

The Peoria Chapter of  
The American Guild of Organists

Presents

Lynn Zeigler

in Recital

St. Mary's Cathedral  
Peoria, Illinois

April 18, 1999

3:30 p.m.

## PROGRAM

Nicholas Bruhns  
(1665–1697)

Prelude and Fugue in G Major

Johann Sebastian Bach  
(1685–1750)

Chorale Prelude:  
Allein Gott in der Hoh se her, BWV 711

Toccatà and Fugue in d minor (Dorian), BWV 538

Johannes Brahms  
(1833–1897)

Chorale Prelude and Fugue on:  
“O Traurigkeit, O Herzelied”

Joonas Kokkonen  
(1921–1996)

Lux Aeterna (1974)

## *INTERMISSION*

Louis LeFebure-Wely  
(1817–1869)

From Op. 166:  
Sortie  
Bolero de Concert

Alice Jordan  
(b. 1916)

Partita on “Foundation” (1992)  
Jubilee  
Reverie  
Fantasy-Toccatà

Larry King  
(1932–1990)

Resurrection (1981)  
Lament-The Rising-The Ecstasy-Reflection

Daniel Gawthrop  
(b. 1949)

Allegro Ritmico (1988)

## LYNN ZEIGLER

Lynn Zeigler holds an organ performance degree from the Oberlin Conservatory of Music where she was a student of David Boe and Fenner Douglass. Ms. Zeigler holds the Masters of Music degree from Northwestern University where she studied with Grigg Fountain and Karel Paukert. After two years of study with organist Lionel Rogg at the Conservatory of Music in Geneva, Switzerland, Ms. Zeigler was awarded the Premier Prix de Virtuosite, the highest performance degree given in Europe. Lynn Zeigler has attended master classes with several noted organists: Werner Jacob, Luigi Tagliavini, Flor Peeters, and Harold Vogel.

Lynn Zeigler has won several first prizes in European organ competitions and has made several concert tours throughout Europe, including The Netherlands, Belgium, Germany, France, Switzerland, Finland, Denmark, and Norway. Ms. Zeigler has performed on three separate occasions in Honolulu and Maui, Hawaii. Ms. Zeigler has appeared on *Eurovision* (European television) and has made numerous recordings for Dutch, Swiss, Danish and Norwegian radios. She is heard on American radio and on Minnesota Public Radio's well-known *Pipedreams*. She gives concerts, workshops and master classes throughout the United States and Europe and serves as an adjudicator for organ competitions.

Lynn Zeigler recorded eleven organ and harpsichord pieces for a music history textbook, *The Development of Western Music, A History* by K. Marie Stolba (Dubuque: W. C. Brown, 1989). She has recorded for Raven Records organ music of various periods and styles. Lynn Zeigler has recorded a compact disc of organ music of various style periods on the 1987 organ of John Brombaugh at Iowa State University. She has also recorded the complete organ version of J. S. Bach's *Art of Fugue*, a double compact disc, performed on the Brombaugh organ. In July, Ms. Zeigler recorded for compact disc organ pieces from Twentieth Century American composers. The CD, "Notes from Iowa", will be available in 1999.

As a faculty member at Iowa State University, Ms. Zeigler teaches organ, harpsichord and music theory. She also plays organ and harpsichord with colleague Kevin Schilling (oboe, Baroque oboe, and bassoon) in the duo, *Basically Baroque*. She organizes two guest organ recitals and a weekly organ recital series at Iowa State each year. She is also organist at the Collegiate Presbyterian Church in Ames.

Lynn Zeigler has devoted much of her research to writing a book on the organ and musicianship, geared to informing the non-trained church organist. Nearing completion, the book will include a cassette and video.

Ms. Zeigler received the *1998 Liberal Arts and Sciences Award for Excellence in Research and Creative Activity* from Iowa State University. She will perform five major organ concerts in Europe in October 1999.



## Program Notes

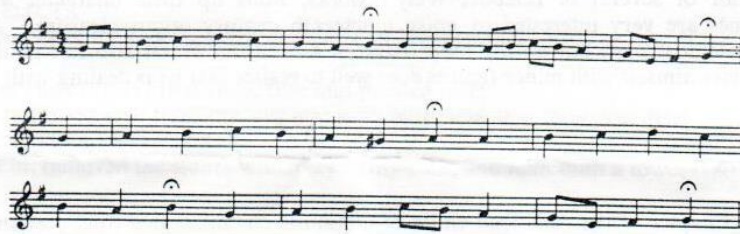
### Prelude and Fugue in G Major

Nicholas Bruhns, born in Germany and a student of Dietrich Buxtehude, left us only four Preludes and Fugues and one Chorale Fantasia. The *Prelude and Fugue in G Major* is an example of the North German *Fraembulum*. The form is of five sections: figurative, fugal, figurative, fugal, figurative. No section ever attains a dominance over the work as a whole; each single section contributes to the overall result. Characteristics typical of the North German School that can be found in the *Prelude and Fugue in G Major* are the use of double pedal, dramatic gestures such as an unaccompanied scale and arpeggiated passages, and fugal sections that are simple, direct, and rather short.

### Chorale Prelude on "Allein Gott in der Hoh sei her," BWV 711

The setting is one of the ten that Bach composed on the familiar chorale tune "All Glory be to God on High" and is his only bicinium (duo). The tune appears unornamented in the upper voice against a repeating rhythmic pattern in the lower voice that is derived from the first phrase of the chorale.

All glory be to God on high, and peace on hearth from heaven,  
And God's good will unfailingly be to all people given.  
We bless, we worship You, we raise for Your great glory thanks and praise,  
O God, Almighty Father.



### Tocatta and Fugue in d minor (Dorian), BWV 538

The *Tocatta and Fugue in d minor* was written during Bach's Weimar Period (1708—1717). The Toccata employs a continuous rhythmic and melodic motive that appears on every beat of the toccata whether in the Soprano, Alto, Tenor or Bass. The manual changes are those indicated in Bach's manuscript. The Fugue is one of Bach's longest, 217 measures. The subject rises and descends within the range of an octave. The subject is accompanied by two separate countersubjects. The main interest of the Fugue lies not in its rhythm but in its melodic and harmonic beauty.

### Chorale Prelude and Fugue on *O Traurigkeit, O Herzelied*

Although Johannes Brahms wrote few organ works, all are masterpieces and show Brahms' thorough understanding of the instrument. The *Chorale Prelude and Fugue, O Traurigkeit, O Herzelied* was composed in 1856 during a period in which Brahms turned his total attention to composition for the organ. The melody appears in an altered form in the Chorale Prelude. An accompanied fugue which follows presents the chorale melody in the pedal part while derivative three-voice counterpoint unfolds above it.



## Lux Aeterna

Finnish composition *Lux Aeterna* (Eternal Light) is brilliantly and tightly composed. The piece employs a motif that is quietly expressed at the beginning and elongated each time it appears: 1 note, then 2, then 4, then 8, etc. The motif builds in intensity to a glorious climax. The piece closes with a brief recollection of the quiet atmosphere heard at the beginning.

Lux aeterna luceat eis, Domine:

Light eternal shine upon them, Lord, we pray:

Com sanctis tuis in aeternum, quia pius es.

With saints and angels ever dwelling, for thy  
mercy's sake, may the rest in peace.

Requiem aeternum dona eis Domine:

Grant them rest eternal, Lord our God, we pray to  
thee:

Et lux perpetua luceat eis.

And light perpetual shine on them forever.

## Sortie and Bolero de Concert, Opus 166

Louis James Alfred Lefébure-Wély composed and was organist in Paris during the Nineteenth Century. Ewald Kooiman, editor of several of Lefébure-Wély's works, sums up their character and style: "Many contemporary organists are very interested in noisy nineteenth century organ pleasure. An understandable reaction to a too puritanical past, but on the other hand, a movement which also has its doubtful side. The interpreter who occupies himself with minor figures does well to realize that he is dealing with lesser gods."

## Partita on *Foundation*

The Iowa Blackhawk Chapter of the American Guild of Organists commissioned Alice Jordan to write a partita and selected the Early American hymn tune *Foundation* as the basis of the work. The Chapter requested that it be written in an accessible range of difficulty. The work, straight-forward in nature, was premiered in a rather unusual way. On a Sunday morning, all of the members of the guild chapter played the partita in their various churches in the Quad City area which comprises Davenport and Bettendorf in Iowa and Rock Island and Moline in Illinois. Alice Jordan has lived her entire life in Des Moines, Iowa. She is a graduate of Drake University and composer of a large number of published organ and choral works, many of which were commissioned by churches, schools and organizations.

(Verse 1)      How firm a foundation, ye saints of the Lord,  
Is laid for your faith in God's excellent Word!  
What more can be said than to you God hath said,  
To you who for refuge to Jesus have fled?

(Verse 3)      The soul that on Jesus hath leaned for repose,  
I will not, I will not desert to its foes,  
That soul, though all hell should endeavor to shake,  
I'll never, no, never, no never forsake.





## Resurrection

Larry King earned the Bachelor of Music degree from the University of Redlands and the Master of Sacred Music from Union Theological Seminary. He held positions of Director of Music in churches in California and New York City.

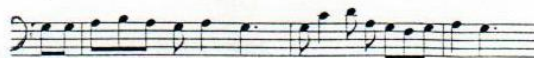
Larry King writes: "Resurrection portrays in freely structured fragments the four aspects of the resurrection. Originally titled for liturgical use, its genesis took place during the composer's reflective months abroad, which were punctuated with reports of and reactions to America's changing priorities. This reactivated his longing for the resurrection of the social consciousness that had stopped a war and given priority to caring. LAMENT combines the liturgical mourning of the plainsong *Vinea mea electa* (O my vineyard, I planted and tended thee . . . and thou hast prepared a cross for thy Savior) with an expression of contemporary grief. THE RISING grows quietly from this grief, using twelve-tone rows and techniques to express its cosmic nature. THE ECSTASY develops an alleluia strain with embellishments not unlike those used in the music of the Age of Aquarius. REFLECTION combines the liturgical rejoicing of the plainsong introit for Easter Day, *Haec dies* (This is the day which the Lord has made), with the alleluia fragments.

It is hoped that the music conveys a fresh vision of the historic resurrection of Jesus Christ with a prayer for the resurrection of the consciousness that reflects and implements his ministry." LK

### VINEA MEA ELECTA

(Third Responsory of the First Nocturn at Matins on Good Friday)

Vineyard of my love, 'twas I that chose thee and planted thee:  
Why hast thou turned now from my love into such bitterness, that thou crucifiest  
me, yet Barabbas thou doth set free?  
I fenced thee in, removed the stones which lay in thy path, and hath built a tower  
for thee.



### HAEC DIES

(Plainsong for Easter Day)

This is the day that the Lord has made;  
Rejoice and be glad in it.  
Let us acknowledge the Lord who is good;  
Who has shown mercy to us forever.



## Allegro Ritmico (1988)

American composer, Daniel Gawthrop, a composer of many choral and organ works, lives in Stafford, Virginia. The repetitive chordal figure pervades the composition only to be interrupted by a subdued, lyrical middle section.

*Peoria Chapter  
American Guild of Organists*

**Patrons**

**Tutti**

Sharon and Paul Baker

Caterpillar Inc.

Michael J. Haller

Donald and Joanne Hofford

James and Kathryn Hopkins

Gary C. Kleber

Thomas N. Neal

John D. Phillips

Steve L. Sieger

The Wilton Mortuary

**Great**

Lewis Berger

Mr. and Mrs. Charles Dirst

Donald and Carol Dorward

D. Joe Dunlap

Homer and Barbara Gurtler

Mark and Mary Heuer

Lois Humbert

Julie Koch

**Swell**

Rev. and Mrs. Carl J. Bollinger

Mr. and Mrs. James E. Cluskey

Keith Cressman

Mrs. Trenchard French

Janet Kaiser

Sherry Seckler

Mrs. C. E. Van Norman

Dr. Max Wessler

**Positive**

Mrs. J. H. Blumenshine

Carol Churukian

Janet L. Dickerson

Mrs. Glen King

Arthur Stringfellow

Mr. James R. Teel