

# PIPE ORGAN RECITAL

Played by

M. MARCEL DUPRE  
OF PARIS

On the Four-Manual Moller Pipe Organ

of the

FIRST PRESBYTERIAN CHURCH  
PORTLAND, OREGON

October 30, 1929  
at 8:30 P.M.

# PROGRAM

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1. CONCERT OVERTURE IN B MINOR.....*James H. Rogers*

One of the most characteristic pieces of the noted Cleveland (Ohio) composer, extraordinarily brilliant throughout, with charming episodes and melody.

2. VARIATIONS FROM CONCERTO IN G MINOR.....*Handel*

In these delightful Variations, hautboys and flutes are heard alternately, producing a most picturesque effect. A sustained crescendo reaches a climax of impressive grandeur and brilliance.

3. CHORAL-PRELUDE: "REJOICE, YE CHRISTIANS".....*J. S. Bach*

Light and airy, with graceful flourishes on flutes, this exquisite Choral expresses the unbounded joy of Christians.

4. FUGUE IN C MINOR.....*Mozart*

*Transcription by Marcel Dupre.*

This Fugue exists under two forms in Mozart's work—one for 2 Clavichords, the other for string quartet. The noble rhythmic character of the subject and its amazing contrapuntal development have suggested to Marcel Dupre the idea of this most adequate transcription for the organ.

5. LE COUCOU .....*Daquin*

Daquin, whose delightful "Noels" are familiar to all, was most successful in his composition of imitative pieces. Here the mysterious call of the cuckoo awakened by the organ is most suggestive and picturesque.

6. PRELUDE AND FUGUE IN A MINOR.....*J. S. Bach*

One of the most widely known works of Bach, of great architectural beauty. The pedal solo in the Prelude foreshadows the subject of the Fugue, which is developed in all its magnitude with powerful lyric intensity.



7. INTERMEZZO FROM 6TH SYMPHONY.....*Ch. M. Widor*

A sparkling piece of virtuosity with a charming melody, played on woodwind in the middle section and a return to the first theme, which ends up in a final blaze of dazzling color.

8. PASTORALE.....*Cesar Franck*

A delightful melody on the oboe, alternating with flutes, provides the first part of this charming piece. A second part consists of staccato chords on the manual, with a few deep notes on the pedal to increase the rhythmic effect. The Pastorale is brought to a conclusion on the first melody, graceful and pleasing, reminding us of a glorious sunset on the calm meadows.

9. SECOND SYMPHONY IN C SHARP MINOR.....*Marcel Dupre*

A. PRELUDIO

B. INTERMEZZO

C. TOCCATA

This Symphony, which the author composed immediately after his Symphony in G Minor for organ and orchestra, was ended this summer. Its first performance is being given in the States.

*The Preludio*, based on two themes opposed in character, opens with a murmuring of detached notes played alternately on two manuals, the themes being gradually brought out and outlined. New rhythmic elements run in one upon another and converge into a sustained crescendo, growing in intensity to the conclusion.

*The Intermezzo* starts on a 3-time theme, developing leisurely and suggesting gracefulness of old dances, whilst several rhythmic counter-subjects play around it, adorning it like so many garlands.

*The Toccata* develops into one continued clean-cut, compelling rhythm, only interrupted in the middle section by an episode in which the main theme is heard again but transformed and leads to final stretto, suggestive of frantic triumph.

10. IMPROVISATION ON GIVEN THEMES.