



**Donald
Willing**

**August 10,
1965, 8:15 p.m.
Mesquite, Texas**

Organ

Recital

**Saint Stephen Methodist
Church**

PROGRAM NOTES

The GREAT B MINOR PRELUDE AND FUGUE is generally considered to be one of the most eloquent of the Great Bach's masterpieces. A massive piece of sonic sculpture, both PRELUDE and FUGUE have a moving grandeur that is almost overpowering, creating something of a problem by that very fact; each is quite complete within itself. Certainly this is one of the giants in the literature of music.

Derek Holman is an Englishman in his mid-thirties, is on the staff of the Royal Academy of Music, also at London University, and acts as a Special Commissioner to the Royal School of Church Music. The bit of sweet acidity that is the PRELUDE, AIR, AND FUGUE was written in November 1962.

In April of this year, Robert Condick was appointed to Frank Asper's position at the Mormon Tabernacle in Salt Lake City, Mr. Asper's having retired at that time. He was born in Salt Lake City in 1926 and studied organ with Alexander Schreiner, composition under Leroy J. Robertson. The DIVERTIMENTO was written for the dedicatory concert of a fourteen-stop organ of classic design and mechanical action built by the Walcker firm for the Church of Jesus Christ of Latter-Day Saints in Vienna. There are five movements, all bubbling with a sense of humor rarely found in organ literature.

The Franck CANTABILE is simply a song-without-words of rather large proportions, sustaining its intensity through a climax using most of the organ, then dying away to a quiet ending.

The SCHERZO IN D MINOR is one of Max Reger's more accessible works, most of his writing being in a rather thick, complicated texture (could one say 'Victorian'?) that doesn't ingratiate itself to today's ears accustomed to clarity. This SCHERZO portrays something of a heavy-handed, side-slapping, stolid--yes nevertheless humorous--Germanic wit.

Leo Sowerby's FAST AND SINISTER is the middle movement of his SYMPHONY IN G MAJOR FOR ORGAN, written in 1932. An intriguing RONDO in five-four time, the main theme keeps returning in ever-increasing complexity and builds to a stunning ending. It might be added that there is more than a little jazz influence from the thirties here, too.

SAINT STEPHEN METHODIST CHURCH

Mesquite, Texas

August 10, 1965

8:15 p.m.

DONALD WILLING, organist

PROGRAM

Johann Sebastian Bach

PRELUDE AND FUGUE IN B MINOR

Derek Holman

PRELUDE, AIR, AND FUGUE

Robert Condick

DIVERTIMENTO

INTERMISSION

César Franck

CANTABILE

Max Reger

SCHERZO IN D MINOR

Leo Sowerby

SYMPHONY IN G MAJOR FOR ORGAN
Fast and Sinister

THE PERFORMER

Donald Willing, formerly chairman of the organ and choral departments of Trinity University in San Antonio, is now chairman of the organ department of the New England Conservatory of Music in Boston. He received the Artists' Diploma and also the Thomas Prize for "excellence in concert-organ playing" from the Peabody Conservatory of Music in Baltimore. He has studied under the late Louis Robert, formerly organist of the Great Church in Haarlem, Holland, Virgil Fox, formerly organist of the Riverside Church in New York, and Charles M. Courboin, now organist of Saint Patrick's Cathedral in New York. He has made numerous trips to Europe to study and play existing examples of 17th and 18th century organbuilding, as well as the work of contemporary organbuilders.

Willing is in great demand along the Atlantic Seaboard as a consultant in the design of important new organs. He played the dedicatory recital on the first permanently installed mechanical action organ with a case of contemporary design in America at Albany, Texas, in 1956. He has played organ recitals in Germany, Austria, Switzerland, and Haiti. He has also performed at Symphony Hall and Kresge Auditorium in Boston.

THE ORGAN

Since its dedication early in 1964, the organ at Saint Stephen Methodist Church has been the object of an intense interest out of all proportion to its modest size. Visiting organists from Holland and France as well as many American performers have expressed their pleasure in finding such a delightful instrument in the Dallas area. The instrument features mechanical action, a resonant wooden case to house the pipes, pipes voiced in the Classic manner on very gentle wind pressure, and a stoplist inspired by the practice of the 17th and 18th century school of organbuilding in North Germany. The organ builders were Sipe-Yarbrough.

THE STOPLIST

Pedal: Subbass 16', Principal 8', Nachthorn 4', Posaune 16'
Great: Rohrflöte 8', Principal 4', Flachflöte 2', Mixture III
Brustwerk: Holzgedeckt 8', Spillflöte 4', Principal 2', Cymbel II, Sesquialtera II, Tremulant
Couplers: Great to Pedal, Brustwerk to Pedal, Great to Brustwerk