

# music at convocation hall

**Marnie Giesbrecht, organ**

**Friday, September 21, 2001**

**7:15 pm**

*Pre-Concert Introduction*

by **Gayle Martin**

Main floor, Convocation Hall

**8:00 pm**

*Concert*



**Arts Building  
University of Alberta**

## Casavant Organ 1978 Stop list

### Hauptwerk

Bordun 16  
Praestant 8  
Hohlfloete 8  
Oktave 4  
Nasat-2-2/3  
Oktave 2  
Blockfloete 2  
Terz 1-3/5  
Mixture V  
Trompete 8

### Ruckpositiv

Gedackt 8  
Praestant 4  
Rohrfloete 4  
Oktave 2  
Quinte 1-1/3  
Sesquialtera II  
Scharf IV  
Krummhorn 8  
Tremulant

### Schwellwerk

Offenfloete 8  
Gemshorn 8  
Schwebung 8  
Oktave 4  
Querfloete 4  
Waldfloete 2  
Mixture V  
Fagott 16  
Trompete 8  
Tremulant

### Pedal

Subbass 16  
Oktave 8  
Gedacktbass 8  
Oktave 4  
Mixture IV  
Posaune 16  
Trompete 8  
Schalmei 4

### Summary:

3 manuals, mechanical action  
36 stops, 51 ranks  
2592 pipes

### Dedication

This recital is dedicated to all those who suffered loss of life in the disasters in New York, Washington and Pennsylvania last week: the victims, their families, their friends and all who grieve.

CD: MMI.47

### Program

1. From the *Mass for the Parishes* (1690) François Couperin (1668-1733)
2. Kyrie
3. Récit de Chromhone
4. Dialogue
5. Tierce en Taille
6. Offertoire sur les Grands jeux
6. Schmücke dich, o liebe Seele (BWV 654) Johann Sebastian Bach (1685-1750)
7. In dir ist Freude (BWV 615) Johann Sebastian Bach
8. Toccata and Fugue in D Minor (BWV 565) Johann Sebastian Bach
9. Intermission
9. Fantasy in F Minor, KV 594 (1790) Wolfgang A Mozart (1756-1791)  
Adagio-Allegro-Adagio
10. Sonata VI in D Minor, Op. 65 (1844) Felix Mendelssohn (1809-1847)  
11. Chorale with variations  
12. Fugue  
Finale: Andante
13. From *Gothic Suite* Leon Boëllman (1862-1897)  
Priere a Notre Dame
14. Toccata from the *5th Symphony*, Op. 42 (1880) Charles Marie Widor (1844-1937)
15. Encore:

## Program Notes

Like JS Bach, Francois Couperin was the most important descendant of a broadly musical family. He was appointed organist of St. Gervais in Paris at the age of seventeen and at twenty-five was chosen by Louis XIVth to be one of the four organists of the royal chapel at Versailles and harpsichord instructor for his children.

By 1690, the French organ mass was well established by church tradition and French musical tastes. Since French organists were also the harpsichordists of the court, the music of the day, including dances, overtures and operatic nuances, informed the styles and characters of the individual versets or pieces. The pieces were named according to the stops (colours) used to play them and so provide a wonderful glimpse of the variety and glory of the French Classical organ.

You will hear four versets and the more extended work composed for the *Offertoire*.

*Kyrie*: the first verset of the mass, is played on a full organ sound with the chant played in the pedal on the trumpet.

*Récit de Chromhorne*: (Kyrie verset 3) an expressive and highly ornamented melody is played on the cromorne and accompanied on softer flute stops.

*Dialogue sur les trompettes, clairons et tierces du grand clavier* ..(Gloria verset): a light-hearted fanfare theme frisks about on bright stops on the positiv (the part of the organ that hangs over the balcony) before its majestic entry in the bass register on the trumpet, where it is developed into a powerful solo.

*Tierce en taille* (Gloria verset 6): a highly expressive melody is heard in the tenor (en taille) and played on a combination of flute stops, accompanied by softer flute stops. It is a meditative piece, lyrical, poetic and with some melancholy and sensuality.

*Offertoire*: in three part form, it begins with a solemn, powerful French overture; continues with a number of episodes that display various colours of the organ, including two trio sections; and ends with a jubilant gigue played on the reed stops.

JS Bach was well-acquainted with the musical traditions of France and Italy. There is little doubt that the highly ornamented melodies of the French organists (as heard for example in the *Tierce en taille* and *Récit de Chromhorne*) influenced Bach's ornamented melody settings of Lutheran chorales. Schmücke dich (Adorn thyself, O Dear Soul) is one of the most beautiful and prompted Robert Schumann to write: Around the cantus firmus (melody) were hung gilded garlands and such happiness had been poured into it that you yourself [Felix Mendelssohn] confessed to me that, if life were to deprive you of all hope and faith, this one chorale would restore them to you."

*In dir is Freude*, from Bach's "Little Organ Book" was assigned to be played on New Year's Day. The chorale derives from a Venetian dance-tune and the setting is like a mini chorale concerto informed by the Italian concerted style. If you use your imagination, some of the motives may even sound like bells peeling.

The immense popularity of the Toccata and Fugue in d minor apparently began with a piano transcription by Tausig and increased through recordings of the orchestral arrangement by Stokowski and a myriad of organ performances over the last century. One of the most original works attributed to Bach, questions have recently been raised about its authenticity as an organ piece (as opposed to a transcription of a violin piece), and whether Bach was indeed the composer of the work or the transcription. Regardless of the questions or answers, The Toccata and Fugue in d minor continues to enjoy its place as the best known work in the organ repertoire.

Mechanical musical instruments and clocks have been popular and diverting devices for more than five hundred years. Although much of the music recorded on them must have been trivial, Handel, Haydn, Mozart and Beethoven composed pieces for mechanical instruments. The Fantasia in f minor (Adagio-Allegro-Adagio) is memorial music for Field Marshal Laudon's mausoleum in Count Deym's art cabinet (museum) in Vienna. The elegiac Adagio that introduces and ends the work articulates the mourning for the famous general who died in 1790. The Allegro, a small but complete sonata form, recalls his military deeds.

Felix Mendelssohn was the first composer of international stature to write significant music for the organ since the death of JS Bach. Mendelssohn traveled ten times to England, where his abilities as an organist were widely acclaimed. He improvised regularly at St. Paul's Cathedral and was also admired for his pedal technique. The English publishers Coventry and Hollier commissioned the Six Sonatas, Op. 65. Strongly influenced by the music of Bach, Mendelssohn's sonatas seem to reflect all that has gone before and simultaneously formulate a new genre for the nineteenth century.

The sixth sonata has enjoyed the most popular acclaim because it is based on the familiar chorale for the Lord's Prayer, the chorale "Vater unser." The chorale and four variations are heard in the first movement. The second movement is a fugue with its subject based on the chorale and the final movement, Andante, provides an expressive meditation to close the chorale sonata.

Böellman's *Priere a Notre Dame*, named for the cathedral in Paris, is the well-known slow movement of his Gothic Suite.

Rivalling Bach's Toccata and Fugue in d minor for general recognition and popularity, is the last movement of Widor's Fifth Symphony for organ, op. 42. Widor was organist of St. Sulpice in Paris from 1870 to 1934 and succeeded Cesar Franck as organ professor at the Conservatoire. His students included Marcel Dupré and Albert Schweitzer and his extensive list of works includes organ symphonies, concertos for orchestra and compositions for choir, chamber groups and the theater.

**Marnie Giesbrecht** studied and concertized as a pianist throughout her undergraduate (University of Alberta) and graduate degrees (Mozarteum, Salzburg, Austria and Eastman School of Music, Rochester, NY) before engaging in formal studies on the pipe organ. Her piano teachers include Ernesto Lejano, Isobel Rolston, Kurt Neumüller and Barry Snyder. She won the CFMTA (Canadian Federation of Music Teachers Association) Young Artists competition and received a Johann Strauss Foundation Scholarship to study for a year in Austria.

Dr. Giesbrecht studied organ performance with Jacobus Kloppers and Gerhard Krapf and graduated with the DMus in Pipe Organ Performance from the University of Alberta in 1988, a recipient of numerous scholarships and awards. She performs frequently as an organ soloist and keyboard ensemble player in Canada, the United States and Europe and has recorded for broadcasts in Canada, United States and South Africa.

Marnie Giesbrecht performs extensively at home and abroad with Joachim Segger as *Duo Majoya*. Their CD s include "Dancing Ice: Solo and Duo Canadian Organ Music," "Transcriptions for Two: Firebird" and "The Elegance and the Ecstasy: piano duets by Mozart, Schubert and Brahms." *Duo Majoya* has performed and recorded works commissioned for them by a number of Canadian composers including Jacobus Kloppers, Howard Bashaw and Denis Bédard.

Dr Giesbrecht is Associate Professor of Music (Organ Performance) at the University of Alberta in Edmonton and National President of the Royal Canadian College of Organists.

The  
CLASSICS



Classic Examples  
Mon to Wed from 6 to 8 PM, Thur from 6-8:30 PM  
Saturday & Sunday Breakfast  
Sat from 6 till 9 AM and Sun from 7 till 9 AM

Crescendo  
Wed from 8 till 10 PM

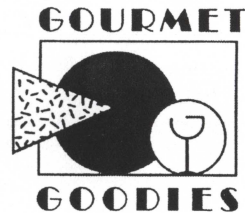
Bel Canto  
Sun from 8 till 10 PM

Music for a Sunday Night  
Sun from 10:30 PM till 1 AM



"Music is well said to be  
the speech of angels."  
Thomas Carlyle (1795-1881)

94.9  
FM



**United Way**  
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## Upcoming Events:

### September

22 Saturday 8:00 pm

Faculty Recital

**Tanya Prochazka, solo cello**

Featuring works by Hindemith, Ligeti, Cassado, Vasks and Forsyth

24 Monday 12:00 pm

**Noon-Hour Organ Recital**

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

29 Saturday, 8:00 pm

Faculty Recital

**Roger Admiral, piano**

Stravinsky *Four Etudes, Serenade in A*  
Feldman *Piano, Oesterle november,*  
Ayres *No. 16*

### October

1 Monday, 12:10 pm

*Music at Noon, Convocation Hall*

**Student Recital Series** featuring students from the Department of Music. Free admission

2 Tuesday, 8:00 pm

**The University of Alberta**

**Academy Strings. Tanya Prochazka, conductor, with Chamber Winds Malcolm Forsyth, conductor**

5 Friday, 8:00 pm

*Faculty and Friends*

**The Primavera Trio**

**Hiromi Takahashi, oboe; John**

**Mahon, clarinet; Diane Persson, bassoon; with guests Christine Enns, flute; Gerald Onciul, French horn and Ayako Tsuruta, piano**

Canteloube *Rustiques*, Dring Trio for

Flute, Oboe and Piano,

Ibert *Cinq Pieces en Trio,*

Milhaud *Suite d'après Corrette, Op.*

*161, Russell Dramatic and Lyric*

*Dialogues, von Herzogenberg Trio*

*in D Major, Op. 61*

Admission: \$7/student/senior, \$12/adult

14 Sunday, 2:00 pm

**The third annual Alumni Reunion**

**Concert** featuring Music Department Alumni

15 Monday, 8:00 pm

**The Grant MacEwan College and**

**The University of Alberta Jazz Bands**

**Raymond Baril and Tom Dust,**

**directors. *An Evening of Big Band Jazz***

**Unless otherwise indicated**

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



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