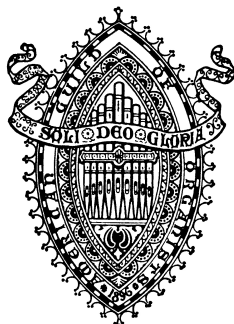


**The Southside Virginia Chapter
Of the American Guild of Organists**



Presents:

Cristiano Rizzotto

Organist in Concert



Sunday, July 21, 2013, 3:00^{PM}
Washington Street United Methodist Church
22 E Washington Street,
Petersburg, Virginia 23803

ANONYMOUS (C. 1360)	From the Robertsbridge Codex	Estampie
ANONYMOUS (C. 1400)	From the Codex Faenza	Bel fiore dança
ANONYMOUS (MID 15TH CENTURY)	From the Lochamer Liederbuch	Mit ganzem willen wünsch ich dir
JOHANN SEBASTIAN BACH (1685 – 1750)		Trio Sonata in E Minor, BWV 528
	<i>-Adagio – Vivace</i> <i>-Andante</i> <i>-Un poco allegro</i>	
DANIEL E. GAWTHROP (B. 1949)		Four Trio Preludes:
	<i>-The Morning Breaks</i> <i>-With Humble Heart</i> <i>-Come, Come Ye Saints</i> <i>-As the Dew from Heaven Distilling</i>	
LOUIS-NICOLAS CLÉRAMBAULT (1676 - 1749)		Suite du Deuxième Ton:
	<i>-Plein Jeu</i> <i>-Duo</i> <i>-Trio</i> <i>-Basse de Cromorne</i> <i>-Flûtes</i> <i>-Récit de Nazard</i> <i>-Caprice sur les Grands Jeux</i>	
ANTOINE GIOVANNINI (B. 1978)	Première in the USA	Noël sûr les Anches et en duo
LOUIS-CLAUDE DAQUIN (1694 - 1772)		Noël VI
THÉODORE SALOMÉ (1834 - 1896)		Grand Chœur

This program is dedicated to the Memory of Dr. Carl G. Harris (1935-2013)
former Dean of the Southside Chapter of the American Guild of Organists.

Artist's Biography

CRISTIANO RIZZOTTO (b. 1989) holds a bachelor's degree in piano performance from the Universidade Federal do Rio de Janeiro, where he studied piano and graduated Magna cum Laude in 2010. During 2009, he was an exchange student in the United States, sponsored by the Brazilian government's Ministry of Education.

When he returned to Rio de Janeiro to graduate, he was nominated the organist of the city's Benedictine Abbey, owner of the oldest organ in South America and where the tradition of the chants and liturgy has been kept alive by the Carioca monks since the 16th century.

He returned to the United States in 2011 and received a master's degree in sacred music/organ from East Carolina University. During this time, he played for the First United Methodist Church in Washington, NC. He will begin his doctoral studies at the University of Oklahoma in August 2013.

Cristiano's current goals are to continue to develop his skills as a church and concert musician in the United States; to use the knowledge obtained to cooperate with the resurrection and development of the organ culture in Brazil; to represent and bring awareness to Brazil through his work abroad; to establish a stronger dialogue between the organ sceneries and professional organists of Brazil and the United States of America; and contribute to the American musical and liturgical scenery.

www.cristianorizzotto.com

PROGRAM NOTES

For the first part of the program, I chose to play three of the earliest surviving keyboard music. Despite being very rarely performed nowadays, these jewels have great historic value and beauty.

ESTAMPIE FROM THE ROBERTSBRIDGE CODEX (C. 1360)

The British Museum holds a volume of manuscripts with records that refer to the Abbey of Robertsbridge, under the number Add. 28550, and in the end of it there are two sheets of music that are known as the Robertsbridge Codex, although that expression cannot refer properly to the musical fragment alone, since these two leaves are simply bound up with an old register from that Abbey, and even its location does not throw much light on its ultimate provenance.

It has been dated as early as circa 1320, but the use of terms in French in the manuscript suggest that it may have been written as late as close to the years 1359–1362, when the King John of France was held prisoner in England.

The first two pages feature one incomplete and two complete pieces, the two latter of considerable length, and, despite not having been identified as so in the manuscript, recognizable as *estampies*, because of their construction, that follows the formal pattern of this medieval secular dance.

An estampie is a piece that consists of four, five, or more sections (A B C ...), called *puncti*, each of which is repeated (AA BB CC), but with two different endings, called *ouvert* and *clos*, that is, first- and second-time bars.

The pieces on the Robertsbridge Codex are recognized as the oldest music written for the keyboard still in existence.

BEL FIORE DANÇA, FROM THE CODEX FAENZA (C. 1430)

Song arrangements are an important component of the Faenza codex, a significant source of fifteenth-century instrumental music of Italian provenance. A scribe in Northern Italy copied the manuscript on the early decades of the 15th century. By 1473-74, it was located in the library of the Carmelite Convent of San Paolo in Ferrara.

The Codex contains 48 pieces based on sacred and secular vocal models, including pieces by composers like Francesco Landini and Jacopo de Bologna. Small organs might have been used to accompany dancing and singing, since the portative is depicted in several fifteenth-century manuscripts. The Faenza Codex also contains music related to dance forms, such as *Bel fiore dança*.

Bel fiore was the name of the castle belonging to Niccolò III, ruler of Ferrara from 1393 to 1429. It is possible that this Faenza piece is based on a dance that was popular there. The dance character of the piece, established by the regularity of the lower voice, which proceeds in equal note values much like a bass dance, and by the driving propulsion of the top voice, whose figures break up each beat in different ways.

MIT GANCZEM WILLEN WÜNSCH ICH DIR, FROM THE LOCHAMER LIEDERBUCH (MID-15TH CENTURY)

The double source *Lochamer Liederbuch–Fundamentum organisandi* is a manuscript of German origin that combines a songbook containing some keyboard pieces (the *Liederbuch*) and a copy of Conrad Paumann's instructions for creating music over different tenor patterns (the *Fundamentum*, dated from 1452).

Mit ganczem willen wünsch ich dir (n° 21) is based on a German song, the tenor of which was also used on another setting on a manuscript called *Buxheimer Orgelbuch*, the most voluminous collection of 15th century organ music (over 260 pieces). More than one third of the keyboard arrangements in the main corpus of the *Buxheim* (the first eight sections) are based on monophonic and polyphonic models in the *Lochamer Liederbuch*, including *Mit ganczem willen wünsch ich dir*.

JOHANN SEBASTIAN BACH (1685 – 1750) – TRIO SONATA IN E MINOR, BWV 528

A trio sonata is a musical form that was popular in the 17th and 18th centuries, usually written for two solo melodic instruments and basso continuo, making three parts in all, hence the name “trio”. However, because the basso continuo is usually made up of at least two instruments (a cello or bass viol and a keyboard instrument such as the harpsichord), performances of trio sonatas typically involve at least four musicians.

Johann Sebastian Bach, however, combined all three instruments in one alone on his six Trio Sonatas (BWV 525 – 530). The right hand, the left hand, and the pedals each take a different part, thus creating the same texture as in a trio. Bach dispensed entirely the customary harmonic filling or continuo, since it is already challenging enough for one performer to play alone the parts that could be assigned to an entire chamber music ensemble.

Johann Sebastian wrote them in course of instructing his son Wilhelm Friedmann, definitely before 1733, year in which Wilhelm Friedmann gained the desirable post of organist at Sophienkirche in Dresden.

These pieces have been called some of the most difficult organ pieces ever written by Bach, and they resemble very few other works for the organ. They also give an interesting insight into J. S. Bach's priorities as an organ teacher. The total independence required of hands and feet, and the very clear texture, make any faltering of rhythm or fingering instantly audible to the listener. They only come to life when played really well, at which point they *sound* rather easy.

DANIEL E. GAWTHROP (B. 1949) – FOUR TRIO PRELUDES ON LATTER-DAY SAINT HYMNS

The American composer Daniel E. Gawthrop was born in 1949 in Fort Wayne, Indiana. He has been the recipient of over 100 commissions to write original music. Gawthrop served for three years as Composer-in-Residence to the Fairfax Symphony Orchestra (of Fairfax, Virginia, a suburb of Washington, D.C.) and has been the recipient of four grants from The Barlow Endowment for Musical Composition. In addition to his work as a composer, Gawthrop has been active as a broadcaster, clinician and adjudicator, organist, conductor, teacher and writer, including a period as music critic for The Washington Post.

These Four Trio Preludes are hymn tunes found in the hymnal of the Church of Jesus Christ of Latter-day Saints. Just like J. S. Bach's Trio Sonata, these pieces also consist of three independent parts, that combined have a certain chamber music flavor. The first two were written in 2004, the other two, in 2006.

LOUIS-NICOLAS CLÉRAMBAULT (1676 – 1749) – SUITE DU DEUXIÈME TON

Today, the organ accompanies congregational singing in church. At the time of Clérambault, however, the liturgy alternated unaccompanied singing with short versets played by the organist. This practice was called *alternatim*. A chant from the Mass Ordinary, such as the Kyrie, for example, would be split into several sections with even-numbered sections being sung by the choir and the remaining ones being replaced by organ versets. This practice seems strange from a modern perspective, but the *alternatim* practice was the prescribed method of worship throughout the Catholic Church and flourished in France from the 1400s into the early twentieth century.

The *alternatim* performance was primarily an improvisatory practice. The requirement of a royal mandate for publishing meant that printed music was scarce, and the average organist would play approximate 8,000 versets over the course of a year. Nonetheless, some composers have left written examples, to serve as models to other organists. Therefore, the full complexity of this liturgical tradition is only partially revealed by examining the surviving organ literature.

Clérambault's Suite on the Second Tone was intended to serve a liturgical purpose: to alternate with the words of the Magnificat, the earliest Marian hymn, taken directly from the Gospel of Luke (Luke 1:46-55).

The name of each verset indicates what kind of registration is to be used, so a “Basse de Cromorne” indicates that this movement has a Cromorn solo on the bass, etc. The colors of the registrations reflect the text being played/replaced. They reflect the composer’s view on each section of the prayer. Notice how powerfully Clérambault wrote for the words “My soul doth magnify the Lord” (Plein Jeu), and the “Amen – So be it” (Caprice sur ler Grands Jeux), or how soft and sweet is the setting for “He hath received Israel his servant, being mindful of his mercy” (Flûtes).

Each instrumental verset replaces a verse of the hymn, as follows:

Organ: Plein Jeu – The organ plays:
1. Magnificat anima mea Dominum.
My soul doth magnify the Lord.

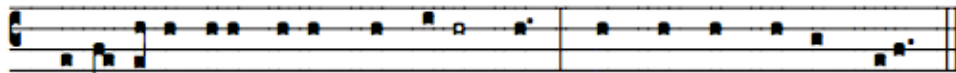
Choir:



2. Et ex-sul-távit spíritus méus * in Déo salutári méo.
And my spirit hath rejoiced in God my Saviour.

Organ: Duo – The organ plays:
3. Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc beatam me dicent omnes generationes.
*Because he hath regarded the humility of his handmaid:
for behold from henceforth all generations shall call me blessed.*

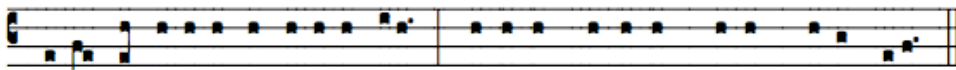
Choir:



4. Qui-a fé-cit míhi mágna qui pótens est: * et sánctum nómen éjus.
Because He that is mighty, hath done great things to me; and holy is His name.

Organ: Trio – The organ plays:
5. Et misericordia eius a progenie in progenies timentibus eum.
And His mercy is from generation unto generations, to them that fear Him.

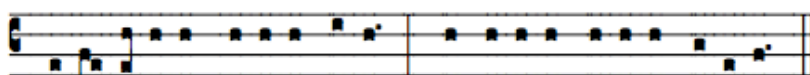
Choir:



6. Fé-cit po-téntiam in bráchio súo: * dispérsit supérbos mén-te córdis súi.
*He hath shewed might in His arm:
He hath scattered the proud in the conceit of their heart.*

Organ: Basse de Cromorne – The organ plays:
7. Deposuit potentes de sede et exaltavit humiles.
He hath put down the mighty from their seat, and hath exalted the humble.

Choir:



8. E-su-ri-éntes implévit bónis: * et dívites dimísit inánes.
*He hath filled the hungry with good things:
and the rich he hath sent empty away.*

Organ: Flûtes – The organ plays:
 9. Suscepit Israel puerum suum, recordatus misericordiæ suæ.
He hath received Israel his servant, being mindful of his mercy.

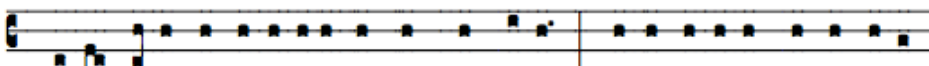
Choir:



10. Si-cut lo-cútus est ad pátres nóstros, * **Abraham et sémini éjus in sácula.**
As he spoke to our fathers, to Abraham and to his seed for ever.

Organ: Récit de Nazard – The organ plays:
 11. Gloria Patri, et Filio, et Spiritui Sancto.
Glory to the Father, and to the Son, and to the Holy Spirit.

Choir:



12. Si-cut é-rat in princípío, et nunc, et sémper,* **et in sácula sæculórum.**
As it was in the beginning, also now, and always, and to ages of ages.

Organ: Caprice sur les Grands Jeux – The organ plays:
 Amen.
So be it.

ANTOINE GIOVANNINI (B. 1978) – NOËL SÛR LES ANCHES ET EN DUO

PREMIÈRE IN THE UNITED STATES

The organist, harpsichordist, carillonneur and Baroque flutist Antoine Giovannini was born on a family of jazz pianists. He started having organ lessons at age 11 at the Conservatory of La Rochelle. Antoine was always fascinated by composition and improvisation, whereas the pieces are worked tuition directly to the composer when the composition, considering each composer's work as a teaching about composition.

Giovannini did two organ concert tours in France. He was the organist at the Castres Cathedral (Cathédrale Saint-Benoît de Castres – Languedoc, France) for five years, as well as carillonneur for the city. He was also a substitute at the Saintes Cathedral (Cathédrale Saint-Pierre de Saintes), on an instrument from 1628, classified by the UNESCO. The cathedral itself is a national monument of France.

Today, Antoine is the organist at the 1673 historic Brunel organ at the heart of the walled town of Nay in Béarn. The church, St. Vincent, is classified as a historic monument with many treasures.

Antoine composes in different styles, always for an instrument with which he has an affinity. Thus, the Noël on today's program was written for the occasion of the first Christmas he spent at the Saintes Cathedral. It was written on that organ, and played in concert at the annual Christmas recital given by the cathedral organist Cedric Burgelin, Antoine's teacher and friend.

Today is the first performance of this piece outside of France.

LOUIS-CLAUDE D'AQUIN (1694 – 1772) – NOËL VI

Louis-Claude D'Aquin, who was born July 4, 1694 and died on June 15, 1772, was a French composer, organist and harpsichordist of Jewish birth writing in the Baroque and Galant styles.

The godson of the composer Élisabeth Jacquet de La Guerre, Daquin was a prodigy who played before Louis XIV at age six. By the time he was 12 he had become a professional organist, and after a series of appointments he became organist to the king in 1739. He published the *Premier livre de pièces de clavecin* (1735; First Book of Pieces for the Harpsichord), containing his best-known work, *Le Coucou*, and a successful collection of carols, *Noëls pour l'orgue et le clavecin*.

He was contemporary of Clérambault. During the 18th century, in what is called the Classic France period, these organ *noëls*, were highly ornamented and colorful, and usually improvised and very popular – so much that “many organist-composers began to put on paper what had originally been an improvised form”, like the one that we

are about to hear. Many of the tunes utilized were often associated with more than one popular text, usually of pastoral character.

D'Aquin's Noël VI is based on the tune called *Qu'Adam fut un pauvre homme*, which I have translated from French:

Qu'Adam fut un pauvre homme
De nous faire damner
Pour un morceau de pomme
Qu'il ne put avaler,
Sa femme sans cesse
Le flatte, l'empresse
D'en manger un petit
Disant que la sagesse
Que Satan avait dit
Gisait dedans ce fruit.

Adam was a poor man
To doom us
For a piece of apple
That he could not swallow,
His wife without ceasing
Encouraged him, rushed him
To eat it a bit
Saying that the wisdom
That Satan spoke about
Was lying inside the fruit.

Cependant notre père
Que le morceau pressait
Tout rouge de colère
Sa femme maudissait:
«Epoque cruelle,
Coquette, rebelle
Tu trompes ton époux.
Que dira notre maître?
Fuyons et cachons-nous,
Je crains trop son courroux.»

But our father
Crushing the piece
All red with anger
Cursed his wife:
«Cruel wife,
Coquette, rebel
You deceive your husband.
What will our master say?
Let us flee and hide,
I fear his wrath too.»

A ce bruit déplorable Dieu
Descend promptement
Et d'un air tout aimable
Appelle doucement:
«Oh Eve ma fille
Gentille,
Adam de moi chéri.»
Mais de leur domicile
Ni femme ni mari
Ne dirent: «Me voici».

At this deplorable noise God
Promptly descended
And in a very amiable way
Called softly:
«Oh my sweet daughter Eve,
Adam, my darling.»
But from their home
Neither wife nor husband
Said: «Here I am»

Cette double infortune
Causa tous nos malheurs,
La vieillesse importune,
Les plaintes et les pleurs,
La peste, la guerre
Par toute la terre
S'étendit à son dam
Pour essayer l'offense
De notre père Adam
Sur chaque descendant.

This double misfortune
Caused all our infelicities,
The importunate old age,
The complaints and tears,
The plague, the war
Throughout the Earth
It has extended its dam
To wipe the offense
Of our father Adam
On each descendant.

THÉODORE SALOMÉ (1834 – 1896) – GRAND CHŒUR

Théodore Salomé was born in Paris. He completed all of his musical studies at the Conservatoire de Paris, under the tutelage of François Bazin for harmony and accompaniment, and François Benoist for organ. He won several honorable awards, including: second prize in harmony (1855), second prize in organ and in harmony (1856), second and third prize in harmony and organ (1857), and second prize in harmony (1859).

He was the organist at the Église de la Sainte-Trinité in Paris. The construction of that church had begun in 1863, and Sainte-Trinité was blessed in November 1867. It was not consecrated, however, until 1913, the eve of World War I. The reason for this forty-six year gap is unknown.

La Trinité, although rather austere, was in that period one of the most important churches in Paris. Among the parishioners of this affluent congregation were Charles Gounod and Georges Bizet, who were both quite fond of Salomé. Gounod sent several students to Salomé for organ lessons, including his dear friend, Paul Poirson. Jules Massenet, Ambroise Thomas and François Bazin sent composition students to him as well.

Théodore Salomé was a prolific composer, with many works under 67 opus numbers, and dozens of other pieces without opus numbers. His Grand Chœur was published on the collection *Douze pièces nouvelles pour orgue*, vol. 1, op. 59 (Leduc, 1894), and dedicated to James Shaw, esquire.

Washington Street United Methodist Church, Petersburg, Virginia,
Casavant Frères, Op. 2439, 1958, 3P/32

GREAT	CHOIR	SWELL	PEDAL
8' Open Diapason - 68	8' Viola - 68	16' Lieblich Bourdon - 68	16' Contrabass (Metal) - 32
8' Hohlflöte - 68	8' Rohrflöte - 68	8' Geigen Principal - 68	16' Bourdon 32
8' Gemshorn - 68	8' Dulciana - 68	8' Stopped Diapason - 68	16' Gedeckt (SW)
4' Octave - 68	8' Unda Maris (tc) - 56	8' Viola da Gamba - 68	8' Cello 12
4' Chimney Flute - 68	4' Koppelflöte - 68	8' Voix Celeste (GG) - 61	8' Stopped Diapason 12
2' Fifteenth - 61	2 2/3' Nazard - 61	8' Aeoline - 68	16' Trombone 32
III Mixture - 183	2' Piccolo - 61	4' Gemshorn - 68	Sw to Pd 8'
Gt-Gt 16'	8' Clarinet - 68	III Cornet (12-15-17) - 183	Gt to Pd 8'
Chimes [pf]	Tremulant	8' Trumpet 68	Ch to Pd 8'
Gt-Gt 4'	Sub	8' Oboe (capped) 68	
Sw to Gt 4'	Super	Tremulant	
Sw to Gt 8'	Blank	Sw-Sw 16'	
Sw to Gt 16'	Sw to Ch 4'	Sw-Sw 4'	
Ch to Gt 4'	Sw to Ch 8'		
Ch to Gt 8'	Sw to Ch 16'		
Ch to Gt 16'			

Contributor(s)

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