

Sixth Annual

Baroque Music Festival

February 10, 11, 12 and 13, 1966



Twitchell Auditorium
CONDERSE COLLEGE
Spartanburg, South Carolina

- Chaconne L. Couperin
 CLARA CONOVER, *Piano*
- Two Sonatas D. Scarlatti
 C Minor, K. 84
 C Minor, K. 115
 LYNN KOGER, *Piano*
- Sonata in G Minor G. F. Handel/Katims
 Grave
 Allegro
 DAVID EZELL, *Viola*
 VIRGINIA MOSES, *Piano*
- Two Sonatas D. Scarlatti
 D Minor, K. 9
 C Major, K. 159
 ANN KELLAH DUKES, *Piano*
- Recitative and Aria from *Orfeo*: "Addio, mi sospiri" C. W. von Gluck
 LOUISA THORNTON, *Mezzo-Soprano*
 BARBARA HILL, *Accompanist*
- Two Sonatas D. Scarlatti
 E Major, K. 380
 D Major, K. 492
 PATRICIA EUBANK, *Piano*
- Sonata in F Major G. F. Handel
 Adagio
 Allegro
 Largo
 Allegro
 CAROL BALENGER, *Violin*
 JUDITH KLASSEN, *Piano*
- Three Sonatas D. Scarlatti
 G Major, K. 156
 C Major, K. 132
 C Minor, K. 84
 HILDA GERVERS, *Piano*

Program 6

FRIDAY, FEBRUARY 11TH, 8:00 P.M., TWICHELL AUDITORIUM

GUEST ARTIST RECITAL

CATHARINE CROZIER, *Organist*

- Concerto in F Major, Op. 4, No. 5 G. F. Handel
 Larghetto
 Allegro
 Alla Siciliana
 Presto
- Sonata No. 1 in E-Flat J. S. Bach
 Allegro
 Adagio
 Allegro
- Passacaglia and Fugue in C Minor J. S. Bach

INTERMISSION

- Suite du Premier Ton L.-N. Clérambault
Grand Plein Jeu
Fugue
Duo
Trio
Basse et Dessus de Trompette ou de Cornet en Dialogue
Récits de Cromorne et de Cornet en Dialogue
Dialogue sur les Grands Jeux
- Organ Chorales J. S. Bach
To Jordan Came Our Lord, the Christ
When in the Hour of Utmost Need
From Heaven Came the Angel Host
We all Believe in One True God
- Prelude and Fugue in G Major J. S. Bach
LILIAN MURTACH CONCERT MANAGEMENT

This concert is jointly sponsored by the Spartanburg Chapter of the American Guild of Organists and Converse College.

Program 7

SATURDAY, FEBRUARY 12TH, 9:00 A.M., TWICHELL AUDITORIUM

Baroque Music Prepared by
The Pre-College and Adult Music Education Departments
Converse College

- Sonata C. Seixas
MARY ROBBINS, *Piano*
- Inventions in G. Major and G Minor J. S. Bach
SHERRY BROWN, *Piano*
- Invention in A Minor J. S. Bach
LAURA TATE, *Piano*
- Two Part Invention in E Major J. S. Bach
MARY SUSAN HODGE, *Piano*
- Fantasie in C Minor J. S. Bach
DEBBIE HALL, *Piano*
- Concerto in C J. Haydn
Allegro
STEVE WINN, *Piano*
MARSHALL WINN *at the second piano*
- Fughetta in G Major J. S. Bach
MARY JANE GEORGE, *Piano*
- Come raggio di sol A. Caldara
WILLIAM PATTERSON, *Baritone*
NANCY WRIGHT, *Accompanist*
- Trio Sonata in C Minor J. J. Quantz
MICHAEL SIDES, *Oboe*
ROBERT JEFFCOAT, *Flute*
RUTH IRENE SMITHYMAN, *Piano*
DAVID CARLTON, *Bassoon*

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 COMMAND-
MENTS 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 Guiseppo 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 G 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.