



Peoria
Chapter

American
Guild of
Organists

Delbert Disselhorst

Associate Professor of Organ
University of Iowa

ORGAN CONCERT

SUNDAY, OCTOBER 23, 1977
3:30 P.M.

FIRST UNITED METHODIST CHURCH
PERRY STREET at HAMILTON BOULEVARD
PEORIA, ILLINOIS

Program

Sonata in D Major, K. 288
Sonata in G Major, K. 328

Domenico Scarlatti
(1685-1757)

Domenico Scarlatti ranks as one of the most important keyboard composers of the eighteenth century. Although the writings for harpsichord are of primary significance, the small group of works intended for the organ nonetheless present an ingratiating style of chamber music with their simple designs, delicate textures, and transparent colors.

Tiento segundo de medio registro
de tiple de Quarto tono

Correa de Arauxo
(1575/77? -1633)

Spanish organ literature includes many works written for a divided stop; the accompaniment was played on the lower part of the keyboard and the solo on the upper. Correa's *Tiento* presents an almost austere background against which brilliant solo flourishes are heard. Many works of this variety were intended for the brilliant Spanish trumpets.

Trio Sonata No. I in E-flat
Major, S. 525
(Allegro moderato)
Adagio
Allegro

Johann Sebastian Bach
(1685-1750)

The *Six Trio Sonatas* were composed as finishing studies in organ for Bach's talented eldest son, Wilhelm Friedemann. Although the works are of the highest degree of technical and compositional complexity, the composer's mastery of the art skillfully conceals these intricacies from the listener who has pure enjoyment in following the interweaving of the three independent lines in each movement.

Fantasy and Fugue in G Minor, Johann Sebastian Bach
S. 542

The *Fantasy and Fugue in G Minor* is one of Bach's most dramatic works. The Fantasy reflects the improvisational style and bold harmonic language of the North German school; the fugue, based on a Dutch folk song, is playful and dancelike.

— INTERMISSION —

A Piece for an Organwork in a Clock, K. 594 W. A. Mozart
(1756-1791)

Three of Mozart's writings for organ were the result of commissions for a mechanical organ in a clock. The composer was not enthusiastic about such an instrument, and wrote in 1790: "If it were for a large instrument and the work would sound like an organ piece, then I might get some fun out of it. But, as it is, the works consist solely of little pipes, which sound too high pitched and too childish for my taste." Despite these remarks, the music is of the highest quality in workmanship and shows no lack of genuine musical inspiration.

Andante sostenuto (Symphonie Charles Marie Widor
Gothique) (1844-1937)

Widor was organist at St. Sulpice in Paris for a period of 64 years. During this tenure he was responsible for raising the standards of organ playing to a level not previously attained. His ten organ symphonies reflect the large, multi-movement design written to exploit the tonal capabilities of the French organ. The *Andante sostenuto* from *Symphonie Gothique* was one of the composer's favorite works, and features the solo flute of the main division of the organ.

Prelude and Fugue on the Name Maurice Durufle
of ALAIN (b. 1902)

Durufle's writing is dedicated to the memory of Jehan Alain, promising young composer who was tragically killed while defending France in World War II. The *Prelude* is a fast-moving scherzo in which a theme from Alain's Litanies may be heard. The *Fugue* on two subjects is broadly flowing and moves from the softer stops of the organ to a majestic climax utilizing the full resources of the instrument.

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