

Pilgrim Congregational Church

2310 EAST 4TH STREET - DULUTH, MINNESOTA

Organ Recital Series

MARIE-MADELEINE DURUFLE

ADULTS \$6.00
STUDENTS \$5.00

SUNDAY APRIL 26, 1992
4:00 P.M.

THE PROGRAM



PILGRIM CONGREGATIONAL CHURCH
presents
MARIE-MADELEINE DURUFLÉ, Organist
in recital
Sunday, April 26, 1992 — 4:00 P.M.

PILGRIM CONGREGATIONAL CHURCH,
DULUTH, MINNESOTA

MARIE-MADELEINE DURUFLÉ, organist
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THE PROGRAM

Concerto in B-flat Major, Op. 4, No. 2 G. F. Haendel
(1685-1759)

Introduction and Allegro

Adagio

Tempo di Minuetto

Final "a la Haendel"

Marie-Madeleine Duruflé

Recit de Nasard L. N. Clerambault
Basse de Trompette et Dessus de Cornet (1676-1749)

Prelude and Fugue in D Major, BWV 532 J. S. Bach
(1685-1750)

— Intermission —

Cantabile C. Franck
(1822-1890)

Näïades (from "Pièces de Fantaisie," Suite IV, Op. 55) L. Vierne
(1870-1937)

Variations sur un Noël, Op. 20 M. Dupré
(1886-1971)

Prélude et Fugue sur le nom d'Alain, Op. 7 M. Duruflé
(1902-1986)

Improvisation on a Given Theme
(Themes submitted by Bradley Bombardier)

Karen McFarlane Artists, Inc.

*This recital is made possible
in part by a grant from the Arrowhead Regional Arts Council.*

PROGRAM NOTES

Marie-Madeleine Duruflé

1. Handel wrote his many organ concertos for his own use as interludes during performances of his oratorios. Among the first works in this genre, these concertos gained great popularity and served as an added attraction for Handel's audiences. Originally intended to be played on a small organ with the accompaniment of chamber orchestra, they are often performed as organ solo works, the orchestral parts being played on a separate manual with a fuller registration in imitation of orchestral 'tutti'. The concerto on today's program is in three movements. Mme. Duruflé has written a Finale in the style of Handel which she performs as a fourth movement to the work.
2. The Clérambault works performed today are from Suite II and Suite I respectively. These two short pieces follow the tradition of French organ music of the period, being named after the stops upon which they are to be played. The "Récit de Nasard" has a solo voice played on the Nasard 2 2/3' along with foundation stops, and the "Basse de Trompette et Dessus de Cornet" alternates a solo bass line played on the Trompette stop with a solo soprano line played on the Cornet stop. Clérambault, a pupil of Raison, is also known as a composer of harpsichord music and cantatas.
3. The Prelude and Fugue in D Major by Bach is truly a virtuoso piece. The Prelude opens with D major scales on the pedals interspersed with broken D major chords on the manuals; many of these same elements appear in Bach's harpsichord Toccata in D Major. The middle section is a broad allabreve, and the toccata-like spirit of the opening returns as the third section. The Fugue, with its long subject, is also reminiscent of the harpsichord Toccata.
4. The Cantabile by Franck is from the "Trois Pieces" of 1878, three works which were written for the inauguration of the large Cavaillé-Coll organ at the Trocadéro in Paris at the exhibition of 1878. The Cantabile, in the key of B Major, opens with a two-measure chordal theme alternating with a lyric theme of the same length. There follows development and expansion of the ideas, with canon (strict imitation) used as a major unifying device.
5. Louis Vierne was one of Franck's last pupils before Franck's sudden death in 1890. At that time Widor succeeded Franck at the Paris Conservatory and inherited Vierne as a pupil. An especially brilliant student, Vierne was soon appointed assistant to Widor at St. Sulpice and the Conservatory. He later became organist at the Cathedral of Notre-Dame in Paris, where he remained until his death. In his organ works Vierne makes imaginative and effective use of the colors and grandeur of the type of organ built by Cavaillé-Coll. Unlike his teacher, almost none of Vierne's organ music has any direct religious reference; he showed little interest in the use of plainsong in his compositions. The "Pièces de Fantaisie" (1926-27) are brief, fanciful pieces grouped together in four suites. Vierne's effectiveness in evoking an atmosphere is apparent in Naïades (Water Nymphs).

6. Marcel Dupré was a pupil of Guilmant and Widor and continued in the symphonic organ tradition of the late Romantics. He served as organist at St. Sulpice for much of his career as well as Director of the Paris Conservatory and organ professor there. The "Variations on a Noël" (1922) consist of eleven virtuosic variations on the French Christmas carol, "Noël Nouvelet."
7. Maurice Duruflé was for years co-titular organist at St. Etienne-du-Mont in Paris with his wife, Marie-Madeleine Duruflé. In his compositions he followed in the traditions of his teachers, Vierne and Paul Dukas. The Prelude and Fugue on the Name of Alain, one of only four major organ works published by Duruflé, was written in 1943 as a memorial to the young French composer, Jehan Alain, who was killed in World War II. Duruflé translates the letters A-L-A-I-N into a five note music theme (A-D-A-A-F), which forms the basis of the work. He also refers to Alain by stating the theme of Alain's well-known piece, "Litanies," at the end of the Prelude. The Fugue builds gradually in tempo and dynamics to a brilliant conclusion.
8. Improvisation as an art form is highly stressed among organists in France. It is studied at the conservatories and practiced both in the church service and in concert by many French organists. The theme(s) which Mme. Duruflé will use in her improvisation today, she will select 'on-the-spot' from among several which were submitted by Bradley Bombardier, well-known Twin Ports composer.