



# The American Guild of Organists

New England Chapter

One hundred sixty-fourth Recital

Palmer Christian

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Municipal Auditorium

Worcester, Massachusetts

Monday Evening, November 6th, 1933

## Program

### I

Toccata in C major.....Bach

The C major Toccata, frequently programmed as including an Adagio in A minor and a Fugue in C (the two latter sections being omitted on this occasion), is a work of compelling strength. In particular, the first section—the Toccata proper, while admittedly indicating the influence of Bach's immediate predecessors, presents to the listener the great vitality and breadth that permeate the composer's larger works.

Prelude.....Corelli

From the Ninth Sonata for Violin, from the pen of one of the first great violinists.

Minuet and Gigue en Rondeau.....Rameau

Rameau was the most important of the French contemporaries of Bach, his research and publications on theoretical subjects having been of great influence.

Fantasia and Fugue in C minor.....Bach

The Fantasia, in 6/8 time, is quite in the manner of some of the orchestral accompaniments and interludes in the choral works; ending on the dominant, it leads directly into the Fugue (4/4 time, a la breve), which presents a short theme in swinging rhythm. After the exposition, a new theme—rising, chromatic in character—is heard, surrounded by figuration used before, and building up in dynamic and dramatic interest to the stirring recapitulation.

### II

Sonata Eroica.....Jongen

Joseph Jongen is Professor of Composition at the Brussels Conservatoire. As in most of his smaller works, the Sonata is marked by individuality of style, knowledge of effect and sure writing.

The work is in one movement; opening with forceful octave passages and several bars of chromatic writing "a la fantasia", a diminutive leads to the first announcement of the principal subject—"molto dolce e espressivo"—which is rather in the mood of a traditional French folk-tune. The remainder of the composition consists of a series of variations, either actual or suggested, on this theme.

### III

Benediction.....Karg-Elert

Neither lack of appreciation in his native Germany nor difficulties of mere existence as a teacher of composition at the Leipzig Conservatory seems to have retarded the work of this important composer. In the midst of strictly traditional musical surroundings, particularly in the matter of organ literature, Karg-Elert wrote ceaselessly; numerically, his efforts are imposing; but of vastly more consequence are the individuality of style and the evidences of keen and independent imagination. His contributions to the literature have varied beyond measure; he brought to the organ a type of beauty of which it was sorely in need.

Choral Improvisation on "In dulci jubilo".....Karg-Elert

A series of variations on a traditional melody.

Pantomime.....Jepson

Harry Benjamin Jepson, organist at Yale University, writes with a cleverness of concept and a technique eminently musicianly. He is said to be opposed to the idea of a "program" in his compositions, yet such titles as "Pageant Sonata", "L'Heure exquise", and certainly "Pantomime" impress one as being decidedly programmatic titles.

Prelude on an ancient Flemish melody.....Gilson

Paul Gilson, resident in Brussels, gives us a composition of unusual merit in this treatment of a plaintive theme.

Scherzo.....Rousseau

Samuel Rousseau was an eminent French musician of the past generation; he was a member of the faculty of the Paris Conservatoire, and for many years was chorus-master at Ste. Clothilde.

Prelude to "The Blessed Damozel".....Debussy-Christian

The poem, "La Demoiselle Elue" by Gabriel Rossetti, was used as the text of a cantata for women's voices and solo soprano, with accompaniment for small orchestra. It is one of the composer's early works, but distinctly foreshadows the individualism of his later productions.

Nocturne.....Grieg-Christian

Compositions such as the Debussy "Prelude" and the Grieg "Nocturne" (an early work for piano) are particularly effective on the modern organ, where delicacy of effect and nuance of shading are as important and as successfully achieved as the more bravura and stupendous compositions found in strict organ literature.

Carillon Sortie.....Mulet

A sweeping, vigorous composition making telling use of the effect produced by clanging bells.