



The New York City Chapter
American Guild of Organists

Presents

Marie-Claire Alain

1984 International Performer
of the Year Award Recital



Tuesday Evening, June 5, 1984
7:30 P.M.

Saint Thomas Church
New York

ABOUT THE ARTIST

MARIE-CLAIRE ALAIN is the 6th artist to receive the International Performer of the Year Award. The award was established in 1978 by the New York City Chapter of the American Guild of Organists to recognize excellence in performance and a broad contribution to the art of the instrument.

By virtue of her careers as performer, teacher, and recording artist, Marie-Claire Alain is one of the leading personalities of the organ world. Critics everywhere are unanimous in their praise of the clarity of her playing, the musicality of her interpretations, the purity of her style, and her mastery of registration. Her impressive list of recordings includes the complete works of J. S. Bach (recorded two times), Böhm, Bruhns, Buxtehude, Clérambault, de Grigny, Couperin, Mendelssohn, Franck, Jehan Alain and others. She has won fourteen "Grands Prix du Disque."

P R O G R A M

THREE CHORALS

CESAR FRANCK
(1822 - 1890)

Choral N° 1, in E Major

Choral N° 2, in B minor

Choral N° 3, in A minor

THREE DANCES

JEHAN ALAIN
(1911 - 1940)

Joies

Deuils

Luttes

IMPROVISATION ON A TRIPTYCH

JEHAN ALAIN
MUSIQUE
IMPROVISATION
SUR UN TRIPTYQUE
LUTTES
DEUILS
JOIES
LUTTES
DEUILS
JOIES
LUTTES
DEUILS
JOIES

1984 INTERNATIONAL PERFORMER OF THE YEAR AWARD RECITAL
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P R O G R A M N O T E S

THREE CHORALS

CESAR FRANCK
(1822 - 1890)

Over the last twelve years of his life, César Franck composed a lot and was even more active as a teacher. It was doubtless this constant work which enabled him to refine his style, to perfect his technique, and to cast the new moulds from which the Three Chorals were to emerge.

He must have carried them inside his head for a long time, for they were actually written with incredible speed. Much weakened by the cab accident which was to cause his death shortly afterwards, Franck realized these great frescoes in a matter of weeks. He was looked after by friends in the country through that summer of 1890, and it was at their grand piano that the Chorals were written.

The Choral N° 1 was written down during the first ten days of August. N° 2 was finished on 12th September, and just thirteen days later on 25th September, he completed Choral N° 3. These two months of work constitute the last testament of a dying man, his supreme achievement in the field of organ composition.

Choral N° 1, in E Major

The first Choral is an epic work of three themes developed in long variation. (The composer said of it to Vincent d'Indy: "You'll see. The 'chorale' is not the one that people suppose. The true 'choral' comes in the course of the work.")

A large-scale symphonic variation, the "chorale" is slowly built up through the work and finally brings the piece to its conclusion when it appears in canon between the outer parts. The opening theme (A) is developed on the Foundation Stops of 8 foot. It leads to the second theme (B) exposed on the Voix humaine with the Tremulant. The first theme appears again on the Trompette, ornamented in the soprano, then in the tenor, and ending with another more sophisticated exposition of theme B. After a transition on the Full Organ comes a third element in the minor mode. Little by little, theme B and theme C become superimposed, in different keys, intermingled with some parts of theme A. A gigantic crescendo, recalling all the themes, brings in the conclusion with the theme B treated canonically between soprano and bass on the Full Organ.

Choral N° 2, in B minor

The second Choral is a Passacaglia and Fugue. The "chorale" . . . "emerges in the course of the work. . .," but this time is based on a 16-bar ostinato (A). After four statements of A, a second element (B) appears at bar 65. Is this the "chorale" proper? Yes and no, since the first half closes with the famous "Chant Séraphique" (C), which is also in chorale style.

After an improvisatory transition, there follows a Fugue on theme A and then, in a typical procedure, themes A and B are combined in various distant keys. A passage of development leads into the final statement of the theme with its counter-subject from the Fugue. The whole piece ends, like the first half, with theme C.

Choral N° 3, in A minor

The third Choral is a Toccata in two sections framing a central Adagio. As in the other Chorals, three different themes are clearly exposed and developed, the composer using at the end his favorite procedure of superimposing two of them:

Part 1. The theme A is in the style of Toccata and recalls a little of the Prelude in A minor of J. S. Bach. The theme B can be considered like the "chorale" itself. Its two expositions alternate with three developments of the Toccata (A).

Part 2. In the very famous Adagio, a new theme (C) is exposed on the Trompette and sings very freely over a soft accompaniment. Both themes B and C are used together and alternately to build a slow and effective crescendo.

Part 3. The Toccata (A) comes again in the relative key, the theme B is recalled by little pieces. In the final Tutti, both themes A and B are superimposed in a brilliant and majestic conclusion.

THREE DANCES

JEHAN ALAIN
(1911 - 1940)

The idea of the dance always haunted Jehan Alain as being the musical expression of life "par excellence." He worked at this tri-partite piece for three years, from 1937 to 1939.

Its sections, subtitled "Joies" (Joy), "Deuils" (Mourning), and "Luttes" (Struggle), Three Dances is certainly a poem of human life in its various aspects: the bounding Joy of childhood, the experiences of Grief in maturity, and, in the musical confrontation of the two themes (Joies and Deuils), the Struggle for the life-force which helps to overcome grief.

Since these pieces really are dances, the principal idea which governs them is that of rhythm: complex, intricate rhythms which Jehan Alain himself had the greatest difficulty in noting with precision. He even complained of the inadequacy of traditional notation for it did not enable him to write down exactly what he had in mind! He liked listening to jazz, and one cannot deny its influence in this work (Joies, 2nd subject). As in jazz, complex rhythmic patterns are superimposed on a relentlessly regular beat.

Intended by the composer as a symphonic poem for orchestra, the work has come down to us in two manuscripts: the first version, written for piano (though on three staves) with a few indications for orchestration, and a transcription for organ, which he wrote while in the Army during the War and which he entrusted to Noëlie Pierront early in 1940.

The second dance bears the subtitle "Funeral dance to honor the memory of a hero."

--Program Notes by MARIE-CLAIRE ALAIN

GREAT

Principal	16
Bourdon	16
Principal	8
Flûte harmonique	8
Violoncelle	8
Gedeckt	8
Gross Quinte	5 1/3
Octave	4
Rohrflöte	4
Terz	3 1/5
Quinte	2 2/3
Gross Septime	2 2/7
Octave	2
Mixture V-VII	
Scharf IV	

SWELL

Bourdon	16
Principal	8
Flûte harmonique	8
Bourdon	8
Viole de gambe	8
Voix céleste	8
Flûte douce	8
Flûte céleste	8
Prestant	4
Fugara	4
Flûte à fuseau	4
Dulciana	4
Unda Maris	4
Nasard	2 2/3
Doublette	2
Octavin	2
Tierce	1 3/5
Fourniture IV	
Cymbale III	
Bombarde	16
Trompette	8
Hautbois	8
Vox humana	8
Clairon	4
Tremulant	

GRAND CHOEUR

Principal	32
Montre	16
Bourdon	16
Montre	8
Bourdon	8
Prestant	4
Grosse Tierce	3 1/5
Nasard	2 2/3
Doublette	2
Quarte	2
Tierce	1 3/5
Grand Cornet V	
Fourniture IV	
Cymbale IV	
Bombarde	16
Trompette	8
Clairon	4

PEDAL

Contrebasse	32
Bourdon	32
Contrebasse	16
Principal	16
Bourdon	16
Bourdon (Gt)	16
Grosse Quinte	10 2/3
Octave	8
Spitzflöte	8
Gedeckt	8
Grosse Tierce	6 2/5
Quinte	5 1/3
Grosse Septième	4 4/7
Super Octave	4
Flûte	4
Tierce	3 1/5
Blockflöte	2
Fourniture IV	
Cymbale III	
Bombarde	32
Bombarde	16
Posaune	16
Trompette	8
Clairon	4
Rohr Schalmey	4
Zink	2

POSITIF

Quintaton	16
Montre	8
Viole	8
Bourdon	8
Dulciana	8
Prestant	4
Cor de nuit	4
Nasard	2 2/3
Doublette	2
Quarte	2
Tierce	1 3/5
Larigot	1 1/3
Septième	1 1/7
Piccolo	1
Fourniture IV	
Cymbale III	
Basson	16
Trompette	8
Clarinette	8
Cromorne	8
Clairon	4

VORWERK

Spitzprinzipal	8
Gedeckt	8
Principal	4
Koppelflöte	4
Quinte	2 2/3
Octave	2
Blockflöte	2
Terz	1 3/5
Quinte	1 1/3
Schwegel	1
Cornet de Récit V	
Scharf IV	
Terz Zimbel III	
Rankett	16
Voix humaine	8
Tremblant	
Trompette en chamade	8

GALLERY

Trompette en chamade	8
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