

In Recital

Jennifer Goodine

Candidate for the Master of Music degree

Monday, April 26, 1999 at 8:00 pm

**Convocation Hall, Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

Sonata I in F Minor, Op. 65, No. 1 (1844-45)

Felix Mendelssohn
(1809-1847)

- I. Allegro moderato e serioso
- II. Adagio
- III. Andante. Recit
- IV. Allegro assai vivace

Prière (1954)

Francois Morel
(b. 1926)

Prelude and Fugue ("St. Anne")
in E-Flat Major, BWV 552 (1739)

Johann Sebastian Bach
(1685-1750)

Intermission (15 minutes)

Ofertoire pour le jour de Pâques:
O Filii et Filiae (1739)

Francois Dandrieu
(1682-1738)

Prélude, Adagio et Choral varié
sur le thème du "Veni Creator", Op. 4 (1930)

Maurice Duruflé
(1902-1986)

- I. Prelude
- II. Adagio
- III. Choral varié
 - i. Andante religioso
 - ii. Var. 1 - Poco meno lento
 - iii. Var. 2 - Allegretto
 - iv. Var. 3 - Andante espressivo
 - v. Var. 4 - Allegro

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Goodine.

Ms Goodine is a recipient of the GSR Tuition Scholarship.

Reception to follow in the Arts Lounge. All are welcome.

Program Notes

Felix Mendelssohn-Bartholdy (1809-1847) was born into an affluent Jewish family in Germany. Mendelssohn's ideals were a mixture of Baroque and Romantic; he was an enthusiastic supporter for the revival of the music of Johann Sebastian Bach. A prolific composer and virtuoso pianist, Mendelssohn was fond of the organ and enjoyed playing and composing for it. His best-known organ compositions include the Six Organ Sonatas, Op. 65, which were written at the request of English publishers. Sonata I in F Minor has four movements. The first has two themes: one is contrapuntal and based on a fugal theme, and the other is the Lutheran chorale "Was mein Gott will". The second movement, in A-Flat major, is quiet and cantabile. The third, containing major and minor tonalities, is a dialogue between a soft, pleading theme and a loud, chordal response. The fourth movement is toccata-like and joyous, in the key of F major.

Francois Morel (1926-) is a Canadian composer and a native of Montréal. "Prière", for organ, is part of a repertoire that includes music for orchestra, voice, and piano. It contains chords of tone clusters, in Messiaen-like style, with a subtle but effective use of the organ's colours, i.e. the use of a solo 4' stop for the pedal melody at the beginning and end of the piece.

Johann Sebastian Bach (1685-1750) perhaps needs little introduction, but what organist or church musician could resist to speak of him! In his music, theology and music made a glorious marriage. Bach had a strong Lutheran Christian faith, and devoted much of his life to composing music for use in the church service. Whether it was the choral Cantatas or the chorale preludes of the *Orgelbüchlein*, Bach was able to give voice to the texts of hymns and to communicate his own understanding of their theology. The Prelude and Fugue in E-Flat Major was written while Bach was in Leipzig. The Prelude has a distinct quality to it, described by some as a French overture, and by others as in Italian style. It is a combination of homophonic texture with dotted rhythms, and fugal sections with a contrapuntal texture and rapidly-moving sixteenth-note theme. The Fugue has three sections, with three unique yet similar subjects. The first section is strict counterpoint, and solemn in nature. The second, in running eighth-notes, is faster and more lively. The third section is dance-like and triumphant, and is in compound metre. This Fugue in E-Flat is often called the "St. Anne" Fugue, as each of its three subjects bears resemblance to the hymn tune St. Anne, which we would know best as "O God, Our Help in Ages Past".

Francois Dandrieu (1682-1738) was organist at the Chapele du Roi (King's Chapel), as well as the churches of St-Merri and St-Barthelemy, in Paris. The "Ofertoire pour le jour de Pâques: O Filii et Filiae" (1739) is part of Dandrieu's "Premier Livre de Pièces d'Orgue". This book is a collection of short pieces intended for use in the church service. The pieces (in such French forms as Duo, Trio, Dialogue, and Tierce en Taille, etc.) are grouped according to key or under the name of "Magnificat". The Ofertoire in variation form is based on a French Easter hymn.

Maurice Duruflé (1902-1986) was "Organiste du Grande Orgue" (Organist of the Great Organ) at St-Etienne du Mont in Paris when he wrote his "Prelude, Adagio et Choral varie" in 1930. This piece has three movements that make use of the chant. "Veni Creator Spiritus" ("Come Holy Spirit"). The Prelude is fantasia-like in character, though subdued in dynamic, and makes a subtle but effective use of the organ's softer tone colours. The Adagio has four contrasting sections, two of which are similar in their themes. The first and third sections are based on a fragment of the tune "Veni Creator", and are both meditative in quality. The first section uses strict duple time, while the third includes triplets against the duple metre. The second section becomes more chaotic than the quiet first section, and increases in both dynamics and tempo. The fourth section is the most chaotic, with a rapidly increasing tempo which ends at the fastest tempo used in this movement. The changing dynamics and registration adds to this chaotic feel as the level ascends over forte. At the end of this movement, with a toccata-like flourish, the dynamics and tempo are gradually reduced. The fourth and final movement, the "Choral varie" or Chorale variations, has five movements of its own: the Choral, which is a clearly hymn-like presentation of the "Veni Creator" melody, and its four variations. Each variation is given its

own character through unique use of tone colour and melodic presentation. The first variation uses triplets against the duple metre (as in the second movement), and presents the melody clearly in the pedal, while fragmenting it in the top voice. The second variation also uses in using the two-against-three metre. The melody is presented in the top voice of the right hand. There is no use of pedal in this variation. The third variation is primarily in strict duple metre, but is meditative and is complimented by rubato. The melody is played in the pedal, but uses a stop of 4' pitch which places the melody in a higher register. The fifth and final variation is toccata-like in character, and is a triumphant ending to the variations and to the piece. Its dynamics and tone colour are bold, and its tempo is vibrant and lively. The melody is in canon between the top voice of the right hand and the pedal voice.

Jennifer Catherine Goodine (BMus, ARCCO) is a native of Bridgewater, Nova Scotia, where she received much of her early music training in piano, organ, oboe, and voice. After receiving an entrance renewable scholarship in 1993, she attended Dalhousie University in Halifax, and, after four years of study, obtained a Bachelor of Music degree in Organ Performance and Church Music, winning the University Medal for Highest Academic Standing in Music.

Since the Fall of 1997, she has lived in Edmonton, studying with Dr Marnie Giesbrecht at the University of Alberta, and working towards a Master of Music degree in Organ Performance. Formerly Assistant Organist at Robertson-Wesley United Church, she is currently Music Director of St. Timothy's Anglican Church, for whom she has recently composed a Mass setting and hymns. Her aspirations are to work within church music programs, expanding and enriching the life of music in worship, and to supplement this with private teaching of organ and piano.

Acknowledgements

I would like to thank the University of Alberta, and particularly Dr Marnie Giesbrecht, for your support and encouragement, and for your help in expanding my knowledge so far from home. I would also like to thank the many colleagues I have gained here through the RCCO, through Robertson-Wesley United Church, and St. Timothy's Anglican Church, and my peers in both the Graduate student family in the Music Department, and in the organ program. Your support has been most helpful, and I feel privileged and grateful to call you all my friends and acquaintances. I would like to thank all of you here tonight, for coming and being here for me. Your presence is much appreciated. Lastly, I would like to thank my Mom and Dad and my many relatives back home in Nova Scotia, as well as my former teachers and colleagues in Halifax, who could not be here tonight. I carry your spirits with me, and I wish to say that without you all, and without your strong support over the many years, I would not be where I am today. Thank you all.