THE COLLEGE OF IDAHO MUSIC DEPARTMENT

and

THE FIRST UNITED METHODIST CHURCH

present

Donald R. Oakes

in an

ORGAN RECITAL

SUNDAY, FEBRUARY 9, 1969 • 4:15 P. M.
JEWETT CHAPEL-AUDITORIUM



PROGRAM

PARTITA on "Nun komm der Heiden Heiland". Hugo Distler I Toccata (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-Barque 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 phase 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

I Adagio-Vivace

(1685-1750)

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

(Over)

THE NINETY-FOURTH PSALM (Sonata) . . Julius Reubke

- Grave Larghetto Allegro con fuoco (1834-1858)
- 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 his work is curiously analogue to the composition of the composition o gous 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:

- 1. O Lord God, to whom vengeance belongeth; 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:
 - Unless the Lord has been my help, my soul had almost dwelt in silence. 17.
 - 19. In the multitude of my cares within me thy comforts delight my soul.
 - 22. But the Lord is my defence; and my God is the rock of my refuge.
- 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.

Contributions at the door will be gratefully accepted to help defray the expenses of this recital.

You are cordially invited to attend a reception honoring Mr. Oakes after the recital in the Pioneer Room.