

Fine Arts Series

1988 - 1989

DUO SONIDO

MARILYN MASON; MICHELE JOHNS

Soler: Concertos for Two Organs

4 P.M.

Sunday, January 29, 1989

FIRST PRESBYTERIAN CHURCH

168 Cass Avenue
Mount Clemens, Michigan

Duo Sonido

Michele Johns

Marilyn Mason

Seis Conciertos de dos Orgános

Antonio Soler
(1729-1783)

Concierto I en C

Andante

Minué

Concierto II en a

Andante

Allegro

Tempo de Minué

Concierto III en G

Andantino

Minué

Concierto IV en F

Afectuoso, Andante non largo

Minué

Concierto V en A

Cantabile

Minué

Concierto VI en D

Allegro, Andante, Allegro, Andante

Minué

*The positiv organ is crafted by the Canadian builder, Gerhard
Brunzema, after a German Baroque prototype.*

Gedeckt 8'
Prestant 4'

Block flute 2'
Larigot 1 1/3

PROGRAM NOTES

The exact date of Soler's birth is unknown, but he was baptized on December 3, 1729 in the village of Olot in Spain and died at the Escorial Monastery on December 20, 1783.

In his 54 years of life this Catalan priest, composer and organist produced massive quantities of vocal and keyboard music. He spent 31 years of his life as a monk in the Escorial Monastery. Soler was also Maestro de Capilla there. For many years he taught music to members of the Spanish royal family.

The Six Concertos for Two Organs were written for Soler's royal patron and student, Prince Gabriel. The music is composed with a requirement of two players; however, Organo I is more difficult in its demands. Organo II is always interesting but has a less difficult part.

Today the Concertos will be played in the order indicated by Soler. The music for Organo I will be played on the Moeller sanctuary organ and Organo II on the Brunzema positive organ.

All the Concertos, with the exception of Concerto II, are in two movements. The first movement is in duple meter. The second movement, a Minuet in triple meter, is often a series of variations. Sometimes the two organs play together, other times they answer antiphonally.

One of the most striking features of the historic Spanish organ is the horizontal "Trumpets en chamade." In almost every cathedral these horizontal pipes may be seen as well as heard.

Only in Concerto VI does Soler ask for the reeds and that only in the Organo I part. Organo II provides a constant back-up for the brilliant primary part.

Notes by Marilyn Mason

PROGRAM NOTES

Although Antonio Soler was a student of Domenico Scarlatti, he does not merely follow in the same footsteps but expands and adds his own flavor of melodic contour, Spanish folk song color and the age-old Iberian Diferencias, or variation technique, to almost every Concerto.

From the whimsical humor of Concerto I to the brash aggressiveness of Concerto VI, these pieces afford an incredible wealth of color and variety. The transparent texture of this music, their easy rhythmic grace, and the wealth of melodic construction make them especially charming.

A current of jovial lightness and cheerfulness pervades such opening movements as those of Concerto I and Concerto III. The transparency and refinement of Soler's writing is exemplified in Concerto II. A more restrained style is heard in the opening movement of Concerto IV which has its own special "Spanish" melancholy. The Variation technique is frequent. In his imaginative methods of constructing variations he follows in the footsteps of his musical ancestor, Antonio Cabezón.

In the Minuet of Concerto VI, the brilliant sounds of the reed registers dominate and a sense of grandeur pervades the music.

Notes by Michele Johns

DUO SONIDO

comprises two organists, Michele Johns and Marilyn Mason.

In 1983 they played the Six Soler Concertos in eight cities of Spain, in honor of the two-hundredth anniversary of the death of Antonio Soler. They also performed the Six Concertos at the 1984 National Convention of the American Guild of Organists.

Michele Johns is Adjunct Associate Professor of Music at the University of Michigan. Marilyn Mason is Professor of Music and chair of the Organ Department, School of Music, University of Michigan.

ORGAN - FIRST PRESBYTERIAN CHURCH
M. P. Moeller, 1969
Dedicated March 8, 1970
Three manuals and Pedal
13 ranks

GREAT (exposed)

Principal	8'
Bourdon	8'
Octave	4'
Bourdon	4'
Super octave	2'
Mixture II ranks	
Chimes	

SWELL (enclosed)

Rohrflote	8'
Viola da gamba	8'
Spitz principal	4'
Rohrflote	4'
Spitz octave	2'
Contra trompettel	16'
Trompette	8'
Clairon	4'
Tremolo	

CHOIR (enclosed)

Lieblich Gedeckt	16'
Holzgedeckt	8'
Dulciana	8'
Gedeckt	4'
Dulciana	4'
Nazard	2-2/3'
Flautino	2'
Larigot	1-1/3'
Krummhorn	8'
Tremolo	
Trompette-en-chamade	

PEDAL

Bourdon	16'
Lieblich Gedeckt	16'
Principal	8'
Bourdon	8'
Viola da gamba	8'
Octave	4'
Bourdon	4'
Mixture II ranks	
Contra trompettel	16'
Trompette	8'
Clairon	4'

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