



THE NATIONAL SHRINE OF THE
IMMACULATE CONCEPTION
Washington, D. C.

Rev. Msgr. William F. McDonough
Director
Joseph Michaud, Music Director

You are cordially invited

1971 LENTEN FRIDAYS CULTURE SERIES

CONCERTS AND DISCOURSES

FRIDAYS IN LENT AT 8 P. M.

admission free

FRIDAY, FEBRUARY 26, 1971
8 P. M.
UPPER CHURCH

WILMA JENSEN, ORGANIST
K. DEAN WALKER, PERCUSSIONIST
of Oklahoma City University faculty in a
program of organ music and commissioned
works for organ and percussion

I
ORGAN

INTRODUCTION AND PASSACAGLIA Max Reger
RECIT DE TIERCE EN TAILLE Nicolas de Grigny
WORKS FOR FLUTE CLOCK Franz Joseph Haydn
SYMPHONIE PASSION Marcel Dupré
Crucifixion
Résurrection

II
ORGAN AND PERCUSSION

PASSACAGLIA PER TIMPANI
E ORGANO (1958) Henk Badings
THREE PIECES FOR MARIMBA AND ORGAN Myron Roberts
Diagram
Diaphone
Dialogue
CALM from Concertino for Marimba Paul Creston
FOUR DIALOGUES FOR ORGAN AND PERCUSSION Ray Luke
Fanfare
Celebration
Dirge
Toccata

Lilian Murtagh Concert Management

FRIDAY, MARCH 5, 1971
8 P. M.
UPPER CHURCH

THE FISK UNIVERSITY CHOIR
Sam Batt Owens, Musical Director
Bernard Hunter, University Organist

Reverend Harry Winter, O.M.I., Homilist

I
TRADITIONAL SPIRITUALS

Ev'ry Time I Feel the Spirit
arr. William L. Dawson
Let Us Break Bread Together
on Our Knees arr. Sam Batt Owens
Elijah Rock arr. Jester Hairston
Little Innocent Lamb arr. Marshall Bartholomew

II
MOTETS FROM RENAISSANCE AND BAROQUE

Cantate Domino Giuseppe Pitoni
Adoramus Te, Christe Orlando Lassus
Exsultate justi L. G. da Viadana
Jesus, I Will Ponder Now on
Thy Passion Heinrich Schütz

III
ORGAN SOLO Mr. Hunter

Prelude and Fugue in E flat
major Camille Saint-Saens

IV
DISCOURSE
Reverend Harry Winter, O.M.I.
Faculty of Oblate College

V
TWENTIETH CENTURY CHORAL MUSIC

Ave Maria Sergei Rachmaninoff
Golgotha Is A Mountain John Wesley Work
The Eyes of All Wait Upon Thee Jean Berger
Give Thanks Unto The Lord Robert Starer

FRIDAY, MARCH 12, 1971
8 P.M.
CRYPT CHURCH

PASSION OF OUR LORD ACCORDING TO SAINT JOHN

by

JOHANN SEBASTIAN BACH

CATHOLIC UNIVERSITY CHORUS AND ORCHESTRA

conducted by

Dr. Michael D. Cordovana

John Aler - Evangelist

Michael Donaldson - Jesus

Soloists:

Rilla Rowe Mervine

Raymond McGuire

Richard Estes

Musical Consultant: Claudia Von Canon



FRIDAY, MARCH 19, 1971
8 P. M.
UPPER CHURCH

ROBERT BLAINE GROGAN, ORGANIST

assisted by instrumentalists
from Catholic University School of Music
Dr. Robert J. Garofalo, Director

I

ORGAN

Partita on the Chorale

"Sei gegrüßet, Jesu gütig"

(All hail to Thee, Jesus Kind)

Johann Sebastian Bach

II

BRASS CHOIR

Canzon duodecimi toni

Giovanni Gabrieli

Sacrae Symphoniae, 1597

III

DISCOURSE

Reverend Carl J. Peter
School of Sacred Theology
The Catholic University of America

IV

ORGAN AND BRASS

Concerto for Organ and
Brass (1967)

Albert de Klerk

FRIDAY, MARCH 26, 1971
8 P. M.
UPPER CHURCH

MARILYN MASON

*Chairman of the Organ Department
of University of Michigan School of Music*

PROGRAM

Suite for Organ (1948) EDMUND HAINES
Promenade
Air
Toccata
(Commissioned by Marilyn Mason)

Magnificat du 8ième ton en sol majeur LE CLERC
Plein Jeu
Duo
Jeu de Clairon
Flutte
Musette
Grand Jeu

Toccata, Adagio and Fugue
in C major JOHANN SEBASTIAN BACH

Trois Danses JEHAN ALAIN
Joies
Deuils (Danse funèbre)
Luttes

Pneuma WILLIAM ALBRIGHT
(Commissioned by Marilyn Mason.
First performance in Washington.)

Concert Variations on the Austrian
Hymn J. K. PAINE

Lilian Murtagh Concert Management

FRIDAY, APRIL 2, 1971
8 P. M.
CRYPT CHURCH

THE NATIONAL SHRINE CHOIR
Joseph Michaud - Director
Robert Grogan - Harpsichord
Helmut Braunlich - Violin
Eric Barr - Oboe

Dom Bernard Theall, O.S.B., Homilist

PROGRAM

I

O vos omnes	G. P. da Palestrina
Fuerunt mihi lacrimae	Alphonso Ferrabosco
Lord, Rebuke Me Not	Matthew Locke
Thy Mercy, Jehovah	Benedetto Marcello
Adoramus Te	Johannes Brahms
Vexilla Regis	Herman Schroeder
O sacrum convivium	Tomas Luis de Victoria

II

"The Last Supper and the Arts"

*Discourse by Dom Bernard Theall
Faculty, The Catholic University of America*

III

The Last Supper Robert Evett

*Michael Malovic, Jesus
John Aler, Judas
James Hansen, Narrator*

*(Premiere performance of a work
commissioned by The National Shrine
Department of Music)*

MARILYN MASON

Organist

THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION

1. Flourish and Fugue (1959) John Cook (b. 1918)
Commissioned by and dedicated to Marilyn Mason

John Cook was quondam Organ Scholar at Christ's College, Cambridge. In 1954 he became Organist and Choirmaster of St. Paul's Cathedral, London, Ontario, and Musical Director of the Stratford (Ontario) Shakespeare Festival. In 1962 he moved to Boston where, in 1965, he became Organist and Lecturer in Music at the Massachusetts Institute of Technology - a position he still holds today.

About his work, John Cook has written, "The Flourish and Fugue was commissioned by Marilyn Mason for performance in 1959 on the organ in the Cathedral of St. John the Divine in New York, with special attention to the West End State Trumpet. Therefore, the composition is basically an antiphonal structure between a powerful and compelling solo reed and the rest of a large organ. Fanfares, flourishes, sennets and tuckets are the home ground of a theatre composer, especially one who has spent so much time in close association with the greater works of Shakespeare; nevertheless, the Flourish and Fugue tries to bring together the pageantries of fanfares and the solemnities of fugue into a compatible and mutually enhancing form. Only the organ is capable of such a synthesis".

2. Four Sonatas

- (a) Sonata de Clarines Soler

Padre Antonio Soler (1729-1783) was a Spanish organist and composer who received his basic musical training in the choir of Montserrat Abbey. He called himself a disciple of Domenico Scarlatti, who lived in Madrid from 1729 to 1757, and his sonatas for harpsichord (of which about 65 are extant) show the influence of Scarlatti. After a period as choirmaster at Lerida Cathedral, he became organist at the royal palace-abbey-mausoleum of St. Laurence of the Escorial. In the transepts of its cathedral-sized church are two fine organs, for which Soler wrote his Six Concerti for two organs.

He also composed much church music, incidental music for plays, and chamber music.

- (b) Sonata per Organo Pergolesi

Giovanni Battista Pergolesi (1710-1736) was an Italian composer. During his brief lifetime he wrote fifteen operas, twelve cantatas, much sacred music and one organ sonata, which we are hearing tonight.

- (c) Sonata IV from Biblical Histories Kuhnau
Ezechias sick unto death and recovered

Johann Kuhnau (1660-1722) was one of the notable German clavier composers before Bach. He became organist of St. Thomas's in Leipzig in 1684, founded a series of concerts in 1688 and became musical director of the University in 1700. He composed sacred and clavier works, including a set of six sonatas based on subjects from the Bible.

Kuhnau, writing about this Sonata, says "The Sonata shows
 (1) The saddened heart of King Ezechias at the message of (his impending) death, and the longing prayer for his recovery in a Lament, with the verse "Heal Thou me, dearest Master" from the chorale "O Lord, this wretched sinner".

(2) His confidence that God has heard his prayer and that He surely will restore his health and give him peace from his enemies, in the verse "Out! all ye evil-doers, for I have been restored", from the aforementioned chorale.

(3) His joy at his recovery, in the course of which he at times thinks of his previous misery, but soon forgets it again".

(d) Sonata de 1^o tono para organo con trompeta real Lidon

Jose Lidon (1752-1827) was a Spanish organist and composer. In 1787 he became organist of the royal chapel in Madrid. He composed much music for the church.

3.* Magnificat du 8. em ton en sol Majeur Le Clerc
 Plein Jeu
 Duo
 Jeu de Clairon
 Flutte
 Musette
 Grand Jeu

The Magnificat (Hymn of the Virgin Mary) comes from St. Luke's gospel. Although it was usually sung, the practice of performing alternate verses with the organ began in the 17th century. Because there were twelve verses in the Magnificat, composers would write six verses for organ alone. Here Le Clerc utilizes the 8th tone as his melodic source. The work was obtained from the British Museum and edited for performance by Marilyn Mason.

V My soul doth magnify the Lord, and my spirit hath rejoiced in God
 my Saviour;
 O For He hath regarded the lowliness of His handmaiden.
 V For behold from henceforth all generations shall call me blessed.
 O For He that is mighty hath magnified me; and Holy is His name.
 V And His mercy is on them that fear Him throughout all generations.
 O He hath shewed strength with His arm; He hath scattered the proud
 in the imagination of their hearts.
 V He hath put down the mighty from their seat, and hath exalted the
 humble and meek.
 O He hath filled the hungry with good things, and the rich He hath
 sent empty away.
 V He remembering His mercy hath holpen His servant Israel; as He hath
 promised to our forefather, Abraham, and his seed forever.
 V Glory be to the Father, and to the Son, and to the Holy Ghost;
 O As it was in the beginning, and is now, and ever shall be, world
 without end. Amen.

*Cantors from The National Shrine Choir
 William Frisch and James Hansen*

4. Toccata, Adagio and Fugue in C (B.W.V.564) Johann Sebastian Bach
(1685-1750)

This composition is distinctive among the Preludes and Fugues of Bach because of its three independent movements. The first movement is a brilliant and ornate toccata, the second, an adagio which contains a melody of unusual beauty, and the third, a fugue, which in its melodic direction and commanding rhythm, carries the work to a sweeping finish.

INTERMISSION

5. Trois Danses Jehan Alain
Joies (1911-1940)
Deuils (Danse funebre)
Luttes

Alain's organ music has had considerable acclaim, and were it not for his untimely death, he probably would have been one of the leaders of French composition.

The first dance, "Joies," presents two themes. The first is, as the composer suggests, on solo reed colors, while the strongly rhythmic second is presented in a brighter sound and immediately repeated. In the middle section of the work, the first theme is developed in the right hand, the second theme with newly added harmonies, in the left. The work closes with a brilliant finale followed by a sombre melody.

The second dance, "Mourning" ("Funeral Dance") is a passacaglia based on a foreboding diatonic theme. A prominent technique found in this movement is the use of harmonies derived from modal scales. The dance ends with a mournful chant-like melody.

The third dance, "Struggles," contains no new material and therefore summarizes the previous dances. The themes "struggle" for domination, their rhythmic drive bringing the work to an intense, abrupt close, aptly designated by the composer as Brutalement.

6. Esquisse en mi Mineur, Op. 41 Marcel Dupr e
(b. 1886)

Marcel Dupre is one of the distinguished organist-composers of this century, who, for many years, has been organist at St. Sulpice in Paris. This "sketch" is a study in repeated notes in the style of a light-hearted scherzo.

7. Prelude on "The King's Majesty" (1946)

Leo Sowerby

Leo Sowerby was born May 1, 1895, in Grand Rapids, Michigan. His father was English and his mother Canadian. He graduated from the American Conservatory in Chicago in 1918, and was the first American composer to be awarded the Prix de Rome, spending three years (1921-1924) in the Italian capital. For many years he was on the faculty of his alma mater as well as the Organist and Choirmaster at Saint James' Episcopal Church in Chicago. Later and until his death in 1968, he was Director of the College of Church Musicians, attached to the National Cathedral in Washington, D. C.

Because of his prolific writings and influence on his many students, Dr. Sowerby may be considered the dean of American composers for the organ.

Sowerby's "Prelude on 'The King's Majesty'" is a set of variations on the hymn tune by Graham George, a Canadian composer. The work opens with an elaborate introduction which is based on the head-motive of the melody and culminates with a presentation of the entire first phrase in the pedal. In the succeeding eight variations, the melody is fundamentally unchanged, retaining its hymn-like character. Variety is achieved through the manipulation of the harmonic, rhythmic, tonal and textural surroundings of the melody; included are parallel sixth chords (Variation 2), canon at the octave (Variation 3) and modulation to the raised dominant (Variation 7). In effect, the composition reflects the triumphant mood of the text of the hymn.

Program notes by Marilyn Mason

* First performance in Washington

Murtagh Concert Management

CONTINUING THE SHRINE'S LENTEN FRIDAYS CULTURE SERIES.....

Next Friday, April 2: The National Shrine Choir, directed by Joseph Michaud, will perform in the Shrine CRYPT CHURCH, the première of ROBERT EVETT'S "The Last Supper," a work commissioned by the Shrine Music Department. Soloists will be Michael Malovic, as Jesus, John Aler, as Judas, and James Hansen, Narrator. They will be assisted by Robert Grogan, harpsichord, Helmut Braunlich, violin, and Richard Dorsey, oboe. DOM BERNARD THEALL of Catholic University School of Library Science will deliver a discourse, "The Last Supper in the Arts."