

Iowa State University Department of Music and Theatre
presents
Organists of Iowa

Musique de Noël

Miriam Zach, organist

samedi 5 décembre 2020, 13h 30
Martha-Ellen Tye Recital Hall

We will journey through 400 years of organ music
composed by French organists who were inspired by
Advent, Christmas, and Epiphany.

- “Epiphania Domini (IV. & II.) from *L’Orgue Mystique*...
Charles Tournemire (1870-1939)
- Improvisation*.....Nadia Boulanger (1887-1979)
- “III. Dessesins Éternels” from *La Nativité du Seigneur*...
Olivier Messiaen (1908-1992)
- Offertoire sur des Noël: Pour le 2ème dimanche de l’Avent*...
Charles-Alexis Chauvet (1837-1871)
- “À la Venue de Noël” from *Premiere Suite de Noël*..Claude Balbastre (1727-1799)
- “VIII. Noël” from *Esquisses Byzantines*.....Henri Mulet (1878-1967)
- Communion pour une Messe de Minuit à Noël*.....Jean Huré (1877-1930)
- “Puer nobis nascitur” from *Noëls*.....Jean-François Dandrieu (1682-1739)
- “A Solis Ortus”(Verset 3) from *Hymnes de l’Église*....Jean Titelouze (c.1562-1633)

ABOUT THE COMPOSERS

Celebrating his 150th birth year in 2020, **Charles Tournemire** (1870-1939) was a French composer and organist who composed symphonies, operas, chamber, piano, and organ works. He is famous for *L'Orgue Mystique* for solo organ, i.e. 51 Offices (255 movements) inspired by Gregorian chant for Roman Catholic liturgical year masses, and *Five Improvisations* transcribed from gramophone recordings by his student Maurice Duruflé (1902-1986). From 1898 to 1939 Tournemire served as *organiste titulaire* at the Basilique Ste.-Clotilde in Paris, church of César Franck (1822-1890) with whom he had studied, and about whom he wrote a biography in 1931. Tournemire was professor of improvisation and chamber music at the Conservatoire de Paris, and served as an important link between César Franck and Olivier Messiaen.

Nadia Boulanger (1887-1979) was a French composer, teacher, conductor, and organist from a musical family, who studied with Gabriel Fauré (1845-1924) at the Conservatoire de Paris, and composed organ, chamber, vocal, and orchestral music. Among her many students who became well-known composers are Aaron Copland and Elliott Carter. Nadia was the first woman to conduct major orchestras in Europe and the United States including the BBC Symphony and Boston Symphony orchestras. Many of her works are dedicated to her younger sister-composer Lili Boulanger (1893-1918).

Olivier Messiaen (1908-1992) was a French composer, professor at the Conservatoire de Paris, ornithologist, organist at l'Église de la Trinité in Paris from 1931 to 1992, and author of his two-volume *Technique de Mon Language Musical* (1944). He considered music to be a spiritual discipline, an art concerned with human, and eternal time, e.g. in his "Eternal Designs" from *La Nativité du Seigneur* (1935). Influences on the life of his mind included modes, Catholicism, birdsong, plainsong, and synesthesia.

French composer and organist **Charles-Alexis Chauvet** (1837-1871) studied with François Benoist (1794-1878) and Ambroise Thomas (1811-1896) at the Conservatoire de Paris. In 1869 Chauvet became *organiste titulaire* with the new Cavaillé-Coll organ at the Église de la Sainte-Trinité in Paris. Chauvet's "Offertoire sur des Noël" is in *Les Maîtres Parisiens de l'Orgue au 19ème Siècle* (Volume 2) edited by Kurt Lueders. For the second Sunday in Advent Chauvet chose the Provençal carol "Li a proun de gènt" found in French poet-composer Nicolas Saboly's (1614-1675) first book of Christmas carols (1668).

Claude Balbastre (1727-1799) was a French composer, organist, harpsichordist, and fortepianist from Dijon. He moved to Paris in 1750 where he became organist at Notre-Dame cathedral and the Chapelle Royale, and harpsichordist to the French royal court. In 1770 he published his *Premiere Suite de Noël*s including “À la Venue de Noël” theme and colorful six variations. After the French Revolution began in 1789 he adapted to the new political situation composing variations on *La Marseillaise*, a song written in 1792 by Claude Joseph Rouget de Lisle that became the national anthem of France.

Henri Mulet (1878-1967) was a French Romantic composer, organist, cellist and played harmonium. He studied with Alexandre Guilmant (1837-1911) and Charles-Marie Widor (1844-1937) at the Conservatoire de Paris, then taught at the Schola Cantorum. He is famous for his *Carillon-Sortie* (1911), and ten *Byzantine Sketches* (1914-1919) for organ that recalled the Romano-Byzantine architectural style of the Basilique de Sacré-Coeur where his father was choirmaster and his mother played harmonium.

Jean Huré (1877-1930) was a French composer and organist from Angers who wrote vocal, chamber, piano, and organ music, e.g. his *Communion on a Noel (Offertory for Midnight Mass)* (1913). In 1895 he moved to Paris where he served as organist at Saint-Séverin, Sacré-Coeur, and from 1926 as successor to Eugène Gigout (1844-1925) at Saint-Augustin. Between 1924 and 1926 Huré published a monthly journal *L'Orgue et les Organistes*.

Jean-François Dandrieu (1682-1739) was a French Baroque composer, organist, and harpsichordist born in Paris into a musical family. In 1705 he became *organiste titulaire* at the Église Saint-Merri following Nicolas Lebègue (1631-1702). His “Puer nobis nascitur” (Unto us a child is born) is a theme with two variations “en musette” referring to a small bagpipe popular in 18th-century France.

Jean Titelouze (1563-1633) was a late Renaissance-early Baroque French composer and organist from Rouen. His *Hymnes de l'Église* (1623), organ settings of plainchant in polyphonic Renaissance vocal tradition, is the first published collection of organ music in France. *A solis ortus* (From the rising of the Sun) was inspired by a poem by Coelius Sedulius who lived during the 5th century. The poem tells the story of Christ's life from birth to resurrection in 23 verses, each beginning with a consecutive letter of the Latin alphabet, making the poem an *abecedarius*.

ABOUT THE ORGANIST

Dr. Miriam Zach, Ph.D. (miriamzach.com) is a musicologist, organist, harpsichordist, pianist, author, and professor. She is the inaugural Charles and Mary Sukup Endowed Artist in Organ in the Department of Music and Theatre teaching organ, harpsichord, music history, and interdisciplinary honors courses at Iowa State University in Ames, Iowa. After completing degrees from Northwestern University in Evanston, Illinois and the University of Chicago, she lived in Europe for five years studying organ with Kantor Jobst Hermann Koch in Lemgo (Germany), then in Paris (France), and taught music at the Universität Bielefeld (Germany), and in Rome (Italy). Currently she is serving as Director of Music/Organist at St. John's Episcopal Church <https://www.stjohns-ames.org>, Dean of the Central Iowa American Guild of Organists www.ciaago.org, Founding Director of international festivals of women composers (iwclub.org), and enjoys playing Baroque chamber music as a member of the Alachua Consort <http://alachuaconsort.com>. From 1996-2016 at the University of Florida she taught interdisciplinary Honors Music and Health, undergraduate and graduate Music History, organ, and harpsichord, and was Professor of the Year 2000-01. Her publications include the book *For the Birds: Women Composers Music History Speller* (2006, 2015), co-edited book *Resonance: Essays on the Intersection of Music and Architecture* (2007), and CD *Hidden Treasures: 300 Years of Organ Music by Women Composers* (1998) recorded with the Mander organ in Princeton University Chapel. She can be heard on *Pipedreams National Public Radio* (2007, 2010, 2013, 2020).

THANK YOU

To the Sukup family of Sheffield, Iowa, for supporting the Iowa State University organ and harpsichord program, renovating the Brombaugh organ, and helping Dr. Miriam Zach encourage growth of the next generation of harpsichordist-organists-scholars; Dr. David Z. Kushner, Professor of Music Emeritus, University of Florida for expert mentoring of scholarly research into music; William MacGowan, organist-scholar; Mark and Laurel Fleming for generous organ scholarships; Dr. Stephen Smith for bountifully giving time, music and recordings to the ISU Organ program; George and Barbara Klump, and Lois J. Miller for donating their large collections of books and organ scores in 2019 to the ISU Organ program, and Dennis Wendell for organizing the collections; Rev. Kim Turner Baker, Rector of St. John's in Ames; Dobson Pipe Organ Builders in Lake City, Iowa; ISU Department of Music and Theatre Chair Dr. Donald Simonson; Lawrence Curry, Facility/Technical Director; Chad Jacobsen, recording wizard; Sue Henze and Sara Compton 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.