

THE PIPE ORGAN INFORMANCE

THE "SOUND COLORS" OF THE ORGAN

FIFERS

J. FRANÇOIS d'ANDRIEU (1684-1740)

"The Fifers" is a simple composition from the Baroque Period that frolicks happily about utilizing the various flute stops on the organ.

FUGA (C MAJOR)

JOHANN PACHELBEL (1652-1706) (arranged for organ by Cj Sambach)

This fugue is perhaps one of the most exquisite presentations of a fascinating theme (or subject) developed with simple counterpoint in a manner that captivates your attention from its first opening note to its final resting chord.

CLOISTER GARTH

DON MURO (b. 1951)

"Cloister Garth" is constructed in trio style with never more than three notes sounding at the same time. The name refers to the enclosed courtyard of a medieval monastery. Don Muro, the composer, lives on Long Island and is actively involved in composing, recording, and performing electronic music.

PASTORALE AND AVIARY

MYRON J. ROBERTS (b. 1912)

This highly imaginative contemporary composition alternates between a lightly flowing free rhythmic section played on flute stops and very uniquely composed middle and ending segments that imitate bird sounds. Using your imagination you may find yourself in the woods or in a bird sanctuary listening to the sounds of nature!

TOCCATA

EUGENE GIGOUT (1844-1925)

Eugene Gigout, the composer whose immortality is assured by his Grand Choeur Dialogue, succeeded Guilmant and preceded Dupré as professor of organ at the Paris Conservatoire, holding the post from 1911 to 1925. Gigout was a renowned virtuoso. César Franck wrote that "Eugene Gigout is a great, a very great organist, and a most astonishing improviser." (Rollin Smith)

THE USE OF THE "SWELL SHADES" AND THE "OVERTONE SERIES"

SKETCH IN D-FLAT MAJOR

ROBERT SCHUMANN (1810-1956)

Opus 58 is a collection of four sketches, originally written for the pedal-piano in 1845. Schumann had been delighted with Pleyel's Piano-Pedalboard instrument in which he foresaw great possibilities. Ever since their publication, these works have been played also on the organ to which they are readily adaptable.

THE "MIXTURES" AND THE "COUPLERS"

DIALOGUE SUR LES MIXTURES (SUITE BRÈVE)

JEAN LANGLAIS (1907-1991)

The "Dialogue for Mixtures" is the last movement of one of Langlais' earlier collections of organ compositions, and contains two large vigorous sections featuring the organ's brilliant sounding stops. These two sections are divided by a slower section which exhibits a highly embellished melody on one of the organ's solo sounds. The piece comes to a powerful conclusion after a series of antiphonal chords on the organ's various keyboards.

THE "PEDAL BOARD"

LE TIC TOC CHOC OU LES MAILLOTINS (Pièces de Claveçin)

FRANÇOIS COUPERIN (1668-1733) (arranged for organ by Cj Sambach)

Couperin's harpsichord pieces are in two categories. The first are portraits of people, reflecting the personal qualities of their subjects in appropriate musical gestures. The second are descriptive pieces, those which imitate natural phenomena - events and ideas rather than humanity.

ÉPILOGUE (HOMMAGE À FRESCOBALDI)

JEAN LANGLAIS (1907-1991)

"Epilogue" for pedal solo, the last movement of "Homage to Frescobaldi", opens with rhythmic fanfare flourishes on the pedal board. Still using only the the performer's feet on the pedal board, an allegro section states a theme and develops in fugal style. The recapitulation again sounds the opening fanfare flourishes, and it is only in the last four measures of the piece that the organist is required to use his hands to sound six concluding chords on the keyboards.



About our guest performer...

Dedicated to the King of Instruments, Cj Sambach has been endeavoring to encourage, stimulate, and promote a greater appreciation for the organ and its music in our society. Organ Performance is his biggest love and sharing love with audiences everywhere is his greatest happiness.

Cj is a resident of Brick, New Jersey and is an Organ Performance graduate of Westminster Choir College. He has served as a clinician at The School of Music, Worship and Other Arts sponsored by the United Methodist Fellowship at Lycoming College. He has led workshops in basic organ applications designed to provide helpful techniques for the many

organists who have not had formal college training. He has served as a consultant to many churches considering a new organ installation.

As a youngster singing in his home church choir, Cj was quite fascinated the first time he sat behind the organ console. To see more than one keyboard, a pedalboard on the floor, and "gadgets" every place imaginable intrigued his 8-year old mind. Hearing the many different sounds produced by this instrument only piqued his interest further. He was most anxious to learn more about this instrument, and especially wanted to learn how to play it.

Realizing that the pipe organ is a huge mystery to most of our nation's population, Cj began to ask himself, "Where does anyone obtain an opportunity to learn about this marvelous instrument?

Eager to share his love and knowledge of the pipe organ, Cj has spent many years developing, preparing, assembling, and improving this special program entitled, "The Pipe Organ Informance". Through this presentation Cj explains the many fascinating aspects of the instrument in the most simple and easy to understand manner. Churches, Chapters of The American Guild of Organists, Arts Councils, and Piano Teachers Associations have all utilized Cj's Informance in many different ways. Reaching out to the public and private schools in their communities, this presentation has been offered on weekdays to numerous assemblies of students. Special programs such as today's event have been offered to bring an understanding of the instrument to the area. Articles about Cj's programs have appeared in the 1988 February and the 1989 June issues of The American Organist, a national publication. In the February 1990 Westminster Choir College News-Notes, Cj was the featured clinician and performer for The Pipe Organ Encounter, North Andover, Massachusetts, a summer program sponsored by The American Guild of Organists for teenagers to explore the wonders of the Pipe Organ. He has been invited to perform at the Region I AGO Convention in Burlington, Vermont in July of 1993.

How else do we interest others, and especially our young people, in something valid unless we provide for them an initial positive exposure? How can we expect others to have enthusiasm for something we personally love unless we ourselves share, inspire, and generate that enthusiasm? Cj's greatest happiness is derived from seeing others becoming excited and involved with the instrument he himself deeply loves.

Peoria Chapter American Guild of Organists

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