



Peoria
Chapter

American
Guild of
Organists

JUDITH HANCOCK

ORGAN CONCERT

SUNDAY, FEBRUARY 13, 1983
3:30 P.M.

ST. MARY'S CATHEDRAL
607 N.E. MADISON AVENUE
PEORIA, ILLINOIS

Judith Hancock is Associate Organist at St. Thomas Church in New York City. She is a graduate of Syracuse University, where she studied organ with Arthur Poister. Mrs. Hancock earned her Master of Sacred Music degree at Union Theological Seminary in New York City, where her organ studies were with the late Charlotte Garden and Jack Ossewaarde.

Prior to her appointment at St. Thomas Church, she was Organist and Choirmaster at the Church of the Redeemer in Cincinnati. She has also held the position of Assistant Organist of The Reformed Church of Bronxville and Organist and Choirdirector in churches of Forest Hills, New York and Durham, North Carolina.

Mrs. Hancock has played many recitals, including several appearances at Regional Conventions of the American Guild of Organists. She appears frequently in 2 organ concerts with her husband, Gerre Hancock. At the third International Congress of Organists in Philadelphia, Mrs. Hancock directed the St. Thomas Choir of Men and Boys in concert and performed as organ soloist as well. As associate to Mr. Hancock at St. Thomas Church, Mrs. Hancock assists in conducting the choir, plays for various services and special events, and appears as organ soloist in recital and with orchestra.

A recording by Judith Hancock, *Organs of New York, Vol. 1; St. Thomas Church* is available from St. Thomas Church, Music Secretary, 1 West 53rd St., New York, N.Y. 10019.

Murtagh/McFarlane Artists Management
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A reception will be held in the rectory parlors immediately following the concert.

Program

Prelude and Fugue in B Major
(Opus 7, Number 1) Marcel Dupré
(1886-1971)

Prelude and Fugue in a minor BWV 543
Johann Sebastian Bach
(1685-1750)

Fantasia in F minor K.608 Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

Toccata, Villancico y Fuga Albert Ginastera
(b. 1916)

Pieces for Mechanical Clock Fran Joseph Haydn
(1732-1809)

Allegretto
Andantino
Allegro ma non troppo
Marche
Allegro
Presto

Variations Sur un Noel (Opus 20) Marcel Dupré
(1886-1971)

Moderato
Larghetto
Poco animato
Canon a L'octave
Vif
Vivace

Prelude and Fugue in B Major (Opus 7, Number 1)

Marcel Dupre was one of the most gifted composers, organists and improvisateurs of this century. In his youth he was organist of Notre Dame Cathedral, and later was organist of the parish church of St. Sulpice. The B Major Prelude has the melody in the pedal with swiftly moving chords in the manuals. The Fugue is very rhythmic. There is a feeling in these rhythms reminiscent of the jazz created in America in the 30's and 40's.

Prelude and Fugue in a minor BWV 543

The brilliant "A Minor Prelude and Fugue," written around 1715 during Bach's days in Weimar, is a towering monument of keyboard literature. The Prelude, with its arpeggio-like motif, is an admirable companion for the Fugue, with its long and flowing theme, the unfolding of which produces music of great intricacy and grandeur. Dramatic harmonic and textural qualities characterize the Prelude; and the highly developed Fugue is brought to an exciting climax with cadenza-like passages, first in the pedals and then in the manuals. The giant Bach thus transforms a minimum amount of motiffic material into music of magnificence and power.

Fantasia in F minor K.608

Towards the end of his life, Mozart was commissioned to write three pieces for a mechanical instrument. This mechanical instrument was a musical clock which only had one stop, a 4' gedeckt. It is a profoundly moving composition. Beginning with an intense Allegro, the strongly rhythmic opening chords display the greatest depth of sound from the organ on which it is played. A second section of this Allegro is a fugue. The middle of this composition, which has three sections, is a highly ornamented Andante. When the fugue reappears, there is an added counter-subject. The final stretto brings the composition to a powerfully exciting conclusion.

Toccata, Villancico y Fuga

Considered one of the more original and important Twentieth Century composers, Ginastera was born in Buenos Aires and graduated with the highest honors from the National Conservatory there. He later studied in Paris and New York, and has since taught in both Americas. One of the two works for the organ, the Toccata is rhapsodic and dramatic, the Villancico colorful and charming; the Fugue is cleverly and excitingly built upon the B-A-C-H motif.

Pieces for Mechanical Clock

Allegretto
Andantino
Allegro ma non troppo
Marche
Allegro
Presto

These pieces were composed for that musical machine called a Mechanical Clock. The machine seems to have been mobilized by hydrolic power. It would resemble what we know as a music box, though the sounds were much more robust.

Variations Sur un Noel (Opus 20)

Marcel Dupre published these variations in 1923. He was known to take certain pieces that he had improvised and write them down as best he could recapture them. This is one of those improvisations. They are variations on a beloved Christmas Carol which demonstrate the master's contrapuntal and coloristic skills. The variations of ingenious variety and mood are climaxed by a thrilling Toccata.

Realizing that the economic situation both nationally and locally is not in a par with what it has been in past years, the Peoria Chapter, American Guild of Organists wishes to thank those individuals who have purchased season patron tickets. Your financial support is imperative if we are to continue bringing fine concert artists to the Peoria community.

SPECIFICATIONS
WICKS ORGAN - ST. MARY'S CATHEDRAL, PEORIA, IL

GREAT ORGAN

(non expressive—all pipes exposed to view—no display front)

16 ft. Gemshorn	V ranks Mixture
8 ft. Open Diapason	8 ft. Hohlfloete
8 ft. Second Open Diapason	8 ft. Gedecktpommer
4 ft. Octave	8 ft. Gemshorn
2 2/3 ft. Quint	4 ft. Rohr Flute
2 ft. Fifteenth	8 ft. Trumpet
III ranks Grave Mixture	4 ft. Clarion Harmonic
III ranks Acute Mixture	

SWELL ORGAN

(expressive—located on both first and second balconies)

16 ft. Lieblichbourdon	2 ft. Spitzfloete
8 ft. Open Diapason	1 ft. Waldflute
4 ft. Octave	8 ft. Violoncello
2 2/3 ft. Nazard	8 ft. Salicional Celeste
IV ranks Scharf	16 ft. Contra Fagotto
8 ft. Stopped Flute	8 ft. Cornopean
8 ft. Flauto Traverso	8 ft. Oboe
4 ft. Blockflote	

CHOIR ORGAN

(expressive—located on both first and second balconies)

16 ft. Dolce	8 ft. Unda Maris
8 ft. Violin Diapason	4 ft. Dulcet
8 ft. Melodia	2 2/3 ft. Quint
8 ft. Harmonic Flute	1 3/5 ft. Tierce
4 ft. Suabe Flute	1 ft. Septime
2 ft. Claribel Flute	8 ft. French Horn
8 ft. Dulciana	8 ft. Clarinet

PEDAL ORGAN

16 ft. Principal	16 ft. Gemshorn
10 2/3 ft. Quint	16 ft. Dolce
8 ft. Octave	8 ft. Dulciana
5 1/3 ft. Quint	8 ft. Cello
4 ft. Super Octave	16 ft. Lieblichbourdon
III Ranks Mixture	8 ft. Gedecktpommer
16 ft. Bourdon	8 ft. Harmonic Flute
16 ft. Violone	4 ft. Blockflote
16 ft. Bombarde	16 ft. Contra Fagotto
16 ft. Trombone	

Sw. and GT. coupled to Pedal - 8 and 4 ft.

Ch. coupled to Pedal - 8 ft.

Sw. and Ch. coupled to Great - 16-8-4

Sw. coupled to Choir - 16-8-4

Sw. Gt. and Ch. 4-16 and Unison

Ch. coupled to Swell - 16-8-4

6 General Combination Pistons

6 Combinations Pistons for each organ
plus Cancellers.

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