



University of North Texas  
College of Music

Doctoral Recital | Monday, May 4, 2026 | 8:00 p.m.  
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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**Yuqing He, organ**

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- Praeludium in E Major, BuxWV 141 (n.d.) .....Dietrich Buxtehude  
(1637–1707)
- from Symphony No. 3, Op. 28 (1911) ..... Louis Vierne  
IV: Adagio (1870–1937)
- Fugue in E minor, BWV 548 (n.d.) .....Johann Sebastian Bach  
(1685–1750)
- Litanies, JA 119 (1937) ..... Jehan Alain  
(1911–1940)
- from La Nativité du Seigneur (1935) .....Olivier Messiaen  
IX. Dieu parmi nous (1908–1992)
- Choral No. 3 in A minor (pub. 1892) .....César Franck  
(1822–1890)
- Live Wire (2007) .....Iain Farrington  
(b. 1977)

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*Program six hundred fifty-five of the 2025–2026 season  
Photography and videography are prohibited*

## Program Notes

### **Dietrich Buxtehude (1637–1707)** **Praeludium in E Major, BuxWV 141**

Buxtehude, a leading figure in Lübeck and in the North German organ tradition, was among the most influential organists of his time and a formative influence on J. S. Bach. This Praeludium reflects the North German *stylus phantasticus*, where free, improvisatory passages alternate with more structured fugal writing. It moves fluidly between contrasting sections, combining brilliance with spontaneity. Its bold gestures and virtuosic pedal writing anticipate the style later developed by Bach.

### **Louis Vierne (1870–1937)** **Symphony No. 3, Op. 28: Adagio (1911)**

Vierne served as organist of Notre-Dame Cathedral in Paris for nearly four decades, shaping the French symphonic organ tradition. The Adagio from his Third Symphony unfolds in long, expressive lines over richly colored harmonies. Introspective and restrained in character, the movement features subtle dynamic shading throughout. It highlights the organ's capacity for sustained lyricism and orchestral depth.

### **Johann Sebastian Bach (1685–1750)** **Fugue in E minor, BWV 548 ("The Wedge")**

This fugue is built on a subject that gradually expands outward, forming the basis for its nickname, "The Wedge." Composed during Bach's Leipzig period, it forms part of a larger Prelude and Fugue. Through continuous development, Bach intensifies both texture and momentum. The result is a work of striking architectural clarity and dramatic power.

### **Jehan Alain (1911–1940)** **Litanies (1937)**

Alain described *Litanies* as a prayer expressed through repetition and urgency. Composed in 1937, the work conveys a sense of urgency and intense, prayer-like expression. The music is driven by insistent rhythmic patterns that create a sense of relentless forward motion. Its energy remains tightly focused until the final, forceful release.

**Olivier Messiaen (1908–1992)****La Nativité du Seigneur: IX. Dieu parmi nous (1935)**

"Dieu parmi nous" ("God Among Us") is the final movement of *La Nativité du Seigneur*, a cycle of nine meditations on the birth of Christ. Messiaen, a deeply religious composer, combines his distinctive harmonic language with rhythmic vitality to evoke both joy and awe. The work celebrates the Incarnation with radiant energy and brilliance, building toward a luminous and expansive climax.

**César Franck (1822–1890)****Choral No. 3 in A minor (pub. 1892)**

Franck, a central figure in French organ music and longtime organist at Sainte-Clotilde in Paris, composed three Chorals near the end of his life and published shortly before his death. Choral No. 3 combines lyrical expression with dramatic intensity in a continuously unfolding form. Thematic ideas return and transform throughout the piece, creating a strong sense of unity. Its trajectory leads from melancholy tension to a powerful and triumphant conclusion.

**Iain Farrington (b. 1977)****Live Wire (2007)**

*Live Wire* is a rhythmically driven work full of sharp contrasts and virtuosic energy. Farrington is a contemporary British composer and performer known for his stylistic versatility across classical and jazz traditions. Jazzy syncopations and sudden shifts create a sense of unpredictability and momentum, bringing a bright and dynamic close to the program.