

Worcester Chapter of the American Guild of Organists and  
College of the Holy Cross present

## French Connection: *Organ Music à la Française*

NOVEMBER 10, 2012 • 7:30 p.m. • St. Joseph Church, Worcester

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### Jean Galard, organ

Louis Nicolas Clerembault (1676-1749)	Fugue Duo Dialogue sur les grands jeux <i>Excerpts from Suite du Premier ton</i>
César Franck (1822-1890)	Pastorale
Jean Galard (b. 1949)	Deux Instantanés: Danse d'Apollon Regard de Diane
Rolande Falcinelli (1920-2006)	Mathnavi <i>imposed work played by Jean Galard at the Conservatoire National Supérieur de Musique de Paris for the 1974 exam</i>
Louis Vierne (1870-1937)	Improvisation, <i>published in 2005, transcribed by Jean-Michel Louchart ; the world premiere was performed by Jean Galard at Notre-Dame in Paris on January 16, 2005</i>

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### Brett Maguire, organ

Louis Vierne	Symphony 4, Op. 32 Prélude Allegro Menuet Romance Final
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WORCESTER CHAPTER AMERICAN GUILD OF ORGANISTS • [www.WorcesterAGO.org](http://www.WorcesterAGO.org)  
The American Guild of Organists (AGO) is the national professional association serving the organ and choral music fields. Since 1896, the AGO now serves over 22,000 members in 369 chapters throughout the United States, in Panama, and in Europe. Founded as both an educational and service organization, the Guild seeks to set and maintain high musical standards and to promote understanding and appreciation of all aspects of organ and choral music.  
Organ Enthusiasts! - Join WorAGO as a Chapter Friend and receive calendar notices!

#### Upcoming Concerts

11/16 7:30pm Brass Extravaganza (William Ness, organist & WPI Brass) 1st Baptist  
12/19 noon Annual Christmas Concert (choirs, organ, handbells, timpani) Mechanics Hall

**Jean Galard** was born in Paris and began his earliest organ studies with Noëlie Pierront. He later continued with Rolande Falcinelli at the "Conservatoire National Supérieur de Musique de Paris", where he won a First Prize in organ performance (the first named). He studied improvisation with Jean Langlais and won several prizes in organ and improvisation, including the Maurice-Durufle Improvisation Prize in Paris and the Fondation de France Prize.



Jean Galard is organiste titulaire at both the Cathedral of Beauvais and at the Church of St. Medard in Paris. He teaches both organ and improvisation in Beauvais and at music conservatories in Paris. He has given improvisation masterclasses in France, Italy, and Romania.

Jean Galard gives recitals throughout the world and performs with many symphony orchestras, including the Orchestra of Paris and the Paris Opera Orchestra. His many tours have taken him throughout Europe, South America, Canada and the United States. As a composer, he has written music for organ, choirs and brass. He has recorded many CDs as organ soloist and with other instruments, as well as with choir and orchestra.



Winner of the First Prize and Prize of the Audience in the 2005 André Marchal International Organ Competition in Biarritz, France, **Brett Maguire** held the position of Organ Scholar (class of 2002) at the College of the Holy Cross in Worcester, MA. He has performed widely in the United States and in Europe, spending a year in Paris on a Watson Fellowship, during which time he appeared in concert at Notre Dame Cathedral and Ste-Clotilde. Upon winning First Prize in the 2001 American Guild of Organists/Quimby Regional Competition for Young Organists, Brett appeared in recital during the 2002 AGO National Convention in Philadelphia. He received his Master of Music in Historical Performance degree in 2005 from the Oberlin Conservatory, where he was awarded the Earl Russell Prize in Early Music. Brett has played with the Boston Pops under John Williams, with

the Boston Symphony Orchestra under Hans Graf, and with the Tanglewood Summer Festival Orchestra under Bernard Haitink. He has been a featured artist in the BOSE in-house speaker demonstration. Brett is presently the Director of Music at Wesley United Methodist Church in Worcester, MA.

Brett is an avid rock climber and cyclist, and is in the process of earning a degree in chemistry.



## Programme Notes

*We are indebted to Holy Family Parish and Father Roger for the use of St Joseph Church and the magnificent Casavant pipe organ.*

### French Pipe Organs and Their Music

The pipe organ has certainly been referred to by many as an instrument that is solely utilized in liturgical settings. Rarely do we get to experience the wonderful music of the organ in a concert hall, or in this case, a church for a concert. There is an enormous output of concert repertoire for this instrument which spans many centuries and styles. For our program tonight, we will be focusing on the organ music of France composed during the 20<sup>th</sup> Century.

French organs have greatly evolved through the years since their genesis during the Baroque era. Builders such as François-Henri Clicquot and Dom Bédos de Celles designed these instruments to specifications required for working in conjunction with liturgical services, such as intoning chants, and playing chant based interludes during the offertory, and communion. These instruments, although large in design, had a limitation to the music they were able to create. Large registration changes were not possible without the aid of a console assistant, and the organ's wind supply was limited, thus making the application of massive chords and virtuoso passage work virtually impossible. As the generations passed, the concept of having an organ that was more symphonic in nature was much more desirable. Organists would then have a broader palate of sounds and a much more impressive and versatile ensemble to work with. The French organ builder Aristide Cavallé-Coll made all of this possible.

The wonderfully rich blend of sounds, orchestral sonorities, phenomenal dynamic range, and power of Cavallé-Coll's instruments quickly became the corner stone for music written by composers such as Cesar Franck, Charles Marie Widor, and Louis Vierne.

Tonight's concert will showcase one of Worcester's "forgotten treasures," an instrument built by the Canadian firm, Casavant Frères. This instrument has been constructed in the typical French Symphonic style which was all started by Cavallé-Coll. We are fortunate to have one of the few remaining French pipe organs of the early 20<sup>th</sup> century in an unaltered state here in Worcester. This instrument serves well to provide the perfect voicing and blend for Vierne, Franck, and all things French which we celebrate.

### Louis Vierne - Symphony IV Op. 32

**Louis Victor Jules Vierne** began his three-month compositional plan for his Fourth Symphony in the summer of 1914 in La Rochelle, France. He dedicated this work to William C. Carl, the American organist responsible for founding the Guilman Organ School in New York. The symphony was premiered in Boston, MA at the Second Church on November 7<sup>th</sup>, 1917 by organist Francis Snow.

Unfortunately, this particular symphony is seldom heard at an organ concert. It has a multitude of thematic material and can often be overwhelming for a listener who is not a trained musician and organist. Vierne's lush, dense, and beautifully rich compositional style spans over this symphony's five movements. The listener will begin this intense, and spellbinding musical journey with the symphony's opening **Prélude**.

The **Prélude** begins with a group of three repeated notes played in octaves, thus forming a pedal point (pay close attention to this motif since Vierne will reflect back on it throughout the symphony.) The Prélude's main theme, one "laden with gloom and despair"<sup>1</sup> then emerges from the organ's pedal division. This theme is then developed and is constantly being exchanged between the pedals and high registers of the organ, displaying an endless variety of harmonics and color. This developmental section is concluded when the listener hears the opening theme in played again in the pedals with the three note motif played in a higher range on the keyboards. The volume increases before the music comes to a close on a bone-chilling incomplete final chord.

After the somber Prélude, the listener is jarred to attention by the sudden shift to a lively and vigorous **Allegro**. Vierne uses the main theme in this movement in a scherzo-esque fashion similarly to the way his teacher, Charles-Marie Widor composed the second movement of his Sixth Symphony. Vierne keeps the seriousness of this symphony in tact by not playfully developing the thematic material in a virtuosic fashion. Instead, he follows Widor's example by using this movement to display the various stages of the full organ sonority. Vierne does go astray from his teacher's model by developing the material in the form of a fugue. However, the strict fugal form is completely abandoned by Vierne as the rambunctious display of sound continues and intensifies through the course of the movement. The theme is segmented and becomes very chromatic before it is captured by the complete full organ sonority, which enters for the last time bringing the movement to a brilliant conclusion on a major chord.

The following **Menuet** can only be described as the "calm after the storm." This movement is pastorale in nature. The opening material is played on a solo reed while being accompanied by flutes and a playful pedal line. A second theme then enters, displaying the organ's beautiful and elegant flute stops. Both themes are able to seamlessly interlock and separate, giving the listener a much needed sense of tranquility. The Menuet gently closes with the three-note group heard in the opening of the symphony, this time played as open fifths in the pedal.

The passionate **Romance** displays the organ's foundation stops, which are used to play the opening theme. This theme is accompanied by the organ's string division. As the listener is entranced by the music's meandering beauty, they are suddenly transported back to the somber beginnings of the symphony, as Vierne again recalls the opening pedal theme heard in the Prélude. However, this time, the effect is softened by the quick and seamless return of the opening theme of the Romance before gradually bringing the movement to a peaceful close.

Vierne concludes his Fourth Symphony with a powerful **Final**. One that opens with upward rising figures in the keyboards before the pedal entrance...starting with the three-note group the listener heard at the onset of the symphony. The relentless and furious nature of the Final displays the organ's endless variety of color and intensity. The music spins and meanders with an almost unstoppable sense of determination and variety. As the music gains momentum and volume, the opening three-note group enters in octaves in the keyboards as the pedal tears through the music's texture with the rising figures heard at the beginning of the movement. This process is then reversed after a short interlude before the massive final cadence. Vierne uses the three-note group to form a concluding "hammer stroke" figure used by classical and romantic composers alike to bring the Fourth Symphony to a stunning and triumphant close.

*Program Notes by Jonathan Bezdegian*

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[1] Quoted by Harold Vincent Milligan in his review of Vierne's Fourth Symphony in January of 1918.