Program 6

Friday, February 11th, 8:00 P.M., Twichell Auditorium

GUEST ARTIST RECITAL

Marilyn Mason, Organist

CLAVIERÜBUNG, Part III — JOHANN SEBASTIAN BACH (1685-1750)

THE PRELUDE	Prelude in E flat major pro Organo pleno, BWV 552
KYRIE	"Kyrie, Gott Vater in Ewigkeit" manualiter, BWV 672 "Christe, aller Welt Trost" manualiter, BWV 673 "Kyrie, Gott Heiliger Geist" manualiter, BWV 674
GLORIA	"Allein Gott in der Hoh' sei Ehr'" Trio a 2 Clav. e Pedale, BWV 676
THE TEN COMMANDMENTS	Fughetta super: "Dies sind die heil 'gen zehn Gebot'" manualiter, BWV 679
THE CREED	"Wir glauben all' an einen Gott'" in Organo pleno, BWV 680
THE LORD'S PRAYER	"Vater unser im Himmelreich" manualiter, BWV 683
THE POSTLUDE	Fugue in E flat major a 5 voci, pro Organo pleno, BWV 552

INTERMISSION

Concerto del Signor Torelli — JOHANN WALTHER (1684-1748)

Walther transcribed for the organ, as did Bach, compositions written for other instruments. This one movement work was originally written as a violin concerto by Guiseppe Torelli, a violinist of Bologna.

Partita, "Christus der ist mein Leben" — JOHANN PACHELBEL (1653-1706)

Pachelbel's importance in the history of music is due to his position as a direct spiritual ancestor of J. S. Bach. His special line of composition was in the highly elaborate varying of chorales.

Fantasia and Fugue in C Minor, BWV 542 — JOHANN SEBASTIAN BACH (1685-1750)

This composition dates from Bach's late Weimar period. The boldness and inventiveness of the harmonic progressions anticipate the late Romantic period. Bach first played it on a visit to Hamburg where he competed for the position of organist at the Jacobi Church.

LILIAN MURTAGH CONCERT MANAGEMENT