



Peoria  
Chapter

American  
Guild of  
Organists

JERALD HAMILTON

ORGAN CONCERT

SUNDAY, MARCH 7, 1982  
3:30 P.M.

First Federated Church  
3601 N. Sheridan Road  
Peoria, Illinois

JERALD HAMILTON, nationally known concert organist, Professor of Music at the University of Illinois is a native of Wichita, Kansas and a graduate of the University of Kansas.

His teaching career includes appointments at Washburn University of Topeka, Ohio U, the University of Texas, and, since 1963, the University of Illinois.

As organist-choirmaster of Grace Cathedral, Topeka, he developed an extensive liturgical music program which gained wide recognition through regional and national broadcasts. Similar positions followed at St. David's Church, Austin, Texas, the Episcopal Theological Seminary of the Southwest, Austin, and the Chapel of St. John the Divine, the Episcopal Foundation for university students and staff in Champaign.

A year's leave of absence from teaching enabled him to accept a Fulbright scholarship for organ study in France with Andre Marchal in 1954-55. During that year he served as organist for the Choeur Philharmonique de Paris and as supply organist for the American Church and the American pro-Cathedral of the Holy Trinity in Paris.

An extension of his Fulbright appointment made it possible for him to spend the summer of 1955 at King's College, Cambridge, and at the Royal School of Church Music in Croydon. Further organ study since then has been done with Catherine Crozier and Gustav Leonhardt.

His frequent recital appearances before local and regional meetings of the American Guild of Organists in churches and colleges throughout the country have brought him enthusiastic critical acclaim from the American press. He has appeared as a featured recitalist at Mid-Winter Conclaves of the American Guild of Organists and for the A.G.O. National Convention in Philadelphia.

As a teacher, Jerald Hamilton is well-known for his work with organ students and attracts students from across the United States for study at the University of IL.

*We of the Peoria Chapter, American Guild of Organists, want to express our gratitude to all the contributors to this season's patron drive. Without their financial support, we would not be able to present such fine concert artists to the Peoria community.*



# Program

Praeludium in E minor  
Nicolaus Bruhns  
(1665-1697)

Premier Livre d'Orgue  
Louis Marchand  
(1669-1732)

Plein Jeu  
Tierce en taille  
Basse de Trompette  
Récit  
Dialogue

Concerto in A minor  
transcribed for organ by  
J. S. Bach (BWV 593)  
Antonio Vivaldi  
(1678-1741)

Allegro  
Adagio  
Allegro

## *INTERMISSION*

Three Fugues on B-A-C-H, Op. 60  
Robert Schumann  
(1810-1856)

No. 3. Mit sanften Stimmen  
No. 5. Lebhaft  
No. 2. Lebhaft

Two Fantasy Pieces, Op. 54  
Louis Vierne  
(1870-1937)

No. 2. Impromptu  
No. 3. Evening Star

Fantasy and Fugue on B-A-C-H  
Franz Liszt  
(1811-1886)

Phyllis Stringham Concert Management



Nicolaus Bruhns: Praeludium in E minor.

While the works of Bruhns, and the present one in particular, have perhaps less cohesiveness than those of Bruhns' famous teacher, Buxtehude, nonetheless the Praeludium in E minor — actually an example of the North German toccata — is admirably suited to the rich color possibilities of the large North German organ of the late seventeenth century. Numerous short sections which appear in rapid succession serve as effective foils to the two major fugal sections, the latter of which gives way typically into a final brief but exciting toccata conclusion.

Louis Marchand: Premier Livre d'Orgue.

Like most of his numerous contemporaries who wrote organ music during the reign of Louis XIV, Marchand composed pieces grouped into *Livres d'orgue*. This contemporary and rival of François Couperin reputedly possessed dazzling technical facility and remarkable gifts of improvisation, all of which he used, no doubt, to serve the French taste of the time for the delectable musical bonbons that beguiled Frenchmen and foreigners alike. Witty, elegant, graceful, and lavishly embroidered with a shower of tiny ornaments, these pieces most often bore titles which reflected their composers' preoccupation with the colorful tonal resources unique to the French organ of the period.

Antonio Vivaldi / J. S. Bach. Concerto in A minor.

Baroque composers often paid respect to predecessors and contemporaries by transcribing works from their original medium into another. No less a man than J. S. Bach transcribed several concerti from their earlier orchestral versions into remarkably faithful versions for solo organ. Perhaps the most well-known of the group is the present work, which is typical in every respect of the three-movement Italian concerto grosso, with passages alternating between tutti and groups of solo instruments.

Robert Schumann: Three Fugues on B-A-C-H.

In a thoroughly traditional tonal environment, Schumann contributed to the early nineteenth century Bach revival with the *Six Fugues on B-A-C-H*, Op. 60, in which each fugue develops the subject from a different perspective. In the three fugues heard this afternoon, the motto is used first as the basis of a quiet, introspective essay, then in a scherzo of puckish humor, and finally as a vigorous dotted head-motive which unfolds into an energetic toccata-like figuration, whose forward motion is later three times interrupted by slowly moving quarter-note stretti before concluding over an extended tonic pedal point.

Louis Vierne: Two Fantasy Pieces.

Throughout his tenure as organist of Notre Dame in Paris, the renowned blind French musician composed a large amount of important and colorful organ music that makes optimum use of the tonal resources of the early twentieth-century French symphonic organ. In addition to six large organ symphonies, Vierne wrote several collections of independent pieces which, in the organ repertoire, occupy a place comparable to that of the many character pieces of the Romantic piano literature. Of particular importance are the four books of Fantasy Pieces, composed in 1926 and 1927. From the Third Suite, Op. 54, two pieces are included this afternoon.

The playful roulades of the Impromptu and the sensuous sonorities of the Evening Star give ample evidence of Vierne's gifts as an imaginative and skillful composer of music for that instrument over which, as a dedicated churchman, he presided for thirty-seven years.

Liszt: Fantasy and Fugue on B-A-C-H.

How shocking Liszt's *Fantasy and Fugue on B-A-C-H* must have been when it was first introduced to a mid-nineteenth century German audience. In spite of the title, the work is actually an extended fantasy, in which the one fugal exposition is heard merely as only one of many other varied episodes developed out of the motto. To twentieth-century ears, the chromaticism which derives naturally from the motto and the ubiquitous diminished seventh chord are often heard with disrespect. But listened to with the ears of its first auditors, the work expands tonal horizons infinitely beyond anything ever before imagined; and the resulting tonal instability and ambiguity are, in fact, early harbingers of the compositional theories later to be advanced by the dodecaphonic writers.

Liszt broke ground, further, by assimilating into the organ repertoire a highly virtuosic, pianistic style and a symphonic concept of the organ as a medium of expression; for in his three major organ works, he relies extensively on brilliant scale passages, pedal trills, and cadenza figurations to exploit the full range of dramatic and dynamic effects with controlled gradations or abrupt contrasts. Thus, the portals of organ literature have been invaded in grand fashion, and Liszt, the revolutionary, has prepared the way for a long line of distinguished organists, composers, and organ builders to champion the new doctrine and ultimately to leave a vast legacy of Romantic symphonic organ literature.



FIRST FEDERATED CHURCH Peoria, Illinois

SCHANTZ ORGAN - 1977 38 Ranks

GREAT (Exposed)

16 Quintaten  
 8 Principal  
 4 Octave  
 2 Fifteenth  
 8 Bourdon  
 4 Nachthorn  
 IV Fourniture  
 8 Bombarde (Choir)  
 4 Great  
 Unison Off

SWELL

16 Rohr Bourdon  
 8 Rohr Floete  
 4 Koppel Floete  
 16 Fagotto  
 8 Trompette  
 4 Rohr Schalmel  
 2 Octavin  
 4 Prestant  
 III Plein Jeu  
 8 Viola  
 8 Viola Celeste  
 Tremulant  
 16 Swell  
 4 Swell  
 Unison Off

CHOIR

8 Bombarde  
 8 Holz Gedackt  
 8 Flauto Dolce  
 8 Flute Celeste  
 4 Spitz Floete  
 2 Block Floete  
 2 2/3 Nasard  
 1 3/5 Tierce  
 1 1/5 Larigot  
 8 Krummhorn  
 Tremulant  
 16 Choir  
 4 Choir  
 Unison Off

PEDAL

32 Resultant  
 16 Principal  
 8 Octave  
 4 Octave  
 III Mixture  
 16 Quintaten  
 16 Rohr Bourdon  
 8 Rohr Floete  
 4 Koppel Floete  
 16 Fagotto  
 8 Posaune  
 4 Posaune  
 16 Posaune  
 4 Krummhorn

COUPLERS

Great to Pedal 8	Swell to Great 16	Choir to Swell 8
Great to Pedal 4	Swell to Great 8	Swell to Choir 16
	Swell to Great 4	Swell to Choir 8
Swell to Pedal 8	Choir to Great 16	Swell to Choir 4
Swell to Pedal 4	Choir to Great 8	
	Choir to Great 4	
Choir to Pedal 8		
Choir to Pedal 4		

(DIVISION CANCEL BARS)

Dr. David Gehrenbeck of Illinois Wesleyan University  
 Bloomington, Illinois was the consultant.

# Peoria Chapter American Guild of Organists

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