



**Peoria
Chapter**

**American
Guild of
Organists**

ROBERT ANDERSON

ORGAN CONCERT

SUNDAY, OCTOBER 29, 1978

3:30 P.M.

ST. PAUL'S CATHEDRAL

3601 N. NORTH ST.

PEORIA, ILLINOIS

Program

Prelude and Fugue in E minor

NIKOLAUS BRUHNS
1665-1697

Bruhns was a pupil of the great North German organist, Dietrich Buxtehude. His virtuoso style and imagination are unsurpassed in this school of organ composition. The work could also be called a Toccata, like Bach's works and those of his contemporaries, because at this time Prelude and Fugue referred often to a multisectional piece, in this case, of five sections. The opening free section is itself sectional, as is the Interludium. There are two fugues of distinct character. This is the larger of two such works Bruhns wrote in E minor.

Capriccio fatto sopra il cucchù

GIROLAMO FRESCOBALDI
1583-1643

It was popular to write pieces based on the cuckoo theme in the 17th century. The capriccio is a perfect vehicle for this treatment—in this case there are six sections, in varying metre, exploring various imitative devices—a set of variations based on the cuckoo theme. Frescobaldi was the greatest Italian keyboard musician of the 17th century—he was a well-known virtuoso, a prolific composer and an influential teacher. He was for a time the organist at St. Peter's in Rome.

Trio in G Major, BWV 1027a

JOHANN SEBASTIAN BACH
1685-1750

Bach transcribed his G Major Sonata for two flutes and continuo as a Sonata for viola da gamba and obbligato harpsichord. He then arranged the last movement for the organ. It is a sprightly, delightful work, and does not deserve to be neglected!

Fantasia and Fugue in G minor
BWV 542

JOHANN SEBASTIAN BACH

In this piece the listener finds a veritable feast. The Fantasia cannot be outdone for drama and grandeur. The boldness of Bach's harmonies, the sweeping cadenzas—all achieve the absolute perfection of the North German style. The Fugue, based on a variation of an old Dutch folk tune, is insistent in its rhythmic movement to the very end.

———— INTERMISSION ————

Two Gregorian Paraphrases

JEAN LANGLAIS
b. 1907

Hymne d'Actions de grâces, *Te Deum*
Ave Maria, Ave Maris Stella

Suite, Hommage à Frescobaldi

Theme and Variations

Langlais is well-known to American audiences through his many recital appearances and the frequency with which his works are played. He presides at the organ of Ste. Clotilde in Paris. The first two works date from 1935 and 1938 respectively. Langlais effectively uses the gregorian melodies throughout. The Theme and Variations is a short and saucy scherzo.

Chorale Fantasia, Op.52 No. 3
Hallelujia! Gott zu loben,
bleibe meine Seelenfreud'!

MAX REGER
1873-1916

Reger was Germany's greatest organ Romanticist. He wrote in the classical forms of the Baroque, and found in 1898 a new interest in the Protestant chorale, though he was a Catholic. In the space of ten days in 1901 he completed the three great Chorale Fantasias of Op. 52! Reger's Fantasia is in the chorale variation form, setting the seven stanzas of the hymn, closing with a large Fugue, which incorporates the seventh stanza. The chorale is treated in such a way that the listener can easily follow the melody as the work progresses. Dr. Anderson will play the chorale before the work begins.

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