



**Peoria
Chapter**

**American
Guild of
Organists**

GARY ZWICKY

ORGAN CONCERT

SUNDAY, NOVEMBER 6, 1988
3:00 P.M.

ST. MARTIN DE PORRES CHURCH
619 W. Hurlburt
Peoria, Illinois

GARY ZWICKY

Gary Zwicky, Professor of Music at Eastern Illinois University, has taught organ at EIU since 1966. He previously taught music in the Mt. Carroll (Illinois) public schools and at Del Mar College in Corpus Christi, Texas. He earned his Bachelor's and Master's degrees from the University of Wisconsin (Madison), and his Doctor of Musical Arts, the first to be given in organ, from the University of Illinois. He has also been a scholar in the College of Church Musicians at the National Cathedral in Washington, D. C., where he studied organ and conducting with Paul Calloway, and composition with Leo Sowerby. Dr. Sowerby also coached Dr. Zwicky for the Associateship degree of the American Guild of Organists; Zwicky has since earned the Fellowship (F.A.G.O.), the highest degree granted by the Guild.

Dr. Zwicky has served as National Director of Guild Student Groups for the American Guild of Organists (1981-1986), and as Organ Chairman (1974-1984), and Superintendant of Syllabus Publications (1984-1987) for the Illinois State Music Teachers Association, and is currently editing the third edition of the Organ Examinations Syllabus for that organization. He has served churches in Wisconsin, Illinois, Texas, Massachusetts and Maryland as both organist and choir director and is a member of the Association of Anglican Musicians. He is also a member of the Organ Historical Society, for whom he has been a convention recitalist.

During the Spring and Summer of 1987, Zwicky conducted research in U.S. libraries and in European churches and libraries during a sabbatical leave. He also performed as a recitalist and service organist during his five weeks in East Germany.

Program

Two Settings of The Magnificat J. Sebastian Bach
"Meine Seele erhebt den Herren" BWV 648 (1685-1750)
Fuga sopra il Magnificat, BWV 733

Offertoire no. 2 (St. Cecilia) Antoine-Edouard Batiste
(1820-1876)

Scherzino, Op. 66 no. 3 Horatio Parker
(1863-1919)

Praeludium in G minor, Bux WV 149 Diderik Buxtehude
(1637-1707)

— INTERMISSION —

Hommage a Dietrich Buxtehude (Toccatenfuge) Petr Eben
(1929-)

Con enfasi, ma piu Allegro che Buxtehude;
Ben ritmico
Scherzando
Tempo I

Fuga sopra una soggetto da sig^r Mancini Guy Bovet

Esquisses byzantines Henri Mulet
(Byzantine Sketches) (1878-1967)

I Nef
II Vitrail
III Rosace
IV In Paradisum
V Tu es petra et portae inferi non praevallebunt
adversus te

This program is sponsored in part by a grant from the
Peoria Area Arts & Science Council
and the Illinois Arts Council.

PROGRAM NOTES

The magnificent tone that Martin Luther "borrowed" for his German translation of The Song of Mary is the Tonus Peregrinus, or "wandering tone", so-called because it ends in a different mode than the first part. It is heard in the soprano of the organ setting Bach himself arranged from Cantata 10 for publication by George Schubler. In the cantata, the tune is played by wind instruments over an alto and tenor duet, which is assigned here to the left hand while the pedal plays the continuo bass. The same theme is heard complete on the pedals near the end of the Fugue on the Magnificat; although the first half of that Tonus Peregrinus is the main subject, the active countersubject provides a rhythmic drive quite in contrast to the mood of the Schubler setting.

Antoine Batiste's organ music was highly regarded in the U.S. in the years between the Civil War and World War I, and was published in many collections. Organist at St. Eustache in Paris from 1854 until his death, he was noted as a leading performer of his time, possibly because this Paris Conservatoire teacher of solfege did not presume to the heights of the Franck school of symphonic organ writing, although Batiste's own music was considered as a serious answer to the frivolous music popular in the liturgy of those times.

Horatio Parker, who trained in Boston before studies in Europe, returned to serve churches in the New York City area. Despite his lofty "chair of music" on the faculty of Yale University, his compositions were written to appeal to the general public of his age. The Scherzino demonstrates the wonderful Doppelflöte of this organ (and the equally nice Stopped Diapason at the end.)

A brilliant improviser, successful teacher and concert promoter in the Hanseatic port city of Luebeck, Buxtehude demonstrated his sense of drama in his "great" G minor prelude. It comes to us in two traditions - via central German musicians around the court of Frederick the Great and in a 1714 Swedish manuscript copied from one owned by a Buxtehude student. Both follow the same format, but there are more harmonic surprises in the German version. In it the ostinato bass in the opening ciaccona (replacing the usual fantasia) is a little more "rough", but the succeeding fugue is rather conservative in contrast, even to its final section of *ligaturae* (suspended dissonances.) A continuo-bass interlude presents problems for the performer - the pedal is clearly marked in the German manuscripts after the wide spans occur in the upper voices. The second fugue subject is not just a rhythmic or metric variation of the first, but is a redistribution of its pitches. Trill patterns introduced against the final statement of the subject are extended briefly before the shortest of cadential codettas - only three harmonies with figuration.

The Culture Ministry of Schleswig-Holstein commissioned Petr Eben, a regular improviser for Radio Prague, to compose an organ work for the 1987 observation of the 350th "birthday" of their "native son." Eben writes with humor and affection, and with some regard for Buxtehude's showmanship when jazz rhythmic influences join the juxtapositions of differing key areas and chords. Eben borrows two themes with "pitch affinities" - the opening of the Preludium (Fuga e Ciaccona) in C, and a fugue subject from another G minor prelude (BuxWV 148.) The opening of both the prelude and the first fugue is a surprise to those who know these works, but anyone can enjoy the fragmentation of the themes, and the turning about and developing of those fragments. Eben also uses Buxtehude's favored technique of ostinato repetition in each section.

Guy Bovet, contemporary Swiss recitalist, improviser, and teacher, is accomplished as a sketch-artist and author as well. The fugue on a theme of (Henry) Mancini was first performed by Lois Regestein in May 1985 for the Old West Organ Society of Boston. The manuscript indicates that it was conceived and written in the Philippines, Toledo, and Peoria, but EIU students feel his recital on their campus may have provided a certain amount of inspiration in the choice of theme....

Mulet was another improviser of considerable talent. The bulk of his organ music was burned before he left Paris in considerable discouragement over "antireligious tendencies" of the "modern" organ (which he opposed in a 1922 publication of the Schola Cantorum where he taught.) He then served many years at the Cathedral of Draguignon, his home, before dying in poverty at the Convent of the Little Sisters of the Poor. His Byzantine Sketches were composed as reminiscences of the Basilica of the Sacred Heart - Montmartre (1914-1919) and evoke impressions of the nave (Nef), windows (Vitrail), and rose window (Rosace) in the first three sections. Succeeding sections are programmatic sketches of liturgical actions, but the ninth, *La Paradisum*, relates to a memorial chapel. The finale is a dramatic toccata on the words of Jesus in Matthew 16:18: "You are Peter...and the gates of the underworld can never hold out against (you)." As you contemplate the late afternoon changes of light in this remarkably different room, you may still sense the impressionistic musical language of this musical mystic, and still marvel at his toccata on "faith."

The Organ.

Built by the Lancashire-Marshall Organ Co., Moline, Ill.

O. Marshall, President.

M. R. Metzgar, Secretary.

Cost of Organ, \$4,000.00.

Compass of Manuals.....C-C to C, 61 Notes
Compass of Pedals.....C-C-C to D, 30 Notes

GREAT ORGAN.

1.	15	feet.	Open Diapason, wood and metal.....	61	pipes
2.	8	"	Open Diapason, ".....	61	"
3.	8	"	Dulciana, ".....	61	"
4.	8	"	Doppel Flute, wood.....	61	"
5.	4	"	Octave, metal.....	61	"
6.	4	"	Flute Harmonique, ".....	61	"
7.	2 $\frac{2}{3}$	"	Twelfth, ".....	61	"
8.	2	"	Fifteenth, ".....	61	"
9.	4	ranks.	Mixture, ".....	244	"
10.	8	feet.	Trumpet, ".....	61	"

SWELL ORGAN.

11.	16	feet.	Bourdon, wood.....	61	pipes
12.	16	"	Lieblich Gedacht, ".....	61	pipes
13.	8	"	Geigen Principal, metal.....	61	"
14.	8	"	Salicional, ".....	61	"
15.	8	"	Viola, ".....	61	"
16.	8	"	Stopped Diapason, wood.....	61	"
17.	4	"	Fugara, metal.....	61	"
18.	2	"	Flautino, ".....	61	"
19.	8	"	Cornopeon, ".....	61	"
20.	8	"	Oboe - Bassoon, ".....	61	"

PEDAL ORGAN.

21.	16	feet.	Open Diapason, wood.....	30	pipes
22.	16	"	Bourdon, ".....	30	"
23.	8	"	Floete, ".....	30	"

MECHANICAL REGISTERS.

24. Swell to Great Unison.
25. Swell to Great Super Octave.
26. Swell to Great Sub Octave.
27. Swell to Pedal.
28. Great to Pedal.
29. Great Organ Separation.
30. Pedal Super Octave.
31. Tremolo.
32. Bellows Signal.
33. Pedal Check.

PEDAL MOVEMENTS.

1. Great Organ Forte.
2. Great Organ Mezzo.
3. Great Organ Piano.
4. Swell Organ Forte.
5. Swell Organ Mezzo.
6. Swell Organ Piano.
7. Reversible Great to Pedal.
8. Balanced Swell Pedal.
9. Motor Starter.
10. Wind Indicator for Organist.

Action: Tubular Pneumatic.