



Josh van Konkelenberg studied piano and composition at the University of Adelaide and the Australian National Academy of Music before relocating to London to study organ and improvisation with David Graham and Sophie-Véronique Cauchefer-Choplin at the Royal College of Music. He received the degree of Master of Music with distinction in 2012, and completed the Ph.D. in Composition (at the University of Adelaide) in the same year.

Joshua was awarded the Walford E. Davies Prize for Dux of the Organ Faculty at the Royal College of Music, and has been the recipient of grants from the Australia Council for the Arts and the Ian Potter Cultural Trust, an University of Adelaide Medal for Outstanding Academic Achievement, and an Australian Postgraduate Award.

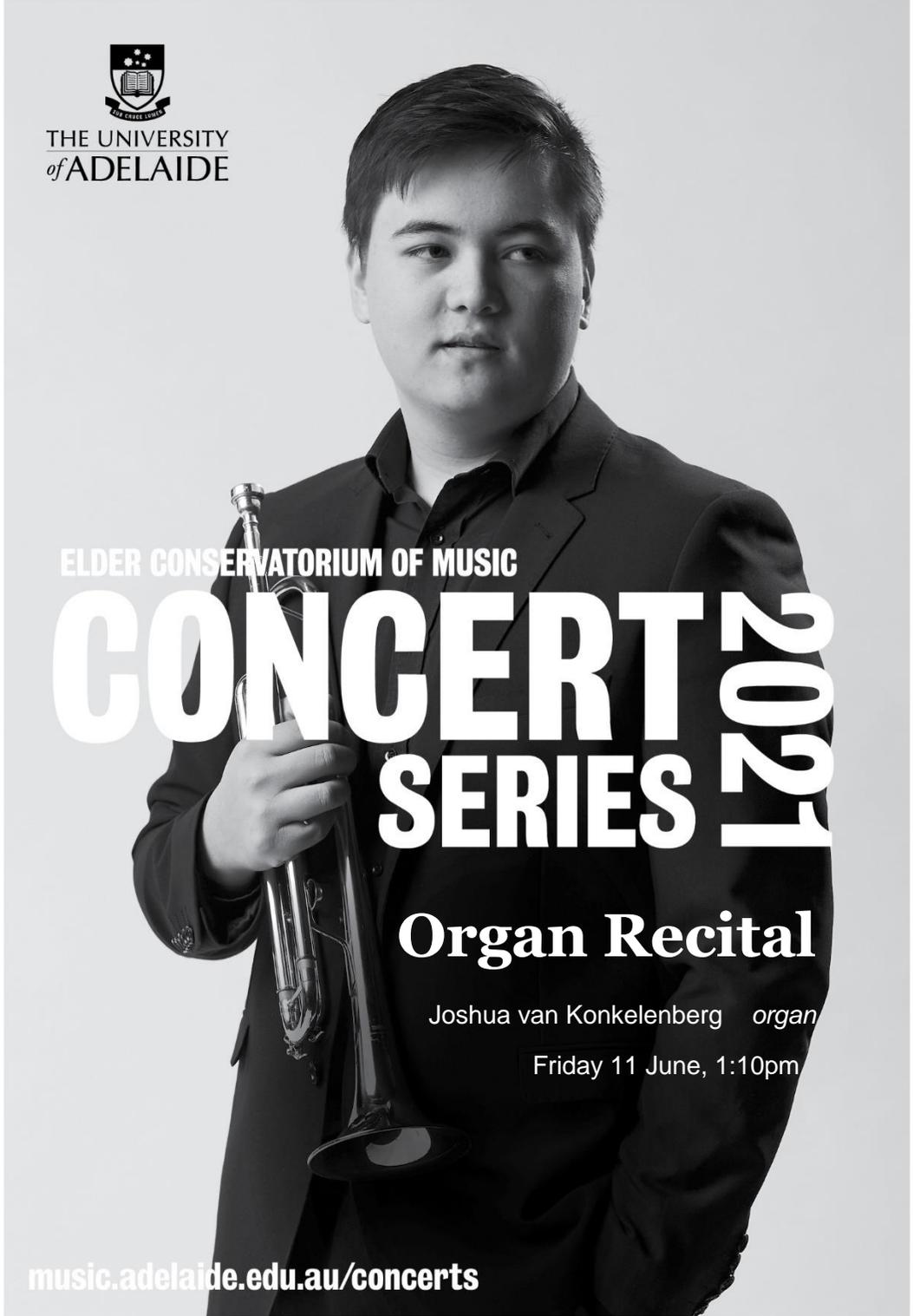
He has recently been appointed as the Musical Director for Co-Opera, and has also toured with Opera Australia as a pianist for their school's production of La Cenerentola, and as regional Chorus-Master for their 2016 and 2017 seasons of The Marriage of Figaro. He has previously held the position of Principal Organist at St Peter's Cathedral, Adelaide, and Artist-in-Residence at Marryatville High School and is a passionate teacher of the organ, piano, and classical improvisation.

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THE UNIVERSITY
of ADELAIDE



ELDER CONSERVATORIUM OF MUSIC
**CONCERT
SERIES 2021**

Organ Recital

Joshua van Konkelenberg *organ*

Friday 11 June, 1:10pm

music.adelaide.edu.au/concerts

Program

Organ Recital

Joshua van Konkelenberg *organ*

Selections from Pièces d'orgue consistantes en deux Messes **François Couperin**

Plein Jeu (Messe pour les Couvents)

Fugue sur les jeux d'anche (Messe pour les Paroisses)

Trio à 2 dessus de Chromorne et le Basse de Tierce (Messe pour les Couvents)

Recit de Tierce en Taille (Messe pour les Couvents)

Offertoire pour les Grands Jeux (Messe pour les Paroisses)

Vater unser im Himmelreich (Our Father in heaven) **Georg Böhm**

Prelude in G Minor, BuxWV 149 **Dieterich Buxtehude**

Recit de Tierce en taille **Joshua van Konkelenberg**

Prelude and Fugue in E-flat Major, *St. Anne* **Johann Sebastian Bach**

The Elder Hall organ, built by Casavant Frères in Quebec in the classical French tradition, is essentially a massive wind instrument controlled by keyboards, pedals and stops. Three keyboards (manuals) and pedals open and close the pipes via valves, allowing forced air in or shutting it out to produce different note pitches. The timbre of the notes is governed by the choice of “stops” which are set combinations of pipes, either called after the pipes themselves e.g. tierce, diapason or by the instrument they resemble e.g. flute, cornet.

Couperin formed part of a long musical dynasty, becoming the organist at St. Gervais in Paris in 1685. Five years later he published *Pièces d'orgues* under royal privilege which are his only surviving organ works. This consisted of two masses; a grand and solemn one for the public, designed for a large organ and a more intimate one for monks and nuns. Each mass contained twenty one pieces following the same order; Kyrie, Gloria, Offertory, Sanctus and Benedictus, Agnus Dei and Deo Gratias.

The pieces were short and functional, either illustrating a verse or filling up spaces in the service. Couperin felt his instrument represented “a society of heaven and earth” and used the stops to represent nature and human emotions. He introduced drama in a similar way to Lully (1632 – 1687) via dance rhythms, da capo arias, duets and trios as well as displaying traditional ornamentation, modulation, imitation, canons, fugues and dissonance.

Bohm was a German organist and composer whose compositions resemble those of Buxtehude. He became renowned for his chorale partitas, a genre later taken up by Bach in which chorale melodies became the basis for sets of variations. This work sets Martin Luther's 1539 hymn for congregational singing as a choral prelude with an expressive melody and intricate French style ornamentation. C.P.E Bach wrote that his father loved Bohm's music and it is possible that Bohm taught the young J.S.Bach.

In 1705 J.S.Bach famously walked between 260 and 280 miles from Arnstadt to Lubeck in order to hear (and possibly study with) the renowned Danish organist and composer, Buxtehude. At this time church organists had to produce a loud piece at the beginning and end of services, play chorale preludes and sometimes accompany chorales. Here dramatic free-form toccata-like sections are interspersed with dominant contrapuntal ones. His contrasts, drama, pedal solos and rhythms were building blocks that Bach went on to incorporate into his own compositions. However, Buxtehude tended to write short sections and join them up whilst Bach produced huge swathes of music that held together as entire works.

A *recit* is a rhapsodic composition that uses a special registration; in this case, the *tierce* in the tenor register. The *tierce* is a mutation stop displaying the 4th harmonic (the major third); this sounds more familiar as an orchestral combination, such as Ravel's *Bolero*.

In *recits* long ornamental melodies sing over slow-moving harmonies. Masterpieces of the genre such as those by Nicolas de Grigny and François Couperin predate mechanically measured time with melodies more akin to spoken prose than poetry. This version explores a style influenced by contemporary vocal music and rhythms, whilst keeping the harmonic style of the French school of organ improvisation.

Bach's *Clavier-Übung III* consists of organ works showcasing innovation with tradition. It opens and closes with this prelude and fugue, now catalogued together. The prelude follows the triple symbolism of the Holy Trinity; the Father has a dotted rhythm, the Son a lighter idea and the Holy Ghost an all-encompassing 16th-note melody. It is titled “St. Anne” after the fugal subject taken from the 1708 hymn of that name by Croft (usually coupled with the text “O God our help in ages past”).

The fugue begins with a *stile antico* section in five parts. The second section features a faster moving subject which then combines with the first section theme. The final part has a dance-like subject first presented alone and then combined with the first for a climactic conclusion.