

Jonathan Giblin
August 16 Recital
Westminster Presbyterian Church

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| "Fantasy" from <i>Suite No. 1</i> | Florence Price (1888-1953) |
| "Clair de lune" from <i>Pièces de fantaisie</i> | Louis Vierne (1870-1937) |
| Choralfantasie on "An Wasserflüssen Babylon" | Johann Adam Reincken (1643-1722) |

Program Notes

In this program I am exploring three different types of fantasies. Fantasies are musical pieces with an improvisational character, often without any formal structure. The first fantasy is from the 20th century American composer, Florence Price. As one of the first Black female composers to receive national recognition, her music was for a long time forgotten but has recently achieved widespread acclaim. This fantasy is a great example of the improvisatory style found in fantasies; filled with sudden and dramatic changes in texture and dynamics.

Louis Vierne was the longtime organist at Notre Dame Cathedral in Paris. Some of his most influential works are found in his four-volume set of *Pièces de fantaisie*. These fantasy pieces reflect the Romantic tradition of evoking different scenes and/or emotions in music. "Clair de lune", literally meaning moonlight, is based on a poem by Paul Verlaine and highlights the organ's ability to create expressive shades of colors in music (just like the famous piano piece of the same name by Claude Debussy).

The baroque chorale fantasy was popular in North Germany during the mid to late 1600's. These fantasies use Lutheran chorale melodies as the musical basis for elaborate pieces displaying the ingenuity of the composer, virtuosity of the performer, and the incredible colors of the instrument. The most famous of all baroque chorale fantasies was Johann Adam Reincken's "An Wasserflüssen Babylon". Reincken was organist at St. Catherine's Church in Hamburg, which for about 200 years held the largest pipe organ in the world. This piece is one of the finest examples of the North German organ style and influenced many later composers (including Johann Sebastian Bach, who as a teenager chose this as one of the first pieces he studied with his organ teacher). Towards the end of the 1600's many Lutheran church leaders criticized the flamboyant nature of these chorale fantasies, advocating for more restraint among composers when presenting Lutheran chorales.

Short Biography

Jonathan Giblin grew up in Connecticut studying piano, organ, and singing in choirs. Jon attended the University of Connecticut, earning undergraduate degrees in both music education and organ performance. He entered graduate studies at the University of Cincinnati's College-Conservatory of Music; obtaining both a master and doctoral degree in organ performance. Since the age of 13 he has been serving churches in Connecticut, Ohio, Maryland, and Virginia as an organist and choir director. Jonathan currently serves as Director of Music Ministries at St. Paul's Episcopal Church in Peoria, Illinois. Dr. Giblin has performed in some of the world's greatest venues, including St. John the Divine (NYC), Carnegie Hall, the National Cathedral, and the Kennedy Center.