

PROGRAM
RONALD PEARSON
Organist and Associate in the Ministry of Music
IN RECITAL
Sunday afternoon at Five o'clock, October 12, 1980



Toccata

Georgi Alexandrovich Muschel
(b. 1909)

Organ music originating in Russia has a rather short history, because while organ music in other European countries grew primarily out of the Christian liturgy, this could not have happened in Russia, where the Russian Orthodox Church has always done without the organ. As a result, Russian organ music depends heavily on folk melodies for its thematic material. The **Toccata** is taken from a suite based on Uzbek folk tunes, and is characterized by a sparkling vivacity and dance-like animation.

Introduction and Toccata

William Walond
(1725-1770)

Walond was organist at Oxford University, and was one of the many English composers living under the dominating influence of Handel. This work is in the prevailing style of the period, with a slow and solemn Prelude being followed by an Allegro movement of spirit and vigor.

Three Hymn Preludes

Healey Willan
(1880-1968)

Jesus, Lover of My Soul (Welsh tune: Aberystwyth)
Once to Every Man and Nation (Welsh tune: Ebenezer)
The King of Love My Shepherd Is (Irish tune: St. Columba)

During the year 1980, church musicians around the world are celebrating the hundredth anniversary of the birth of Healey Willan, who is considered Canada's most distinguished twentieth-century composer. He was born in London, came to Toronto in 1913, and throughout his life he exerted a profound influence on Canadian musical life. Noted for his keen wit, Willan once described himself as "Irish by extraction, English by birth, Canadian by adoption, and Scotch by absorption."

Fantasy and Fugue in G Minor

Johann Sebastian Bach
(1685-1750)

This work has rightfully taken its place as one of Bach's greatest organ masterpieces. It was probably composed during Bach's stay in Hamburg in the autumn of 1720, while he was in that city to apply for a position. The **Fantasy** is unique in at least one respect: its harmony is extremely daring and bold, perhaps more so than anything Bach ever wrote. The fugue subject, an immediately striking melodic idea, is based on an old Dutch folksong. The lilt of the tune itself and the manner in which its development works up to a triumphant conclusion combine to make this one of the most widely admired of all Bach fugues.

Sonata no. 2 in C Minor

Felix Mendelssohn
(1809-1847)

Grave
Adagio
Allegro maestoso e vivace
Allegro moderato

Mendelssohn's six organ sonatas were a direct result of the keen public interest which surrounded his organ recitals during his several trips to England. They were commissioned by the London publishers Coventry and Hollier, were begun in 1844 and completed within a few months. The second sonata has been described as the one bearing the closest resemblance to the traditional English "voluntary". The opening Grave ends on the dominant key, and is the equivalent of the "introduction" for the expressive Adagio which follows. The third movement is an approximation of rondo form, and like the concluding fugue, is in the key of C major.

Scherzo in E Major

Eugene Gigout
(1844-1925)

Gigout distinguished himself as a brilliant organist and fine composer, and enjoyed a great reputation for his skill in improvisation. From 1911 until his death he was professor of organ at the Paris Conservatory. The **Scherzo** employs a rather jolly main theme which is developed in various keys, while the middle section introduces a secondary idea which is tossed back and forth between the manuals.

Two Folk Hymn Preludes

Dale Wood
(b. 1934)

Middlebury (American melody, from *The Sacred Harp*, 1859)
Irish (from *Hymns and Sacred Poems*, Dublin, 1749)

Dale Wood is one of the more prominent American composers of church music, and has written many articles on worship and liturgical music. These brief sketches are simple but beautiful arrangements of folk tunes, both of which are associated with sacred texts.

Carillon de Westminster

Louis Vierne
(1870-1937)

Although Vierne was born practically blind, he was able to pursue a career in music from an early age, and was for several years a pupil of Franck. In 1900, Vierne was one of a large number of candidates who applied for the position of organist at Notre Dame in Paris; he was unanimously appointed by the jury and remained at the post for 37 years, until his sudden death there while performing a recital. Vierne's many compositions are among the most distinguished products of the French romantic tradition. One of his most popular works is the **Carillon de Westminster**, which is dedicated to the English organ builder Henry Willis.

Reception Following in the Library

The First Presbyterian Church in Tulsa

