyboards or *manuals* on many organs. On this organ the top manual is the SWELL, the middle is the GREAT and the bottom is the CHOIR. Each manual controls various ranks of pipes and they can be connected to each other by means of *couplers*.



**Salve Regina (Hail Holy Queen) Joseph Bonnet
(1884-1944)**

Bonnet was a French composer who also spent time in the United States. He shares the magnificent French grand organ tradition in his compositions.

**Prelude and Fugue in C Minor BWV 549..... Johann Sebastian
Bach (1685-1750)**

This bold piece for organ showcases the pedals and full dynamic sonority possible on the instrument. The fugue is in 4 voices.

ACKNOWLEDGEMENTS

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