

# マルタン・グレゴリウス 北大オルガンを奏でる

## ～ポーランドオルガン音楽の500年～



2018 **8.10** (金)  
18:00～19:00 (開場17:30)

主催 北海道大学高等教育推進機構高等教育研究部  
北海道大学パイプオルガン研究会、北海道ポーランド文化協会  
後援 日本アレンスキー協会、札幌市・札幌市教育委員会



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入場無料・予約不要

会場：北海道大学  
クラーク会館講堂 (北8西8)



北海道大学のパイプオルガンは、道内で二番目に古い歴史をもち、今でも札幌コンサートホールのオルガンに次ぐ規模を誇ります。

「総合大学では学問だけではなく、芸術を愛する者を育てる必要がある」という杉野目晴貞学長(当時)の考えに基づいて、創基 80 周年記念事業の一つとして計画され、1966 年に完成しました。芸術系の学部・学科をもたない国立総合大学でオルガンをもつのは北大と東大駒場のみです。

1990 年代から積極的に活用がはかられ、北海道大学パイプオルガン研究会が設立され、2002 年からは全

学教育「コアカリキュラム」の重要な構成要素である「芸術と文学」の一科目として毎年集中講義に利用されています。

札幌コンサートホールの専属オルガニストも、2004 年 11 月マテュー・マニュゼスキさん、2013 年 8 月マリア・マグダレナ・カチョルさんが北大のオルガンで演奏会を開いています。

ポーランドにとって今年は独立回復 100 周年記念の年であることにちなんで、ポーランドオルガン音楽の 500 年を回顧するプログラムを企画しました。



## プログラム

クラクフのミコワイ(ニコラウス・クラコヴィエンシス、  
16 世紀はじめ)

前奏曲 ヘ調

ポズナンのエール(古いポーランド舞曲)

サルヴェ・レジナ(元后あわれみの母)

ハイドウツキ(古いポーランド舞曲)

作曲者不詳:グダニスクのオルガンタブラチュ  
ア譜より(1591)

幻想曲風

作曲者不詳:オリヴァ大聖堂のオルガンタブラ  
チュア譜より(1619)

舞曲風組曲

ヴォングロヴィエツのアダム(?-1629)

リチェルカータ 第 3 施法

ヴワディスワフ・ジェレンスキ(1837-1921)

オルガンのための前奏曲 作品 38-23「御手に  
ゆだね」

ミェチスワフ・スジンスキ(1866-1924)

奇想曲 嬰へ短調 作品 36

ポーランドの聖歌「聖なる神」による即興曲 作  
品 38

フレデリック・ショパン(1810-49)

／フランツ・リスト(1811-86)

前奏曲 第 4 番ホ短調 作品 28-4

フレデリック・ショパン(1810-49)

／ウィリアム・トーマス・ベスト(1826-97)

前奏曲 第 20 番ハ短調 作品 28-20

ミハウ・クレオフラス・オギンスキ(1765-1833)／  
アンジェイ・クピェツ

ポロネーズ「祖国への別れ」

カロール・シマノフスキ(1882-1937)

／アリスティア・ホワイトマン(\*1947)

練習曲 第 3 番変ロ短調 作品 4-3

マリアン・サヴァ(1937-2005)

踊る絵

マルタン・グレゴリウス(\*1991)

即興演奏



### マルタン・グレゴリウス Martin Gregorius

1991 年ポーランド・グディニア生まれ。グダニスク・スタニスワフ・モニューシユコ音楽アカデミー、デトモルト音楽大学、及びパリ国立高等音楽院、リヨン国立高等音楽院でオルガン、即興演奏、音楽理論、作曲、宗教音楽を学び、2017 年イグナツィ・ヤン・パデレフスキ国立音楽アカデミーにてオルガン演奏の博士号を取得。

これまでにベルサイユ宮殿王室礼拝堂をはじめヨーロッパ各国でコンサートを行ったほか、北西ドイツ・フィルハーモニー管弦楽団をはじめとするさまざまなオーケストラや演奏家と共演。教育活動にも熱心に取り組んで

いる。また、ドイツ、ポーランドにおいて教会オルガニストを歴任。

2016 年シュレーグル国際オルガン即興コンクール第 1 位、同年第 6 回ヴェストファーレンインプロコンクール第 1 位及び観客賞のほか、ドイツ、イタリア、ルクセンブルク、ポーランドをはじめヨーロッパ各国のコンクールで優秀な成績を修めている。12 年には故郷ポーランドでグダニスク市長より、若手アーティストに贈られる aretNoble 賞を授与された。

2017 年 9 月、第 19 代札幌コンサートホール専属オルガニストに就任。

**Martin Gregorius Organ Recital at Hokkaido University “500 years of Polish organ music”  
Clark Memorial Student Center, Hokkaido University, Friday, August 10, 2018, 18:00-19:00**

**Program**

**Mikołaj z Krakowa** [Mikolaj from Krakow, Nicolaus Cracoviensis] (early 16<sup>th</sup> century) :

Preambulum in F [1’]

Alie poznanie (old Polish dance) [1’]

Salve Regina [1’]

Hayducki (old Polish dance) [1’]

Anonymous: from the **Gdansk Organ Tablature** (1591) : Phantasia aliqua [2’]

Anonymous: from the **Oliva Organ Tablature** (1619) : Suita tańców [Suite of dances] [4’]

**Adam z Wągrowca** [Adam from Wagrowiec] (?-1629) : Ricercata terty toni [2’]

**Władysław Żeleński** (1837-1921) : Preludium op. 38 nr 23 „Kto się w opiekę“ [5’]

**Mieczysław Surzyński** (1866-1924) :

Capriccio fis-moll op. 36 [7’]

Improwizacje na temat pieśni kościelnej „Święty Boże“ op. 38

[Improvisations on the Polish sacred song “O Holy God” Op. 38] [10’]

**Fryderyk Chopin** (1810-1849)/Franz Liszt (1811-1886) : Preludium e-moll op. 28 nr 4 [2’]

**Fryderyk Chopin** (1810-1849)/William Thomas Best (1826-1897) :

Preludium c-moll op. 28 nr 20 [2’]

**Michał Kleofas Ogiński** (1765-1833)/Andrzej Kupiec: Polonez „Pożegnanie ojczyzny“ [3’]

**Karol Szymanowski** (1882-1937)/Alistair Wightman (\*1947) :

Etiuda b-moll op. 4 nr 3 [Study in B flat minor Op. 4 No. 3] [4’30”]

**Marian Sawa** (1937-2005) : Taneczne obrazki [Dancing Pictures] [5’30”]

**Martin Gregorius** (\*1991) : Improwizacja [Improvisation] [9’]

**Martin Gregorius biographies**

<http://martingregorius.com/biographies/>

## PROGRAM NOTE

**Nicolaus Cracoviensis** (Mikołaj z Krakowa) was one of the most prominent composers known by name in the Renaissance Poland. He came probably from Krakow and also worked in this city. The style of his keyboard and vocal compositions was similar to the one of Josquin des Prés. In tonight's program there are four pieces which are attributed to this composer: three different dances and a polyphonic work based on an ancient Christian hymn *Salve Regina*, traditionally sung in the Catholic Church for glory of Mary, mother of Jesus.

The **Organ Tablature of Gdańsk** is a source of 16<sup>th</sup> century compositions for organ and choir. This set includes works of different composers, the majority of them are not known by names, however this precious historical treasure contains surely some works of Orlando di Lasso. *Phantasia aliqua* is a diversified piece which is composed from different virtuosic passages and ornaments.

Oliwa is presently a district of Gdańsk, known for its medieval monastery which is now the Cathedral of Gdańsk. Musical traditions in this region were already developed in distant centuries. The **Tablature from Oliwa** is dated back to the beginning of 17<sup>th</sup> century. It contains different works of composers mainly associated with the Polish, German and Italian musical culture. Tonight's program is composed from 5 very short dances with different characters, called *Chorea* (from the Ancient Greek – *dance*).

There is not a lot of facts preserved until present times from the life of **Adam from Wągrowiec**. Even the date of his birth remains unknown. The main part of his works have been discovered recently (1993) in Lithuania, in the Samogitian Tablature, dated back to 1617. *Ricercata tertio toni* from this collection represents a type of a *fugato* piece with polyphonic passages and a chromatic musical theme.

**Władysław Żeleński** was the author of 25 Preludes for organ that are examples of classic neoromantic organ literature. Some of the pieces included in this set are based on musical themes of Polish religious works. So is also the case of the *Prelude „Kto się w opiekę“* – this work uses a theme of a hymn with the same title from the 16<sup>th</sup> century. The author of the text for this composition was a famous Polish Renaissance poet Jan Kochanowski. It is his poetic paraphrase of the Psalm 91 *Qui habitat*, known as the *Psalm of Protection*.

**Mieczysław Surzyński** is considered as one of the best-known Romantic Polish organ composers. His *Capriccio* is an airy, light work of a lively character. It represents some impressionistic tendencies in the neoromantic organ music. *Improvisations on the Polish sacred*

*song “O Holy God”* is a set of variations based on an ancient hymn with Greek origins called *Triságion (Thrice Holy)*. The work of Surzyński is a brilliant composition which contains variations of different structures, where the musical theme is shown in different ways.

Two transcriptions of **Fryderyk Chopin**’s very well-known *Preludes* are relatively well adaptable for the specific of the organ. Differences in the types of expressions, which are possible to reach while using both instruments, provoke a different way of interpreting these pieces. Both *Preludes* are very nostalgic and melancholic works that show longing of Chopin’s to return to the beloved Fatherland after a long period of immigration.

**Michał Kleofas Ogiński**’s *Polonaise – Farawell to my Fatherland* is a very sentimental composition. Its title refers to the fact that during Ogiński’s life Poland for many years didn’t exist as a country – it was partitioned by other nations. Ogiński was not only a composer, but also a diplomat. He used to travel a lot and lived in different countries. Through his *Polonaise* he wanted to say goodbye to beloved, suffering Poland.

*Study in B flat minor* by **Karol Szymanowski** is one of his best-known piano pieces. This work was composed in the early years of the composer’s life, when he was widely inspired by the musical output of Chopin. Its character is very pathetic and dramatic, even mournful. Some courageous harmonies, included in this piece of the eighteen years old composer, foreshadow already new impressionistic tendencies that dominated Szymanowski’s output in the later years of his musical life.

*Taneczne obrazy*, composed by **Marian Sawa**, a Polish contemporary author, is a cycle of six miniatures, inspired by folk dances. One can hear here some influences of Bartók’s folk and minimal music and discover a range of different traditional dance rhythms. The light and luminous character of the miniatures is reached by the very clear and transparent texture. These features, combined with some modern harmonies, based on different scales, create a unique piece which is well adapted to the sonority and specification of the organ.

In my tonight’s *Improvisation* I will include some traditional Polish melodies and rhythms that can make one think of my country. I would like to play this music for my audience, as well as the whole concert, from different reasons. For the Japanese part of my audience I would like to present and share with them music of my Fatherland. For the Polish part of my audience I would like to make them think of their country through some well-known melodies. I hope that this concert will create a special atmosphere.

(Martin Gregorius, 10/08/2018)



**The Organ in the Clark Memorial Student Center at Hokkaido University** is the second-oldest pipe organ in Hokkaido and is still one of the largest organs in Hokkaido. The only other organ that can be found in a national university in Japan is a much smaller one in the Komaba Campus of the University of Tokyo.

The purchase of the organ was made possible by a donation from the Committee for Construction of the 80<sup>th</sup> Year Anniversary Memorial Hall in response to requests from the then-president of Hokkaido University, Mr. Harusada Suginome, for donation for students who had graduated from the university to fulfill plans for construction of various facilities for students in line with the president's philosophy that "universities should be not only places for scholastic learning but also places to promote an appreciation of arts."

Johannes Klais Orgelbau in Bonn, Germany accepted the request for construction of the organ in November 1962. The cost was 10.8 million yen. The assembling and tuning of the organ were completed at the end of May in 1966. More than 750 people came to listen to the first public concert given by Michio Akimoto of Tokyo National University of Fine Arts and Music on June 6, 1966.

Many public concerts have been given by famous organists, however, the unfortunate decision to stop public concerts had to be made due to declines in audiences.

In 1991, it was decided by the dean of the Department of Student Affairs, Mr. Norihiro Tambo, who later became president of the university, to use the organ in the chamber music concert. The organ has also been used in concerts organized by the university from around the same time. In 1993, Mr. Kazumi Fukazawa, dean of the Department of Student Affairs, expressed his wish to give both staff and students of the university opportunities to play the organ and to have an association for people who have an interest in organ music established.

In May 1994, the Hokkaido University Organ Association was established. This very unique student body was set up for the purpose of promoting the performance of and research of organ music. The first adviser for this association was Mr. Mitsuna Kobayashi, an associate professor in the Faculty of Engineering at that time, who was a specialist in the maintenance and operation of the organ. The Hokkaido University Organ Association now organizes several organ concerts every year.