



COLLEGE OF MUSIC

University of North Texas
College of Music

Studio Recital | Monday, November 28, 2022 | 7:30 pm | Organ Recital Hall

Secondary Organ Studio Recital
Students of Michael Soto

from *Sept Pièces en ut majeur et en*

ut mineur, l'Organiste, Volume 1 (1890) César Franck (1822–1890)

1. Poco allegretto
4. Maestoso
5. Poco lento

Kyle Husby

7. Offertoire (Andantino)

Yuchen Liu

from *Sept Pièces en mi majeur et en*

mi mineur, l'Organiste, Volume 5 (1890) César Franck

1. Andantino quasi allegretto
3. Prière (Quasi lento)
5. Poco allegretto - Amen (Moderato)

Alex Paino

7. Offertoire ou Communion (Poco lento)

Yueqi Zhao

from *Pièces Posthumes* (1858) César Franck

39. Offertoire pour la Messe de Minuit en re mineur

Chenyin Li

from *Sept Pièces en sol majeur et en*

sol mineur, l'Organiste, Volume 8 (1890) César Franck

2. Vieux Noël (Poco lento)
3. Noël Angevin (Allegretto)
4. Quasi lento

Mia Cruz

7. Sortie (Allegro)

Yu-Hsuan Lu

from *Pièces Posthumes* (1858) César Franck (1822–1890)

1. Offertoire en fa mineur

Xiaowen Xu

from *Sept Pièces en fa majeur et en*

fa mineur, l'Organiste, Volume 6 (1890) César Franck

2. Andantino

3. Lento

4. Allegretto

Emma Carlson

7. Sortie (Molto moderato)

Junyoung Hwang

from *Pièces Posthumes* (1858) César Franck

38. Grand Choeur (Noël) en do majeur

Reid Spreiter

The works in this program are drawn from two collections that were published after Franck's death: *l'Organiste* and *Pièces Posthumes*.

L'Organiste was composed during the final months of Franck's life at the same time as the monumental *Trois Chorals*, which are commonly regarded as his musical testament. Franck's manuscript indicates the works are "for harmonium"—a single-manual free reed instrument that served in place of the organ in many smaller village churches in France in the nineteenth century. Franck's registration indications make use of the split keyboard of the harmonium to create a variety of overlapping textures that emulate a two-manual organ. The edition published by Enoch, who commissioned the collection, indicates "for harmonium or organ," which speaks to the adaptability of these works. *L'Organiste* was meant to consist of a suite of seven pieces in major and minor on each tone, but only eight sets were completed. Each suite consists of six short pieces, a brief Amen, and a longer offertory, communion, or recessional. According to Vincent d'Indy, Franck referred to the short pieces as versets to be played in alternatim with the Magnificat. The themes for these versets come from the notebooks Franck regularly carried with him, and they include original melodies, folk tunes, and Noël's. Each longer piece is a synthesis of the themes from the versets, sometimes presented in their original form, but often transformed through changes in mode, harmony, note values, and texture, or in some cases fragmented and made into a persistent pattern. While the practical use of this collection is clear, the suites also serve as a model for improvisation—a skill that Franck found indispensable as an organist. In Louis Vierne's account of the organ class at the Paris Conservatory, he wrote that Franck dedicated five or six hours each week to teaching improvisation.

The collection *Pièces Posthumes*, published by Georges Franck in 1905, consists of works written between 1858 and 1863 for a student of Franck who was organist of the church of Saint-Martin in the village of l'Isle-Adam. The registration indications are specific to an organ built by John Abbey around 1840 and restored by Cavallé-Coll in 1857. The instrument consisted of a single manual and pedal with 6½ ranks contained in one expressive division and with no independent pedal stops. The collection contains several pieces for Christmas mass, as well as offertories that foreshadow Franck's later large-scale organ works.

Three hundred seventy-fourth program of the 2022–2023 season
Photography and videography are prohibited