

13th Annual
Sacred Music Convocation
at Davidson College



MARILYN MASON
Organist
Faculty, University of Michigan
Ann Arbor, Michigan



Davidson College Presbyterian Church Saturday, November 11, 1972 2:00 P.M.
Lilian Murtaugh Concert Management Box 272—Canaan, Connecticut

Program



Four Sonatas:

1. Sonata de primo tono para organo con trompeta real Jose Lidon
(1752-1827)
2. Sonata per Organo Giovanni Battista Pergolesi
(1710-1736)
3. Sonata IV from *Biblical Histories* Johann Kuhnau
"Ezechias sick unto death and recovered" (1660-1722)
4. Sonata de Clarines Antonio Soler
(1729-1783)

* Magnificat du huitieme ton en sol Majeur Le Clerc

- Plein Jeu
- Duo
- Jeu de Clarion
- Flutte
- Musette
- Grand Jeu

Einige Canonische Veranderungen über das Weihnachtslied J. S. Bach
"Vom Himmel hock da komm ich her" (1685-1750)

- I. In Canone all' Ottava
- II. Alio modo in Canone alla quinta
- III. In Canone alla Settima
- IV. In Canone all' Ottava per augmentationem
- V. L'altra sorte del Canone rovescio:

- | | |
|---------------|-----------------|
| 1. alla Sesta | 3. alla Seconda |
| 2. alla Terza | 4. alla Nona |

INTERMISSION

* *Orga-Nastro*, for Organ and Electronic Tape, Opus 212 (1971) . . Ernst Krenek
(b. 1900)

* *Byzantium II*, for Organ and Electronic Tape Alden Ashforth
(b. 1900)

Concert Variations on the *Austrian Hymn*, Opus 3 J. K. Paine
(1839-1906)

* First Performance in Davidson

Notes



Four Sonatas

1. 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.

2. Sonata per Organo Pergolesi

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

3. Sonata IV from *Biblical Histories* Kuhnau

Johann Kuhnau (1660-1722) was one of the notable German clavier composers before Bach. He became organist of St. Thomas' 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."

4. 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 of 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.

Magnificat de 8^{em} ton en sol Majeur Le Clerc

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 Miss 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 Davidson College

Einige Canonische Veränderungen über das Weihnachtslied J. S. Bach
"Vom Himmel hoch da komm ich her" (1685-1750)

In 1747 Bach was invited to become a member of the Mizler Society, an organization founded by a Leipzig musician of the same name. This Society devoted itself to the study of music in its various scientific aspects. Each new member was asked to submit a self portrait in oils and an original composition. We owe to this requirement one of the last portraits of Bach as well as one of his most esoteric compositions.

Orga-Nastro, For Organ and Electronic Tape, Opus 212 (1971). . . Ernst Krenek
(b. 1900)

Krenek's work was commissioned by Miss Mason and is dedicated to her. Concerning it, the composer has written:

The structure of the piece is loosely knit, more in the manner of a toccata, or fantasy, than of a sonata or fugue. This is in keeping with the character of the electronic medium that lends itself to improvisational procedures of composition rather than to rigid construction.

The following sequence of sections may be distinguished more or less clearly, a prevailing slow opening, with many sustained electronic sounds; a more agitated section of dramatic contrasts of dynamics, ending with three wave-like electronic sounds in the high register; a cadenza-like interlude for organ alone; a gently animated section, in which arpeggio-like features of the tape blend with similar figurations of the organ; a brilliant coda of fast runs, introduced by echoing signal-like and gong-type electronic sounds.

The title of the piece refers to the Italian term *nastro* for recording tape.

Byzantium II, for Organ and Electronic Tape Alden Ashforth

I have read somewhere that in the Emperor's palace of Byzantium was a tree made of gold and silver, and artificial birds that sang. — William Butler Yeats

The composer comments: "Yeats's earlier poem *Sailing to Byzantium* (1927) expressed the desire of the aging poet to retreat from the turbulence of reality 'into the artifice of eternity,' a world of timeless art and 'unaging intellect.' *Byzantium* (1932) reflects a growing disillusionment with this 'glory of changeless metal' (which is eternal, but a world of death), and a yearning to return to the 'mire and blood' of the living world: 'that dolphin-torn, that gong-tormented sea.'"

"In keeping with the poem's transition from artifice to spiritual rebirth in reality, the first fifteen minutes of the piece combine the organ solely with electronic sounds (produced by Buchla and Moog synthesizers): the final few minutes, starting with the crash of a tam-tam, are composed entirely of taped 'natural' sounds and organ bells."

Variations On The Austrian Hymn J. K. Paine

John Knowles Paine was born in 1839 and died in 1906. He received much of his training in this country; in 1875 he was appointed Professor of Music at Harvard University, being the first incumbent of a chair of music in an American University. These Variations were written in 1860. The theme is stated, followed by four variations and concluding with a fugue.