

THE UNIVERSITY OF REDLANDS

Presents

PIETRO A. YON

IN THE

Opening Organ Recital

AT THE

UNIVERSITY CHAPEL



Tuesday Evening, February 28, 1928

Eight Fifteen o'clock

Program

SECOND SONATA F. de la Tombelle
(a) *Allegro* (b) *Andante* (c) *Finale*

De la Tombelle is considered as one of the most brilliant composers of the modern French school.

The main theme of the *Allegro* is presented phantastically and fortissimo, and is soon followed by a melodic development in a three part writing of rare beauty. The second theme is a real inspiration in melodic invention. Development of the two themes follows in a rather dramatic form. A brief suggestion of the second theme reappears in F[♯] major, leading to a sudden crescendo which brings forward the main theme, closing the *Allegro* with an impressive climax.

The *Andante* movement represents a noble and dignified melody. A delicate short fugato is introduced and dies away, after the exposition of the four parts, into a calm arpeggiato which forms the accompaniment of the melody first given in recitativo and then in full.

In the *Finale*, a whirling movement for the hands, based on the main theme of the Sonata, is continued to the end while the pedals introduce a new theme.

Great mastery is shown by the composer in combining and developing the two themes in contrary motion, as well as bringing this difficult and brilliant *Finale* to a highly effective closing.

This work is considered the masterpiece of Fernand de la Tombelle.

CHIMES OF ST. MARKS A. Russolo

The "Angelus" hour is announced by the many chimes of Venice, among them those of old St. Mark's, calling on the faithful to lift their thoughts to Almighty God at the close of day. This peaceful scene, of people praying in their gliding gondolas, is described by the insistent peal of the bells against a soft quaint background.

PRELUDIO E FUGA (in D Major) J. S. Bach

A work of exceedingly clear and clean cut lines. The theme, characteristically modern, can easily be traced in any part and followed throughout. The dominant mood, "joviality" is particularly noticeable in the brilliant ending.

Chorale—"BREAK FORTH, O BEAUTEOUS, HEAVENLY LIGHT" . . . J. S. Bach
Cherubic Hymn—"LO, A VOICE TO HEAVEN SOUNDING" . . . D. S. Bortniansky

A Cappella Choir

A unique bit of writing by the great French organist. It has all the brilliance, dash, and character of Spain, with all the tenderness and sublimity of Christmas. The melodies used are Christmas carols of Spain, the different rhythms suggesting the Lullaby, Pastorale, then the jingling, whirling erratic theme of the peasants offering toys and sweetmeats to the Infant Jesus. The colorful and stirring end portrays the great holiday festival.

DUETTO LIRICO D. G. Pagella

This chanson triste in duett form is an impressive bit of melodic invention. Its theme duplicated in the counterpart runs on peacefully in a continuous lyric flow.

G. Pagella is one of the foremost Italian modern composers.

A VESPER PRAYER Roland Diggle

A serious melody in choral form, by the well known organist and composer of Los Angeles.

SPERANZA P. A. Yon

Written for the "Diapason," the most important stop of the organ, and here brought forward as a "solo" in a noble "Andante Cantabile" with accompaniment of a double arpeggiato for the hands and a syncopated staccato in the pedal.

MARCHE DES BERGERS P. A. Yon

A short humorous March that breathes of rural happiness and tranquility.—Mr. Yon wrote it in the midst of this very atmosphere while vacationing in his native village "Settimo Vittone" (Italy).

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."

Specifications of Casavant Organ

Compass of Manuals C C to C 61 Keys
Compass of Pedals C C C to G 32 Keys

GREAT ORGAN

	Feet	Pipes		Feet	Pipes
1 Double Open Diapason.....	16	73	9 Twelfth	2 2-3	73
2 Open Diapason No. 1.....	8	73	10 Fifteenth	2	61
3 Open Diapason No. 2.....	8	73	11 Mixture	5rks.	365
4 Violin Diapason.....	8	73	12 Contra Tromba.....	16	73
5 Hohl Flote	8	73	13 Tromba	8	73
6 Gemshorn	8	73	14 Clarion	4	73
7 Harmonic Flute.....	4	73	Chimes (from Choir)		
8 Octave	4	73	One Blank Knob		

SWELL ORGAN

15 Bourdon	16	73	24 Piccolo	2	61
16 Open Diapason	8	73	25 Cornet	5rks.	365
17 Clarabella	8	73	26 Double Trumpet	16	73
18 Stopped Diapason	8	73	27 Cornopean	8	73
19 Viola di Gamba	8	73	28 Oboe	8	73
20 Voix Celeste	8	73	29 Vox Humana	8	73
21 Aeoline	8	73	30 Clarion	4	73
22 Principal	4	73	Chimes (from Choir)		
23 Flauto Traverso	4	73	Tremulant.		
			One Blank Knob		

CHOIR ORGAN

31 Double Dulciana	16	73	37 Lieblich Flote	4	73
32 Open Diapason	8	73	38 Flageolet	2	61
33 Melodia	8	73	39 Clarinet	8	73
34 Dulciana	8	73	40 Chimes		25
35 Unda Maris	8	73	Two Blank Knobs		
36 Violina	4	73	Tremulant		

SOLO ORGAN

42 Stentorphone	8	73	47 Orchestral Oboe	8	73
43 Gross Flote	8	73	48 Tuba Mirabilis	8	73
44 Viole d'Orchestre	8	73	Chimes (from Choir)		
45 Viole Celeste	8	73	Tremulant		
46 Fugara	4	73	Two Blank Knobs		

PEDAL ORGAN

49 Double Open Diapason (7 acoustic, 5 open).....	32	12 pipes	55 Octave (20 from No. 50).....	8	12
50 Open Diapason.....	16	32 "	56 Cello (20 from No. 51).....	8	12
51 Violone	16	32 "	57 Stopped Flute (20 from No. 52).....	8	12
52 Bourdon	16	32 "	58 Flute (20 from No. 54).....	4	12
53 Dulciana (from No. 31).....	16	32 notes	59 Bombarde	32	32
54 Gedeckt (from No. 15).....	16	32 "	60 Trombone (20 from No. 59).....	16	12
			61 Trumpet (20 from No. 60).....	8	12

COUPLERS

62 Great to Pedal.	73 Swell to Choir Super.	83 Solo to Choir Unison.
63 Swell to Pedal.	74 Choir to Great Unison.	84 Solo to Choir Sub.
64 Choir to Pedal.	75 Choir to Great Sub.	85 Solo to Choir Super.
65 Solo to Pedal.	76 Choir to Great Super.	86 Solo Sub.
66 Swell to Pedal Super.		87 Solo Super.
67 Solo to Pedal Super.	77 Solo to Great Unison.	88 Swell Sub.
68 Swell to Great Unison.	78 Solo to Great Sub.	89 Swell Super.
69 Swell to Great Sub.	79 Solo to Great Super.	90 Great Super.
70 Swell to Great Super.	80 Solo to Swell Unison.	91 Choir Sub.
71 Swell to Choir Unison.	81 Solo to Swell Sub.	92 Choir Super.
72 Swell to Choir Sub.	82 Solo to Swell Super.	

ADJUSTABLE COMBINATION PISTONS

1, 2, 3, 4, 5, 6, to Great.	1, 2, 3, 4, 5, 6, to Pedal.
1, 2, 3, 4, 5, 6, to Swell.	1, 2, 3, 4, on all stops and couplers (foot).
1, 2, 3, 4, to Solo.	General Release.
1, 2, 3, 4, to Choir.	Adjuster.

REVERSIBLE PISTONS

Solo to Pedal.	Great to Pedal (foot).	Choir to Great.	Full Organ (foot).
Swell to Pedal.	Choir to Pedal.	Solo to Great.	
Great to Pedal.	Swell to Great.	Swell to Choir.	

BALANCED PEDALS

Swell Pedal to Shutters Enclosing Entire Organ.	Swell Pedal to Solo.
Swell Pedal to Swell.	Crescendo on all stops and couplers.
Swell Pedal to Choir.	

Crescendo Indicator. Wind Indicator. Full Organ Indicator. Electro-Pneumatic Action.