

Sunday, November 18, 2012 6:00 PM

Cathedral Basilica of the Sacred Heart  
Newark, New Jersey

# SCOTT R ZIEGLER

SENIOR ORGAN RECITAL

Chacone in g

Louis Couperin (c. 1626-1661)

Sonata II in c, BWV 526

Johann Sebastian Bach (1685-1750)

Vivace

Largo

Allegro

La Messa della Madonna

Girolamo Frescobaldi (1583-1643)

Toccata

Kyrie della Madonna

Kyrie

Canzon dopo l'Epistola

Canzoni alla Francese et Ricercari Ariosi

Andrea Gabrieli (c.1532-1585)

Fantasia Allegra

- INTERMISSION -

Cortège et Litanie, Op. 19, No. 2

Marcel Dupré (1886-1971)

Salve Regina

Olivier Latry (b.1962)

*featuring the Cali Cantoras Chamber Choir*

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Please quiet all phones, alarms, and excessively zealous concertgoers.



## NOTES ON THE PROGRAM

Louis Couperin was a French Baroque organist, harpsichordist, and violinist. He served as Titular Organist at the Church of St. Gervais in Paris, a post later occupied by his nephew François “the great.” The Couperin family, although smaller than its Bach German counterpart, developed a dynasty of French organists and harpsichordists. Louis is noted as the first organist to write registrations into organ music, specifying stop combinations required of each piece. Baroque organists frequently played in “inegal” rhythm, a precursor to jazz syncopation. The term “chaconne” refers to a piece with repeating harmonic structure.

Johann Sebastian Bach never managed to leave Germany in his 65-year life. He did, however, walk 250 miles (the distance between New York City and Washington D.C.) just to hear organist Dietrich Buxtehude play in Lubeck. Bach was granted permission to leave his post as organist for one month, but stayed in Lubeck for almost four months to hear Buxtehude improvise and witness the famous Advent concert series Buxtehude hosted. Bach’s six trio sonatas for organ are written in three movements for three independent voices.

*La Messa della Madonna* (Mass of the Virgin) is one of three masses from Frescobaldi’s Fiori Musicali (Musical Flowers), published during his tenure as organist at St. Peter’s Basilica in Rome. The Gregorian Mass IX (Cum iubilo) was the source of the melody for this particular mass. Today we know that J.S.Bach, Henry Purcell, and other composers studied and praised Fiori Musicali, and it inspired Italian and French organists in the French Organ Mass tradition.

Andrea Gabrieli was the first internationally recognized composer from the Venetian School, and spread the style through Italy and Germany. In 1566 he was appointed organist at St. Mark’s Basilica in Venice, a space that fostered his lavish compositional style. He wrote hundreds of works for different events at St. Mark’s, and they are evidence of his musical development chronologically breaking from the typical French-Italian style into his own style.

Marcel Dupré, often criticized for placing technique over musicality, fostered a circle of students that have dominated the organ world. Dupré succeeded Charles-Marie Widor as Titular Organist at St. Sulpice in Paris, where he served until his death in 1971. His students, including Jehan Alain, Marie-Claire Alain, Jeanne Demessieux, Rolande Falcinelli, Jean Langlais, and Olivier Messiaen, all developed their own styles of playing, each distinct from that of their teacher. Dupré went on numerous concert tours of North America, and would play hundreds of recitals before returning across the Atlantic. His more notable organ works include *Vingt-Quatre Intentions*, *La Chemin de la Crois*, *Le Tombeau de Titelouze*, and *Cortège et Litanie* (*Procession and Litany*).



*Salve Regina*

**Latin Text:**

*Salve, Regina, mater misericordiæ:  
Vita, dulcedo, et spes nostra, salve.  
Ad te clamamus, exsules, filii Hevae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo, Advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.  
Et Iesum, benedictum fructum ventris tui,  
nobis, post hoc exsilium ostende.  
O Clemens: O pia: O dulcis  
Virgo maria.*

**English Text:**

*Hail, Queen, mother of mercy:  
Our life, sweetness and hope, hail.  
To you we cry, banished sons of Eve.  
To you we send up our sighs, mourning  
and weeping in this valley of tears.  
Hasten, therefore, our advocate,  
Turn your merciful eyes  
toward us.  
And Jesus, blessed fruit of your womb,  
show to us after this exile.  
O clement, o loving, o sweet  
Virgin Mary.*

In April of 1999, Olivier Latry, titular organist at Cathédrale Notre-Dame de Paris, was featured at the closing concert of a church music conference at the University of Kansas, Lawrence. His improvisation on the Marian anthem “Salve Regina” was praised by concertgoers as “...nothing short of mind-boggling... Words simply fail to describe the awesome combination of musician and instrument heard at KU tonight.”<sup>1</sup> The composer premiered the transcribed work at Notre-Dame in October of 2007, and in the United States on April 15<sup>th</sup> 2009, at the Church of St. Ignatius Loyola in New York City. From the notes of that recital, the composer writes:

The overall responsorial structure alternates each anthem phrase and its organ paraphrase. But whereas the vocal sections are of more or less equal duration, the organ ‘comments’ vary all the time, following the progressive interiorization of prayer as it becomes a place of refuge for the soul – an effect reinforced by the litany-type structure of most verses... All Christians have gone through moments of deep faith, joy, doubt, incomprehension, despair, rebellion, hope, bliss and beatitude... this is what I wanted to express through the melody which has been haunting me for so many years, its influence constantly revived through my duties at Notre Dame cathedral where, every evening before the closing of the gates, the faithfuls’ last prayer is an invocation to the Virgin Mary<sup>2</sup>

*Salve Regina* has become a piece I identify my life as an organist by; a deeply spiritual yet musically complex work that somehow just “fits” in my hands and feet. Although the piece is full of theoretical devices and formal structure, the affect is what makes the work truly moving. I am honored to perform the work today in its entirety.

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<sup>1</sup> Quoted from a concert review by Robert Horton, DMA student at the University of Kansas.

<sup>2</sup> From the program notes of Olivier Latry, April 15<sup>th</sup> 2009

## ABOUT THE ARTIST

Scott R Ziegler is currently pursuing a Bachelor of Music degree in Music Education from the John J Cali School of Music at Montclair State University. In 2011 he was appointed Parish Organist at Saint Mark's Episcopal Church in Mendham, and also acts as Substitute Organist at Saint James the Apostle in Springfield.

Scott began piano lessons at age six. In 2007, he began studying organ with Vincent Carr, Associate Organist at the Cathedral Basilica and studies now with Professor Renée Anne Louprette, Associate Director of Music and the Arts at Trinity Wall Street, New York.



As an organ major, Scott has participated in masterclasses with Dame Gillian Weir, David Enlow, Frederick Swann, and Olivier Latry. In 2010, he joined the organ studio on a tour of historical instruments through Toulouse, France and the surrounding region, led by the American Guild of Organists European Chapter.

Scott is the President of the National Association for Music Education Collegiate chapter at the Cali School, Song Leader of the Lambda Mu Chapter of Phi Mu Alpha Sinfonia, and a Peer Advisor at the Global Education Center. He has also acted as student accompanist for both the MSU Chorale and University Singers. He couples his studies with a minor in Anthropology, with an interest in ethnomusicology.

In the summer of 2012, Scott was enrolled in an Irish Music and Dance program at the National University of Ireland, Galway studying with Méabh Ní Fhuartháin. His research interests include Sean Nós, music in the diaspora and the annual Fleadh Cheoil and its place in music education.

## CALI CANTORAS

Robert Atkinson, Matthew DeMarco, Stefon Gaines, Michael Gould, Frank Hughes,  
John McLean, Ngqibeko Peter Ncanywa, Martin A. Sedek, Jamey Vavra  
~and~ Mia Pafumi

A note of thanks to John Miller, Director of Music Ministries, and Kim Mesiti, Music Office Administrative Assistant, for their gracious hospitality through the recent state of emergency. Special thanks to Vince Carr, Associate Organist (and my former teacher) for assisting at the console, and to Professor Louprette for her endless support over the past four years.

Images: Toulouse Cathédrale, 2010; Toulouse Chapel, 2010; Basilique Saint-Sernin, 2010; North Shore, Maui, Hawaii

*Scott Ziegler is a student of Prof. Renée Anne Louprette. This recital is presented in partial fulfillment of degree requirements for the Bachelor of Music in Music Education*