

NORTHROP

2019-20 WINTER MUSIC SERIES



Northrop Presents

THE CHENAULT DUO

Tue, Dec 3, 7:30 pm

A Holiday Program of Organ Duets

UNIVERSITY OF MINNESOTA
Driven to DiscoverSM



Season's Greetings!

During this special time of year with many celebrations, gatherings and festivities, I'm so glad that you are joining us tonight for our winter Music Series performance by The Chenault Duo. We will be treated to an evening of popular holiday favorites played by "the world's premiere duo-organ team"—Elizabeth and Raymond Chenault.

It has been just over a year since the treasure of Northrop—our Aeolian-Skinner Opus 892 pipe organ—came back to life in an inaugural concert with the Minnesota Orchestra. Over the course of this year, I have witnessed its triumphant return as a concert organ, as a teaching instrument, and as the showpiece of a passionate community of organists and organ enthusiasts. Just this past October, we were graced with an extraordinary evening of pipe organ music and jazz featuring Jean-Willy Kunz in concert with saxophonist Branford Marsalis. We are also looking ahead to March when we will see the Minnesota Orchestra return to Northrop under conductor Akiko Fujimoto with one of the world's most dynamic organists—Cameron Carpenter. The organ will shine too when University of Minnesota organist Dean Billmeyer performs in concert here Apr 21.

Beyond our Music Series, I encourage you to explore the wide range of events coming up at Northrop. Our winter Dance Series kicks off Jan 25 with Mark Morris Dance Group's *Pepperland*, which is a joyous celebration of the 50th anniversary of The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* recording. December will be your final chance to explore *Takeover: Morrill Hall, 1969*, a gallery exhibit on Northrop's fourth floor that documents the January 1969 takeover of Morrill Hall and the tumultuous 1968-69 era. Early next year, the gallery will house a new exhibit that will accompany the Spotlight Series 2019-20: Perspectives on Environmental Justice. The series is a partnership among Northrop, the University Honors Program and the Institute for Advanced Study in which campus leaders, artists, policymakers, and funders explore several critical aspects surrounding the intersection of the environment and equity throughout the academic year. You are also invited to check out the Northrop Film Series—free screenings of films related to the dance companies, choreographers, and themes explored in our Dance Series.

Thank you again for joining us this for this very special concert with The Chenault Duo. I am especially appreciative of our subscribers and donors. Through your attendance and support, you ensure that Northrop can continue bringing world-class artists and performances to the Twin Cities. Enjoy the evening!

Gratefully,

A handwritten signature in black ink, appearing to read "Kari Schloner". The signature is fluid and cursive.

Kari Schloner
Director of Northrop

ABOUT THE ARTISTS



“No one can contest the spectacular facility, musicianship, and ensemble that these two offer in every musical style represented. Amazing artistry and technique, creative and diverse programming, and an accurate sense of what the public – from casual listeners to highly trained church musicians – will enjoy and appreciate.”

—*The Journal of the Association of Anglican Musicians*

Exclusively performing works written for four hands-four feet-one pipe organ console, duo organists **Elizabeth and Raymond Chenault** have commissioned, premiered, and recorded over sixty organ duets. For their renowned artistry they have indisputably earned “The World’s Premiere Duo-Organ Team” title given by the *Atlanta Journal & Constitution*. The Chenaults duet career began in 1979 when Arthur Wills of England’s Ely Cathedral composed

“Toccata for Two” for them. The Chenaults subsequently commissioned duets, in a wide range of compositional styles, from over 25 U.S. and European composers and have themselves arranged several pieces for organ duet.

The duo has been featured at numerous conventions of the American Guild of Organists, the Association of Anglican Musicians, the East Texas Pipe Organ Festival, and at venues such as the Washington National Cathedral, St. Paul’s Cathedral (London), York Minster Cathedral (England), Kauffman Center (Kansas City), and the Mormon Tabernacle, among hundreds of others. They have been heard on the radio shows *Pipedreams* and *Performance Today*. Their four organ duet recordings are on the Gothic label. Several volumes of *The Chenault Organ Duet Library Collection* have been published by Warner Brothers Publications and are also available for purchase through the Chenaults’ website at chenaultduo.com. MorningStar Publishers released *The Chenault Organ Duet Series* in 2015.

Elizabeth and Raymond Chenault, natives of Virginia, received their Bachelor of Music degrees from Virginia Commonwealth University. Raymond Chenault received his Master of Music degree in organ performance from the Cincinnati College-Conservatory of Music where he and Elizabeth Chenault studied organ with Wayne Fisher. Raymond Chenault became a Fellow in Church Music at Washington Cathedral studying with Dr. Paul Callaway. Other teachers include Lawrence Robinson, Harold Abmyer, John Fenstermaker, and Arthur Poister.

From 1975 to 2018, they served as Organists and Choirmasters of All Saints’ Episcopal Church in Atlanta, and upon their retirement were named Organists and Choirmasters Emeriti by the church. They also taught choral music at The Lovett School in Atlanta for 31 years, Raymond Chenault being Upper School Director of Fine Arts and Choral Director and Elizabeth Chenault being Middle School Choral Director.

The Chenault Duo’s most recent duet premieres featured “Fantaisie à Deux” by Rachel Laurin and “A Spiritual Romp for Two” by Nicholas White at Peachtree Road United Methodist Church for the Atlanta Summer Organ Festival.

The Chenaults are represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

THE PROGRAM

A Christmas Fantasy (1994)	Charles Callahan (b. 1951)
Nativity Scenes (1994) (Chenault Library Collection, Vol. II)	Myron Roberts (1912-2004)
Choral (Sonate à Deux) (1992) (Schott Pub.)	Gaston Litaize (1909-1991)
Fantasia on "Greensleeves" (1997)	Philip Moore (b. 1943)
Allegro for Organ Duet (1993) (Chenault Library Collection, Vol. II)	Philip Moore (b. 1943)
—INTERMISSION—	
Variations on "Veni Creator Spiritus" (2007) (Morningstar Publishers)	David Briggs (b. 1962)
A Fancy for Two to Play (1987) (Chenault Organ Duet Library Collection, Vol. I)	Gerre Hancock (1934-2012)
Sleigh Ride (1994) (arr. Chenault)	Leroy Anderson (1908-1975)
The Christmas Song (1994) (arr. Chenault)	Mel Torme (1925-1999)
Carol of the Drum (1997) (arr. Chenault)	Katherine Davis (1892-1980)
White Christmas (1994) (arr. Chenault)	Irving Berlin (1888-1989)
Toccata on "God Rest Ye Merry Gentlemen" (1996)	Robert Hobby (b. 1962)



ABOUT THE PROGRAM

A PROGRAM OF ORGAN DUETS

The organ duets played in this concert were commissioned by Elizabeth and Raymond Chenault and have been widely performed by them.

A CHRISTMAS FANTASY

(premiered at Spivey Hall [Clayton State College], Morrow, GA, Dec 11, 1994)

One of the fun things composers get to do is play around with other people's tunes. This is probably akin to little kids playing with other little kids' toys, and could give some research musicologists or even psychologists several dozen field days. Anyway, it's OK, as long as you do one of two things: play with tunes in the public domain (that basically means you're safe if you stick to melodies by people long dead or buried); or two, make arrangements so that other composer's rights are respected and honored.

Of course, with Christmas music, there are so many tunes to choose from, it wasn't too hard to pick out some favorites—10 or 20—but...hey this is only supposed to be a five-minute piece...Oh well, you get the general idea. After much soul-searching I decided on five familiar ones from various countries which explore the misery, the quiet and not-so-quiet joy that is Christmas. I hope you enjoy my Fantasy.

Notes by Charles Callahan

NATIVITY SCENES

(premiered at Spivey Hall, Clayton State College; Morrow, GA, December 3, 1995)

Composing has always been a sideline with me—a Saturday morning activity. But this creative work held an intense interest for me. "Nativity Scenes" was written at the request of Raymond and Elizabeth Chenault. It is my hope that the listener will relate the music to this most famous passage from Luke, Chapter 2, beginning with verse 8: "Now in the same country there were shepherds abiding in the fields, keeping watch over their flocks by night."

Notes by Myron Roberts

CHORAL (SONATE À DEUX)

(premiered at Northside Drive Baptist Church; Atlanta, GA, June 29, 1992 for the National Convention of the American Guild of Organists)

"Sonate à Deux" was commissioned by Elizabeth and Raymond Chenault and premiered by them for the 1992 National Convention of the American Guild of Organists in Atlanta, GA. Written by the French composer, Gaston Litaize, it was his last completed work, and is dedicated to the Chenaults.

Written on the eve of his death in April 1991 and intended for the Easter service, it is the work of a devout man who has created a real manifesto of joy and hope in the Resurrection, basing his final work on a motif from the "Victimae paschali laudes" plainchant. It reveals the composer's strong predilection for Gregorian chant, which he paraphrases freely, as in an improvisation, using full-voiced harmonies, fugal elements, trills and dance-like sections in dialogue. The opening movement, "Choral," is a large-scale chorale fantasia based on the plainchant motif and its inversion.

Notes by Raymond Chenault

FANTASIA ON "GREENSLEEVES"

(premiered at First United Methodist Church for the Regional AGO Convention, Little Rock, AK, June 17, 1997)

This melody known as "Greensleeves" is one of the most well known of traditional tunes. Shakespeare mentions it twice in *The Merry Wives of Windsor* and it is also mentioned by other writers of his period and later. There are many ballads to the tune, and there are instances of the melody being converted to pious use. During the English Civil War of the seventeenth century, "Greensleeves" was a party tune and the Cavaliers set the music to many political ballads.

Notes by Philip Moore

ALLEGRO FOR ORGAN DUET

(premiered at Trinity College Chapel, Hartford, CT, Feb 7, 1993)

Completed in the summer of 1992, this movement is in sonata form. The first theme is a vigorous one in 12/8, though there are occasional excursions into 6/4. The second theme is more lyrical, in 4/4 time, and is presented by the lower of the two players to a flowing quaver accompaniment.

The development is reflective in mood, and there is much dialogue between the two players. The return of the opening theme is very much as at the beginning of the work, but the presentation of the second theme is, by contrast, loud and triumphant, presented on full pedal. There is a short coda, which brings the work to a triumphant conclusion.

Notes by Philip Moore

—INTERMISSION—**VARIATIONS ON "VENI CREATOR SPIRITUS"**

(premiered at All Saints' Episcopal Church, Atlanta, GA, June 18, 2007 for the Regional Convention of the American Guild of Organists)

I composed my Variations on 'Veni Creator Spiritus' at the request of Raymond and Elizabeth Chenault for the 2007 Regional Convention of the American Guild of Organists in Atlanta, GA. The work consists of a theme followed by eight contrasting variations:

Theme

The Gregorian Cantus Firmus ("Come, Holy Ghost, our souls inspire") is played by player 1 on a clear pedal 4ft Prestant and accompanied modally by player 2 on a lush bed of Foundations and Undulants, mezzo piano.

Variation 1

A very relaxed Intermezzo – Player 1 supplies a gentle, eighth-note filigree above player 2's Cantus Firmus, this time played in longer note values on the Swell Trumpet stop. Player 2's pedal (Foundations 16' 8') provides a Brahmsian cross-rhythmic (6/8) contour, contrasting yet complimenting player one's essentially triple-time right hand embellishment.

ABOUT THE PROGRAM

Variation 2

The theme is heard in bell-like, repeated staccato sixteenth notes – à la Messiaen – played by player 1 on Flutes 8' 4' and Larigot. Player 2 provides a rich and modal accompaniment, mainly consisting of oscillating eighth notes. The harmonic style remains modal, featuring frequent cross-relations and tritones.

Variation 3

Très lent – Player 1 couples a number of 8ft Flutes and projects the Cantus Firmus at the top of the keyboard. Player 2 supports this melody with rich harmonies, much in the Cochereau style.

Variation 4

Fanfare sur les jeux d'anches – a quasi-medieval texture, with both players playing in alternatim. Again tritonic harmonic influences abound in this variation, designed to show off the reed stops.

Variation 5

Scherzo – light and airy. The theme is given in short, sixteenth-note sequences, accompanied modally. Parallism abounds!

Variation 6

Ricercare – Lent et sérieux... a contrapuntal, neo-renaissance dialogue between Cornets, Vox Humanas, Sequialteras, Cromornes and Fagots. Imitation occurs at various intervals.

Variation 7

Duo pour pédalier – on the Tutti. A neat alternative to going to the gym...and only to be played by organists who already know each other well (or perhaps hope to...!)

Variation 8

Final – Both players provide a rhythmic and Toccata-like backdrop to the Cantus Firmus, played in octaves by the Pedals. The music drives inexorably forwards (through the final amen and cadential sequences) to its eventual destination.

Notes by David Briggs

A FANCY FOR TWO TO PLAY

(premiered at Grace Episcopal Church for the Spoleto Festival, Charleston, SC, May 30, 1987)

The "Fancy" attempts to exploit a broad range of sonorities accessible only on the organ when played by two performers. The tonal colors of the instrument are displayed by the melodic lines and accompanying material with pedals; each duetist has all three elements in her or his part. The middle section contains a canon at the octave, the motives of which grow out of the main theme of the first double pedal parts for each player. The piece was written in 1987 for Elizabeth and Raymond Chenault, to whom it is dedicated.

Notes by Gerre Hancock

SLEIGH RIDE

This delightful Christmas gem was arranged by The Chenault Duo for their Christmas at Spivey Hall recording. A seasonal favorite, this arrangement sets the mood by featuring the bells of the zimbelstern with the organ adding light mutations, building to full tonal resources, and eventually fading away with distant sounds of the bells..."just hear those sleigh bells jingling."

THE CHRISTMAS SONG

(premiered at Spivey Hall [Clayton State College], Morrow, GA, Dec 11, 1994)

This popular Christmas “chestnut” was arranged by The Chenault Duo as an encore audience sing-a-long at their annual Christmas Concert, “Christmas with the Chenaults,” in the elegant Spivey Concert Hall.

CAROL OF THE DRUM

(premiered at Spivey Hall [Clayton State College], Morrow, GA, Dec 11, 1994)

“The Little Drummer Boy” carol is freely arranged for organ duet to accentuate the repetitive drum motif as played by the organ pedals. This arrangement builds to full organ as the trumpet en chamade signifies the drummer boy’s journey to the baby Jesus . . . “so to honor him, pa rum pa pum pum.”

Notes by Raymond Chenault

WHITE CHRISTMAS

Irving Berlin’s music has always been a favorite of mine and “White Christmas” always pulls at the heartstrings during this family season. I couldn’t resist trying my hand at arranging it for organ duet, particularly with fragments of “I’ll Be Home For Christmas” interwoven within Berlin’s most famous composition...“and may all your Christmases be white.”

Notes by Raymond Chenault

TOCCATA ON “GOD REST YE MERRY GENTLEMEN”

(premiered at Bethel Lutheran Church, Madison, WI, Sep 22, 1996)

Having performed duet music for organ, I tried to remain ever mindful of writing two integral parts as opposed to one primary part with an occasional note or two chimed in by the second performer. The overall piece in an ABA form, calls for four hands and four feet, and as in the case with most of the exciting models from the French tradition, enables one of the performers to dust off most of the pedal notes with a few flourishes at its conclusion.

Notes by Robert A. Hobby

The Chenaults are under the management of Phillip Truckenbrod Concert Artists, LLC
concertartists.com

They record for Gothic Records

The Chenault Organ Duet Library Collections are available directly from the Chenaults
(rchenaultduo@gmail.com or 375 Woodward Way, NW, Atlanta, GA 30305-4055)

chenaultduo.com

Audio or video recording of this recital, using any electronic device,
without prior written consent is strictly prohibited.

ABOUT THE ORGAN

NORTHROP'S HISTORIC PIPE ORGAN: A RESOUNDING SUCCESS



The historic Northrop organ, Aeolian-Skinner's Opus 892, was built between 1932 and 1936, and is one of the most notable concert hall pipe organs in the United States. Its 6,982 pipes comprise 108 ranks and 81 speaking stops, ranging in size from 32 feet tall to the size of a pencil. The public face of the organ is the beautifully Foley-Baker, Inc. restored Aeolian-Skinner console, the playable part of the instrument, with four keyboards, a pedalboard and about 225 separate controls.

Along with its remarkable sound quality in concerts and performances, the Northrop organ has been used as a teaching instrument throughout the years. Dr. Dean Billmeyer, who is the current and longest-serving University organist, believes the Northrop instrument is the single strongest factor that attracts new students to the University's organ program in the School of Music.



THE ORGAN'S HISTORY AND RE-INSTALLATION

While the Minneapolis Symphony made Northrop its home, the organ got continuous use, but by the late 1960s, it began to fall into disrepair. In the early 1970s, Gordon Schultz, then a student at the University of Minnesota, would sneak into Northrop on nights and weekends to work on the unplayable instrument, committed to repairing it. Schultz had apprenticed with a Minneapolis organ shop and found an accommodating friend with a key who left certain Northrop doors open for him. By the 1990s, Billmeyer and others created The Friends of the Northrop Organ fund to support the instrument, and Schultz maintained it through the early 2000s.



When the Northrop building renovation began in 2011, the organ was carefully cataloged, crated, and moved to storage, where it sat for several years waiting for the necessary funding to refurbish and re-install it. A generous bequest by the late Dr. Roger E. Anderson, long-time supporter of the Friends of the Northrop Organ, provided funds for the re-installation in its new location in chambers above the stage and behind the proscenium.

Northrop celebrated this grand restoration in an inaugural concert on Oct 12-13, 2018, featuring the Minnesota Orchestra with Music Director Osmo Vänskä and renowned organist Paul Jacobs. The program featured the world premiere of a commissioned contemporary work for organ, titled *What Do We Make of Bach? for Orchestra and Obligato Organ*, by composer John Harbison, one of America's most distinguished artistic figures.



NORTHROP 2019-20 SEASON

DANCE AND FILM SERIES

Mark Morris Dance Group

Pepperland with live music

Sat, Jan 25, 7:30 pm

FILM SCREENING

Sgt. Pepper's Lonely

Hearts Club Band

Thu, Jan 16, 7:00 pm & 9:30 pm

*Screenings at Trylon Cinema

Ballet West

Jewels with live orchestra

Sat, Feb 22, 7:30 pm &

Sun, Feb 23, 2:00 pm

FILM SCREENING

George Balanchine Forever

Wed, Feb 12, 6:30 pm

Northrop and Walker Art Center Present

***A.I.M* by Kyle Abraham**

Mixed repertory

Sat, Feb 29, 7:30 pm

FILM SCREENING

The Hate U Give

Wed, Feb 19, 6:30 pm

Paul Taylor Dance Company

The Celebration Tour

Sat, Mar 21, 7:30 pm

FILM SCREENING

The Wrecker's Ball:

Three Dances By Paul Taylor

Wed, Mar 11, 6:30 pm

Martha Graham Dance Company

The EVE Project

Sat, Apr 4, 7:30 pm

FILM SCREENING

Iron Jawed Angels

Wed, Mar 25, 6:30 pm

The State Ballet of Georgia

Nina Ananiashvili,

Artistic Director

Mixed repertory

Wed, Apr 29, 7:30 pm

FILM SCREENING

The Dazzling Light Of Sunset

Wed, Apr 22, 6:30 pm

The films listed here complement the Dance Series performances.

All screenings are in the 4th-floor Best Buy Theater and are FREE

and open to the public. More information and tickets at

northrop.umn.edu.



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MUSIC SERIES



Minnesota Orchestra
Featuring Organist Cameron Carpenter
with Conductor Akiko Fujimoto

**Fri, Mar 27, 8:00 pm &
Sat, Mar 28, 8:00 pm**

SPECIAL EVENTS



U of M School of Music Presents

**In Concert: University Organist
Dean Billmeyer**

Tue, Apr 21, 7:30 pm



Minnesota Orchestra with Cameron Carpenter. Photo © Christine Bush.
Dean Billmeyer. Photo © Patrick O'Leary, University of Minnesota. Minnesota
Orchestra with Cameron Carpenter and Akiko Fujimoto. Photo © Travis Anderson.

Northrop, Institute for Advanced Study and
University Honors Program Present

SPOTLIGHT SERIES 2019-20

Perspectives on Environmental Justice

Six free events scheduled
for Thursdays 3:30-5:00 pm
in Northrop's Best Buy Theater



**GRASPING AT THE ROOTS:
INTERSECTIONALITY AND
ENVIRONMENTAL JUSTICE**

Thu, Sep 19



**ARTS: PERSPECTIVES ON
ENVIRONMENTAL JUSTICE**

Thu, Oct 10



**LAW: PERSPECTIVES ON
ENVIRONMENTAL JUSTICE**

Thu, Nov 7



**PHILANTHROPY:
PERSPECTIVES ON
ENVIRONMENTAL JUSTICE**

Thu, Feb 13



**POLICY: PERSPECTIVES ON
ENVIRONMENTAL JUSTICE**

Thu, Mar 19



**HIGHER EDUCATION:
PERSPECTIVES ON
ENVIRONMENTAL JUSTICE**

Thu, Apr 9

ias.umn.edu/spotlight-series/environmental-justice
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WELLBEING EXPERIENCE

2020 PLANETARY WELLBEING

Sept. 17, 2020 / 4 pm Festival / 7 pm Program

Each individual's health – and the wellbeing of our communities – are inextricably connected to our environment.

On Sept. 17, 2020, the Center will host a Wellbeing Experience focusing on planetary wellbeing. The event will feature author Katharine Wilkinson, senior writer for the New York Times bestseller, "Drawdown: The Most Comprehensive Plan Ever Proposed to Reverse Global Warming."

A talk by Craig Minowa and music by Cloud Cult, named by Rolling Stone as one of our nation's greenest bands, will follow Wilkinson's presentation. Prior to the program, join the Center and a variety of University and Community partners for an indoor festival, which will include interactive learning experiences, self-care demonstrations, live music, food trucks, and other attractions.

Register now and learn more at z.umn.edu/CSH25



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UNIVERSITY OF MINNESOTA

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SI PAUL BALLET

A Nutcracker Story



1 & 6pm
Dec 21, 2019



Snowflakes swirl, flowers dance, mice scurry and magic happens! At the stroke of midnight, the drama unfolds and Marie and her brother Frank travel to a world of colorful characters. Storyteller extraordinaire, T. Mychal Rambo is our guide to enchantment and the dancers of James Sewell Ballet deliver show stopping roles to Tchaikovsky's layered and lush musical score.



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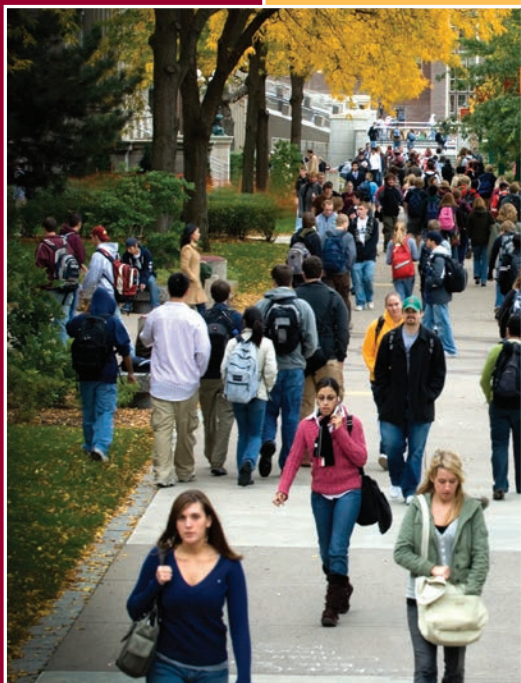
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This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.



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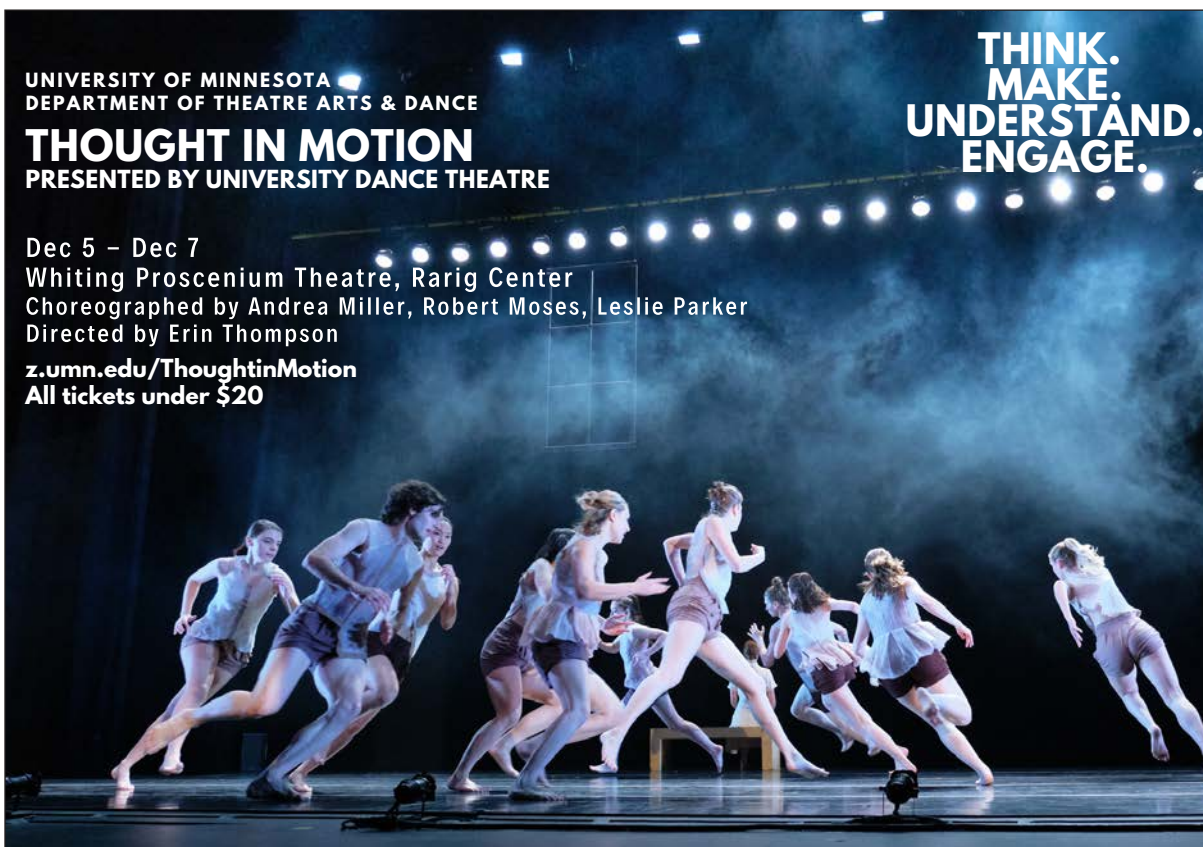
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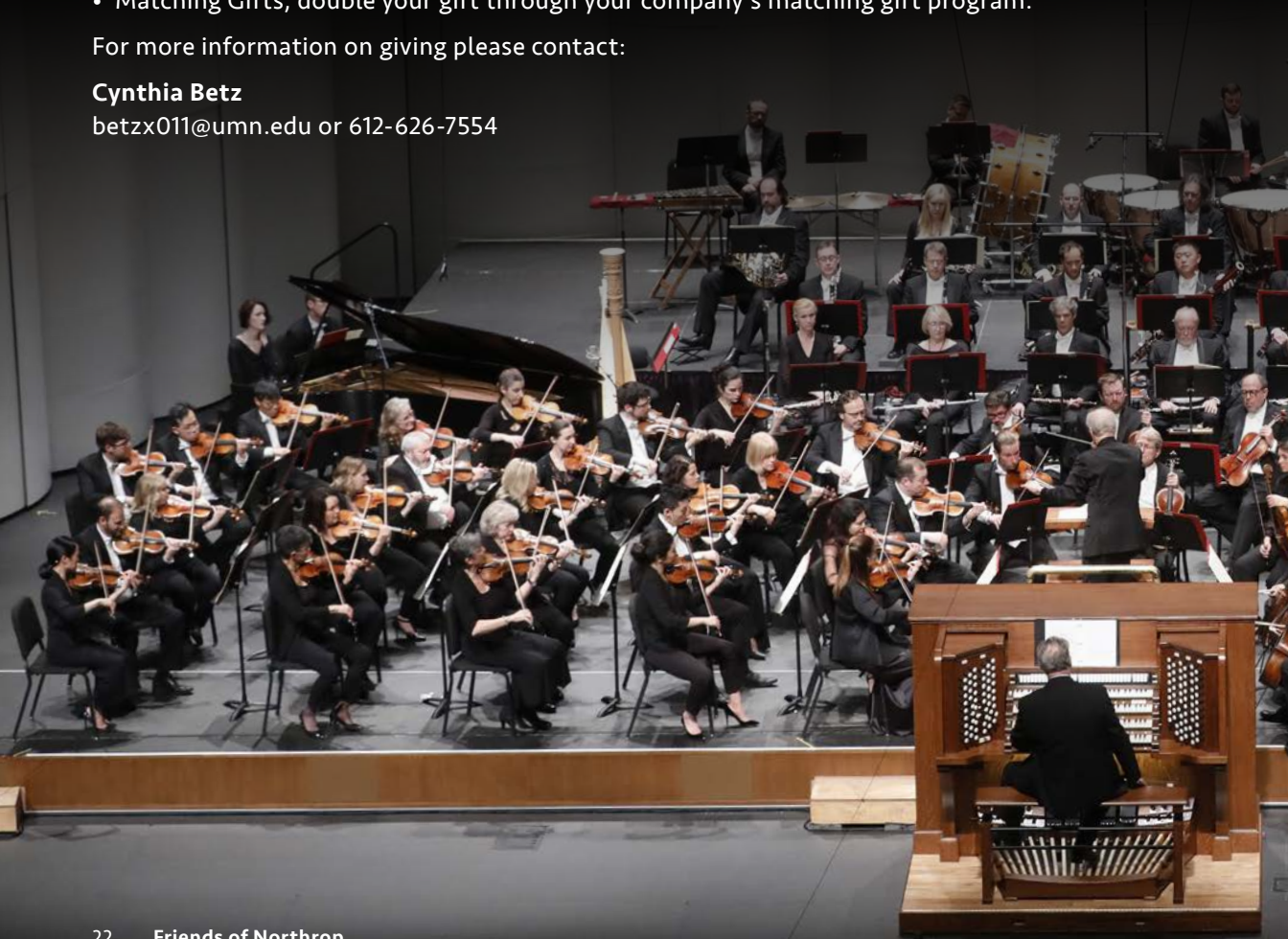
Ways to Give:

- Annual Giving, a yearly gift amount of your choice.
- Monthly Giving, choose a recurring gift amount that works for you.
- Stock Gifts, Northrop accepts charitable gifts of stock.
- Planned Giving, consider a legacy gift by including Northrop in your will or trust, or by designating Northrop as a beneficiary of a retirement plan or life insurance policy.
- Matching Gifts, double your gift through your company's matching gift program.

For more information on giving please contact:

Cynthia Betz

betzx011@umn.edu or 612-626-7554



NORTHROP'S AEOLIAN-SKINNER ORGAN

Thank you to the generous donors who have supported the restoration and programming of Northrop's beloved Aeolian-Skinner Organ. It is because of you that this magnificent instrument's voice will be enjoyed by many for years to come.

We gratefully acknowledge the support from The Aaron Copland Fund for Music, Anna M. Heilmaier Charitable Foundation, and Minnesota State Arts Board.

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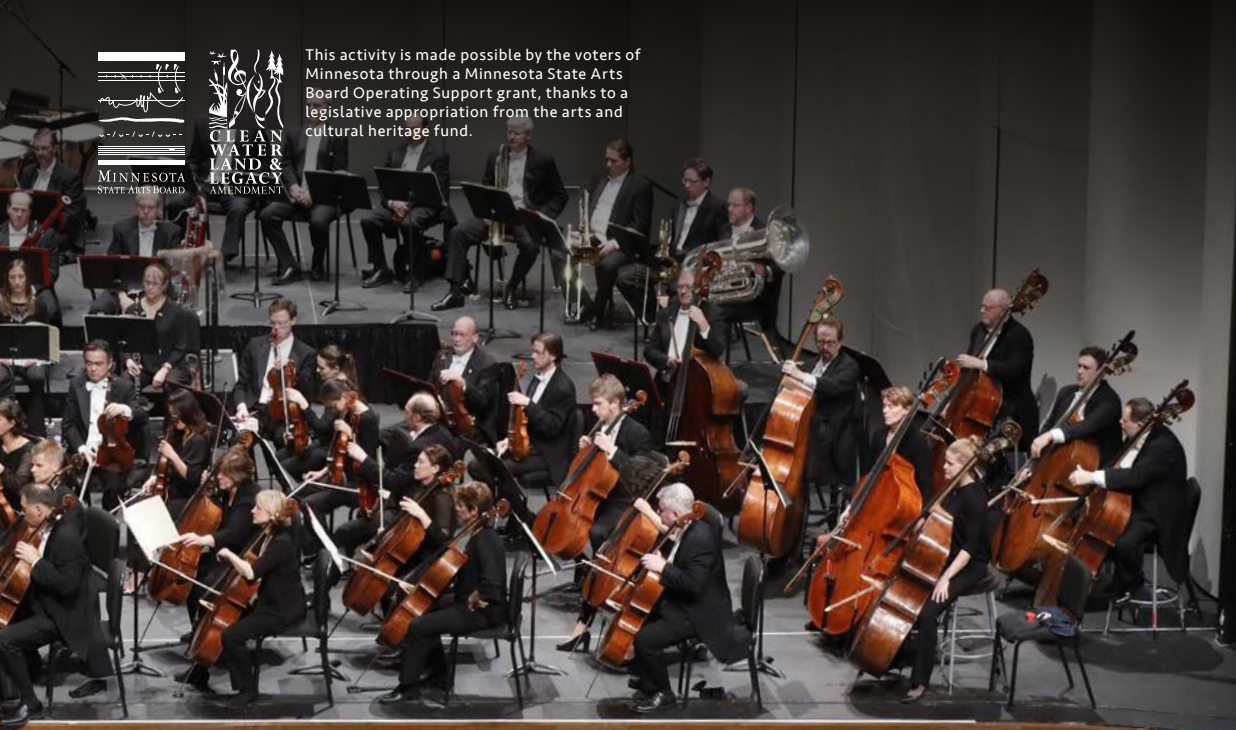
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BACK: Photo © Melissa Bartz, University of Minnesota.

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