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Box 8

Phonotape E 323 1970 12-1

UNIVERSITY OF WASHINGTON  
SCHOOL OF MUSIC

ORGAN RECITAL

by

Students of Walter A. Eichinger

University United Methodist Temple

Tuesday, December 1, 1970; 12:30 p.m.

Program

Cesar-August Franck  
(1822-1890)

Chorale in E Major (1890)

The Three Chorales were composed during the months of August and September, 1890, in the house of some friends where Franck had gone to complete some work commissioned by the publisher Enoch. The French organist Joseph Bonnet (1884-1944) considered these Chorales to be a glorification of the Holy Trinity: "The E Major seems to express the Majesty of the Father." This Chorale is divided into several distinct development sections. An early phrase (bar 46) marked "Voix humaine et tremblant" and played on the antiphonal Echo organ is the nucleus of the whole work.

Gregory Vancil

Louis Vierne  
(1870-1937)

Finale from Symphony No. 1 (1899)

The French organist and composer Louis Vierne studied under Franck and Widor at the Paris Conservatoire. Although he wrote for voice, many instruments and orchestra, he is best known for his six organ symphonies. This movement begins with a toccata-like figure on the manuals with the first theme in the pedals followed by the second theme in canon between the outer voices. After a development of the first theme in various keys, the toccata figure returns with the main theme again in the bass.

David DiFiore

Hermann Schroeder  
(b. 1904)

Orgel-Mosaiken (1969)

- I - Allegro
- II - Andante
- III - Poco Vivo
- IV - Sostenuato
- V - Allegretto
- VI - Larghetto
- VII - Vivace

Actively engaged as an educator, conductor, and composer, Schroeder is one of the Rhineland's truly outstanding musicians. He is presently Lecturer at the University of Bonn, Professor of Composition at the Köln Hochschule, and Director of the Rhineland Chamber Choir. Since Professor Eichinger is personally acquainted with Schroeder, we here at the University of Washington have especially been able to keep abreast with his new compositions, of which Orgel-Mosaiken is one of his most recent. It is written in the category of practical music, having the striking feature of economy of means, almost to the point of austerity

Doug Skelly

Organ Recital  
Tuesday, December 1, 1970

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Ernest Pepping  
(b. 1901)

Grosses Orgelbuch (1941)  
Wie soll ich dich empfangen (II)  
Wie soll ich dich empfangen (I)  
Vom himmel hoch, da komm' ich her

This German composer studied at the Berlin Hochschule für Musik from 1922 to 1926. In 1934 he became a theory and composition teacher at the Kirchenmusik-Schule in Berlin-Spandau, and was granted his professorship there in 1947. In 1953 he received a professorship in the Berlin Hochschule für Musik.

His compositions include three symphonies, four piano sonatas, chamber music, songs, and organ works; but his major activity has been in the field of Protestant Church music. Though he is not an organist, Pepping, a personal friend of Professor Eichinger, has written much for organ, including the three volumes of the Grosses Orgelbuch containing works for (1) Advent and Christmas; (2) Passiontide; and (3) Easter Ascension and Pentecost. The three chorale preludes presented here are from Volume 1.

Janet Tobiska

Olivier Messiaen  
(b. 1908)

L'Ascension (1933)  
III Transports de Joie d'une âme  
devant la gloire du Christ qui  
est la sienne

Olivier Messiaen was born in Avignon, France, in 1908. He became organist at La Trinité in Paris in 1931, a post he still holds. Since 1942 Messiaen has been Professor of Harmony at the Paris Conservatoire. Privately he has made a study of plainsong, Hindu rhythms, microtonal music and bird song. Messiaen's technical theories are found developed and expounded in Technique de Mon Langage Musical (1944), a treatise in two volumes

Terry Anderson