



Daniel Saidenberg Faculty Recital Series

Paul Jacobs, Organ

Juilliard

Juilliard



Photo by Claudio Papapietro

Support the next generation of performing artists

Thank you for being an important part of this performance as an engaged audience member. You can do even more to support Juilliard's remarkable young artists by making a tax-deductible gift of scholarship today. Your donation supports financial aid for our dedicated students and encourages their development and growth as performing artists. With more than 90% of students qualifying for financial aid, your donation truly does make a difference.

Give now at giving.juilliard.edu/fromyourseat
Or call (212) 799-5000, ext. 278

Thank you for your support!



The Juilliard School
presents

The Great French Organ Tradition

Paul Jacobs, Organ

Part of the Daniel Saidenberg Faculty Recital Series

Program 1—Tuesday, September 10, 2019, 7:30 pm
Paul Hall

MARCEL DUPRÉ
(1886-1971)

Variations sur un Noël, Op. 20

NADIA BOULANGER
(1887-1979)

Trois pièces pour orgue
Prélude
Petite Canon
Improvisation

CÉSAR FRANCK
(1822-90)

Pièce héroïque

JEHAN ALAIN
(1911-40)

Le jardin suspendu
“The Hanging Garden is that ideal perpetually pursued by the artist, yet ever elusive; it is the inaccessible and inviolable refuge.”

NAJI HAKIM
(b. 1955)

Tanets (U.S. premiere)

CAMILLE SAINT-SAËNS
(1835-1921)

“Le Cygne” (“The Swan”), from *Carnival of the Animals*

ALEXANDRE GUILMANT
(1837-1911)

Sonata No. 1 in D Minor, Op. 42
Introduction—Allegro
Pastorale
Finale

Performance time: approximately 1 hour and 20 minutes, without an intermission

Major funding for establishing Paul Recital Hall and for continuing access to its series of public programs has been granted by The Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.

The Juilliard School
presents

The Great French Organ Tradition

Paul Jacobs, Organ

Program 2—Tuesday, September 17, 2019, 7:30pm

Church of St. Mary the Virgin, 145 West 46th Street, New York City

JEAN LANGLAIS
(1907-91)

“Acclamations Carolingiennes” from *Suite Médiévale*, Op. 56

OLIVIER MESSIAEN
(1908-91)

Messe de la Pentecôte (Pentecost Mass)
Les langues de feu (The Tongues of Fire)
Les choses visibles et invisibles (Things Visible and Invisible)
Le don de Sagesse (The Gift of Wisdom)
Les oiseaux et les sources (The Birds and the Fountains)
Le vent de l'Esprit (The Wind of the Spirit)

HENRI MULET
(1878-1967)

“Rosace” from *Esquisses Byzantine*

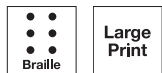
JEAN GUILLOU
(1930-2019)

Saga No. 4, Op. 20

MAURICE DURUFLÉ
(1902-86)

Suite, Op. 5
Prélude
Sicilienne
Toccata

Performance time: approximately 1 hour and 20 minutes, without an intermission



Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

The Juilliard School
presents

The Great French Organ Tradition

Paul Jacobs, Organ

Program 3—Tuesday, September 24, 2019, 7:30pm

Church of St. Ignatius Loyola, 980 Park Avenue at 84th Street, New York City

LÉON BOËLLMANN
(1862-97)

Suite Gothique, Op. 25
Introduction—Choral
Menuet
Prière à Notre-Dame
Toccata

THIERRY ESCAICH
(b. 1965)

“Eaux natales” from *Poèmes pour orgue*

JEANNE DEMESSIEUX
(1921-68)

From *Chorale Preludes on Gregorian Themes*
Tu Es Petrus
Adeste Fideles
O Filii

CHARLES-MARIE WIDOR
(1844-1937)

“Andante Sostenuto” from *Symphonie Gothique*, Op. 70

LOUIS VIERNE
(1870-1937)

Symphonie in B Minor, Op. 59
Introduction—Allegro
Aria
Scherzo
Adagio
Final

Performance time: approximately 1 hour and 20 minutes, without an intermission

The Great French Organ Tradition

by David Crean

Organs have been found in churches throughout Europe since at least the late middle ages and while the instrument has retained its essential characteristics for the last several hundred years, numerous national schools have taken their own approach toward building, performing, and composing for “the king of instruments.” France’s rich organ tradition dates back to the late 17th century, when the lavishly ornamented works of composers like Couperin and de Grigny reflected the grandeur of the royal court. The political turmoil that began with the French Revolution and continued through the Napoleonic Wars disrupted every aspect of French musical life, and nearly extinguished its organ tradition. About 20 percent of the organs in France were destroyed outright during the revolution, while others were abandoned, vandalized, and repeatedly relocated over the next several decades. The process of rebuilding began in earnest in the 1840s, and by the 1870s, a renaissance was fully underway. At the end of the century, French organists and composers were at the very forefront of the profession, and the rich culture that they established continues unabated today.

This remarkable rebirth coincided with several important innovations in organ building, many of which were accomplished (or perfected) by the builder Aristide Cavaillé-Coll. The advent of “expressive” divisions—several ranks of pipes in a shuttered box controlled by a pedal—allowed organists to accomplish the subtle dynamic shadings so central to the Romantic aesthetic. Other developments included the introduction of more orchestrally oriented stops, new mechanisms for changing registrations without lifting the hands from keyboard, and larger pedal divisions. The unprecedented musical potential offered by these instruments, which were soon found in most of the churches in Paris, fired the imaginations of a new generation of performers and composers and served as a catalyst for their equally unprecedented style.

Program 1

Although **Marcel Dupré** had grown up surrounded by the sounds of Cavallé-Coll organs (his father presided over one of the finest at St. Ouen, Rouen) his *Variations sur un Noël* was inspired by very different organs half a world away. A child prodigy, Dupré was the first person to perform the complete works of J.S. Bach (twice), a feat which propelled him to a brilliant career as an international concert organist. In 1921 he embarked on a strenuous 94-concert tour of the U.S., during which he encountered some of the largest and most technologically advanced organs in the world. American organs at the time offered a new advantage over the Cavallé-Coll organs of Paris: their electric stop action allowed the organist to make substantial, dramatic changes in registration with only the push of a button.

Dupré composed his variations while travelling by train on this tour, and it was designed to show off not just his dazzling technical acumen but the capabilities of the latest American instruments, in particular their capacity for abrupt contrasts. After its initial statement, the theme (*Noël Nouvelet*) migrates to the tenor voice for variation 1. It is largely subsumed in figuration in variation 2 before reappearing in canon in variation 3. Variation 4 finds it in the bass and it recedes into the background again for variation 5, both scherzo-like settings. Dupré's engagement with the works of Bach is evident in the 6th (double canon at the fifth above and below) and 8th (canon at the 2nd) variations, separated by a lively dance-like setting. Variation 9 seems inspired by the waltz, and precedes a two-part finale where an initial fugal treatment gives way to a fiery toccata.

Like Dupré, **Nadia Boulanger** studied organ at the Paris Conservatory, but her legacy rests primarily on her role as an internationally renowned pedagogue and composition teacher. She and her sister, Lili, had originally both pursued careers as composers, but Lili's untimely death at age 24 so devastated Nadia that she gave up composing shortly thereafter. The three organ works published in 1912 are her most substantial contribution to the instrument's repertoire. The lyrical Prelude, modally inflected *Petit Canon*, and somber Improvisation demonstrate a sophisticated and chromatic harmonic language.

Born in present-day Belgium, **César Franck** was taken to Paris by his exploitative father, who intended to make a fortune through the prodigious abilities of his young son. He joined the organ class at the Paris Conservatory but was prematurely withdrawn when it became clear the expected windfall was not going to be forthcoming. For the next several years he eked out a living as a teacher, organist, and composer, but the course of his career began to turn in 1858 when he was appointed organist at the newly-built Sainte-Clotilde. Written over the next four years, his Six Pièces for organ were among the earliest products of the resurgent French school and are

The Great French Organ Tradition (continued)

now regarded as watershed works (Liszt considered them on par with Bach). The *Trois Pièces* (1878), from which *Pièce Héroïque* is drawn, followed another important appointment as organ professor at the Paris Conservatory, where his organ class became something of an unofficial composition seminar. Franck himself premiered the three works at the Palais du Trocadéro, which housed one of the first concert-hall organs in France.

Nearly every organist associated with the French tradition has been a capable improviser, and Franck was perhaps the most revered of all. Many of his organ works reflect that improvisatory heritage with their kaleidoscopic harmonies, expansive thematic development, and dramatic contrasts. His best works have long been described as possessing a special emotional depth—"a disciplined intensity of spirit," according to biographer Leon Vallas—which has captivated organists since their publication. The martial character of the main theme and the ensuing fanfare figures suggest that *Pièce Héroïque* has its roots in the numerous "battle" pieces improvised by French organists in the early years of the century. If it were an orchestral work with a specific program, it might be described as a symphonic poem. The middle section migrates to major and is in the form of a chorale, although the war drums continue to beat softly in the pedal. Increasingly agitated figuration heralds the brief return of the opening theme before a triumphant final hymn.

Like his teacher Dupré, **Jehan Alain** was the son of an organist and developed his mature style at a relatively young age. This was fortuitous, since his life was tragically cut short in 1940 while he served as a motorcycle dispatch rider for the French resistance in World War II. Alain's music reflects the pluralistic musical world of 1920s and 1930s Paris: complex, syncopated rhythmic patterns borrowed from jazz, scales and modes from Asia and the Middle East, renewed interest in Medieval and Renaissance practices, and modernist devices like tone clusters and polytonality.

According to the composer, *Le jardin suspendu* ("The Hanging Garden") represents "that ideal perpetually pursued by the artist, yet ever elusive; it is the inaccessible and inviolable refuge." The piece is in the form of a chaconne, a 16th-century dance based on a repeating bassline or series of harmonies. Alain's pattern is considerably longer and more elaborate than those of his baroque predecessors, although it is unified by a repeating rhythmic figure. Its first iteration is straightforward; the second, in augmented, irregular rhythm, is accompanied by a dissonant soprano descant. Another lightly ornamented presentation of the theme closes this mysterious work, played almost exclusively in the hands on higher-pitched stops.

When **Naji Hakim** left his native Lebanon for Paris in 1975, he originally intended to study electrical engineering. He was largely self-taught in piano and organ at the time, but, thanks to the guidance of Jean Langlais,

he decided to shift his focus to music and enter the Paris Conservatory. He graduated with seven first prizes, and later succeeded Olivier Messiaen at the Church of the Holy Trinity, where he presided until 2008. Like his mentor Langlais, Hakim has been a prolific composer. *Tanets* was written earlier this year and, according to the composer, "is inspired by the rhythm of the Basque fandango." The performance on this program is its American premiere.

Camille Saint-Saëns is probably one of the more recognizable names on these programs, but nonorganists may not realize the depth of his involvement with the instrument. Considered by Franz Liszt to be "the greatest organist in the world," he was part of the generation that began to rebuild the prestige of French organ music. Saint-Saëns' posthumous fame rests mainly on his works for orchestra, especially the third symphony (which features the organ prominently) and *Carnival of the Animals*. Regarding the latter work, Saint-Saëns would not allow its complete publication until after his death, foreseeing (correctly, it turned out), that its success would eclipse that of his more serious works. He did allow "The Swan" to be published in the 1880s in an arrangement for cello and piano, and it has gone on to become his best-known work.

Many of the composers on these programs could justifiably be described as "underappreciated," but posterity has been nowhere more unkind than in its treatment of **Alexandre Guilmant**. At the peak of his career, in the late 19th century, he was universally regarded as the most significant organist since J.S. Bach, and the popularity of his compositions rivaled (and probably exceeded) those of his illustrious forebear. As the first international concert organist, he performed hundreds of recitals across Europe and America, playing diverse programs for audiences that regularly numbered in the thousands. Thanks to changing sensibilities, his own music was all but forgotten for most of the 20th century, but has appeared with increasing frequency on recital programs over the last few decades.

Guilmant was perhaps the most prolific composer of this tradition, and many of his hundreds of shorter pieces have no greater aspiration than to be of use in service playing. His best compositions, like the eight sonatas, demonstrate his abundant melodic gifts, a clear sense of form, and a gleeful virtuosity. He and Widor (whom he succeeded as organ professor at the Paris Conservatory) were among the first Parisian organists to achieve complete fluency in pedal playing, which is amply demonstrated in the first sonata. After a dramatic introduction, the main theme of the opening movement is introduced in an austere, virtuosic pedal solo. The second theme, lyrical and chordal, is its foil in all respects. The two themes are initially juxtaposed in the development, after which the main theme is transposed to major and presented in dialog with a lyrical soprano melody. The second theme is transformed from timid to triumphant in the recapitulation, but it cannot overcome the bleak D Minor, which is powerfully

The Great French Organ Tradition (continued)

reasserted in an imitative coda. The slow second movement is a gentle pastorale that showcases the organ's wide range of timbres: warm solo reeds, soaring, singing flutes, and the hushed *voix humaine* ("human voice"). The boisterous finale demonstrates the full scope of Guilmant's virtuosity, with 11-part chords (including three voices in the pedal) bringing the work to a thrilling conclusion.

Program 2

It might surprise many concertgoers to know that there exists a long and distinguished history of blind organists dating back to Francesco Landini (ca. 1325-1397), the first organist to find his way into recorded history. The phenomenon was especially prominent in 19th- and 20th-century France, where the Institute for the Blind in Paris trained dozens of the best organists in the world, including Louis Vierne, André Marchal, and **Jean Langlais**. After his time at the institute, Langlais studied at the Paris Conservatory with Marcel Dupré, but his lessons with Charles Tournemire, a late pupil of Franck and a renowned improviser, were more significant for the development of his own style. Tournemire had composed a colossal work called *L'Orgue Mystique*, containing 51 five-movement suites for the Sundays of the liturgical year. Langlais adopted this model himself in *Suite Médiévale* (1947), composed two years after he was appointed to Tournemire's (and Franck's) former position at St. Clotilde. Like nearly all of Langlais' early works, the suite is steeped in plainchant quotations. The final movement, intended for use as a postlude, is based on the hymn *Laudes Regiae* (*Christus vincit*), traditionally sung at the coronations. Tournemire's influence is again evident in its massive chords and dramatic pauses, although Langlais' subtle but piquant dissonances betray the work's origin in the mid-20th century.

One of Langlais' colleagues in organ and composition class at the Conservatory was his lifelong friend **Olivier Messiaen**. Although both made substantial contributions to the organ repertoire, Langlais largely restricted his compositional activities to church music (except for some early orchestral works and late chamber pieces), while Messiaen achieved international renown as a composer in secular genres. Messiaen was also willing (at least early in their careers) to venture further into the avant garde, which attracted a cohort of composition students that included Iannis Xenakis, Pierre Boulez, and Karlheinz Stockhausen. Messiaen's intensely personal musical language draws on several principal elements: his "modes of limited transposition" (scales that have fewer than 12 unique transpositions, like the whole-tone scale), symmetrical and irrational rhythms (including rhythms drawn from Greek and Indian music), birdsong, and Catholic mysticism.

Messe de la Pentecôte (1950) was written at pivotal and difficult time in Messiaen's life. His first wife lost her memory following an operation and was confined to a mental institution until her death. At the same time, his students were inspiring increasingly radical experimentation with pitch and rhythm that reached its apex (at least in the organ works) the following year with *Livre d'Orgue*. The Pentecost Mass seems to look both backward and forward. It is structured identically to Langlais' *Suite Médiévale*: five movements corresponding to parts of the Mass where, in the absence of a choir, the organist would be expected to provide music. Messiaen described the work as the summation of 20 years of improvisation at the Church of

The Great French Organ Tradition (continued)

the Holy Trinity, where he was organist from 1931 to his death. This is not the whole picture, however—while the Mass surely features some of Messiaen’s most common improvisational tropes, it also demonstrates careful planning and attention to the most intricate details, especially in the manipulation of rhythm.

“Les langues de feu” (“The Tongues of Fire”), intended to accompany the entrance of the priests, features two hallmarks of Messiaen’s style: an idiosyncratic use of the organ’s timbres (in this case extreme “gap” registrations, where very low and very high stops are drawn without the intermediary overtones), and the use of unusual rhythms corresponding to the poetic feet in classical Greek verse. In contrast to this rhythmic complexity, the treatment of pitch is fairly simple, with specific chords and motives repeated in slightly differing rhythms. Note the programmatic implication here, given the piece’s association with Pentecost: a simple message (the pitches) delivered in discreetly different, yet closely related languages (the diverse rhythmic figures).

The offertory, “Les choses visibles et invisibles” (“Things Visible and Invisible”), references the opening lines of the Nicene Creed. It is built on two alternating ideas. In the first, Messiaen utilizes Hindu rhythms, which had been a notable feature of his music for many years, and further subjects them to permutation, augmentation, and diminution. The contrasting section is improvisatory, but becomes more complex in each iteration: the first time is a single melodic line, the second is the same line with a contrapuntal accompaniment, and the third is a rhythmic variation of the second, plus several instances of birdsong.

Hindu rhythms are also prominent in the third movement, “Le don de Sagesse” (“The Gift of Wisdom”), which is, like the second, structured as an alternating series of two musical ideas. Here the first uses a series of “chromatic durations” that Messiaen had devised (similar to a tone row, but with durations), as well as Hindu rhythms. The B section is based on the style of plainchant. “Les oiseaux et les sources” (“The Birds and the Fountains”) features two more common elements in Messiaen’s earlier works: stylized birdsong and his modes of limited transposition. Here, the modal collections are presented as massive tone clusters, representing the waters of creation. “Le vent de l’Esprit” (“The Wind of the Spirit”) refers directly to the day’s Gospel and is in the form of a toccata, with interjections of birdsong as well as the “chromatic durations.”

A slightly younger contemporary of Vierne and Tournemire, **Henri Mulet** grew up surrounded by the Romanesque opulence of the Basilica of the Sacred Heart, where his father served as choirmaster. His early memories of the Basilica formed the basis of his best known work: the 10-movement *Byzantine Sketches* (1919). Several movements are based on architectural

features of that building, including *Rosace* ("Rose Window"). Mulet's depiction of light streaming through the intricate and multicolored glass features overlapping arpeggios and lush, sometimes unpredictable harmonies.

Jean Guillou, who died earlier this year at age 88, was the long-tenured organist of St. Eustache in Paris, and performed in venues both sacred and secular around the world. Known for his willingness to buck tradition, as a young organist he played and published large-scale transcriptions (including a popular rendering of Mussorgsky's *Pictures at an Exhibition*) at a time when the whole notion was anathema to much of the profession. He was also a prolific composer in many genres, but his organ works remain the best known, especially the six *Sagas* of 1970. Three of the six (including no. 4, which is heard on this program) are transcriptions of improvisations preserved on a record titled *Cosmic Visions*. Like his teacher Messiaen, Guillou often explored extreme and immediate contrasts. Saga no. 4 (subtitled "Leonardo") is roughly in ABA form, with the outer sections characterized by a mysterious recitative-like melody and chordal accompaniment. Against this is juxtaposed a central section of loud, violent, rhythmically irregular outbursts almost exclusively built on the interval of the semitone.

A few years older than Langlais and Messiaen, and more traditional in outlook, **Maurice Duruflé** remains one of the most admired organ composers of the 20th century. He was close to the older generation of organists, including Tournemire (who prepared him for entry into the Paris Conservatory) and Vierne (who made him his deputy at Notre Dame), and his music is rooted in the traditions he inherited from them rather than in modernist experimentation. As a composer, Duruflé was intensely self-critical, and, although he was relatively long-lived, he produced only a handful of pieces for his own beloved instrument. Like many of his works, the Suite of 1932 was heavily revised after its initial publication, yet it remained unsatisfactory for Duruflé. Regarding its brilliant toccata, he famously remarked to his wife (who was also a fine organist) that "the sauce is there, but there's no beefsteak."

Duruflé often performed the opening prelude on its own. It is essentially an extended meditation on two basic ideas: the four-note figure stated at the outset in the pedal, and the ensuing chant-like motive presented in the right hand. Having grown up as a chorister in Rouen, the ideal of plainchant informs many of Duruflé's compositions, even if no melodies are quoted directly. His harmonic language utilizes the chromatic palette of Vierne filtered through the mystical sensibility of Tournemire. The influence of Debussy and Ravel is also apparent in his free and colorful (though rarely abrasive) treatment of dissonance. This debt is especially pronounced in the *Sicilienne*, where another chant-inspired melody is subjected to various

The Great French Organ Tradition (continued)

ingenious and unexpected transformations. The final toccata, which so vexed its creator, is perhaps the most highly regarded work of its type in the entire repertoire. A short but dramatic introduction leads into the main theme in the pedal: an unsettling, rhythmically regular line that explores the whole range of the pedalboard. Following its initial presentation, the theme is atomized and presented in different voices in different forms, sometimes in conjunction with a more lyrical, syncopated motive derived from it. The return of the intact theme is heralded by a series of massive cluster chords that might have pleased Messiaen, and the work concludes in a whirlwind of imposingly virtuosic figuration.

Program 3

Readers of these notes might be under the impression that every organist in the French school attended the Paris Conservatory at one point or another. While that institution was (and is) a vital presence in the musical life of the country, it was not the only place to pursue secondary studies in organ. Founded in 1853, the Niedermeyer school offered instruction specifically in sacred music (as opposed to the Conservatory, where opera still reigned supreme), with an emphasis on the works of the Renaissance and Baroque composers like Lassus, Palestrina, and Bach. One of the more notable students to emerge from the Niedermeyer tradition was **Léon Boëllmann**, whose promising career was cut short by tuberculosis at age 35.

Although he managed to amass a catalog of more than 150 compositions before his untimely death, Boëllmann's best known work by far is the four-movement *Suite Gothique*. The title highlights the work's retrospective musical characteristics but also describes the aura of grandeur evoked by the first, second, and fourth movements. The first is essentially a study in echo effects, with unusual (quasi-modal) chord progressions passed between manuals. This is followed by a grand minuet, complete with contrasting trio section. The occasional modal inflection in the harmonies demonstrates Boëllmann's training in early music. An introspective prayer to the Virgin Mary features the undulating celeste stops, with smoothly chromatic harmonies and common-tone modulations that belong much more to the 19th century than to the 16th. The final toccata, with its menacing pedal theme and perpetual motion accompaniment, has long been a staple of concert programs.

Thierry Escaich is one the more visible modern representatives of the French tradition. Like so many of his predecessors, Escaich has expanded his activities beyond the organ loft with compositions for orchestra, chamber ensembles, and operas. He also enjoys an active career as a recitalist, and is particularly noted for his improvisations. "Eaux natales" ("Birth Waters") was originally a choral work for 12-part choir and organ, arranged by the composer for organ solo as *Poemes*. The original text by the French poet Alain Suied deals with the Nativity:

Swaddled in contemplation, the infant's eyes take in the story of this world.

Flesh and cloth: in the folds the source of all our dreams is perceived and corrupted.

The heart's crystal collects the birth-waters of the universe.

Invent the world.

Awaken to the first silence of contemplation.

When everything is given to us inadvertently, in the warmth of a cry.

The world has just been born, if you reach out to it.

The Great French Organ Tradition (continued)

The work begins with a single melodic line played against an indistinct background of foundation stops. The music slowly builds to a short climax of toccata figuration before receding into the mysterious mood of the opening.

Jeanne Demessieux was one of the great trailblazers of the organ world: the first woman to achieve international renown as a concert organist in a field historically dominated by men. An outstandingly gifted musician, she performed more than 700 recitals in her all-too-brief career and composed some of the most difficult works ever written for the instrument. Each of the more approachable *Chorale Preludes on Gregorian Themes* (1954) is a character piece incorporating a chant melody. "Tu Es Petrus" is a march, with the melody presented in the top voice accompanied by block chords. "Adeste Fideles," known in English-speaking countries as "O Come All Ye Faithful," is set as a musette, an 18th-century dance. The musette is actually a type of bagpipe, and the dance that bears its name evokes that sound, with long drones usually accompanying simple, pastoral melodies. "O Filii," an Easter hymn sometimes sung as "O Sons and Daughters of the King," forms the basis for a set of four brief variations.

It is appropriate to conclude this program, and this series, with music by the organ's two great symphonists: Charles-Marie Widor and his student Louis Vierne. Like Guilman, **Charles-Marie Widor's** enviable technique was built on the study of Bach. When Widor succeeded Franck as professor of organ at the Paris Conservatory in 1890, Vierne had just enrolled and was struck by the starkly different styles of the two masters. Franck's art was based on improvisation, and as a teacher he took a loose approach to technique building and repertoire playing. Widor was the exact opposite: a consummate technician who established Bach as the center of the curriculum and demanded a conscientious attention to detail from his students. Vierne and his colleagues had to rebuild their entire technique from the ground up to accommodate Widor's exacting standards. There was substantial resistance initially, but it was largely through Widor's efforts that French organists acquired the prodigious virtuosity for which they have become justly famous.

Although Franck foreshadowed the genre with his *Grand Pièce Symphonique*, the organ symphony is really the invention of Widor, and he passed it on to Vierne, whom he also tutored in composition. Widor produced ten such works, in two groups of four plus two late additions. The first four resemble suites, while the remainder are basically organ sonatas. The "symphonic" appellation was applied in deference to the symphonic character of Cavallé-Coll's organs, which inspired Widor throughout his long life. Widor once remarked to his friend and student Albert Schweitzer that "organ playing is the manifestation of a will filled with a vision of eternity." There is perhaps no better description of the "Andante Sostenuto" from the Gothic symphony, whose soaring flute melody and regular, undulating

accompaniment give it a sense of transcendent timelessness. Although it is intended to sound effortless, the work is technically demanding, with as many as eight independent parts sounding simultaneously, including two lines in the feet.

Although his life is often described as an unbroken series of tragedies, **Louis Vierne** was lucky with regard to his teachers. From Franck, he inherited a peerless command of chromatic harmony, an appreciation of cyclic form, and an understated emotional intensity. Through Widor he gained a perfected technique that allowed for the uninhibited expression of his artistic vision. In other respects, he was less fortunate: he was born nearly blind and was almost always in poor health; his marriage collapsed after discovery of his wife's unfaithfulness; his professional aspirations were repeatedly scuttled by petty political squabbles (not of his making), and his beloved son and brother died in World War I. Late in life, he advised a young Langlais that "everything in life can betray you—health, happiness, money—except for one thing . . . music." Fittingly, Vierne died at the console during his 1,750th organ recital, with his colleague Maurice Duruflé by his side.

Vierne's last symphony is an immensely complex but tightly structured work, where nearly all of the musical material is derived from the themes of the first movement. The densely chromatic harmonic language chafes at the limits of tonality and the angular second theme of the first movement actually includes all 12 chromatic pitches. Formally, the movement is a relatively traditional sonata-allegro with a protracted development and concise recapitulation. The mournful adagio was described by Duruflé (who gave the European premiere) as "a rending appeal, a pathetic cry springing from the heart." Its main melody is derived from the second theme of the first movement through inversion, and is continuously repeated and transformed. A scherzo was originally a musical joke, but the third movement here is more grotesque than jocular, depicting, according to the composer, the "derisive grin of a gargoyle." The diabolical main theme, again based on previous material, alternates with more skittish arpeggio figures. The second slow movement is a somber, brooding adagio with an ethereal coda that features the *voix humaine* ("human voice") stop. The jubilant finale, one of the most fiendishly difficult movements in the entire repertoire, exudes such joyful assurance that it banishes the memory of the anxious and austere music that precedes it. The best description may be one penned by the composer in describing the French Riviera, where the piece was written: "the intense sunlight abolishes regrets and even past unhappiness, leaving behind just the sheer animal joy of existing!"

David Crean teaches organ at Wright State University in Ohio. He is a graduate of the C.V. Starr doctoral program at Juilliard and was the recipient of the 2014 Richard F. French doctoral prize.

About Paul Jacobs



The internationally celebrated organist Paul Jacobs combines a probing intellect and extraordinary technical mastery with an unusually large repertoire, both old and new. He has performed to great critical acclaim on 5 continents and in each of the 50 states. The only organist ever to have won a Grammy Award—in 2011 for Messiaen’s towering *Livre du Saint-Sacrement*—Jacobs is an eloquent champion of his instrument around the world, premiering many new works for the instrument. No other organist is repeatedly invited as soloist to perform with prestigious orchestras, thus making him a pioneer in the movement for the revival of symphonic music featuring the organ. Jacobs made musical history at age 23 when he played Bach’s complete organ works in an 18-hour marathon performance on the 250th anniversary of the composer’s death. He was appointed to the Juilliard faculty in 2003, becoming chair of the organ department the following year.

About the Juilliard Organ Department

Led by renowned organist Paul Jacobs, Juilliard’s organ department enjoys an outstanding reputation, attracting talented young artists from around the world. Organ students at Juilliard work closely with Jacobs and enjoy many opportunities for solo and ensemble performances. Juilliard organists perform in Alice Tully Hall on its restored Kuhn organ, are featured in recitals at churches throughout New York City, and hold prominent church positions in the New York City area. Weekly performance classes attract a regular stream of interested visitors. In addition to lessons and master classes, organ majors take courses in service playing, organ literature, and improvisation. Juilliard houses several pipe organs in various styles, including instruments by Holtkamp, Schoenstein, Flentrop, and Noack.

Juilliard Board of Trustees and Administration

BOARD OF TRUSTEES

Bruce Kovner, *Chair*
J. Christopher Kojima, *Vice Chair*
Katheryn C. Patterson, *Vice Chair*

Julie Anne Choi	Nancy A. Marks
Kent A. Clark	Stephanie Palmer McClelland
Barbara G. Fleischman	Christina McInerney
Mary Graham	Lester S. Morse Jr.
Joan W. Harris	Stephen A. Novick
Matt Jacobson	Susan W. Rose
Edward E. Johnson Jr.	Jeffrey Seller
Karen M. Levy	Deborah Simon
Teresa E. Lindsay	Sarah Billinghamurst Solomon
Laura Linney	William E. "Wes" Stricker, MD
Michael Loeb	Yael Taqqu
Vincent A. Mai	Damian Woetzel
Ellen Marcus	Camille Zamora
Greg Margolies	

TRUSTEES EMERITI

June Noble Larkin, *Chair Emerita*

Mary Ellin Barrett	Sidney R. Knafel
Kenneth S. Davidson	Elizabeth McCormack
Keith R. Gollust	

Joseph W. Polisi, *President Emeritus*

JUILLIARD COUNCIL

Mitchell Nelson, *Chair*

Michelle Demus Auerbach	Jean-Hughes Monier
Barbara Brandt	Terry Morgenthaler
Brian J. Heidtke	John G. Popp
Gordon D. Henderson	Grace E. Richardson
Peter L. Kend	Jeremy T. Smith
Younghee Kim-Wait	Alexander I. Tachmes
Sophie Laffont	Anita Volpe

EXECUTIVE OFFICERS

AND SENIOR ADMINISTRATION

Damian Woetzel, *President*

Office of the President

Jacqueline Schmidt, *Vice President and Chief of Staff*
Kathryn Kozlark, *Special Projects Producer*

Office of the Provost and Dean

Ara Guzelimian, *Provost and Dean*
José García-León, *Dean of Academic Affairs and Assessment*

Dance Division

Alicia Graf Mack, *Director*
Taryn Kaschock Russell, *Associate Director*
Katie Friis, *Administrative Director*

Drama Division

Evan Yionoulis, *Richard Rodgers Director*
Richard Feldman, *Associate Director*
Katherine Hood, *Managing Director*

Music Division

Adam Meyer, *Director, Music Division, and Deputy Dean of the College*
Báril Nugent, *Assistant Dean, Director of Chamber Music*
Joseph Soucy, *Assistant Dean for Orchestral Studies*
Mario Igrac, *Chief Piano Technician*
Joanna K. Trebelhorn, *Director of Orchestral and Ensemble Operations*

Historical Performance

Robert Mealy, *Director*
Benjamin D. Sosland, *Administrative Director; Assistant Dean for the Kovner Fellowships*

Jazz

Wynton Marsalis, *Director of Juilliard Jazz*
Aaron Flagg, *Chair and Associate Director*

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*
Kirstin Ek, *Director of Curriculum and Schedules*
Monica Thakkar, *Director of Performance Activities*

Lila Acheson Wallace Library and Doctoral Fellows Program

Jane Gottlieb, *Vice President for Library and Information Resources; Director of the C.V. Starr Doctoral Fellows Program*
Jeni Dahmus Farah, *Director, Archives*
Alan Klein, *Director of Library Technical Services*

Preparatory Division

Weston Sprott, *Dean*
Yoheved Kaplinsky, *Artistic Director, Pre-College*
Anthony McGill, *Artistic Advisor, Music Advancement Program*
Ekaterina Lawson, *Director of Admissions and Academic Affairs, Pre-College*
Anna Roymann, *Director of Performance Activities, Pre-College*

Enrollment Management and Student Development

Joan D. Warren, *Vice President*
Kathleen Tesar, *Associate Dean for Enrollment Management*
Barrett Hipes, *Dean for Student Development*
Sabrina Tanbara, *Assistant Dean of Student Affairs*
Cory Owen, *Associate Dean of Student Development*
William Buse, *Director of Counseling Services*
Rachel Christensen, *Administrative Director, Alan D. Marks Center for Career Services and Entrepreneurship*
Katherine Gertson, *Registrar*
Tina Gonzalez, *Director of Financial Aid*
Teresa McKinney, *Director of Community Engagement*
Camille Pajor, *Title IX Coordinator*
Todd Porter, *Director of Residence Life*
Howard Rosenberg MD, *Medical Director*
Dan Stokes, *Director of Academic Support and Disability Services*
Beth Techow, *Administrative Director of Health and Counseling Services*

Development

Alexandra Wheeler, *Vice President and Chief Advancement Officer*
Katie Murtha, *Director of Major Gifts*
Lori Padua, *Director of Planned Giving*
Rebecca Vaccarelli, *Director of Alumni Relations*
Kim Furano, *Director of Foundation and Corporate Relations*
Robyn Calmann, *Director of Special Events*

Public Affairs

Rosalie Contreras, *Vice President of Public Affairs*
Maggie Berndt, *Communications Director*
Benedict Campbell, *Website Director*
Jessica Epps, *Marketing Director*
Susan Jackson, *Editorial Director*

Office of the Chief Operating Officer and Corporate Secretary

Lesley Rosenthal, *Chief Operating Officer and Corporate Secretary*
Christine Todd, *Vice President and CFO*
Cameron Christensen, *Associate Vice President, Facilities Management*
Kent McKay, *Associate Vice President for Production*
Betsie Becker, *Managing Director of K-12 Programs*
Michael Kerstan, *Controller*
Irina Shteyn, *Director of Financial Planning and Analysis*
Nicholas Mazzurco, *Director of Student Accounts/Bursar*
Nicholas Saunders, *Director of Concert Operations*
Tina Matin, *Director of Merchandising*
Kevin Boutote, *Director of Recording*

Administration and Law

Maurice F. Edelson, *Vice President for Administration and General Counsel*
Myung Kang-Huneke, *Deputy General Counsel*
Carl Young, *Chief Information Officer*
Steve Doty, *Chief Technology Officer*
Dmitriy Aminov, *Director of IT Engineering*
Clara Perdiz, *Director of Client Services, IT*
Jeremy Pinquist, *Director of Enterprise Applications*
Caryn G. Doktor, *Director of Human Resources*
Adam Gagan, *Director of Security*
Helen Taynton, *Director of Apprenticeship Program*

Attend a performance

Enroll in an adult class

Shop at our store

Hire our performers

Support Juilliard

juilliard.edu