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11/19/68

Boise State College Department of Music

Les Bois Chapter, A.G.O.

presents

EDWARD HANSEN, ORGANIST

in Recital

B.S.C. Auditorium

November 19, 1968.

8:15 p.m.

Boise, Idaho

PROGRAM

FANTASIE in F MINOR (K. 594)WOLFGANG AMADEUS MOZART
Adagio - Allegro - Adagio (1756-1791)

Count Joseph Deym commissioned Mozart to write some pieces for a mechanical organ contained in a clock which was a prominent feature in a Viennese exhibition during 1790 and 1791. The prospect of composing music for such a contrivance so bored Mozart that he composed masterpieces which go far beyond the limitations of the instrument and its immediate function. The chance commission released a sample of what Mozart might have done for the proper instrument, had he been asked.

PARTITA on the Chorale "What God Ordains Is Always Good"
.JOHANN PACHELBEL
(1653-1706)

Concerned more with playfully ingenious rhythmic patterns than with stirring harmonies, Pachelbel's nine variations on "Was Gott Tut" reflect the virtuoso style of playing that prevailed in the Austrian keyboard school of his day.

PRELUDE and FUGUE in C MINOR JOHANN SEBASTIAN BACH
(S. 546) (1685-1760)

The prelude is one of the last great organ works of Bach's creative life, composed while he was Cantor in Leipzig. The fugue was composed earlier, when he was in the service of the Duke of Weimar.

In concerto style, the prelude alternates sections built into monumental chordal progressions with sections involving contrapuntal texture and fugal development.

The fugue is in three parts, the subject of the second being derived from the counterpoint of the first, while in the third the two subjects are combined.

*** INTERMISSION ***

PSALMS for ORGAN (Op. 67, 2) MAX BAUMANN
(b. 1917)

The composition of this contemporary German reflects the influence of the twelve-tone technique of Arnold Schoenberg and the organ sonorities of Max Reger. The despair of the first psalm is depicted by a basso-ostinato which becomes increasingly dissonant; the pleading by an angular melody.

An expanding and contracting intervallic and rhythmic structure portrays the trustful repose of the second.

In the third psalm, spontaneous outbursts of praise resound from one octave to the next, from one stop to another. Recollections of themes from the first two psalms bring together the ideas of prayer, trust, and praise.

CHORALE in E MAJOR CESAR FRANCK
(1822-1890)

At the end of his life, Franck composed three Chorales for organ, of which this is the first. The work is cast in variation form, the chorale itself being first stated as a coda to the presentation of the themes. In the course of the work, this chorale gradually takes its place as the dominating personality and surpresses all the others. Franck's biographer, Vincent d'Indy, quotes him as saying, "You will see the real chorale. It is not the chorale; it is something that grows out of the work."