

RUTGERS • THE STATE UNIVERSITY

## Kirkpatrick Chapel

Sunday, May 6, 1962, at 8:30 p.m.

\* \* \*

### *Rutgers Chamber Orchestra*

A. KUNRAD KVAM, Director

and

### *David Drinkwater, Organist*

---

Assisting Artist: GEORGE JONES, Clarinet

---

Last of Four Special Sunday Evening Concerts to  
Rededicate the Aeolian-Skinner Organ

---

ORGAN CONCERTO IN B-FLAT MAJOR, OP. 4, No. 2.....*George Frideric Handel*  
A tempo ordinario, e staccato—Allegro— (1685-1759)  
Adagio, e staccato—Allegro, ma non presto

The organ concertos, which can be considered a personal innovation of Handel, combine the German predilection for the organ and the Italian vogue of the concerto grosso. They first served as special attractions between the acts of the oratorios but today are seldom performed in this manner. Thomas Arne, a contemporary of Handel and a composer in his own right, heard this particular concerto performed with the oratorio *Esther* at Oxford in 1733, and described in glowing terms Handel's brilliant performance.

A pompous beginning in dotted rhythm leads to a vigorous allegro. The adagio, really a recitative for organ with orchestral punctuation, leads to a graceful last movement.

BALLADE FOR CLARINET AND ORGAN.....*Leo Sowerby*  
(1895- )

Born in Grand Rapids, Michigan, of an English father and a Canadian mother, this significant, yet neglected American composer has issued a steady stream of gifted works in all forms for voice, chamber groups, piano and orchestra. His style of composition is not modern, yet it is highly original and compelling. The *Ballade* was written in 1949 and shows Sowerby's skill with melodic line and rhythmic subtleties.

The organ solo, at the beginning, announces a beautifully wrought thematic phrase, out of which the entire work unfolds. This is followed by two different ideas, both given to the clarinet, which are developed and which lead eventually to the quiet resolution of all the themes at the end.

\* \* \*

CONCERTO IN G MINOR FOR ORGAN, STRINGS AND TIMPANI.....*Francis Poulenc*  
(1899- )

Poulenc, a member of the "*Groupe des Six*," was mainly influenced by Satie and Ravel. His earlier, more lyric works pursued the aim of sophisticated entertainment, while his latest works are much more serious in nature. The *Concerto*, written in 1938, is in the form of a free fantasia in one long movement with a main theme unifying several contrasting sections. It is no wonder that this work has become a popular concert piece for organ; at times it is forceful, witty, self-assured, unexpected, urbane and reposed—a peculiar assortment of terms, but they all seem to fit. The organ is used as a wind instrument (which it is) as far as the full "orchestral" sound of the composition is concerned. Extensive use of solo registers more or less imitating woodwind and brass instruments are used by the organ to give this effect.

\* \* \*

*Program Notes by David Drinkwater*

\* \* \*

The Last in the Series of Mid-Day Organ Recitals will be held on May 15, at 12:20 p.m., Kirkpatrick Chapel. Mr. Drinkwater will play a program by American composers.

\* \* \*

RUTGERS • THE STATE UNIVERSITY

---

SUNDAY EVENING ORGAN SERIES  
KIRKPATRICK CHAPEL

*Marilyn Mason*

CHAIRMAN OF THE DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN

October 25, 1964, at 8:30 p.m.

PROGRAM

CONCERTO DEL SIGNOR TORELLI.....*Johann Gottfried 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 Giuseppe Torelli, a violinist of Bologna.

ARIA CON VARAZIONE.....*Giovanni Battista Martini (1706-1784)*

FANTASIA AND FUGUE IN G MINOR, B.W.V. 542.....*J. S. Bach (1685-1750)*

— INTERMISSION —

TROIS DANSES .....*Jehan Alain (1911-1940)*

Joies  
Deuils (Danse funèbre)  
Luttes

“Joys,” “Mourning,” “Struggles”—a cycle written at the death of the composer’s younger sister.

Alain’s organ music had considerable acclaim, and were it not for his untimely death in 1940, he would probably be one of the leaders of French composition today. These three dances, I have been told by Jean Langlais,

---

*Program Continues Overleaf*

were written after the death of Alain's sister, who was killed during a mountain climbing expedition.

The first dance, Joys, presents two themes—a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive, is presented immediately and developed somewhat. The middle section of the work revolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale turbulent and impetuous, followed by a sombre oboe melody repeated in the clarinet.

The second dance, Mourning, or Funeral Dance, has as its basis a forboding diatonic theme. It is treated in various ways and colors and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with a Syrian chant, almost like a wail—sorrowful, crying, futile.

The third dance, Struggles, contains no new material, but is more of a summation of the two previous dances. It uses material from both works, and combines the themes in various ways, each in their "struggle" for domination, restless, unceasing. Its rhythmic drive brings the work to an intense, abrupt close; the composer has marked this final section, simply "Brutale-ment."

SCHERZO, OP. 2.....*Maurice Duruflé (1902-* )

FLOURISH AND FUGUE (1959).....*John Cook*

Mr. Cook is organist and choirmaster of the Church of the Advent in Boston and composer for the Stratford Festival in Ontario. This work was commissioned by Marilyn Mason and is dedicated to her.

---

Aeolian-Skinner Organ, 1963  
Program notes by Dr. Mason

---

Marilyn Mason has been guest Professor at Columbia University and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954. She has been heard in recitals throughout North America and Europe. Dr. Mason was the first American woman to play in Westminster Abbey, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of England and the Continent have included a return engagement at Westminster Abbey and appearances in Vienna and Berlin. The summer of 1960 she played four concerts at the Auditorio Nacional in Mexico City, being the first woman organist to play in Latin America, and last fall she played in Spain at the International Congress of Organists. She has a special interest in contemporary music, and has commissioned many composers to write for the organ.

---

Lilian Murtagh Management, Canaan, Conn.

---

Next artist in this series:

JEAN LANGLAIS

Sunday, December 6, at 8:30 p.m.

1962

1963



RUTGERS • THE STATE UNIVERSITY

SUNDAY EVENING ORGAN SERIES  
KIRKPATRICK CHAPEL

# Virgil Fox

ORGANIST OF THE RIVERSIDE CHURCH  
NEW YORK CITY

October 21, 1962, at 8:30 p.m.

## PROGRAM

### I

- FANTASY AND FUGUE IN C MINOR.....*J. S. Bach*  
 TRIO SONATA No. 6.....*J. S. Bach*  
     \*Vivace  
     Lento  
     Allegro  
 PRELUDE AND FUGUE IN D MAJOR.....*J. S. Bach*

### II

- \*GRANDE PIÈCE SYMPHONIQUE.....*César Franck*  
     Allegro non troppo e maestoso  
     Andante  
     Scherzo  
     Andante  
     Beaucoup plus largement  
 DIEU PARMY NOUS.....*Olivier Messiaen*

### III

- \*\*GIGA.....*Enrico Bossi*  
 CLAIRE DE LUNE.....*Louis Vierne*  
 SYMPHONY VI.....*Louis Vierne*  
     Finale

—————  
 Aeolian-Skinner Organ

Virgil Fox records exclusively for  
 Capitol Records

He may also be heard on RCA Victor and Columbia

\*RCA Victor

\*\*Capitol

Concert Management: Roberta Bailey, Westboro, Mass.

1963

1964



RUTGERS • THE STATE UNIVERSITY

---

SUNDAY EVENING ORGAN SERIES  
KIRKPATRICK CHAPEL

## *Marie-Claire Alain*

THE CELEBRATED FRENCH CONCERT ORGANIST

March 15, 1964, at 8:30 p.m.

### PROGRAM

- OFFERTOIRE IN A MAJOR.....*Jean-Francois Dandrieu (1684-1740)*  
 CROMORNE EN TAILLE.....*Gaspard Corrette (Early 18th Century)*  
 ECHO .....*Guillaume-Gabriel Nivers (1632-1714)*  
 PRELUDE AND FUGUE IN D MAJOR.....*J. S. Bach (1685-1750)*  
 TWO CHORALS:.....*J. S. Bach*  
     "Allein Gott in der Höh sei Ehr" (Trio)  
     "Komm, Gott schöpfer"

— INTERMISSION —

- IMPROMPTU.....*Louis Vierne (1870-1937)*  
 TOCCATA ON "CANTEMUS DOMINO".....*Albert Alain (1880- )*  
 PRELUDE AND IMPROMPTU.....*Olivier Alain (1918- )*  
 TROIS DANSES.....*Jehan Alain (1911-1940)*  
     Joies  
     Deuils  
     Luttés

IMPROVISATION

---

Aeolian-Skinner Organ, 1963

---

*Program Notes Overleaf*

RUTGERS • THE STATE UNIVERSITY

SUNDAY EVENING ORGAN SERIES  
KIRKPATRICK CHAPEL

*Michael Schneider*

PROFESSOR, HOCHSCHULE FÜR MUSIK, COLOGNE  
ORGANIST OF THE GURZENICH, COLOGNE

April 3, 1966, at 8:30 p.m.

## PROGRAM

SONATA No. 2 IN D MINOR.....*Max Reger (1873-1916)*

Improvisation  
Invocation  
Introduction and Fugue

The South German composer Reger, whom organ music of Germany must thank for its renaissance at the beginning of this century, wrote his Sonata No. 2 in Munich in 1901. The form of the first movement (Improvisation) is similar to the classical sonata-allegro form, while the "Invocation" is a free fantasy in three sections, which develops in the middle section into a dramatic, imploring call (quasi Kyrie eleison), which is finally answered by the chorale "Vom Himmel hoch" with its message of glad tidings. The scherzo-like "Introduction" precedes the final Fugue; the somewhat chromatic character of the main subject of the fugue is in contrast to a second motive, which is the basis of the free middle section of the movement.

PRELUDE, FUGUE, AND VARIATION, OP. 18.....*César Franck (1822-1890)*

A beautiful lyrical theme occurs unchanged with only varying accompaniments in the first and third movements of this work. A rather somber fugue separates these two movements.

VARIATIONS ON A THEME OF JANNEQUIN.....*Jehain Alain (1911-1940)*

Alain was one of the brightest lights of the young generation of French modernists, and the news that he was killed in 1940 in defense of his country was a tragic blow to the organ world.

Jannequin was a distinguished French composer of the sixteenth century. As a preface to these variations on a theme of Jannequin, Alain writes: "This piece is to be played like the Preludes of which Couperin spoke . . . with freshness and tenderness."

PRELUDE AND FUGUE IN F MINOR, OP. 72.....*Marcel Dupré* (1886- )

Dupré is the renowned organist at St. Sulpice in Paris, to which post he succeeded his teacher, Widor. He is widely known in this country through his frequent concert tours, and his many American pupils. As performer, teacher and composer, he has exercised a tremendous influence on the organ world.

— I N T E R M I S S I O N —

TOCCATA "MITTEN WIR IM LEBEN".....*Ernst Pepping* (1901- )

The composer lives in Berlin. During the war he wrote this Toccata, which reflects his impressions of the bombing of the former capital. This composition is based on the cantus firmus of the Lutheran hymn, which originated from the old sequentia, "Media vita in morte sumus."

CHACONNE IN A MINOR.....*Johann Nepomuk David* (1895- )

Although David is originally from Austria, he now lives in Stuttgart, where he holds a position at the Staatliche Musikhochschule. In 1963 he was awarded the prize in music by the city of Hamburg, which his contemporary Paul Hindemith received a few years ago. The "Chaconne," which was written as early as 1927, already contains practically all the techniques of composition which the composer has developed in the course of his varied accomplishments in the field of composition.

---

Aeolian-Skinner Organ, 1963

Deutsche Grammophon, Cantate-Produktion, Miller-International Records

---

Lilian Murtagh Concert Management  
Canaan, Connecticut