

RUTGERS CONCERTS

SEASON 1972-73

KIRKPATRICK CHAPEL
SUNDAY EVENING ORGAN SERIES

MARILYN MASON

Professor of Music and Chairman
Organ Department, University of Michigan

assisted by
ELECTRONIC TAPE
and
CANTORS FROM KIRKPATRICK CHAPEL CHOIR

February 18, 1973, at 8:00 p.m.

PROGRAM

Sonata de primo tono para organo con trompeta real.....Jose Lidon
(1752-1827)

Jose Lidon was a Spanish organist and composer. In 1787 he became organist of the royal chapel in Madrid. His compositions were mainly for use in the church.

Sonata per Organo.....Giovanni Battista Pergolesi
(1710-1736)

During his brief lifetime, Pergolesi wrote fifteen operas, twelve cantatas, much sacred music and one organ sonata, which we are hearing tonight.

Sonata IV from *Biblical Histories*.....Johann Kuhnau
"Ezechias sick unto death and recovered" (1660-1722)

Johann Kuhnau 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.

Sonata de Clarines.....Antonio Soler
(1729-1783)

Padre Antonio Soler, Spanish organist and composer, 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. Soler also composed much church music, incidental music for plays and chamber music.

* Magnificat du huitieme ton en sol Majeur.....Le Clerc

Plein Jeu
Duo
Jeu de Clarion
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 eighth 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.

The Cantors are members of Kirkpatrick Chapel Choir

Einige Canonische Veränderungen über das Weihnachtslied....Johann Sebastian Bach
"Vom Himmel hoch 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
 2. alla Terza
 3. alla Seconda
 4. alla Nona

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.

- I N T E R M I S S I O N -

* *Orga-Nastro*, for Organ and Electronic Tape, Op. 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 a rigid construction.

"The following sequence of sections may be distinguished more or less clearly: a prevailingly 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
(b. 1900)

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' 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."

Pageant (1931).....Leo Sowerby
(1895-1968)

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.

* First performance in New Brunswick

Program Notes by Marilyn Mason

Lilian Murtagh Concert Management, Canaan, Connecticut

Next Concert in this Series
FRANCIS JACKSON
April 29, 1973 at 8:00 p.m.

Aeolian - Skinner Organ, 1963