

American Guild of Organists

Peoria Chapter

Chartered April 29, 1946



Presents in Recital

ALEC WYTON

NOVEMBER 5, 1962

8:15 P.M.

FIRST METHODIST CHURCH

PEORIA, ILLINOIS

P R O G R A M

1. Concerto No. 13 in F—1st Movement Handel

“The Cuckoo and the Nightingale”

George Frederic Handel, the great German-born contemporary of Bach, became a citizen of England at the age of twenty. This explains the pronunciation of his name and the fact that the Messiah was written with English text. He composed in every form, including opera and oratorio. The best known and most often performed oratorio is “The Messiah.” He was an accomplished organist and accompanied his oratorio productions on that instrument.

Today’s number is from one of the many concert pieces written for public or church use. The concertos, more often performed by a string and/or wood group, consisted of several compositions of varied character, loosely hung together under the name of Concerto or “Concert pieces.”

2. Toccata and Fugue in D Minor (The “Dorian”) Bach

Johann Sebastian Bach, the giant composer of organ music, is generally considered to be the greatest composer for that instrument. The greatest, because in part, his works follow the best rules for composition, never cease to interest and move the listener or player and because they run the gamut of human emotions, intellect and expression.

A toccata is made up of runs, arpeggios and chords, designed to show off both the instrument and the skill of the performer. This one, built on the Dorian mode, consists of all naturals from E to the octave E.

A Fugue might be called an elaborated “round” in which all voices continue and end together.

3. Fantasie in C Franck

Cesar Franck, Belgian born composer, spent his entire adult life as organist and teacher at the Cathedral of Sts. Clotilde in Paris. His works represent the best as to form, melody and harmony of the romantic school of composition and are highly original and characteristic of the man.

The Fantasie is in three movements with interludes. Its theme is a simple but haunting one in syllables: sol-do-re-mi-re-do.

4. **Two Sketches in C and D Flat** **Schumann**

5. **Introduction and Fugue of Bach** **Bach**

Franz Liszt, the colossal pianist, was trained for the Priesthood and learned piano while in school. He is known for his florid Hungarian Rhapsodies and many piano fantasies on familiar melodies. His organ works are large in scope and dramatic, yet sincerely conceived. This Introduction is sometimes programmed Fantásie. In Europe the tone B natural was used for the letter H, making possible the theme B-A-C-H.

6. **Preludes, Fanfares, and a March for the Liturgical Year** **Wyton**

Mr. Wyton has used familiar themes from the seasonal hymns (Advent, Lent, etc.) in this new set of pieces for service playing.

7. **Prelude on the Pange Lingua** **Kodaly**

Pange Lingua, Latin for "Now let every tongue," is a Gregorian hymn melody.

Zoltan Kodaly, the great contemporary Hungarian composer, has written in all forms for orchestra, opera, the Church, solo instruments and choral groups. Best known for his research with Bela Bartok in his native folk music, he has found and recorded several thousand folk melodies. His harmonies are highly original, many in atonal patterns.

8. **Carillon-Sortie** **Mulet**

The title means literally, "bells and a closing piece." Mulet was born in Paris and was honored as Laureate of the Guilmant Organ School. He is best known for his brilliant organ composition Tu es Petra- "Thou Art the Rock" from a set of pieces titled Esquisses Byzantine.

FUTURE RECITALS

ROBERT GLASGOW

St. Marys Cathedral

February 3, 1963

EDWARD MONDELLO

St. Paul's Cathedral

April 28, 1963

Program Notes by Adelaide Ihrig White

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