

Iowa State University Department of Music and Theatre presents

Vive la France

7 November 2020, 1:30pm, Martha-Ellen Tye Recital Hall

Featuring the ISU Organ and Harpsichord Studio of Dr. Miriam Zach, Faculty

PROGRAM

“Le coucou” from *Pièces de clavecin* (1735).....Louis-Claude Daquin (1694-1772)

Macklin Derscheid, harpsichord

“Gavotte” from *French Suite V*, BWV 816.....Johann Sebastian Bach (1685-1750)

Mark Kuhnlein, harpsichord

Prière.....Jean Langlais (1907-1991)

“Tierce en Taille” from *Messe pour les Convents*....François Couperin (1668-1733)

Levi Frazier, organ

Verset.....Léon Boëllmann (1862-1897)

Noah Schultz, organ

“3. Prière à Notre-Dame” from *Suite Gothique*.....Léon Boëllmann (1862-1897)

Fanfare.....Jacques-Nicolas Lemmens (1823-1881)

Macklin Derscheid, organ

“II. Interlude” from *Cinq Interludes*.....André Jolivet (1905-1974)

“Choral No. 16” from *24 Pièces en style libre*.....Louis Vierne (1870-1937)

“Tierce en taille” from *Premiere Livre d’Orgue*.....Michel Corrette (1707-1795)

“Prélude au Salve Regina” from *Douze Pieces, Op. 7*...Joseph Bonnet (1884-1944)

Dr. Stephen Smith, organ

ABOUT THE COMPOSERS

Louis-Claude Daquin (1694-1772) was a French composer, virtuoso organist and harpsichordist who wrote in the Baroque and Galant styles. In 1755 he became *organiste titulaire* at Notre-Dame de Paris. His *Noels* and *The Cuckoo* are well-known.

Johann Sebastian Bach (1685-1750) was an organist and prolific German Baroque composer of instrumental and vocal genres who absorbed and transformed musical influences from Italy, France, and Germany. “In Hamburg (J.S. Bach) had the opportunity to listen to several performances of a famous Capelle that the Herzog of Celle maintained and who were Frenchmen for the most part in French taste, which in those regions was quite new.” (*Nekrolog* (1750) of J.S. Bach, p.162) “Gavotte” is a French dance that was popular in 18th-century Europe.

Jean Langlais (1907-1991), blind from aged 2, was a prolific French composer and *organiste titulaire* at the Basilique Ste.-Clotilde (1945-1988), and taught at the Schola Cantorum (1961-1976) in Paris. He studied with blind organist André Marchal (1894-1980) at the Institut National des Jeunes Aveugles, and with Marcel Dupré (1886-1971) and Charles Tournemire (1870-1939) at the Conservatoire de Paris.

From a musical family, **François Couperin** (le Grand) (1668-1733) was a prolific French Baroque organist, harpsichordist, author, and composer of organ, chamber, and four volumes of harpsichord music consisting of more than 230 pieces, in the court of Louis XIV. His book on performance practice, *L'art de toucher le clavecin* (The Art of Playing the Harpsichord) (1716), includes valuable instruction on ornamentation, fingering and touch of French Baroque keyboard technique.

Léon Boëllmann (1862-1897) was a French organist and composer from the French-German region of Alsace, well-known for his “Toccata” from *Suite Gothique* (1895). He studied organ with Eugène Gigout (1844-1925), and served as “organiste de chœur” (1881-1897) at the Église Saint-Vincent-de-Paul in Paris.

Belgian organist, teacher, and composer **Jacques-Nicolas Lemmens** (1823-1881) was encouraged by his teacher, Belgian musicologist and organist François-Joseph Fétis (1784-1871) author of *Biographie universelle des musiciens* (1834) to study and perform J.S. Bach’s organ works in France. Lemmens taught organ at the Conservatoire Royal de Bruxelles/Koninklijk Conservatorium Brussel, where his students included Alexandre Guilmant (1837-1911) and Charles-Marie Widor (1844-1937) who became famous organists-composers in Paris.

Early interests of French composer **André Jolivet** (1905-1974) were in painting and cello. He wrote chamber, keyboard, orchestral, and vocal music, and studied with the highly innovative composer Edgar Varèse (1883-1965). In 1936 Jolivet co-founded the group *La jeune France* along with composers Olivier Messiaen (1908-1992), Daniel-Lesur (1908-2002), and Yves Baudrier (1906-1988) with the goal of establishing new music as more human and less abstract. During the late 1940s his music became more spiritual and lyrical, e.g. *Five Interludes* to be played during mass. *Interlude II* moves very slowly, evoking timelessness in a series of over-lapping arches that form the larger arch of the whole.

Celebrating his 150th birthday in 2020, French composer **Louis Vierne** (1870-1937) born nearly blind, showed musical gifts at aged 2 when he repeated from memory a melody on the piano. Following an operation when aged 6, he was able to distinguish shapes, people, read large letters, and learned music from large stave manuscripts. He was deeply affected by the expressive music of César Franck (1822-1890) with whom he studied. Vierne became assistant to Widor at St. Sulpice and subsequently to Guilmant in their organ classes at the Paris Conservatoire. In 1900 Vierne became *organiste titulaire* at Notre-Dame de Paris which he held until his death at the keyboard following his 1,750th Notre-Dame recital in 1937. His students included Maurice Duruflé, Joseph Bonnet, Marcel Dupré, and Henri Mulet. Vierne is a giant among romantic French organists and composers including *Six Symphonies* for organ, *24 Pièces de Fantaisie* and *Vingt-quatre pièces en style libre*, and numerous solo piano and chamber works.

French Baroque composer from a musical family, **Michel Corrette** (1707-1795) was organist in Paris at the Jesuit College (c.1737 to 1780), and to the Duke of Angoulême (1780-1795). He experienced music in England visiting there sometime before 1773, and composed harpsichord, orchestral, vocal, and chamber works. He authored pedagogical books for a wide diversity of instruments and voice which today provide great insights into the style of playing in France during the 18th century. A notable feature of Corrette's "Tierce en taille" is a central passage where the tierce solo rises through six octaves from a low F to a high C.

French composer **Joseph Bonnet** (1884-1944) succeeded his teacher Alexander Guilmant (1837-1911) as organist of St. Eustache Cathedral in Paris in 1906 and in 1911 as concert organist at the Paris Conservatoire. He gave numerous recitals in Europe, the USA, and Canada covering a vast range of European repertoire by earlier French, Italian, German, and Spanish masters, and encouraged Charles Tournemire (1870-1939) (who is celebrating his 150th birthday in 2020) to compose his monumental *L'Orgue Mystique* (1932). Bonnet moved to the USA in 1917, founding the organ department in 1921 at the Eastman School of Music. He returned to Paris where he succeeded Louis Vierne at *L'École César-Franck*, then moved to Canada in 1940 to become professor in 1943 at the Conservatoire de Musique du Québec à Montréal. His *Prélude au Salve Regina* that includes Romantic flourishes, fragments of Gregorian chant, and fugal writing, is dedicated to Mme. La Princesse de Polignac, Winnaretta Singer (1865-1943) heiress to the fortune made by the U.S. Singer sewing machine. She was very well known as a great patron of the arts in Paris, commissioning works by Stravinsky, Satie, Milhaud, Poulenc, Weill and de Falla. Attendees at her musical events included Debussy, Fauré, Ravel, d'Indy, Monet and Diaghilev.

THANK YOU

To the Sukup family of Sheffield, Iowa, for supporting the Iowa State University organ program, renovating the Brombaugh organ, and helping Dr. Miriam Zach encourage growth of the next generation of harpsichordist-organists-scholars; Kantor Jobst-Hermann Koch, Lemgo, Germany; Dr. David Z. Kushner, Professor of Music Emeritus, University of Florida for expert mentoring of scholarly research into music; William MacGowan, organist-scholar; Dr. Stephen Smith for generously giving time, music and recordings to the ISU Organ program; George and Barbara Klump for donating their large collection of books and organ scores in 2019 to the ISU Organ program, and Dennis Wendell for organizing the collection; Tom Russell for tuning the Dowd harpsichord; Dobson Pipe Organ Builders in Lake City, Iowa; ISU Department of Music and Theatre Chair Dr. Donald Simonson; Lawrence Curry, Facility/Technical Director; Chad Jacobson, recording wizard; Sue Henze in the ISU music office; and many unnamed people for their support and encouragement. Today's international repertoire is brought to life with the three-manual mechanical-action organ built by John Brombaugh (b.1937) who was inspired by the north-German Baroque organ builder Arp Schnitger (1648-1719), dedicated in 1987 at Iowa State University. For detailed information please refer to the Brombaugh Organ Brochure.