



Peoria
Chapter

American
Guild of
Organists

KATHLEEN BRIDE
AND
JON GILLOCK

HARP & ORGAN CONCERT

SUNDAY, APRIL 14, 1991
3:30 P.M.

WESTMINSTER PRESBYTERIAN CHURCH
1504 W. MOSS AVENUE
PEORIA, ILLINOIS

Program

Movements from Concertos for Two Keyboard Instruments **Antonio Soler**
Andantino (1729-1783)

from Concerto III in G Major

Minue

from Concerto VI in D Major

Soler, a student of Domenico Scarlatti, is one of the great early Spanish keyboard composers. His life was spent in a monastery where he composed and served as organist and priest. Two independent organs in his chapel provided the impetus for writing the *Concertos for Two Keyboard Instruments*. Jon Gillock and Kathleen Bride have adapted these works for harp and organ.

Two Pieces for Harp **Marcel Tournier**
Berceuse Russe, Op. 40 (1879-1951)

Etude de Concert (1910)

Marcel Tournier, a distinguished performer as well as composer, headed the harp department at the Paris Conservatoire from 1912-1948. During his long tenure at the school he taught virtually every French harpist of the day and many from other European countries. His writing for the harp is idiomatic and virtuosic with a great sense of the instrument. *Berceuse Russe* is calm and quiet, exploring the color and nuance of the harp. *Etude de Concert* is brilliant and full of energy.

Dialogue in C (Third Book) **Louis Marchand**
 (1669-1732)

Marchand (who was once to have competed with J. S. Bach in an organ competition but failed to appear) was famous as a virtuoso of both the organ and harpsichord; he held several posts as organist in Paris and was court musician to the king at Versailles. This piece, written in the grand French style, is made up of several contrasting sections which depict the pompous, proud, and flamboyant airs of the French nobility. "Dialogue" (or Grand jeu), refers to a special registration (dominated by the reed stops: trompette, cromorne, and cornet) and the ways of using these sounds in various combinations on three keyboards as well as the use of different kinds of "dialogues" (between the soprano and bass, between loud and soft, and between the cromorne and cornet in a little duet and trio). The middle section of the piece is played on a quieter sound and is more sustained in character: here the composer has written down only a harmonic skeleton upon which the performer must improvise.

Intermission

Improvisation on the Te Deum
reconstructed by Maurice Durufle

Charles Tournemire
(1870-1939)

Tournemire was a student of Cesar Frank and succeeded him as organist at Ste. Clothilde in Paris in 1898. He was a professor at the Paris Conservatoire and was famous as an improviser. Tournemire improvised this piece for radio broadcast and it was recorded, but never written down in musical notation. Later, the famous organist and composer, Maurice Durufle, once a student of Tournemire, reconstructed it by listening to the recording. It is based on the plainsong hymn *Te Deum laudamus* (We praise Thee, O God).

Adagio (from Concerto in C Minor, BWV 1060) **Johann Sebastian Bach**
(1685-1750)

Bach originally wrote *Concerto in C Minor* for violin and oboe. He later reset the work for two keyboards. The answering back and forth between the two parts is especially effective when played on the harp and organ.

Aria in Classic Style for Harp and Organ, Op. 19 **Marcel Grandjany**

This work was commissioned in 1944 by Mrs. Elizabeth Sprague Coolidge for the Library of Congress concerts. Its first performance was given by the composer with E. Power Biggs as organist. The classic character of the melody is developed in a series of variations which call upon the harpist and organist to play with considerable virtuosity and sensitivity.

Concerto for Harp in B-flat, Op. 4, No. 6 **Georg Frideric Handel**
Andante allegro (1685-1757)
Larghetto
Allegro moderato

The *Concerto in B-flat, Op. 4, No. 6*, was first published in 1738. The work was performed by Welsh harpist John Powell before publication as an interlude during a performance of Handel's oratorio *Alexander's Feast* in 1736. This concerto also exists in a version for organ solo instead of harp; however, in today's performance the organ takes the part of the orchestra.

**Kathleen Bride and Jon Gillock are represented by
PHILLIP TRUCKENBROD CONCERT ARTISTS
West Hartford, Connecticut**

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