15th Annual L. Felix and Helen Miller
Ranlett Organ Recital
with Caroline Robinson

Recital
Sunday, October 19, 2014 at 3 pm
Hosmer Hall at SUNY Potsdam

Encounter
Saturday, October 18, 2014 at 3 pm
Hosmer Hall at SUNY Potsdam

Helen and L. Felix Ranlett at Chiswick House, London in 1969
Community Performance Series is a college-community partnership presenting world-class performing arts opportunities in northern New York.

CPS has been in residence at SUNY Potsdam since 1989, ensuring enhanced access to performances for the people of the region through four main efforts:

- The **Guest Artist Series**, now in its twenty-fifth year, has brought a rich variety of world-renowned artists to Potsdam.
- In 1995, CPS developed the **Meet the Arts** series to introduce children and families to the performing arts through school-time programs and family-friendly events.
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- CPS provides **administrative support** to several campus and community performances in an effort to increase public awareness of the full complement of arts opportunities available.

CPS is immensely grateful to our donors, ticket buyers, and SUNY Potsdam. Without this team of support, the quality programming we present each year would not be possible. **Thank you!**

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In recital in Hosmer Hall, SUNY Potsdam

Grand Choeur Dialogue
Eugene Gigout

Sechs Stücke in kanonischer Form, Op. 56
Robert Schumann

IV. Innig (A-flat major)
V. Nicht zu schnell (B minor)
VI. Adagio (B major)

Prelude and Fugue in D major, BWV 532
Johann Sebastian Bach

Intermission

Evocation, Op. 37 - III. Allegro decisio
Marcel Dupré

Deuxième Fantaisie
Jehan Alain

Sonata Eroica, Op. 94
Joseph Jongen

Nelly Case
Pre-concert Lecturer

Nelly Case earned a Bachelor of Music degree in piano from Ohio State University, a Master of Music in piano from Yale University, and a Doctorate in Musicology from Boston University, where she studied organ with Max Miller.

Currently she is Chair of the Music Theory, History, and Composition Department at the Crane School of Music, where she teaches courses in music history, literature, and women in music.

She is also the organist and handbell choir director at the Unitarian Universalist Church in Canton, NY.
Caroline Robinson

Giving her organ recital debut at age fourteen, Caroline Robinson is a graduate of the Curtis Institute of Music, where she studied with world-renowned organist and teacher Alan Morrison. Originally from Greenville, SC, she commenced organ studies at the age of 12 under the tutelage of Adam Pajan. Other formative pedagogues include Dr. Charles Tompkins of Furman University, Dr. Wilma Jensen of Nashville, TN, and Mr. Thomas Bara of the Interlochen Center for the Arts. Upon receiving a grant from the J. William Fulbright fellowship fund, Caroline spent the 2013-14 year at the Conservatoire à Rayonnement Régional de Toulouse (FR), studying with Michel Bouvard (organ) and Yasuko Bouvard (harpsichord). Presently, Caroline is pursuing her Masters degree in Organ Performance and Literature in the studio of Professor David Higgs at the Eastman School of Music.

As a young performer, Caroline has had the opportunity to play at several important venues in the U.S. and abroad, including the famed Wanamaker organ at Macy’s (Philadelphia), Verizon Hall at the Kimmel Center (Philadelphia), Central Synagogue (New York, NY), The American Cathedral of Paris, Truro Cathedral (UK), and Exeter College, Oxford. Her playing has been broadcast on American Public Media’s Pipedreams, Pipedreams LIVE!, and Philadelphia-based WRTI’s Wanamaker Organ Hour. In April of 2013, she was featured as a soloist with the Kansas City Symphony, giving three performances of the Poulenc Organ Concerto over the course of a weekend. Within that same engagement, she gave a solo recital as part of the organ concert series held at the Kauffman Center.

Caroline is the First Prize winner of the 11th Annual Albert Schweitzer Organ Festival, which is held in Wethersfield, CT (2008) and in the Tenth Annual West Chester University Organ Competition (2010). In the summer of 2010, she attended the Oundle for Organists course in Oundle, England. At the culmination of the course, she was awarded five recitals at venues across England; she traveled to the UK to play four of these five recitals in October of 2011.

In addition to her work towards completing her Masters degree, Caroline recently began work at Third Presbyterian Church in Rochester, in the position of Assistant Organist to Director of Music Peter Dubois. She also holds a graduate assistantship in the realm of the Eastman Rochester Organ Initiative (EROI), performing various organizational and outreach duties under the direction of Annie Laver.
Program Notes

Eugene Gigout (1844–1925) was immersed in the grand Parisian organ tradition of the late nineteenth and early twentieth centuries, having studied with Camille Saint-Saëns at the École Niedermeyer and, later on, himself a prominent pedagogue in his role as Professeur d'Orgue at the Conservatoire Nationale de Paris. At nineteen, he was appointed organiste titulaire of the church of Saint-Augustin, remaining in that post for fifty-seven years. It was here that he wrote his Grand Choeur Dialogue in 1880. The "dialogue" is represented by a trumpet chorus alternating with full organ in majestic parallel statements. Occasionally performed in alternation with a real brass choir, the style is reminiscent of the Renaissance composer Giovanni Gabrieli, whose antiphonal brass works became the iconic symbol of music at St. Mark's Basilica in Venice. Here in the context of Gigout, one can imagine the enormous sound of the composer's Cavaillé-Coll organ filling the cavernous Romanesque church of Saint-Augustin, blossoming in its marble interior, as the Dialogue builds up to its exciting conclusion.

Source: In the Organ Lofts of Paris – Frederic B. Stiven (ed. Rollin Smith)

As a young man, Robert Schumann (1810–1856) encountered Felix Mendelssohn, the composer widely credited with reintroducing the music of Bach to the general public in the nineteenth century. It was this early exposure to the Baroque master that inspired Robert, along with his wife Clara, to begin a rigorous study of Bach's counterpoint techniques in 1845. Having been employed by Felix Mendelssohn at the Leipzig Hochschule für Musik, Robert encountered the pedal piano, a practice instrument used by the students at the music school. He and Clara decided to acquire one for themselves, and upon developing a fascination with the instrument, Robert composed his Opuses 56, 58, and 60. Today these pieces are commonly adapted for and performed on the pipe organ. The Op. 56 Studien für den Pedalflügel are in the form of canons - a kind of imitative writing that reflects Schumann's respect for his German predecessors in composition. Despite their retrospective form, the sensitive expressivity typical of the music from the nineteenth century is certainly not lost in these charming works.

Johann Sebastian Bach (1685–1750) showcases his cosmopolitan compositional style in the Prelude and Fugue in D major, BWV 532. The prelude begins unabashedly with D major scales alternating between the pedals and the manuals. Following this is a fantasia-like section in the toccata tradition, all of which are characteristic of both his North and South German compositional influences. The dotted rhythms over a pedal point are a nod to the ouverture style, derived from French composers Lully and Rameau. Following this opening section, an Italian concertante section, marked "alla breve" (referring to a cut-time meter indication), contains light, dance-like themes. A return to the stormy North German style of writing brings us to the prelude's conclusion. The fugue is characterized by many sequences of both the subject and countersubject, but often the composer tricks the listener (and performer!) by displacing a fugue entrance, or driving the subject down a different path than expected. The work ends with a dazzling pedal cadenza — a testament to the composer's remarkable facility as a performer on the King of Instruments.

Source: The Organ Music of J. S. Bach - Volume I. Preludes, Toccatas, Fantasias, Fugues, Sonatas, Concertos, and Misc. Pieces. – by Peter Williams (Ed. John Stevens and Peter le Huray)
Marcel Dupré’s initial interest in the pipe organ is due to his father, Albert, who was the organist at St. Ouen de Rouen, a town not far outside of Paris. Written after his father’s death in 1941, Dupré’s Op. 37, *Evocation*, is a symphonic poem dedicated to the memory of his father, and is a tribute to both his family and his French heritage. The three-movement work is cyclical in nature: themes presented in the first and second movements return (often in an altered state) in the final movement, the *Allegro decisio*. These themes represent different parts of Marcel’s past: a funereal march for his father concludes the first movement; a nostalgic melody appearing in all movements sings the composer’s love for his mother; the angst-ridden sections of the first and last movements reveal the sentiments of war-torn Paris at the time of the piece’s composition (notably, the machine-gun blasts of the main theme of the last movement). One can perhaps imagine a glimmer of hope in the final movement’s conclusion, with brilliant C major chords shattering through the turmoil that preceded them.

Jehan Alain (1911-1940), similar to Marcel Dupré, was directed to the organ at an early age by his father, Albert Alain. Extremely gifted and prolific as an organ composer, Jehan was tragically killed in battle in 1940, at the onset of World War II. Despite this, we are left with an impressive number of works that represent a style wholly unique to the composer. Alain had an affinity for Eastern culture and tradition, finding himself especially moved by the poetry of eleventh-century poet and philosopher Omar Khayyam. In the *Deuxième Fantaisie*, this influence is heard in the haunting melody of a snake-charmer, winding its way around curious harmonic accompaniment. We hear the influence of the Alain family’s house organ in the wide variety of mutation stops specified in the composer’s registration instructions. From quiet beginnings, the piece builds up to a tumultuous middle section, eventually leading us back to the mystical calm of the opening theme.

Belgian organist and composer Joseph Jongen (1873-1953) wrote his Opus 94, the *Sonata Eroica*, in 1930, for the organ at the Grande Salle de Concerts in Brussels. Dedicated to Joseph Bonnet, who was at the time the virtuoso organist of Saint-Eustache in Paris, the Sonata is considered Jongen’s landmark work for organ. The piece begins with a dramatic introduction on full organ, followed by a theme and variations. A number of different compositional techniques that use the theme are employed after the variations: whirlwind buildups and decrescendos, a placid rendering using celestes and flutes, a short fugue, dialogues between manuals, and toccata-like chords with the theme in the pedal, all leading up to a raucous conclusion.

Source: *Joseph Jongen and his Organ Music* – by John Scott Whiteley
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Reception for Caroline Robinson immediately following the concert in the lobby of the Sara M. Snell Theater.