

ORGAN CONCERT

BY

PIETRO A. YON

On the New Four Manual Moller Pipe Organ

Assisted by

THE A CAPELLA CHOIR

FIRST PRESBYTERIAN CHURCH

PORTLAND, OREGON

Thursday, December 4, 1930

PART I.

1. "Sonata Cromatica" (seconda) P. A. Yon
 - (a) "Andante Rustico-Allegro Vigoroso."
 - (b) "Adagio Triste."
 - (c) "Fantasia e Fuga."

Mr. A. W. Kramer writes the following interesting review in Musical America about this sonata:

"A more interesting organ sonata would be difficult to imagine. It ranks with the very greatest organ works of our time. Pietro A. Yon is an organ composer who must be highly prized. His ideas are splendid, his workmanship of a kind that reflects the greatest credit on the St. Cecilia Academy in Rome, where he received his training.

"Bossi, Ravanello, Pagella, Galeotti are writing Italy's organ music in their own land. Pietro Yon is writing it in America, where he has made his home. It is the duty of our concert organists to give as wide a hearing to this 'Sonata Cromatica' as they can; they should value it and be proud that its composer is with us and that the work was conceived in our country."

2. "Chimes of St. Mark's" A. Russolo

The "Angelus" hour is announced by the many chimes of Venice, among them those of old St. Mark's, calling the faithful to prayer.

The peaceful scene of people praying, while gliding along in their gondolas, is described by a quaint melody against a background of chimes.

3. "Toccatà Adagio et Fuga" (in C major) J. S. Bach

Among the most outstanding of Bach's organ compositions are the Toccatà and Fugue in C major, with its intermediate slow movement in the key of A minor.

The Toccatà opens with a florid and impetuous passage, followed by an elaborate pedal-solo; after which the movement is continued in earnest by a series of responsive passages.

A short and responsive Adagio (in A minor) affords an agreeable contrast to the preceding movement, and prepares the way for the animated Fugue which follows. This is based upon a trumpet-like passage, and is written in Bach's most effective style, increasing in interest to the point where an elaborate cadenza concludes the fugue with brilliant effect.



PART II.

1. "Jesus, Friend of Sinners" Grieg
2. "Gesù Bambino" P. A. Yon

THE A CAPELLA CHOIR OF THE FIRST PRESBYTERIAN CHURCH
CLARENCE L. FARIS, CONDUCTOR



PART III.

1. "American Indian Fantasie" C. S. Skilton

At the request of Mr. Yon, Skilton composed for him the American Indian Fantasie for organ. After the Introductory theme there is music of an Arapahoe Ghost Dance, or prayer for rain, common among the Indians of the desert country; this is followed by a passage of barbaric character leading to a pedal cadenza; the next section is a flute melody of the Winnebago Indians illustrating the Indian method of courtship, where the lover conceals himself at twilight near the maiden's wigwam and serenades her with airs on the flute; if favorable to his suit she shows herself at the door and he is encouraged to further advances. After this number comes a gambling song of the Rogue River Indians in Oregon, used in a social game in which small sticks, one bound with red thread, are rapidly passed from hand to hand, the opponents guessing the location of the special stick. The Indians regarded this as a test of the favor of the Great Spirit, feeling that they were encompassed with light when winning, and with darkness when losing; after this movement a coda in the style of the introduction closes the work.

2. "Cantilene Pastorale" A. Guilmant

One of the most charming, characteristic and melodious compositions of this immortal French composer.

3. "Marche Champetre" A. J. Boex

A characteristic and humorous march, illustrating the rustic life of the peasants.

4. "Hymn of Glory" P. A. Yon

In the Hymn of Glory, dedicated to the American Legion, of which Mr. Yon is a member, the composer is depicting "Victory" through "Faith in God"—"Heroism and Sacrifice."