Saint Michael's Cathedral
and
Boise State College Department of Music
present
Donald R. Oakes, Organ
in
Faculty Recital

St. Michael's Cathedral
5:00 p.m.

Sunday
January 19, 1969
PARTITA on “Nun komm der Heiden Heiland” . . . HUGO DISTLER (1908-1942)

I Toccata
II Chorale mit Variationen
III Chaconne
IV Toccata

Hugo Distler is one of the most exciting of the pre-World War II German church music composers. His style is admittedly neo-Baroque and the present composition is exemplary. The Partita is framed by short, identical Toccatas, built out of the opening motif of the chorale tune, which enclose the Chorale with its seven variations and the Chaconne. Throughout the variations the chorale tune, nearly always appearing straight and undecorated, is treated like a Cantus Firmus, but each new variation brings a new type of filigree to the contrapuntal text which surrounds it. In the last variation, however, only the harmonic texture is recognizable as belonging to the chorale. The Chaconne, comprising eighteen additional variations, utilizes only the first phrase of the chorale for the ostinato and builds gradually but inevitably to the dynamic climax which coincides with the concluding Toccata.

TRIO SONATA IV, in E MINOR ............. J. S. BACH (1685-1750)

I Adagio-Vivace
II Andante
III Un poco Allegro

The Fourth Trio Sonata is from a group of six Bach wrote for the instruction of his eldest son, Friedemann, and possibly also for his next son, Carl Philip Emmanuel. Modern editions stem from two extant manuscript copies of differing dates, the earlier from Friedemann's possession, and the later from Emmanuel’s. The group was apparently complete about the middle of the 1720's. The E Minor Sonata, the shortest of the six, is also one of the most exquisite.
**INTERMISSION**

THE NINTY-FOURTH PSALM (Sonata) . . . . . . JULIUS REUBKE (1834-1858)

I  Grave - Larghetto - Allegro con fuoco
II  Adagio
III Allegro - Allegro assai

The gifted pianist, organist, and composer, Julius Reubke, who was the son of a prominent German organ-builder, was barely into his 24th year when death claimed him. Of his published works a piano sonata and this organ sonata are outstanding. He was a pupil of Franz Liszt, and indeed this work is curiously analogous to Liszt’s organ fantasy “Ad nos.”

The entire work is based on a single theme of contrasting motifs: the opening motif being a jagged, dotted-rhythm idea, and the following motif a smooth descending chromatic scale. These two motifs constitute the basis for each of the three movements which are harmonically joined together without noticeable pauses. It is fascinating to note the unfolding multitudinous metamorphoses of this **idee fixe** as the theme takes on the many moods of the psalmist as expressed in the text. the composer himself chose nine verses from the psalm to correspond with the music:

(Grave): 1. O Lord God, to whom vengeancebelongeth; O God, to whom vengeance belongeth, shew thyself.
2. Lift up thyself, thou judge of the earth: render a reward to the proud.
(Larghetto - Allegro con fuoco): 3. Lord, how long shall the wicked, how long shall the wicked triumph?
6. They slay the widow and the stranger, and murder the fatherless.
7. Yet they say, the Lord shall not see, neither shall the God of Jacob regard it.
(Adagio): 17. Unless the Lord had been my help, my soul had almost dwelt in silence.
19. In the multitude of my cares within me thy comforts delight my soul.
23. And he shall bring upon them their own iniquity, and shall cut them off in their own wickedness; yea, the Lord our God shall cut them off.