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## Composer's Notes

*Prelude and Fugue*, composed in memory of Nadia Boulanger, was commissioned by the American Guild of Organists for the Biennial National Convention in Los Angeles, California, July 2004. The work was premiered by Ken Cowan.

When I was nineteen years old, I began three years of study with Mademoiselle Boulanger in Paris and Fontainebleau. The form of the prelude and fugue was very close to her heart. She had memorized all forty-eight of Bach's preludes and fugues from *The Well-Tempered Clavier* by age thirteen. She used to say, "Each week I had to play a prelude and fugue by heart for my father. A prelude and fugue a week, that's not much!" I chose this genre because it is wonderfully idiomatic for the organ and to honor the inspiring qualities of rigor, discipline and imagination that were the hallmarks of Mademoiselle Boulanger's teaching.

The tone of the Prelude is solemn and serious, beginning with a long, angular but lyrical theme stated over a B $\flat$  pedal point. The piece slowly builds in intensity as this theme is stated three more times, separated by contrasting episodic material. The B $\flat$  pedal point remains throughout the entire composition.

The four-voice Fugue is marked *Andante moderato*. Though the subject is motivically related to the main theme of the Prelude, the duple-compound meter gives the Fugue a more buoyant and lively character. The development section is rhythmically more animated with running sixteenth notes, containing inversions and *stretti* of the subject. The rhythmic intensity increases again at the recapitulation with the introduction of triplet sixteenth notes. The Fugue concludes with a brief pedal cadenza in the affirming tonality of B $\flat$  Major.

My deepest thanks to Don Campbell for his generous support of this composition and for its inclusion in the Boulanger in America International Symposium at the University of Colorado, Boulder, sponsored by the American Music Research Center. Deepest thanks also to David Higgs and Charles Rus for their registration suggestions and to Ken Cowan for his invaluable help throughout the compositional process.

—David Conte

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### David Conte (b. 1955)

David Conte has been Professor of Composition at the San Francisco Conservatory of Music since 1985. He has received commissions from Chanticleer, the San Francisco Symphony Chorus, the Dayton Philharmonic and the Oakland-East Bay Symphony. He has composed songs for Barbara Bonney, Thomas Hampson and Phyllis Bryn-Julson. Conte is the composer of three operas: *The Dreamers* for Sonoma City Opera, *The Gift of the Magi* for the San Francisco Conservatory and *Firebird Motel* for the San Francisco theater company Thick Description. He has published over thirty works with E. C. Schirmer Music Company, Boston. His work is represented on numerous commercial CD recordings. Conte earned a Bachelor of Music degree from Bowling Green State University and a Master of Fine Arts and Doctor of Musical Arts degree from Cornell University, where he studied with Karel Husa and Steven Stucky. He studied with Nadia Boulanger in Paris on a Fulbright Scholarship. In 1982, Conte worked with Aaron Copland in preparing a study of the composer's manuscript sketches. Conte received a Conducting Fellowship at Aspen Music Festival and the Ralph Vaughan Williams Fellowship. He has served on the faculties of Cornell University, Colgate University, and the National Music Camp at Interlochen, Michigan.

Commissioned by the American Guild of Organists for the Biennial National Convention in Los Angeles, California, July 2004

# Prelude and Fugue

for Organ Solo

(in memoriam Nadia Boulanger)

David Conte

## Prelude

Solo: Soft Orch. Reed 8'  
Ch: String 8'  
Gt: Foundations 8'  
Sw: Foundations, Ob. (Sw. to Gt.)  
Ped: 16', 8'

Adagio ♩ = 66

*Solo sempre legato e espressivo*

The musical score consists of three systems of staves. The first system has a treble and bass staff for piano and a single bass staff for organ. The piano part begins with a treble clef, a key signature of two flats, and a common time signature. The organ part starts with a bass clef and a common time signature. Dynamics include *p* and *pp*. The second system continues the piano and organ parts, featuring a triplet in the piano treble staff. The third system includes a section labeled 'Choir' in the organ part, with dynamics including *p*. A large watermark 'COPYING IS ILLEGAL' is overlaid diagonally across the score.

19

Solo: Flute 8'

Musical score for measures 19-23. The system includes a grand staff with treble and bass clefs. The treble clef staff contains a flute solo starting at measure 19 with a *p* dynamic. The bass clef staff contains piano accompaniment. A large watermark 'Copyright is illegal only' is overlaid on the page.

24

*cresc. poco  
a poco*

Musical score for measures 24-28. The system includes a grand staff with treble and bass clefs. The treble clef staff contains a flute solo starting at measure 24 with a *p* dynamic. The bass clef staff contains piano accompaniment. Trills are marked with a '3' above them. A *cresc. poco a poco* instruction is present. A large watermark 'Copyright is illegal only' is overlaid on the page.

29

*mf*

Musical score for measures 29-32. The system includes a grand staff with treble and bass clefs. The treble clef staff contains a flute solo starting at measure 29 with a *p* dynamic. The bass clef staff contains piano accompaniment. A *mf* dynamic marking is present. A large watermark 'Copyright is illegal only' is overlaid on the page.

33

*mp* + 4' Flute

Musical score for measures 33-37. The system includes a grand staff with treble and bass clefs. The treble clef staff contains a flute solo starting at measure 33 with a *p* dynamic. The bass clef staff contains piano accompaniment. A *mp* dynamic marking and the instruction '+ 4' Flute' are present. A trill is marked with a '3' above it. A large watermark 'Copyright is illegal only' is overlaid on the page.

56 add (Sw.) Gt. 3

60 add

63 Sw: Flute 8' p Ch: String 8' (or soft principal) sub. p

68 Ped: soft 16', 8' Sw: String, Flute 8', 4' p

Gt: Foundations 8'  
Sw: 8', 4', 2' mixture  
Ped: 16', 8'

# Fugue

Andante moderato ♩ = 108

Gt. (uncoupled)

6

11

15

19

Musical score for measures 19-21. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 19 features a complex texture with sixteenth-note runs in the Treble and Bass staves. Measure 20 continues this texture. Measure 21 includes the instruction "l.h. on Sw. (closed)" above the lower Bass staff.

22

Musical score for measures 22-24. The score is written for three staves. Measure 22 features a dense texture of sixteenth-note runs in the Treble and Bass staves. Measure 23 continues this texture. Measure 24 includes the instruction "+ Sw. to Ped." above the lower Bass staff.

25

Musical score for measures 25-27. The score is written for three staves. Measure 25 features a complex texture with sixteenth-note runs in the Treble and Bass staves, and includes the instruction "Sw." above the Treble staff. Measure 26 continues this texture. Measure 27 includes the instruction "Sw." above the Treble staff.

28

Musical score for measures 28-30. The score is written for three staves. Measure 28 features a complex texture with sixteenth-note runs in the Treble and Bass staves. Measure 29 continues this texture. Measure 30 includes the instruction "Sw." above the Treble staff.

66

Musical score for measures 66-67. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 66 features a complex chordal texture in the right hand with a long melodic line in the left hand. Measure 67 continues the texture with a more active right hand.

68

add (♩ = ♩)

Musical score for measures 68-72. Measure 68 includes the instruction "add (♩ = ♩)". The system consists of three staves. Measures 68-71 show a rhythmic pattern in the right hand with a steady bass line. Measure 72 is a final chordal measure.

73

*molto allarg.*

Musical score for measures 73-75. Measure 73 includes the instruction "*molto allarg.*". The system consists of three staves. Measures 73-74 show a gradual deceleration in the right hand, while the left hand maintains a steady bass line. Measure 75 is a final chordal measure.

76

*a tempo*  
add

*r. h.*

Musical score for measures 76-80. Measure 76 includes the instruction "*a tempo*" and "add". The system consists of three staves. Measures 76-79 show a rhythmic pattern in the right hand with a steady bass line. Measure 80 is a final chordal measure. The instruction "*r. h.*" is present in measure 77.



78

Full pedal (no 32')

81 *allargando al fine*

*fff*

+32'

June 16-July 7, 2003  
San Francisco, California  
Duration: 8'00"

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