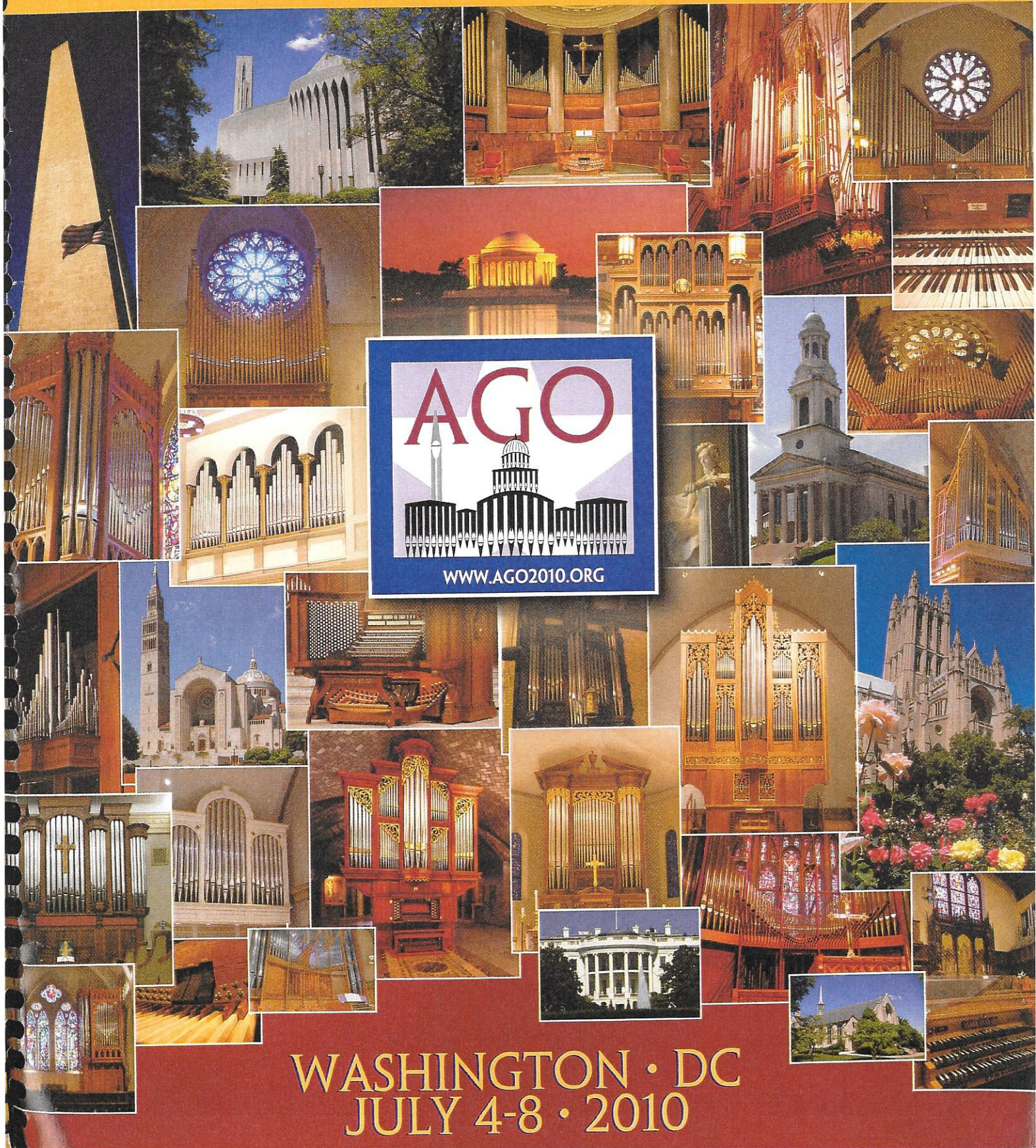


# AMERICAN GUILD OF ORGANISTS NATIONAL CONVENTION



WASHINGTON • DC  
JULY 4-8 • 2010





Monday, July 5 • 10 & 11:30 a.m.

## ORGAN RECITAL

### Paul Jacobs

Sonata in D Minor, Op. 60 (1901)

Max Reger (1873–1916)

I. Improvisation

II. Invocation

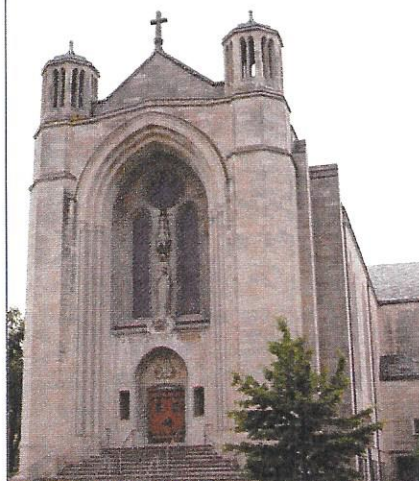
III. Introduction and Fugue

Prelude in F Major (1912)

Nadia Boulanger (1887–1979)

Final, Op. 21 (1868)

César Franck (1822–1890)



## THE VENUE

Saint Ann Roman Catholic Church is the oldest Catholic parish in the part of Washington, DC, which lies west of Rock Creek Park and north of Georgetown. The present-day church is the third on the site and is a larger version of the Cathedral of Christ the King in Atlanta, designed by the same architect.

The origins of the parish go back to the middle of the nineteenth century. In 1847, Georgetown College purchased a farm and a house on present-day Wisconsin Avenue, which were used as a place for recreation and a retreat house.

During the Civil War, Tenleytown became the site of one of the strongest forts that protected the nation's capital and was a place for training and encampment. Local Catholics asked the Jesuits at Georgetown College to establish a Sunday mission church; a small wooden church was opened in 1867, across from the juncture of Wisconsin Avenue and Grant Road. A second parish church, in neo-classic style, stone structure, was completed in 1903.

## THE PERFORMER

Paul Jacobs has reinvigorated the American organ scene with his once-in-a-generation gifts as a performer. His fellow organists have been quick to applaud his phenomenal technique and memory, his charismatic stage presence, his huge repertoire spanning five centuries, and the sense of showmanship he brings to an instrument more usually associated with staid and reserved performances. Paul Jacobs is also creating new interest for the organ in the wider musical world, which has recognized him as a musician of rare stature. Having been booked for professional concerts in all fifty states by the age of 31, Paul Jacobs continues to be in great demand around the country and has growing recognition as a performer of unusual merit in Europe, South America, Asia, and Australia.

*New York* magazine called Paul Jacobs "Best Organist" and named one of his performances as among the ten best classical performances in New



York City in 2007. "New York has an overlooked abundance of fine pipe organs, and a phenomenal organist in Paul Jacobs, the youthful-looking chairman of the organ department at Juilliard. For audiences as small as two

dozen, Jacobs has played the complete organ works of Bach and Messiaen in marathons. But on one night in October, he bewitched a blissed-out gathering in a Times Square church with Messiaen's *Livre du Saint-Sacrement*."

Following his debut at the Grand Teton Music Festival, Mr. Jacobs had a particularly noteworthy 2008–2009 season, highlighted by debut performances with The Philadelphia Orchestra conducted by Michael Tilson Thomas, the San Francisco Symphony led by Yan Pascal Tortelier, the Phoenix Symphony conducted by Michael Christie, and the opening concerts of the Pacific Symphony's new season where Mr. Jacobs dedicated the new Fisk organ at Segerstrom Concert Hall in Costa Mesa, California.



## PROGRAM NOTES

by David Crean

Various identified as one of the last romantics or one of the first modernists, **Max Reger's** (1873–1916) unique musical language combined classical forms and techniques with late-Romantic chromaticism and expressiveness. Reger studied organ and piano with Adalbert Lindner in Weiden and composition and theory with Hugo Riemann at the Wiesbaden Conservatory. After a brief return to Weiden for health reasons, Reger took up residence in Munich in 1901, where his outspoken advocacy of absolute music and his sharp wit earned the ire of members of the musical establishment. Nevertheless, his music was not without supporters, including the virtuoso organist Karl Straube, for whom many of the large chorale fantasias were written. His growing prestige led to a short-lived appointment as professor at the Munich Akademie der Tonkunst, and his 1907 appointment as director of music at the Universität Leipzig. He continued to perform, conduct, and compose until his death in Leipzig at the age of 43.

Reger was the most productive German composer of organ music after Bach, with whom he was often linked. Reger's works are marked by polyphonic density, extreme technical demands, and occasionally bewildering arrays of expressive markings. Because of these factors, the question of whether a performer is obligated to give a literal rendering of Reger's scores has sparked considerable debate within the organ community. The reception of Reger's music is a long and complex narrative that is still unfolding. William E. Grim writes of Reger: "Numerous composers of unquestioned stature have acknowledged Reger's seminal contribution to the development of

20th-century music, and yet, outside of Germany, Reger remains largely an unknown composer who is often the subject of denigrating comments by musicians and musicologists, many of whom have never heard a single composition by Reger."

The *Sonata in D Minor*, Op. 60, is Reger's second for the organ and was composed shortly after his arrival in Munich. The piece demonstrates Reger's unique historical position in several ways. The titles of the first two movements, "Improvisation" and "Invocation," are solidly Romantic in nature, while the use of fugue in the last hearkens back to Bach and foreshadows neoclassicism. Reger shows his modernist tendencies by eschewing the normative sonata-allegro form of the opening movement in favor of a through-composed work full of extreme dynamic contrasts and sweeping crescendos that exploit the full resources of the German Romantic organ. The strikingly extroverted virtuosity of the opening movement stands in stark contrast to the slow, brooding sonorities that begin "Invocation." The piece winds its way through ever-shifting harmonies, eventually culminating in an almost violent exhortation on full organ. As if to show that the invocation has been answered, the movement concludes with a gentle statement of the Lutheran Christmas chorale "Vom Himmel hoch da komm ich her." The short virtuosic introduction of the final movement sets the stage for an extended, tightly constructed fugue based on a characteristically chromatic subject. An improvisatory cadenza offers a brief respite before the irresistible contrapuntal energy of the concluding measures.

The importance of **Nadia Boulanger** (1887–1979) in the history of twentieth-century music rests primarily with her role as

an internationally renowned pedagogue and composition teacher. She was also a talented organist, having studied with Vierne and Guilmant, who gave the premiere performance of Aaron Copland's *Symphony for Organ and Orchestra*. She attracted many American students throughout her long career, including such diverse composers as Elliott Carter, Copland, and Philip Glass. Boulanger was profoundly affected by the premature death of her sister Lili (1893–1918), whom she considered the superior composer, and wrote little after 1920. The lyrical *Prelude*, one of her three organ works published in 1912, demonstrates a sophisticated and chromatic harmonic language.

**César Franck** (1822–1890) stands as a pivotal figure in the history of the organ: a composer and improviser who revitalized and reinvented the French tradition, thereby becoming the progenitor and spiritual forebear of the symphonic style of Charles-Marie Widor, Louis Vierne, and Alexandre Guilmant. Although he received training in organ early in his life and held several minor positions, it was his appointment as organist of Sainte-Clotilde in 1858 that galvanized his commitment to the instrument. He held the professorship of organ at the Conservatoire de Paris from 1872 until his death, a post through which he exerted considerable influence on such future luminaries as Vincent d'Indy, Louis Vierne, and Henri Duparc.

Published in 1868, the *Final*, Op. 21, is the concluding work of the *Six Pièces*, Franck's first major organ composition. The piece bears a dedication to the flamboyant virtuoso Louis Lefébure-Wély (1817–1869) and pays homage to him through the unusually extensive opening pedal solo, as well as the generally extroverted and

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## PROGRAM NOTES, CONTINUED

jocular nature of the work. The piece is constructed from three principal themes—the demonstrative opening solo, the ethereal triplet melody heard immediately thereafter, and a gently

lilting triadic theme subtly introduced in the pedal and later given a more extended treatment. Each theme is subjected to a development, with the opening motto serving as a unifying

device throughout. The vitality and unwavering energy of the work led Charles Tournemire to describe it as “a sonorous pyramid reaching toward the Eternal’s glorification.”

## SAINT ANN ROMAN CATHOLIC CHURCH

4001 Yuma Street NW, Washington, DC

**Robert Bright**, Director of Music

Builder	Orgues Létourneau
Year	1999
No. of Manuals	III
No. of Ranks	68
Console Details	Drawknob
Type of Action	Electric Slider

### GREAT (Manual II)

16	Montre
8	Montre
8	Bourdon
8	Flûte Harmonique
4	Prestant
4	Harmonic Flute
2 2/3	Quinte
2	Doublette
2 2/3	Fourniture IV
IV-V	Grand Fourniture
V	Cornet
8	Trompette
8	Trompette en Chamade (Pos)

### RÉCIT (Manual III, Enclosed)

16	Bourdon
8	Flûte à Cheminée
8	Viole de Gambe
8	Voix Céleste (GG)
4	Principal
4	Flûte Conique
2 2/3	Nazard
2	Flûte Ouverte
1 3/5	Tierce
2	Plein Jeu V
16	Trompette Harmonique
8	Trompette Harmonique
8	Hautbois
4	Clarion Harmonique
	Tremulant

### POSITIF (Manual I, Enclosed)

8	Bourdon
8	Gambe
4	Principal
4	Flûte à fuseau
2	Octave
1 1/3	Larigot
1	Cymbale IV
8	Cromorne
8	Trompette de Fête
8	Trompette en Chamade
	Tremulant

### PÉDALE

32	Bourdon (Digital)
16	Flûte
16	Montre (Gt)
16	Soubasse
8	Octave
8	Bourdon
4	Choralbass
5 1/3	Fourniture IV
32	Contre Bombarde
16	Bombarde
16	Trompette Harmonique (Réc)
8	Trompette
4	Chalumeau
8	Trompette en Chamade (Pos)

## ORGAN HISTORY

Following two years of planning, Saint Ann’s original Casavant pipe organ was carefully disassembled and taken in its entirety to Saint-Hyacinthe, Québec, where the French-Canadian firm Létourneau completely transformed it. The present eclectic instrument—now with a “French accent”—was installed in 1999. To complement entirely new components, the firm cleaned, amended, and modified as necessary the original pipework and windchests suitable for reuse. Létourneau added wood casework and an ornamental screen to enhance the instrument musically, as well as to provide a splendid architectural augmentation, complementary to the church’s neo-Gothic style of architecture. The organ uses electric-slider wind chests with stabilizers to produce a constant air pressure. The 32’ Pédale Contre Bombarde is half length. The pipes are controlled by a new three-manual console. Natural keys are authentic cattle bone stock, and sharp keys are rosewood, as are the stop drawknobs. The pedalboard’s natural notes are hard maple, with rosewood sharps.