



Peoria
Chapter

American
Guild of
Organists

CLYDE HOLLOWAY

ARTIST IN RESIDENCE
HOUSTON BAPTIST UNIVERSITY
ADJUNCT-ARTIST FACULTY
RICE UNIVERSITY

ORGAN CONCERT

SUNDAY, NOVEMBER 16, 1980

3:30 P.M.

ST. PAUL'S CATHEDRAL
3601 N. NORTH STREET
PEORIA, ILLINOIS

Program

Prelude, Fugue, and Chaconne

DIETRICH BUXTEHUDE
(1637-1707)

Buxtehude was organist at the Marienkirche in Lübeck and during his long tenure at that position served as teacher and model for many younger musicians of the time. Bach himself reportedly made the journey to Lübeck to study with the master. The Prelude alternates freer sections with more fugal-type passages similar to the actual fugue. The Chaconne is built over an ostinato pattern which is repeated and usually appears in the pedal.

Chorale Prelude: "An Wasserflüssen Babylon, BWV 653"

JOHANN SEBASTIAN BACH
(1685-1750)

"By the Waters of Babylon", from the Eighteen Chorales of Various Kinds, is among the most beautiful organ chorales which Bach wrote. In it the ornamented melody appears in the tenor while the accompaniment is in the upper two voices and the bass, in the style of a French tierce en taille.

Passacaglia in C Minor, BWV 582

JOHANN SEBASTIAN BACH

Bach's Passacaglia contains twenty variations on a theme which is first heard alone in the pedal. In the first section the theme remains in the bass. It passes to the upper voices for the middle section and returns to the bass for the final variations. The work concludes with a theme fugatum which is based on the theme of the Passacaglia with a livelier second theme added.

— INTERMISSION —

Variations on a Recitative, Op. 40

ARNOLD SCHOENBERG
(1874-1951)

This work is one of the few compositions written during the last ten years of Schoenberg's life and is one of the major Twentieth Century works for organ. The Recitative is first stated alone, followed by the ten variations based upon it and a cadenza-like coda. Many variations begin without pause and that fact, coupled with the fact that the theme is frequently not clearly audible, causes the uninitiated listener difficulty in determining the beginning of each variation. The work closes with an excellent fugue, based on the Recitative, in which all sorts of contrapuntal devices are employed.

Canon in B Major

ROBERT SCHUMANN
(1810-1856)

This canon was composed in 1845 as a part of a work entitled "Studies for the Pedal Piano, Op. 56, Six Pieces in Canon". Shortly after the Schumanns moved from Leipzig to Dresden they obtained a pedal attachment for their piano in order to practice organ works. Although these compositions are usually played on the organ, for which they adapt well, they were written for the other instrument. As Schumann used the canon in these pieces, the melody is introduced in the right hand and is followed almost note for note in the left hand one measure later.

Prelude and Fugue on BACH

FRANZ LISZT
(1811-1886)

Liszt's admiration for Bach (he transcribed a number of large organ works for piano) and perhaps the example of Schumann's Fugues on BACH for organ may have prompted him to compose this work, one of the most brilliant in the organ repertory. In German notation, B is the name for B-flat and H the name for B-natural. It was first performed in 1856 by Alexander Winterberger to whom it was dedicated.

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