CONCERTS at SAINT THOMAS



LES COMPOSITRICES FRANÇAISES

Joy-Leilani Garbutt

plays

The Irene D. and William R. Miller Chancel Organ in memory of John Scott

SATURDAY, OCTOBER 3, 2020 3:00 p.m. saint thomas church fifth avenue We are extremely grateful to all our donors who support and enhance the activities of Concerts at Saint Thomas. This evening's concert is underwritten in part by the following generous individuals:

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CONCERTS at SAINT THOMAS

SAINT THOMAS CHURCH FIFTH AVENUE

 The Reverend Canon Carl F. Turner, Rector

 Dr. Jeremy Filsell, The Nancy B. & John B. Hoffmann Organist and Director of Music

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 The Saint Thomas Choir School

PROGRAM

SATURDAY, OCTOBER 3, 2020 3:00 p.m.

Tu es Petrus, from Twelve Choral Preludes on Gregorian Chant Themes, Op. 8 (1947)	Jeanne Demessieux (1921-1968)
Elevation (1959) [unpublished manuscript]	Elsa Barraine (1910-1999)
Andante (1898)	Joséphine Boulay (1869–1925)
Prélude et Fugue (1898)	Joséphine Boulay
Prélude et Fugue (1929)	Elsa Barraine
Prelude et Fugue in C, Op. 13 (1964)	Jeanne Demessieux
Prélude (1936) [unpublished manuscript]	Nadia Boulanger (1887-1979)
Prélude, Op. 78 (1895)	Cécile Chaminade (1857-1944)

Sonate pour Orgue (c. 1950s) [unpublished manuscript, world premiere]

Te Deum, Op. 11 (1957/58)

PROGRAM NOTES

Marie-Véra Maixandeau

(1929-2018)

Jeanne Demessieux

This program celebrates the musical accomplishments of women during one of the most fruitful periods of organ literature: late-nineteenth and early twentieth century France. While the names Franck, Vierne, Widor, and Dupré are well known in the organ world, the women who studied, worked, and composed alongside them have nearly disappeared from history. With the support of the Fulbright grant, and the Franco-American Commission, I had the great pleasure of embarking upon a year long treasure hunt that took me to the Conservatoires in Paris and Lyon, the Bibliothèque nationale de France, Archives Nationales, Sorbonne, and several private collections. The sheer volume of music that I was able to catalogue and collect far exceeded my expectations, and I am continually overwhelmed to realize that it represents a body of literature for just one instrument, in one country, during one period of time.

With the exception of Cécile Chaminade who had private tutors, all of the composers represented on today's program studied at the Paris Conservatoire. This venerable institution

was open to women from its inception, and although there were restrictions about which classes women could take, the organ class not only accepted women, but held them to the same standards and requirements as their male colleagues (not the case for most other instruments). While a conservatory training, prizes, and accolades were no guarantee of a successful career, many, many women persevered, overcoming myriad obstacles to create a musical legacy that we are just now discovering more fully.

Cécile Chaminade was by far the most prolific of the composers represented on today's program, with over four hundred published works, and also the only woman to have married-in her case these seemingly unrelated or even incompatible facts may have worked together, given that she married a music publisher. Josephine Boulay is an obscure figure who spent the majority of her life at the Institut National des Jeunes Aveugles (National Institute for Blind Youth), first as a student and later as a professor. When Boulay won the premier prix in the Conservatoire organ class in 1888, the French newspaper Le Ménestrel proclaimed, "A very rare thing has just occurred at the conservatory, which proves sufficiently that women are as able as men to assimilate the precepts of the highest musical culture." Nadia **Boulanger** is best known as one of the most influential musical pedagogues of the 20th century, however, she was also a highly skilled organist and composer. In 1908 she placed second in the Prix de Rome, France's most prestigious composition competition. Elsa Barraine was not only a gifted musician and composer, but also an activist who used her music and her writings to resist the Nazi regime in France, leading to multiple arrests. After her studies at the Conservatoire she won the Prix de Rome, when she was only nineteen years old, becoming the fourth woman to earn this honor. Renowned as one of the great organ virtuosos of France, Jeanne Demessieux had her public debut in 1946 with a series of six recitals, the first of which brought in an audience of 1,725 people. She went on to a successful international performing career and her vast repertoire included the complete works of Bach, Franck, Mendelssohn, and Liszt, along with thousands of other pieces, which she knew from memory. She was a remarkable composer who defied the boundaries of musical style and form that have historically been assigned as feminine. The vast majority of compositions by Marie-Véra Maixandeau remained unpublished and uncatalogued until her recent death. While her music garnered prizes and recognition throughout the 1950s, in her later years she lived a life of relative isolation, devoting herself to the composition of psalms.

JOY-LEILANI GARBUTT, organist

Joy-Leilani Garbutt is an organist, musicologist, and co-founder of the Boulanger Initiative, a non-profit organization dedicated to promoting music composed by women through performance, education, and commissions. She is the recipient of a Fulbright Scholarship and recently spent a year in France pursuing research on early 20th-century French organ music by female composers, particularly Joséphine Boulay, Mel Bonis, Nadia Boulanger, Lili Boulanger, and Jeanne Demessieux. She is a Ph.D. candidate in musicology, and has studied with Dr. Jeremy Filsell, Sophie-Veronique Cauchefer-Choplin, Christa Rakich, and Douglas Cleveland.

Joy-Leilani holds a Master of Education degree from The Harvard Graduate School of Education and a Master of Music in organ performance from Northwestern University, where she served as Organ Scholar for the Alice Millar Chapel Choir. In addition to solo recitals in the U.S. and France, Joy-Leilani is the Minister of Music at Christ Lutheran Church and the organist for the Takoma Park Seventh-day Adventist Church.



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OCTOBER 17, 2020 SATURDAY at 3:00 pm

Nicholas Quardokus, The Loening-Hancock and Miller-Scott Organs

THE COMPLETE BEETHOVEN PIANO SONATAS I. EARLY GEMS AND THE WALDSTEIN

> OCTOBER 24, 2020 SATURDAY at 3:00 pm

Adam Golka, piano





THE COMPLETE BEETHOVEN PIANO SONATAS II. HUMOR AND PASSION

> OCTOBER 31, 2020 SATURDAY at 3:00 pm

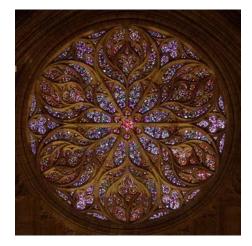
Adam Golka, piano

THE COMPLETE BEETHOVEN PIANO SONATAS III: FANTASIES AND THE MOONLIGHT

> NOVEMBER 21, 2020 SATURDAY at 3:00 pm

Adam Golka, piano





MESSIAEN: LA NATIVITÉ DU SEIGNEUR

> DECEMBER 5, 2020 SATURDAY at 3:00 pm

Nicolas Haigh, The Miller-Scott Organ