

4-5-2013

Senior Recital: Joseph Gribb, organ

Department of Music, University of Richmond

Follow this and additional works at: <http://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "Senior Recital: Joseph Gribb, organ" (2013). *Music Department Concert Programs*. 50.
<http://scholarship.richmond.edu/all-music-programs/50>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

MYX130405P

**THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC**

Presents

UNIVERSITY OF RICHMOND LIBRARIES



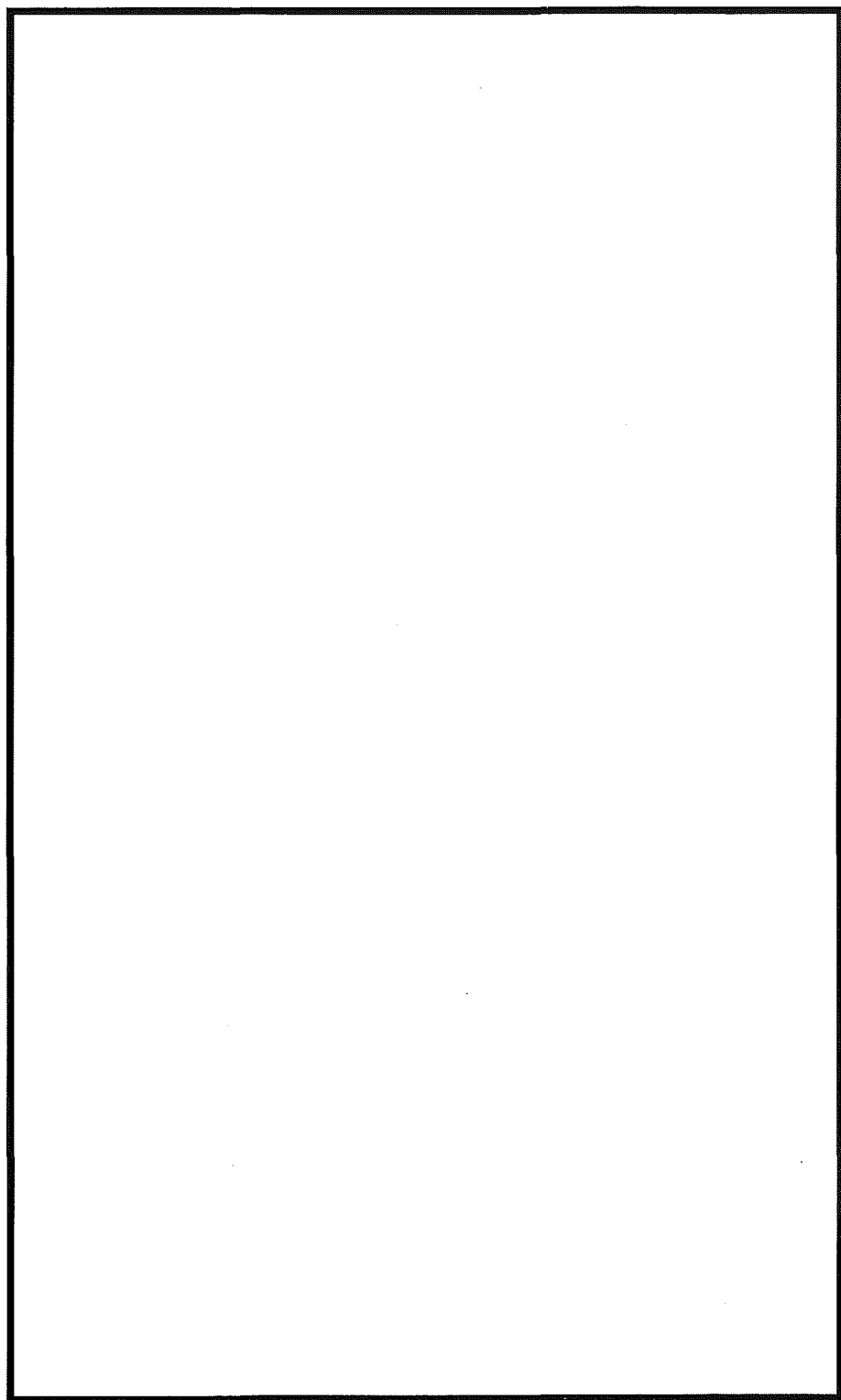
3 3082 01080 8789

Joseph Gribb
organ

SENIOR RECITAL

**Friday, April 5, 2013
7:30 p.m.
River Road Church, Baptist
Richmond, Virginia**





Program

Joseph Gribb, organ

Passacaglia and Fugue in C minor, BWV 582 Johann Sebastian Bach
(1685-1750)

(13 min)

Six Organ Sonatas, op. 65 Felix Mendelssohn
(1809-1847)

Sonata No. 3, *Andante tranquillo* (24 min)

Sonata No. 5, *Andante con moto* (24 min)

God of Grace and God of Glory Paul Manz
(1919-2009)

(13 min)

Hommage à Frescobaldi: huit pièces pour orgue Jean Langlais
(1907-1991)

Thème et Variations

- starts slow/deliberate
and gets
(faster as go)

(16 min)

Suite Gothique, op. 25 Léon Boëllmann
(1862-1897)

Toccata

(16 min)



Please silence cell phones, digital watches, and paging devices before the recital.

Program Notes

JOHANN SEBASTIAN BACH was a prolific composer of organ, choir, orchestra, and solo instrumental repertoire, and he remains one of the most well-known composers of Baroque music to this day. Bach was born into a family of musicians in 1685, receiving his earliest instruction from both his father, Johann Ambrosius, and his older brother, Johann Christoph. He would go on to hold numerous musical positions in such cities as Weimar, Köthen, and Leipzig. His compositional style was influenced greatly by the tutelage of the noted composer and organist Dieterich Buxtehude, as well as Bach's study of Italian Baroque music, and especially Vivaldi.

Presumably written early in his professional life, the **Passacaglia and Fugue in C minor** exemplifies the *ostinato* form—variations on a repeating theme—that, according to Hermann Keller, was also favored by Buxtehude and Pachelbel. The theme is presented in the pedals at the beginning of the piece and largely remains in the bass throughout the Passacaglia's twenty variations. The Fugue theme (*thema fugatum*) is based on the first half of the Passacaglia theme, to which countermelodies of hammering eighth notes in strings of five and undulating sixteenth notes are added. This piece also shows off the different colors of the organ, especially in the Passacaglia movement.

FELIX MENDELSSOHN was considered one of the first great organ virtuosos of the 19th century, despite some accounts that the organ was only a supplement to his work as a pianist and conductor. Born in 1809 in Hamburg, Mendelssohn became renowned throughout Europe, especially in Germany and Britain. He played a large role in introducing Bach's organ works to Britain and was one of the first to play an all-Bach concert on the organ for an English audience.

According to Robert C. Mann, when the English aristocracy requested that Mendelssohn write down more of his extensive organ improvisations, he started what would become his **Six Organ Sonatas**, which are more a collection of individual movements, many previously written and juxtaposed to fit together as unified works. The Sonatas were originally advertised as being a product of "Mendelssohn's School of Organ-Playing," signifying that they were published as much for didactic purposes as for performance (although Mendelssohn withdrew the designation before their final publication). The two movements I will play show Mendelssohn's lyrical style: **Andante tranquillo**, the last movement of Sonata no. 3, starts with a simple, yet beautiful, melody reminiscent of Mendelssohn's *Songs without Words*. **Andante con moto**, the second movement of Sonata no. 5, employs two themes. Listen for the gently swaying melody of the treble voices accented by a detached bass line in the first, and the slow-moving chords over a "walking bass" in the second, where the pedals do all the work.

Twentieth-century American organist **PAUL MANZ** was born in Cleveland, Ohio. Throughout his career, he worked as a recitalist, composer, worship leader, and teacher, primarily in the upper Midwest. He was recognized as one of the "101 Most Notable Organists of the 20th Century" and one of the "Ten Most Influential Lutherans." Manz is best known for his chorale preludes and hymn arrangements, which are used extensively by church musicians.

God of Grace and God of Glory is composed in the rondo style (a clever choice of musical form on Manz's part, since the name of the hymn tune being arranged is CWM RHONDDA!), consisting of a theme alternating with one or more contrasting themes, or "episodes." In this piece, the hymn tune is split up into three different episodes, with the main theme—the "refrain"—cutting in after each phrase. You'll know you're hearing the refrain when you hear the opening chord progression of Handel's "Hallelujah Chorus"!

The life and music of **JEAN LANGLAIS** was initially brought to my attention during a presentation at the week-long Pipe Organ Encounter that I attended in 2007 in Richmond, and I have been fascinated with his music ever since. Langlais was born in 1907, and he became blind while still a young child. He entered the Paris Conservatory and studied organ under Marcel Dupré and Charles Tournemire, among others. Langlais eventually succeeded Tournemire, and Tournemire's predecessor César Franck, as the organist at the Basilique Sainte-Clotilde in Paris in 1945, a post he would hold for 42 years. Langlais's music is of the French contemporary style, overtly tonal in nature.

The *Hommage à Frescobaldi: huit pièces pour orgue* was written shortly after Langlais' appointment to Sainte-Clotilde, at a time when he produced many of his greatest organ compositions. This was his second organ Mass, and biographer Ann Labounsky traces the Épilogue's thematic reference to seventeenth-century Italian composer Girolamo Frescobaldi's *Messa della Madonna*. The work contains among its eight movements three not related to the Mass, including the **Thème et Variations**. The main theme is followed by three variations: the first is a two-line polyphony with a contrasting reed and cornet, the second is softer and more contemplative in the relative minor key, and the third is playful and witty, accentuated with arpeggios that approach the highest keys on the manual and a bass line that jumps around in various melodic octaves. A reed solo introduces the coda, which ends with an amusing final flourish.

LÉON BOËLLMANN exemplifies the French late Romantic style of composition. According to Denis Havard de la Montagne, during his professional career Boëllmann adhered to the style of César Franck and Camille Saint-Saëns, whose work he admired. He composed a small number of organ works before dying at age 35, and the **Toccata** from *Suite Gothique* is by far the best-known work of his corpus. The pedal provides the haunting and dramatic minor theme, which slowly builds energy and volume throughout until its exciting and breathtaking conclusion.



JOSEPH GRIBB will graduate from the University of Richmond in May with a Bachelor of Arts degree in Latin and a minor in Law and the Liberal Arts. Throughout his time at UR, he has studied organ with Bruce Stevens and sung in the University's Schola Cantorum under the direction of Dr. Jeffrey Riehl.

Joe currently serves as the Organ Scholar at St. Bridget Catholic Church, Richmond, Virginia, working under Allen Bean. Prior to coming to Richmond, Joe served as the Organist and Choir Director at the First Church of God, New Cumberland, Pennsylvania. He is a member of the American Guild of Organists and attended seven week-long Pipe Organ Encounters between 2005 and 2009, in such cities as Richmond, Norfolk, Philadelphia, and Charlotte.

Apart from music, Joe is a tour guide for the UR Office of Admission and the former Marshal of the Richmond College Honor Council. Joe aspires to enter politics, having served as an intern for U.S. Senator Pat Toomey of Pennsylvania and Virginia House of Delegates Speaker Bill Howell, and he plans to pursue a law degree after graduation.

Thank You

to the University of Richmond Music Department,
especially Dr. Riehl, Dr. Anderson, and Barbara Melton,
for supporting me in my musical development
and making this recital possible;

to the many friends I have made at UR throughout the last four years, who
have made my college years the best of my life;

to Allen Bean, Trish Markow, and St. Bridget Catholic Church,
for your help in my professional musical development;

to all my music teachers, especially Bruce Stevens, Catherine Behler,
Waneta Benson, and Suzanne Klinedinst,
for instilling in me a love for what I do
(and for putting up with me all those times when I *clearly* hadn't
practiced and thought I could get away with it);

to Bob Gallagher and River Road Church, Baptist,
for generously hosting this event;

to you all, for finding your way here on a Friday evening;
and to my parents, for all the love and support you have given me.

I couldn't have done this without you!



