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First Presbyterian Church, Seattle

Doctoral Organ Recital

June 2, 2003

Martin Welzel, Organist

Jeanne Demessieux:

1921 - 1968

Te Deum, Opus 11 (1958)

Andante (1953)

Olivier Messiaen:

1908 - 1992

Offrande au Saint Sacrement (*Discovered 1997*)

Marcel Dupré:

1886 - 1971

Deuxième Symphonie, Opus 26 (1929)

I. *Preludio*

II. *Intermezzo*

III. *Festa*

- Intermission -

Jean Berveiller:

1904 - 1977

Mouvement (1953, *dedicated to Jeanne Demessieux*)

Seattle Premiere Performance

Maurice Duruflé:

1902 - 1986

Méditation (c. 1964)

Seattle Premiere Performance

Max Reger:

1873 - 1916

Variations and Fugue on an Original Theme,

Opus 73 (1903)

This recital is given in partial fulfillment of the Doctor of Musical Arts degree.
Martin Welzel is a student of Dr. Carole Terry at the University of Washington
School of Music.

PROGRAM NOTES

JEANNE DEMESSIEUX

Te Deum, Opus 11 (1958)

Andante (1953)

Jeanne Demessieux, born in 1921 in Montpellier, obtained supreme honors at the conservatory of her home city, after her childhood as a prodigy. Jeanne came to Paris with her parents in 1932 at the age of eleven and subsequently enrolled at the Paris Conservatory, where she later won First Prizes in harmony, piano, fugue, counterpoint, and organ. Marcel Dupré (Organ), Magda Tagliafiero, and Lazare Lévy (Piano) were her most influential teachers. Her brilliant debut recital at Salle Pleyel in 1946 (where she premiered her *Six Études*) marked the beginning of an unequalled international performance career. At age 47, Jeanne Demessieux died in Paris in 1968, only six years after her appointment as titular organist at the Madeleine church, and a successful teaching career at the Conservatories in Nancy (France) and Liège (Belgium).

The *Te Deum*, Opus 11 was written in 1958, inspired by the "State Trumpet" (a powerful horizontal reed stop) of the organ at St. John-the-Divine in New York City. This symphonic poem, based on fragments of the Ambrosian hymn, consists of three parts. The first section is an exposition of the initial notes "Te Deum Laudamus." The second part is a chorale on the "Tibi Omnes Angeli." The third part is a brilliant Allegro on the "Sanctus", and the "Pleni Sunt Caeli" from the *Te Deum*.

The *Andante* was published in 1953 as part of 64 *Harmony Lessons*, an homage to Jean Gallon, who was Jeanne

Demessieux' teacher at the Conservatory. It is a four-part fugue with an invertible countersubject.

OLIVIER MESSIAEN

Offrande au Saint Sacrement

This piece was discovered by the composer's widow, Yvonne Loriod-Messiaen, in 1997, and published four years later by Olivier Latry. Messiaen probably wrote *Offrande au Saint Sacrement* between 1928 and 1935; evidence for this can be found in some elements of the second theme of *Offrande*, which are related to *Le Banquet Céleste* of 1928. Latry points also out a fairly untypical registration for Messiaen on the Swell (Voix Céleste, Voix Humaine, Trémolo), recalling Charles Tournemire, whose organ cycle "L'Orgue Mystique" Messiaen greatly admired.

MARCEL DUPRÉ

Deuxième Symphonie, Opus 26

A student of Alexandre Guilmant, Louis Vierne, Louis Diemer, and Charles-Marie Widor, Marcel Dupré was one of the most powerful and influential figures of the European organ scene in the 20th century. Professor for organ performance and improvisation at the Paris Conservatory from 1926-54 and, for two years, its director, he taught generations of organists. He was titular organist at St. Sulpice in Paris for 33 years, succeeding his own teacher Widor.

After his *Symphonie-Passion* from 1924, Dupré turned once more to the symphonic form with his three-movement *Deuxième Symphonie*, Opus 26, premiered in 1929 by the composer at

the Wanamaker Auditorium in New York City.

The tonal language, formal structure and treatment of the organ are strikingly progressive in this work, and Dupré's writing style is intense, incisive and extremely virtuosic.

The first movement, *Preludio*, is written in a modified sonata form and contains four contrasting thematic elements. The central movement, *Intermezzo*, is a set of variations on a slow staccato melody in the ABA form of a minuet. In the exhilarating *Toccata*, a heroic, jazz-like theme is accompanied by powerful, hammering fifths.

- Intermission -

JEAN BERVEILLER

Mouvement (1953)

Jean Marie Berveiller (1904-1977), an organ student of Marcel Dupré, wrote four jazz-inspired compositions for organ: *Suite* (1947), *Epitaphe* (1953), *Cadence* (Etude de Concert, 1953), and the unpublished *Mouvement* (1953), dedicated to Jeanne Demessieux. The latter frequently performed Berveiller's works in public and recorded the *Mouvement* twice, in 1958 and 1967.

Pierre Labric found the best description for this work, with its insistent pedal ostinato and grinding blue-note chords: "The qualification 'perpetual' could be easily added to the title, because the movement is nowhere interrupted, neither in the pedal nor in the manuals. It has an irresistible élan, like a bursting tempest, which is breathtaking from beginning to end."

Today's performance is the Seattle Premiere of Jean Berveiller's *Mouvement*.

MAURICE DURUFLÉ

Méditation (c. 1964)

Born in Louviers in 1902, Duruflé began his musical studies in Rouen as a chorister at the cathedral. In 1919 he went to Paris, where he studied the organ with Charles Tournemire, Louis Vierne, and Eugène Gigout. Duruflé became titular organist at St. Etienne-du-Mont in Paris in 1929, a post he held until 1975, when a car accident put an end to his career as an organist. In 1943 he was appointed professor of harmony at the Paris Conservatory, teaching the most well-known of the organists like Pierre Cochereau, Marie-Claire Alain, Jean Guillou, and Daniel Roth.

An extremely self-critical composer, Duruflé prepared only 13 works for publication until his death in 1986. However, in 2001 Frédéric Blanc published a previously been unknown organ piece by Duruflé, entitled "Méditation", probably written around 1964. It seems to be an outline of the Agnus Dei movement from his *Messe Cum Jubilo*, Opus 11, composed two years later.

Today's performance is the Seattle Premiere of Maurice Duruflé's *Méditation*.

MAX REGER

Variations and Fugue on an Original Theme, Opus 73 (1903)

As a composer of organ music, Max Reger is considered the most important German composer since Johann Sebastian Bach. Born in 1873, his musical education was deeply influenced by his teachers Adalbert Lindner and Hugo Riemann, as well as by the music of Johannes Brahms and Richard Wagner.

In his own time, Reger was often criticized as a subversive revolutionary. Nevertheless, in his roles as teacher, performer, conductor and composer, he always achieved great professional success. He died in 1916 at age 43 in Leipzig.

One of Max Reger's greatest supporters was Karl Straube, organist at the Thomaskirche in Leipzig, who frequently performed Reger's organ music in public. On June 14, 1903, Karl Straube played a successful recital at Basle Cathedral in Switzerland, featuring selected organ works by Reger. Stirred by the memory of this concert, Straube asked Reger to write him a work without liturgical function and with no relation to protestant chorales, so that the piece could also be included in programs of "predominantly Catholic cities". He also suggested the form of variations and fugue on an original theme.

Reger wrote later in a letter to Straube: "*The work was engendered out of a truly melancholy mood: the resigned quality of the subject tells all; the melancholy third bar of the theme plays an important role in the work. I think this will have to suffice, you know that I do not like to speak about this at all, since I feel it is presumptuous to show off with one's moods and feelings.*"

There is a broad expansion of the old techniques of figural variation in *Variations and Fugue on an Original Theme*, Opus 73, and the composer is conscious of his progressiveness: "*For me, the variation does not merely consist in changing the musical garment, but it can also alter the mood itself; hence it is obvious that the musical material will then also be new.*"

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ABOUT THE PERFORMER

German organist Martin Welzel is currently studying at the University of Washington, School of Music, for a Doctor of Musical Arts degree in organ performance with Dr. Carole Terry. He is the recipient of a Brechemin Scholarship, the highest music faculty award to a student, and was also awarded an Academic Year Scholarship by Rotary International.

Martin Welzel received his first musical education in Germany. He studied organ, piano, harpsichord, conducting, and church music at the Musik-hochschule Saarbrücken, where his most influential teachers were Daniel Roth and Wolfgang Rübsam. In 1999 he received a MM degree in organ performance, followed in 2001 by the prestigious Soloist Diploma in organ performance. Martin Welzel has participated in master classes with Marie-Claire Alain, Daniel Chorzempa, Hans-Ola Ericsson, Jean Guillou, Naji Hakim, Martin Jean, Günther Kaunzinger, Ann Labounsky, Olivier Latry, Rudolf Meyer, Pierre Pincemaille, Almut Rössler, and Ben van Oosten. As an active soloist, he performed in Germany, Austria, Italy, France (St. Sulpice, Paris), and the United States. This year he appeared as harpsichordist for the Vivaldi "Four Seasons" with Violinist Ronald Patterson at Meany Theater, as well as accompanist for the Fauré Requiem with the Cascadian Chorale (Philip Tschopp, director).

In July he will record selected organ works by Max Reger for the Naxos label at Trier Cathedral, Germany (*Variations and Fugue Opus 73*, and other pieces). For *IFO Records* he is preparing a recording of the complete organ works by French composer Jeanne Demessieux on two CDs.