



**Peoria
Chapter**

**American
Guild of
Organists**

JOHN OBETZ

ORGANIST

ORGAN CONCERT

SUNDAY, MARCH 9, 1980

3:30 P.M.

**FIRST BAPTIST CHURCH
411 W. LAKE STREET
PEORIA, ILLINOIS**

Program

I

Toccata in D

Max Reger

Holiday Fantasies (1979)

Gerald Kemmer

Kremser

Veni Emmanuel

In Dulci Jubilo

Rosa Mystica

Old Hundredth

Passion Chorale

Easter Hymn

Intermezzo

Jehan Alain

Litanies

Jehan Alain



We are grateful to our many Patrons who make the organ recital series available to the public of the community.

II

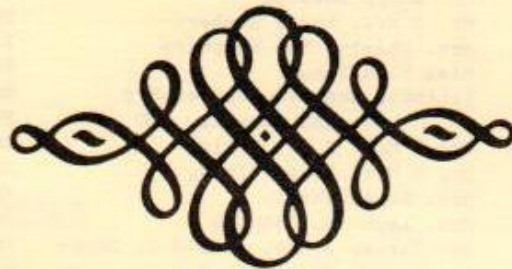
Passacaglia, BWV 582 Johann Sebastian Bach

Two Chorale Preludes Johann Sebastian Bach

From God Will Naught Divide Me
BWV 658

O Lamb of God, Unspotted,
BWV 656

Passacaglia Quasi Toccata Milos Sokola
on B-A-C-H (1966)



JOHN OBETZ may be heard each week in a broadcast half-hour recital, "The Auditorium Organ," on WCBU every Sunday at 11:30 a.m.

Dr. Obetz is presented by special arrangement with Célèbre Attractions

P.O. Box 1059

Independence, Missouri 64051

PROGRAM NOTES

Reger was one of the few musicians of the post romantic era for whom counterpoint was a natural means of expression. In addition his writing is characterized by extreme chromaticism and restless modulation, as this work, although brief, aptly demonstrates.

HOLIDAY FANTASIES on Familiar Hymn Tunes were commissioned by John Obetz and the Greater Kansas City Chapter of the American Guild of Organists for the 1979 Region VI Convention of the Guild held in Kansas City, Missouri June 11-13, 1979. Each Fantasy is a set of free, continuous variations on its related hymn tune.

KREMSER (We Gather Together): Every measure contains some fragment of the tune, and sometimes two versions of the theme simultaneously, going at different speeds.

The last measures are made of three such simultaneous presentations. VENI EMMANUEL (O Come, O Come, Emmanuel): Accompanying the rhythmically free Plainchant are slow unfolding strands of harmony punctuated by markedly contrasting rich harmonies where the words "Rejoice, Rejoice" would be sung. IN DULCI JUBILO (Good Christian Men, Rejoice): The echo effect is exploited throughout, with a middle part made into a canon - the same tune chasing itself, relentless as a shadow. ROSA MYSTICA

(Lo, How a Rose E'er Blooming): The notes of the ending syllables of each line are given the same rich kinds of harmonies as the "Rejoice" chords of VENI EMMANUEL. They are glosses on the otherwise traditional setting of Michael Praetorius, a composer active at the turn of the 17th century. OLD HUNDREDTH (Doxology or Praise God From Whom All Blessings Flow): While the pedal repeats an obstinate four-note pattern, the tune and its harmonies wind through in a march-like tempo.

As in the KREMSER Fantasy, there are simultaneous presentations of different versions of the tune. The pedal part becomes more obstinate, and the harmonies become more complex until a maximum of tension is reached, at which point all is resolved in a strong G-major triad. PASSION CHORALE (O Sacred Head, Now Wounded):

The solemn tune trudges on in a sunless gray texture. Neutral harmonies are only occasionally relieved by minor triads at the ends of phrases. EASTER HYMN

(Christ, the Lord, is Risen Today): The setting of this tune, associated with the climax of the Christian calendar, becomes increasingly more busy, noisy and explosive as it progresses. There is a constant alternation between traditional harmonies and passages in which all the notes of the chromatic scale are fountained out in scatter-shot patterns of major and minor triads. The last passage requires the organist to use the full resources of the organ, to focus finally on everyone's favorite chord.

Born near Paris, Jehan Alain grew up in an erudite and religious atmosphere. He was early recognized as one of France's most promising young composers, but his career came to an abrupt end when he was tragically killed in the war. Even with the relatively small collection of organ works that he left, his compositions have become firmly established in the repertoire, and with Messiaen he is regarded as one of the most important 20th century French composers for the organ.

The first (unpublished) version of INTERMEZZO was written for two pianos and bassoon, which helps explain the difficulty of execution and registration. When he first transcribed it for organ in 1935 Alain used the title, FILEUSE (SPINNER). Later he restored the original title. The "spinner" movement, nonetheless, permeates the entire work.

In the score of LITANIES, Alain has written the following: "When the Christian soul in distress can find no new words to implore God's mercy, it ever repeats the same prayer with fervent conviction. Reason has reached its limit; faith alone pursues its upward flight. This prayer is not a lament, but an irresistible storm which overthrows everything in its way. It is also an obsession; it must fill the ears of men...and the good Lord."

The PASSACAGLIA is one of Bach's greatest organ works, indeed, one of the greatest works in all the literature! The theme, the first half of which was taken from his predecessor André Raison, is the basis of twenty variations, all organized in strict symmetrical groups. The axis of this symmetry is formed by the 10th and 11th variations in which the theme, which has been in the bass up to this point, is carried to the highest voice. It then returns, step by step, to the original position. The cycle closes with a growing intensity and final variations for five voices. The ensuing fugue is built on the first half of the Passacaglia theme plus two new themes; the one is a hammering eighth note motive, and the other a quietly undulating sequence of sixteenths.

Only a small number of Bach's chorale settings were composed in Leipzig. However, in his last creative period, from about 1738 to 1750, he gathered together many of his earlier works, revised and added to them, and then arranged them in collections. Such a collection was the "Eighteen Chorales of Various Kinds..." from which these two works are taken.

The four notes B-A-C-H (B flat-A-C-B natural) have challenged composers since the time of the great master. Sokola, born in 1913 in Czechoslovakia, creates a brilliant and driving toccata with them; however, he molds the entire work over an ostinato pedal, or passacaglia, tying it in still another way to the great Baroque period.

Peoria Chapter American Guild of Organists

1979 Patrons 1980

BENEFACTORS

Caterpillar Tractor Company
WABCO Construction and Mining Equipment Group

SPONSORS

Commercial National Bank of Peoria
Mr. & Mrs. C. W. Hartmann
Jim Maloof/Realtor
Mr. & Mrs. Thomas N. Neal
Saville Organ Sales of Illinois, Henry Nieschlag, Representative

ASSOCIATES

John L. Becker, Organ Service
Louis J. Burger
Father Patrick Collins
Arthur G. Heidrich
Mr. & Mrs. James N. Hopkins
Mr. & Mrs. James J. Madigan, Rapid Print
Peoria Savings and Loan Association
Adelaide Ihrig White
Mrs. Shirley Williams

PATRONS

Mr. Calvin J. Aaby
Mrs. Alma Alexander
Mrs. Helen Alexander
Mr. & Mrs. Glenn Allen
Lee Kerres Anderson
Mr. Carl Andres
Dr. Wayland L. Barnes
Katherine E. Becker
Mr. & Mrs. Glenn M. Belcke
Joyce Blumenshine
Laverne E. Blumenshine
Rev. & Mrs. Carl Bollinger
Mrs. Barbara Bourscheidt
Pamela Bourscheidt
Mr. Lawrence K. Bowie, Jr.
Mrs. Phyllis Bowman
Agnes W. Christopher
Dr. & Mrs. George A. Churukian
Ms. Dorothy Jean Clugsten
Mr. & Mrs. James E. Cluskey
Michael R. Coleman
Mrs. Evelyn Crowell
Cumerford-Endsley Memorial Home
Mrs. Velma Danforth
Gerald M. Dankert
Mr. & Mrs. John Day
Mrs. Elaine Dentino
Ms. Mary Deyo
David C. Dietrich
Loretta M. Dirst
Mr. Matthew Dirst
Mrs. David Donohue
Mrs. Belva Drummond
Dr. Herbert J. Dutton
Mrs. John F. Ehlen
Ms. Peggy Ann Farquhar
Rev. Father James Fedosuk
First Federal Savings & Loan Assoc.
Robert C. Foglesong
Mrs. Ellis Fritch
Mr. & Mrs. Clyde R. Funkhouser
Dr. David M. Gehrenbeck
Mr. Allen J. Geier
Dr. David M. Gilliland
Ms. Helen Goetz
Mr. & Mrs. Carroll Green

Mrs. Harold L. Harsch
Marianne Hartwig
Pamela S. Heffern
Mr. & Mrs. Vaughn Herrin
Mrs. Edward Hettman
Carol B. Hight
Mrs. W. G. Himmel
Dr. E. E. Hoag
Mr. Ralph Howarth
Mr. & Mrs. Royal Humbert
Mrs. Charlye Mae Humphrey
Miss Ella Iben
Illinois Wesleyan University
Student Chapter, AGO
Mr. & Mrs. D. J. Irving
Dr. & Mrs. Ernest Ising
Mrs. Karen Jarvis
Mrs. Leona A. Johnson
Rev. Father & Mrs. Donald A. Jones
Mr. & Mrs. Edward J. Kaizer
Mrs. Charles Kibler
Mrs. Glen King
Mr. & Mrs. Ketric Klingman
Miss Julie Koch
Mr. & Mrs. Roger Koch
Mr. Richard Larash
Mr. & Mrs. Grif Lathrup
Mrs. Kyung Joon Lee
Mrs. Lynn Lehman
Mrs. C. G. Lichtenwalter
Rev. Father & Mrs. Michael R. Link
Mrs. Lois Marla Lowe
Mrs. Scott McAdams
Mr. & Mrs. Robert E. McMillan
Mr. & Mrs. I. Louis McMurray
Mr. & Mrs. James Douglas McQueen
Racheal Mahue
Mrs. Pat Melvin
Mr. Edward N. Miller
Donald L. Miner
Mrs. Donald R. Moore
Mrs. Earl Moore
George E. N. Nelson
Mr. Wesley Nothdurft
Mr. Glen Patton, Jr.
Mrs. Cheryl Peterson

John D. Phillips
Ramona S. Phillips
Dr. & Mrs. David Pichaske
Miss Holly Poppett
Mr. & Mrs. Thomas Poppett
Barbara J. Quickstad
Mrs. J. R. Rotchford
St. Andrew's Church, Episcopal(Choir)
St. Paul's Cathedral, Episcopal(Choir)
Mrs. Robert Schertz
B. L. Siebenthal
Mr. Ronald Siebenthal
Mrs. Harvey Six
Mr. & Mrs. Earl W. Short
Dr. & Mrs. Cecil R. Smith
Jack B. Smith, Jr.
Mrs. Boontuang(Leslie)Sompong
Mr. Kevin J. Stark
Mrs. Melvin B. Stewart
Carolyn M. Stiers
Mrs. Mary Stone
Mrs. Connie Stoops
Mr. Arthur Stringfellow
Mrs. Paul N. Sundquist
Mr. & Mrs. Robert Sayre
Mr. Marlo R. Tackman
Mr. & Mrs. James R. Teel
Mrs. Judy Thurman
Eleanore J. Triplett
Ms. Georganna Tucker
Mr. & Mrs. C. E. Van Norman
Ms. Mary Margaret Walker
Dr. & Mrs. Max Wessler
Westminster Church,
Presbyterian (Choir)
Mary Weyhrich
Mr. Karl J. Wheatley
Patricia M. Whitehart
Mr. & Mrs. Paul D. Whittington
Gail Wilcox
Mr. & Mrs. Fearn F. Wilson
Dorothy Winston
Mary Beth Wittry
Joanne Wofford
Mr. Jerry D. Wyeth
Mr. & Mrs. Harold D. Young
Helen J. Young