

## ORGAN RECITAL



## Renée Anne Louprette

St. Michael's Episcopal Church ~ 11:30 AM

*This recital is sponsored by John G. DeMajo.*

Clavier-Übung, dritter Teil Johann Sebastian BACH  
 Kyrie, Gott heiliger Geist, BWV 671 1685-1750  
 à 5. Canto fermo in Basso cum Organo pleno  
 Vater unser in Himmelreich, BWV 682  
 à 2 Clav. et Pedal e Canto fermo in Canone

Douzes courtes pièces pour orgue, op. 43, vol. 1 Rachel LAURIN  
 3. Intermezzo b. 1961  
 5. Moto perpetuo  
 12. Fugue triangulaire

Mytò Ad WAMMES  
b. 1953

Crucifixus, from Mass in B Minor, BWV 232 J. S. BACH  
 (transcribed for organ, three-hands by Michel Bouvard)  
*Assisted by Crystal Jonkman, organist*

Variationen über "Weinen, Klagen, Sorgen, Zagen" Franz LISZT  
 Complete original title: 1811-1886  
 Variations über den Basso continuo des ersten Satzes der Kantate 'Weinen,  
 Klagen, Sorgen, Zagen' und des 'Crucifixus' der h-moll Messe von J. S. Bach

*Renée Anne Louprette is represented by Phillip Truckenbrod Concert Artists, LLC*

*The convention thanks St. Michael's Episcopal Church for welcoming us.*

*Please silence all noise-making devices.*

*Photographing and recording the performance by any means are not permitted.*

## Program notes...

The third part of Johann Sebastian Bach's monumental *Clavier-Übung* ("Keyboard Practice") is a collection for organ containing the Prelude and Fugue in E-flat Major, BWV 552, framing large and small settings (with and without obbligato pedal) of the Kyrie and Gloria hymns of the German Lutheran Mass and the classic catechism hymns. *Kyrie, Gott heiliger Geist* (Lord, God Holy Spirit), the third pedaliter setting of the German Missa, is derived from the early Latin chant "Kyrie fons bonitatis." The magnificent five-part, full organ texture with the cantus firmus appearing in the pedal recalls the dense *Plein jeu* settings in the *Livre d'orgue* of Nicolas de Grigny (1672-1703) while also paying homage to the Catholic roots of the Lutheran church through sixteenth-century Renaissance motet style writing. *Vater unser im Himmelreich* (Our Father in

heaven), by contrast, is an unprecedented take on the Italian instrumental trio and ritornello form, including an astounding presentation of the cantus firmus in double-canon. The contrapuntal rigor of this work and the sheer athleticism required to play it exemplify why *Clavier-Übung III* was dedicated by Bach to *Kennern*, or connoisseurs, “in particular.”

Concert organist, renowned improviser, and distinguished composer Rachel Laurin is a native of St. Benoît province in Québec. Following her studies at Montréal Conservatory, she served as associate organist of St. Joseph’s Oratory in Montréal and as titular organist of Notre Dame Cathedral in Ottawa. She now dedicates her time to composing, performing, and presenting guest lectures and masterclasses. She has composed more than a hundred works for various solo instruments and instrumental ensembles, as well as concertos for piano and organ. She continues to compose collections of short pieces for organ, and today I present three miniatures from her first volume of twelve short pieces published by Wayne Leupold editions in 2008: *Intermezzo* (dedicated to Kwiho Son), *Moto perpetuo* (dedicated to Antoine Leduc), and *Fugue triangulaire* (dedicated to Martin Stacey).

*Mytò* is the first organ piece ever written by Dutch composer Ad Wammes, whose most popular work *Miroir* has been recorded more than a dozen times. Ad Wammes has forged an eclectic career as keyboardist for the symphonic rock group Finch, as composer for television and film, and as a classical composer for various instrumental combinations, choral ensembles, and in particular, solo organ. *Mytò* was written in 1981 as a final examination piece for Wammes’ wife, Inge Westra, when she was completing her degree in organ performance at the Utrecht Conservatory. One can hear the influence of Béla Bartók in the use of the octatonic scale, Igor Stravinsky in the unorthodox use of percussive octaves in the pedal, and the driving rhythmic vitality of the symphonic rock movement from the 1970s and early 1980s.

St. Michael’s director of liturgical music and organist Crystal Jonkman has graciously agreed to join me in presenting Michel Bouvard’s transcription “for three hands and pedal” of Bach’s *Crucifixus* from the Mass in B minor. Bouvard transcribed this work as a prelude to Franz Liszt’s *Variations on the basso continuo of the first movement of the Cantata “Weinen, Klagen, Sorgen, Zagen”* and the “*Crucifixus*” from the B-minor Mass of J. S. Bach. In fact, it is the ostinato bass line of the opening chorus of Bach’s Cantata 12: *Weinen, Klagen, Sorgen, Zagen* (“Weeping, lamenting, worrying, fearing”) that later served as the basis for the central movement of the monumental B-minor Mass. Franz Liszt was present at the first-ever documented complete performance of the B-minor Mass in Leipzig in 1859. We can no doubt imagine this experience had a significant impact on the composer-virtuoso who, despite his famously extravagant lifestyle, was a man of deep religious faith and fervor. Originally composed for piano solo, *Variations on “Weinen, Klagen”* was later adapted to make use of the full orchestral resources of the organ. Liszt’s exploration of sliding chromaticism in works such as this served to weaken the system of tonality at the end of the nineteenth century and opened the doors of atonality for composers like Arnold Schoenberg. Nevertheless the otherwise tonal and lyrical aspects of this dazzling work as well as the opportunity for intricate orchestration on the organ make it one of Liszt’s most successful and evocative organ compositions. Mirroring the ending of Bach’s Cantata 12, the work ends in a triumphant statement of the chorale *Was Gott tut, das ist wohlgetan* (“What God has done, is well done”).

– Renée Anne Louprette



**Renée Anne Louprette** has been hailed by *The New York Times* as “splendid” and “one of New York’s finest organists” and has established an international career as organ recitalist, accompanist, conductor, and teacher. She is University Organist and Coordinator of the Organ Department at Mason Gross School of the Arts, Rutgers University, and a former member of the organ faculty at the Manhattan School of Music, The Hartt School of the University of Hartford, and the John J. Cali School of Music at Montclair State University.

Ms. Louprette was appointed Associate Director of Music and Organist of the Unitarian Church of All Souls in New York City in 2015. She has previously served as Director of Music at the Church of Notre Dame, Organist and Associate Director of Music and the Arts at Trinity Wall Street, and Associate Director of Music at the Church of St. Ignatius Loyola.

Active as a freelance keyboardist, Ms. Louprette has performed with the Mostly Mozart Festival Orchestra, Voices of Ascension, Clarion Music Society, American Symphony

Orchestra, The Dessoff Choirs, New York Choral Society, Oratorio Society of New York, and Piffaro. In New York City, she has appeared in Carnegie, Zankel, Avery Fisher, Alice Tully and Merkin Halls, and Miller Theatre of Columbia University. In February 2015, she collaborated with the Los Angeles Dance Project in a performance at Verizon Hall of the Kimmel Center in Philadelphia.

Ms. Louprette has performed throughout the United Kingdom and Ireland, including at Westminster Abbey and the Temple Church in London, Edinburgh's St. Giles Cathedral and Dunblane Cathedral in Scotland, and Galway Cathedral and Dún Laoghaire in Ireland. Her recording of the "Great Eighteen Chorales" of J. S. Bach on the Metzler organ in the chapel of Trinity College, Cambridge, England, was named a classical music Critics' Choice 2014 by *The New York Times*.

Additional European festival appearances include Magadino in Switzerland, *In Tempore Organi* in Italy, Ghent and Hasselt in Belgium, Copenhagen and Aarhus in Denmark, and *Toulouse Les Orgues* in France. She appeared as organ soloist with the Queensland Symphony Orchestra in Brisbane, Australia, in a performance of Saint-Saëns' Organ Symphony broadcast live on ABC radio. She regularly performs at regional conventions of the AGO and has been featured at two national conventions: the 2010 Convention in Washington, D.C., and the 2014 Convention in Boston, where she presented the world premiere of Pamela Decker's *Faneuil Hall*.

Ms. Louprette holds a bachelor of music degree *summa cum laude* in piano performance and a graduate professional diploma in organ performance from The Hartt School, University of Hartford. She was awarded a *Premier Prix - mention très bien* from the Conservatoire National de Région de Toulouse, France, and a *Diplôme Supérieur* in organ performance from the Centre d'Études Supérieures de Musique et de Danse de Toulouse, studying with Michel Bouvard and Jan Willem Jansen and improvisation with Philippe Lefebvre. She completed additional studies with Dame Gillian Weir, James David Christie, and Guy Bovet. Renée Anne Louprette is represented by Phillip Truckenbrod Concert Artists. For further information, visit [www.reneannelouprette.com](http://www.reneannelouprette.com).

## The Organ of St. Michael's Episcopal Church Taylor & Boody Organbuilders, Opus 64, 2010

I. Choir 58 notes	II. Great 58 notes	III. Swell 58 notes, enclosed	Pedal 30 notes
Stopped Diapason 8	Bourdon 16	Chimney Flute 8	Subbass 16
Chimney Flute 4	Principal 8	Viol 8	Violonbass 16
Fifteenth 2	Spire Flute 8	Viol Celeste 8 (TC)	Octave 8
Larigot 1-1/3	Octave 4	Principal 4	Flute 8
Sesquialtera II	Gedackt 4	Flute 4	Octave 4
Dulcian 8	Twelfth 2-2/3	Nasard 2-2/3	Mixture V
	Fifteenth 2	Gemshorn 2	Trombone 16
	Cornet V	Tierce 1-3/5	Trumpet 8 (Gt)
	Mixture IV-V	Mixture III-IV	Gt/Ped
	Trumpet 8	Bassoon 16	Sw/Ped
	Sw/Gt	Trumpet 8	Ch/Ped
	Ch/Gt	Oboe 8	

Tremulant affecting entire organ

Zimbelstern

Suspended mechanical key action

Electric stop action

Kellner temperament

Case of solid wood

Metal pipes of hammered lead-tin alloys