

Sunday, September 20, 2020
3:00pm
Madonna della Strada Chapel

Laura Bottei, Organ

Watch this program here: https://youtu.be/2mUM3B2In_E

Prelude and Fugue in C Major, BWV 531	Johann Sebastian Bach (1685-1750)
Pastorale, Op. 19	César Franck (1822-1890)
Sonata in B Flat Major, Op. 65, No. 4 I. Allegro con brio II. Andante religioso III. Allegretto IV. Allegro maestoso e vivace	Felix Mendelssohn (1809-1847)
Carillon sur la sonnerie du Carillon de la chapelle du Château de Longpont	Louis Vierne (1870-1937)



After a summer working as resident organist on an island off mid-coast Maine, **Laura Bottei** is excited to be back home performing an abridged, virtual version of what would have been her junior recital (cancelled in April due to the COVID-19 pandemic). Laura is a senior at Loyola University Chicago pursuing degrees in music and psychology. A native of Green Bay, Wisconsin, Laura began studying piano at the age of 5. At Loyola, she studies organ with Steven Betancourt, voice with Sarah Ponder, and previously studied piano with Anthony Molinaro. During the 2019-20 and 2020-21 academic years, she is serving as the organ scholar at Fourth Presbyterian Church in Chicago. Her other interests include musical theatre, yoga, and dogs.

Program Notes by Laura Bottei

J.S. Bach's **Prelude and Fugue in C Major** is known colloquially as "Fanfare" because of its majestic opening pedal solo. This cadenza ends with a pedal trill—one of the earliest examples of such. The phrasing of the prelude foreshadows the fugal theme, a pattern of sixteenth notes beginning one sixteenth off the beat, which weaves its way through all four voices throughout the fugue. The fugue culminates in a fantasy-like flourish that recalls the similar end of the prelude.

Franck dedicated his **Pastorale** to his friend, the great French romantic organ builder Aristide Cavallé-Coll. The name of the form pastorale comes from the word *pastor*, meaning shepherd, as the pastorale is supposed to evoke images of a countryside or rural scene. The A section of this pastorale reminds one of a prairie countryside,

complete with rhythms that mimic the galloping of a horse. In the B section, a storm breaks out and ascends to a climax, before calming back down into the serene A section once more. Another common feature in the pastorale is a drone bass. This is seen in the first theme of the A section with sustained bass notes, as well as in the B section, with repeated bass notes under each key area that it moves through.

Throughout his life, Mendelssohn spent quite a lot of time in England, and he wrote his six **organ sonatas** after one such visit in 1844. He initially intended to write three "voluntaries," but suggested that the six he wrote instead be called sonatas. Mendelssohn "attach[ed] much importance" to these sonatas, yet never performed them in public himself. The **fourth sonata** begins with a movement that has been called Bach-like and "a hymn of praise." Two slower movements follow, with the former being quite lyrical with a back and forth of two voices, and the latter evoking images of flowing water with its consistent sixteenth notes. The final movement begins with an almost fanfare-like ascending line before entering a majestic fugue and concluding the way in which it began.

From the collection 24 pieces in free style, Vierne's **Carillon** is based on a carillon theme from Longpont, France, a place where Vierne would vacation in the summer. The theme is heard clearly in the pedal throughout the opening section, after which it weaves its way through the manuals, developing harmonically but without any change in rhythm. The theme returns in the pedal for the recapitulation before a bombastic ending. Today, only two of the four bells used in this theme remain in Longpont after being destroyed and reconstructed in 1923.