Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

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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♭ pedal point. The piece slowly builds in intensity as this theme is stated three more times, separated by contrasting episodic material. The B♭ 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♭ 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

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

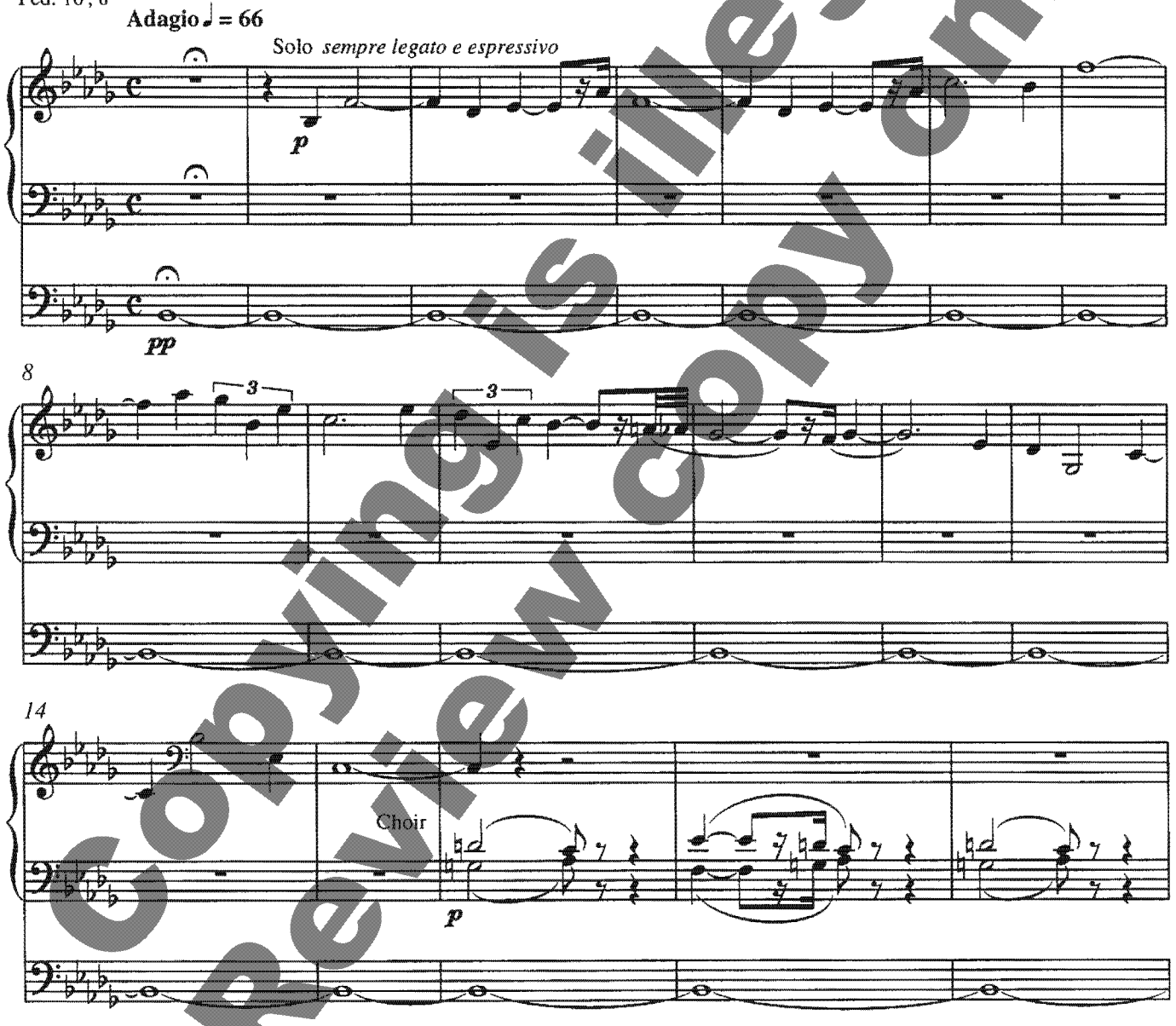
for Organ Solo

(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'



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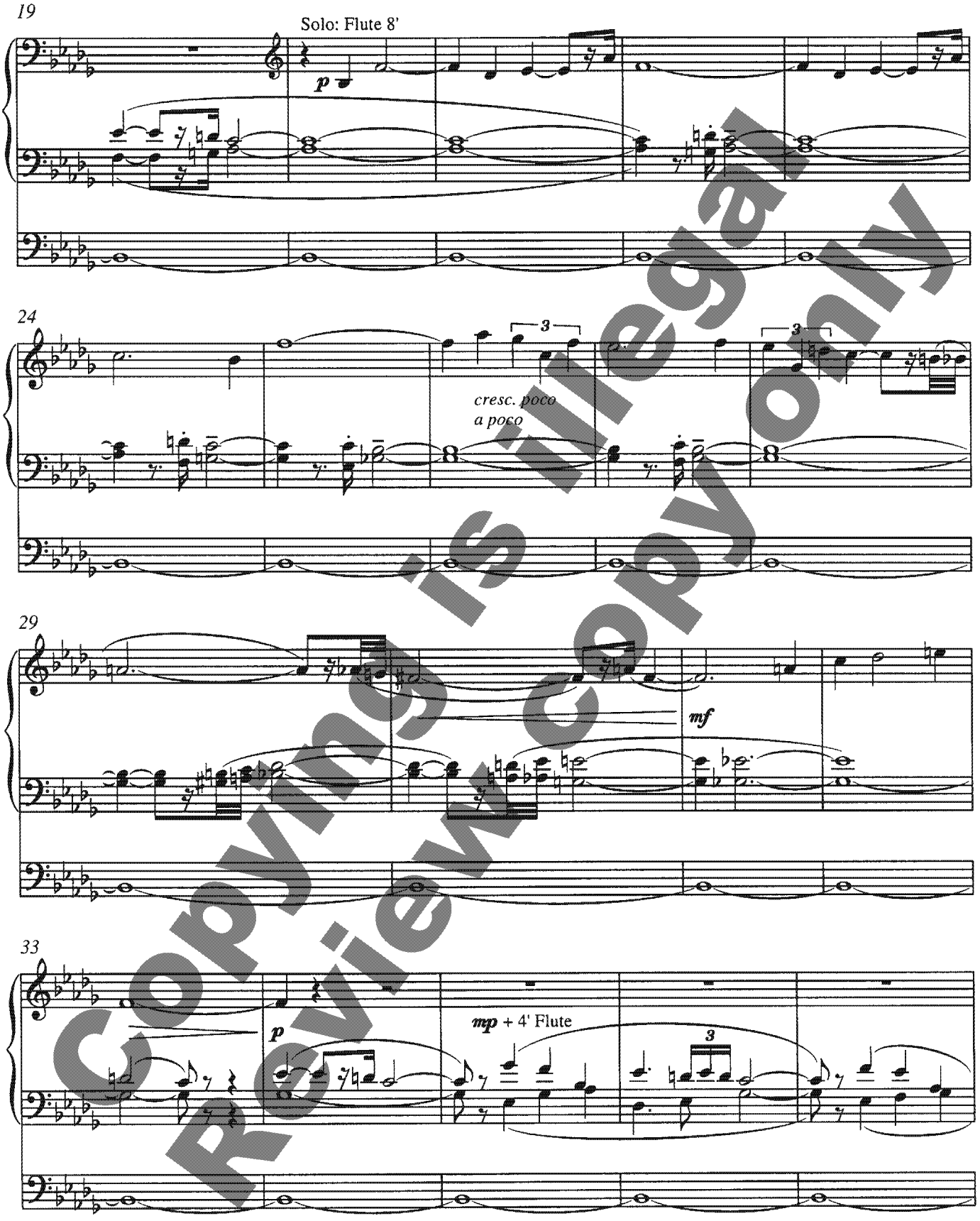

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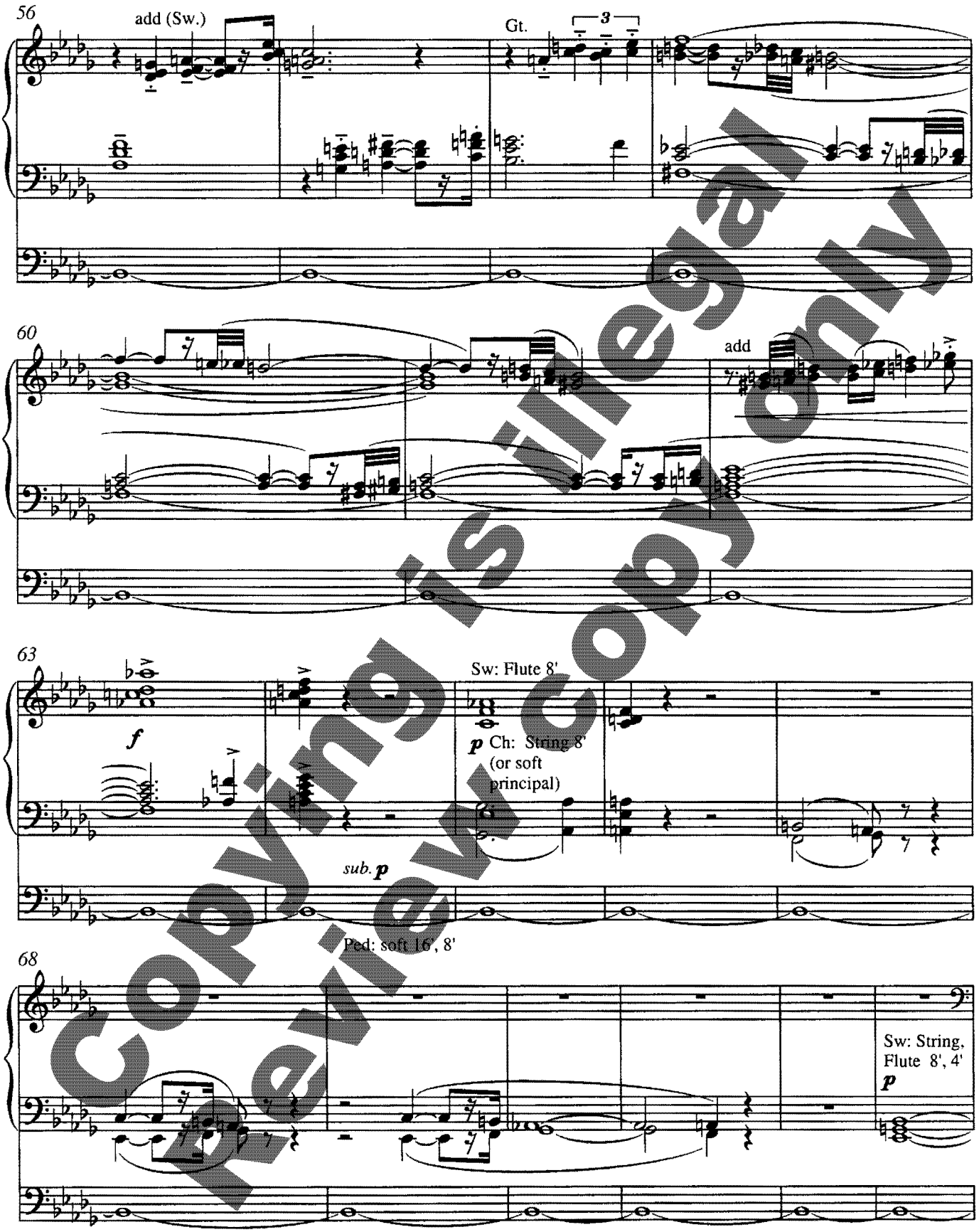

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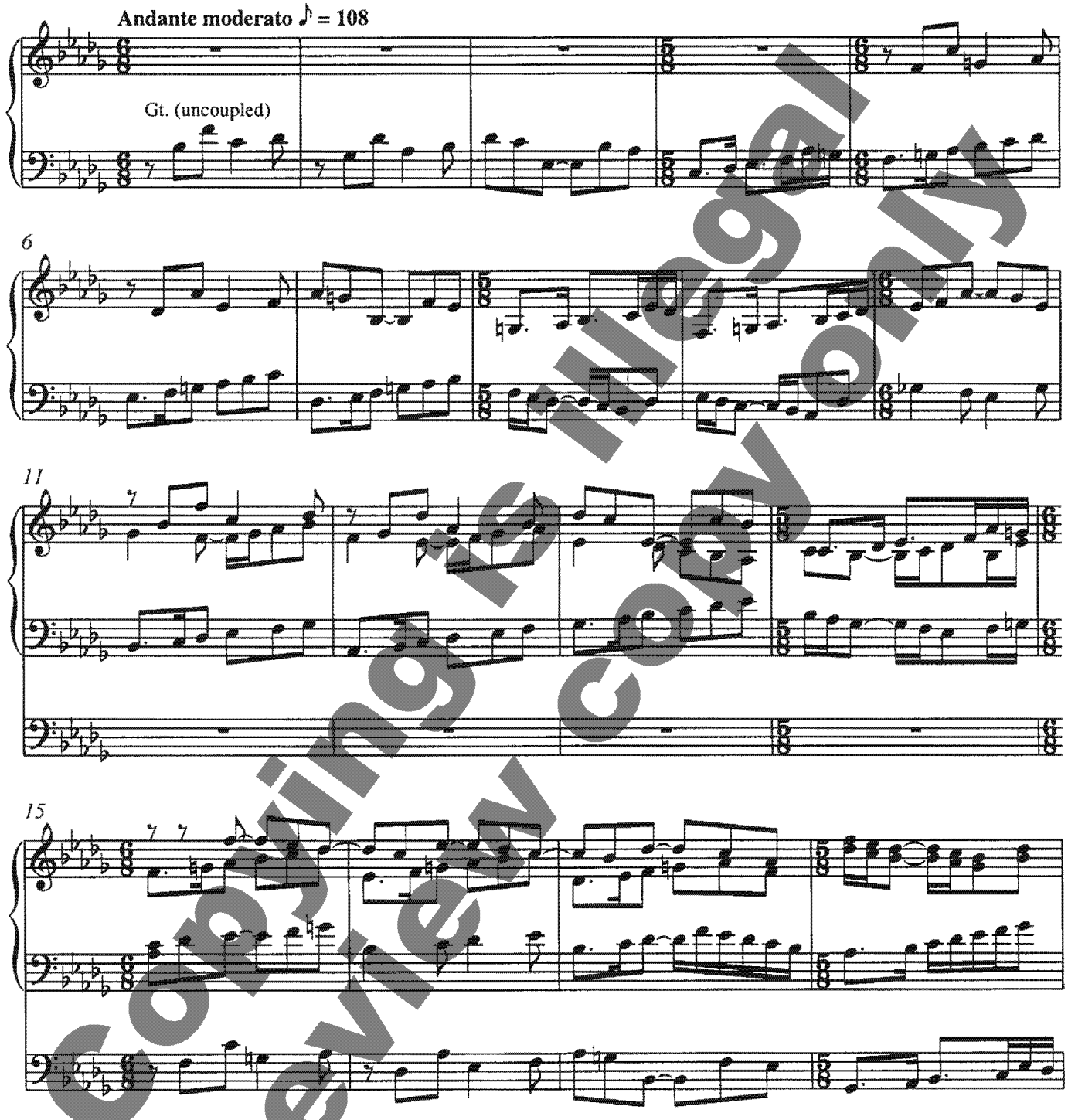
Gt: Foundations 8'
Sw: 8', 4', 2' mixture
Ped: 16', 8'

Fugue



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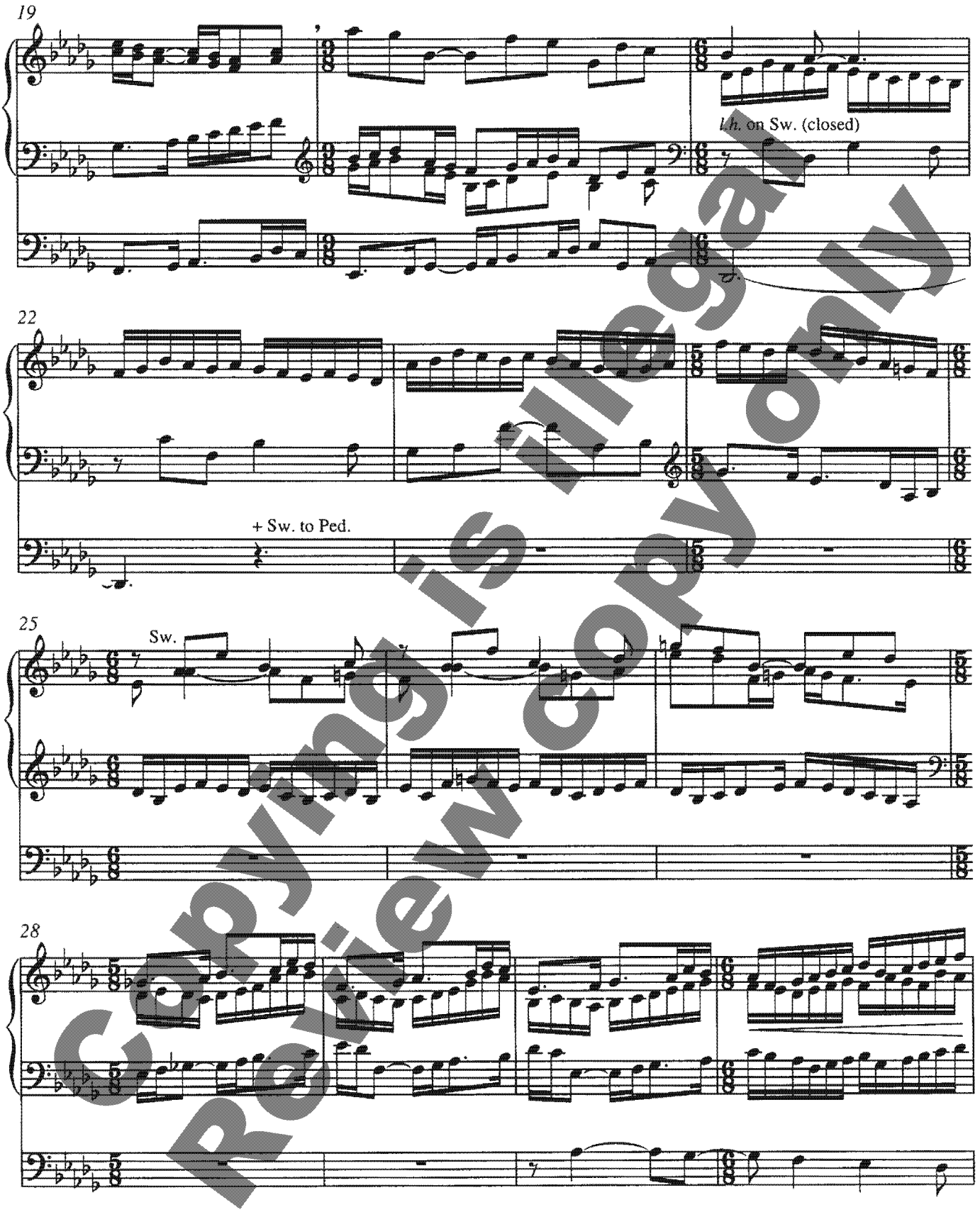

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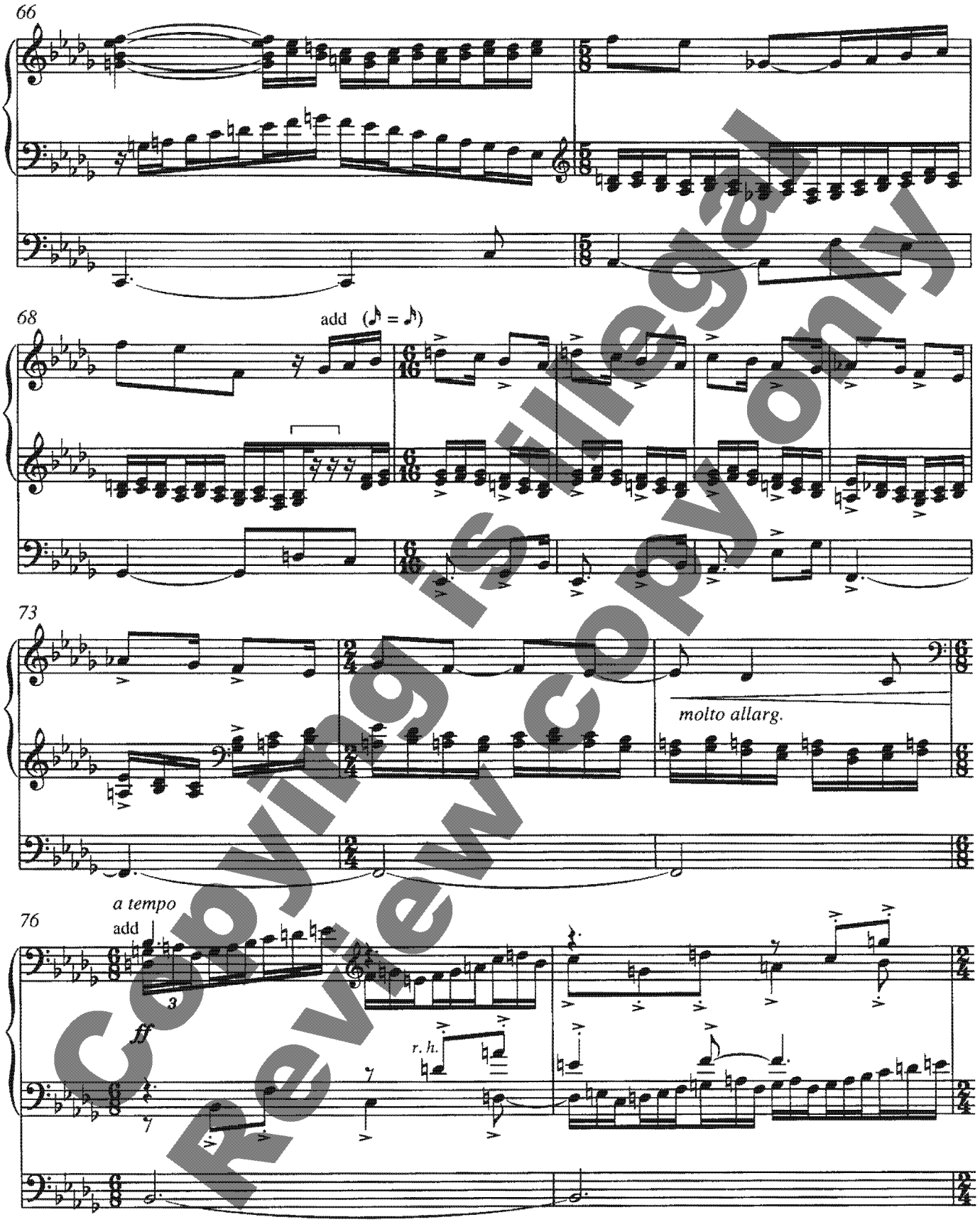

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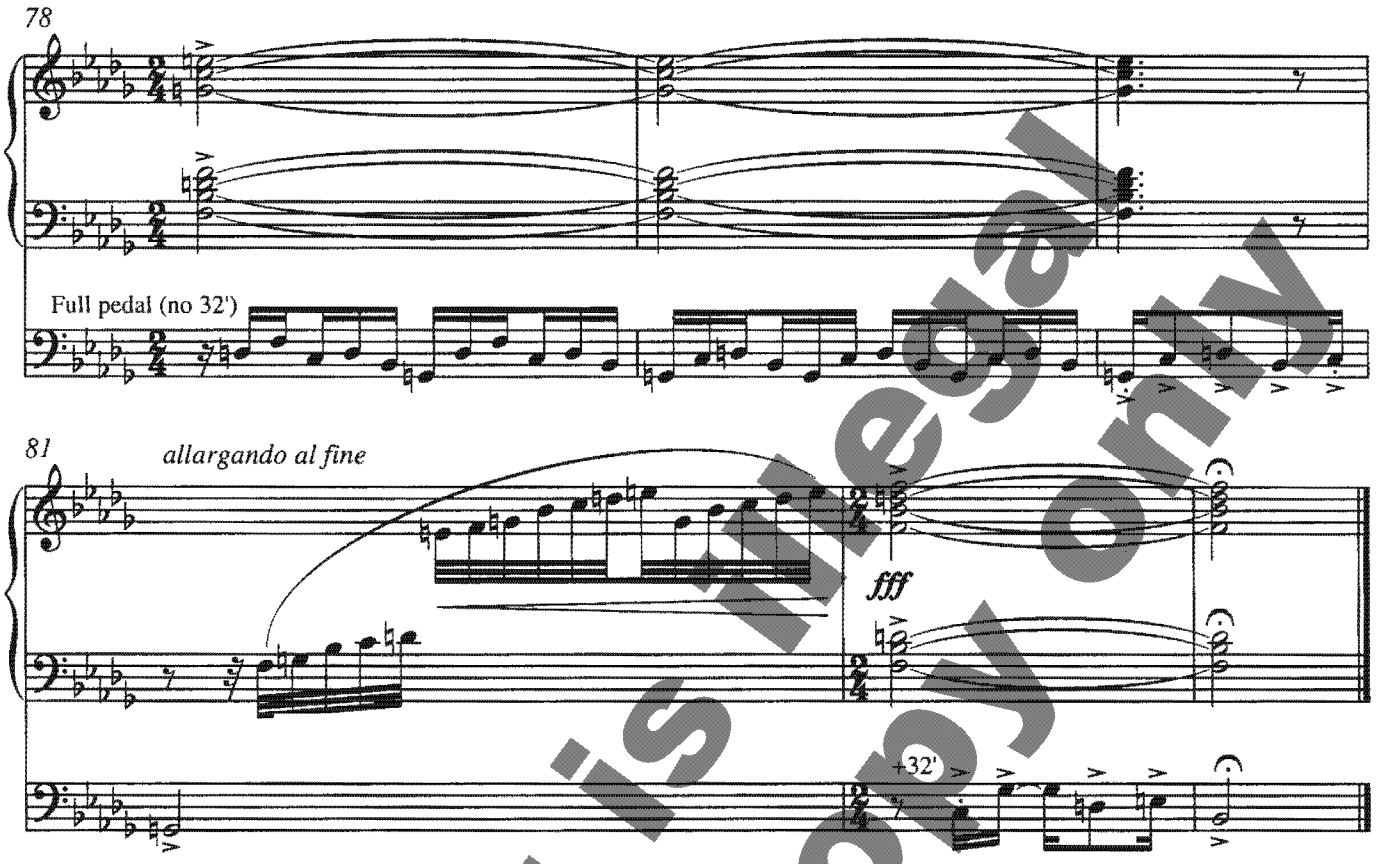

June 16-July 7, 2003
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