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Ansely Fleming in a Guest Artist Recital

Ansley Fleming

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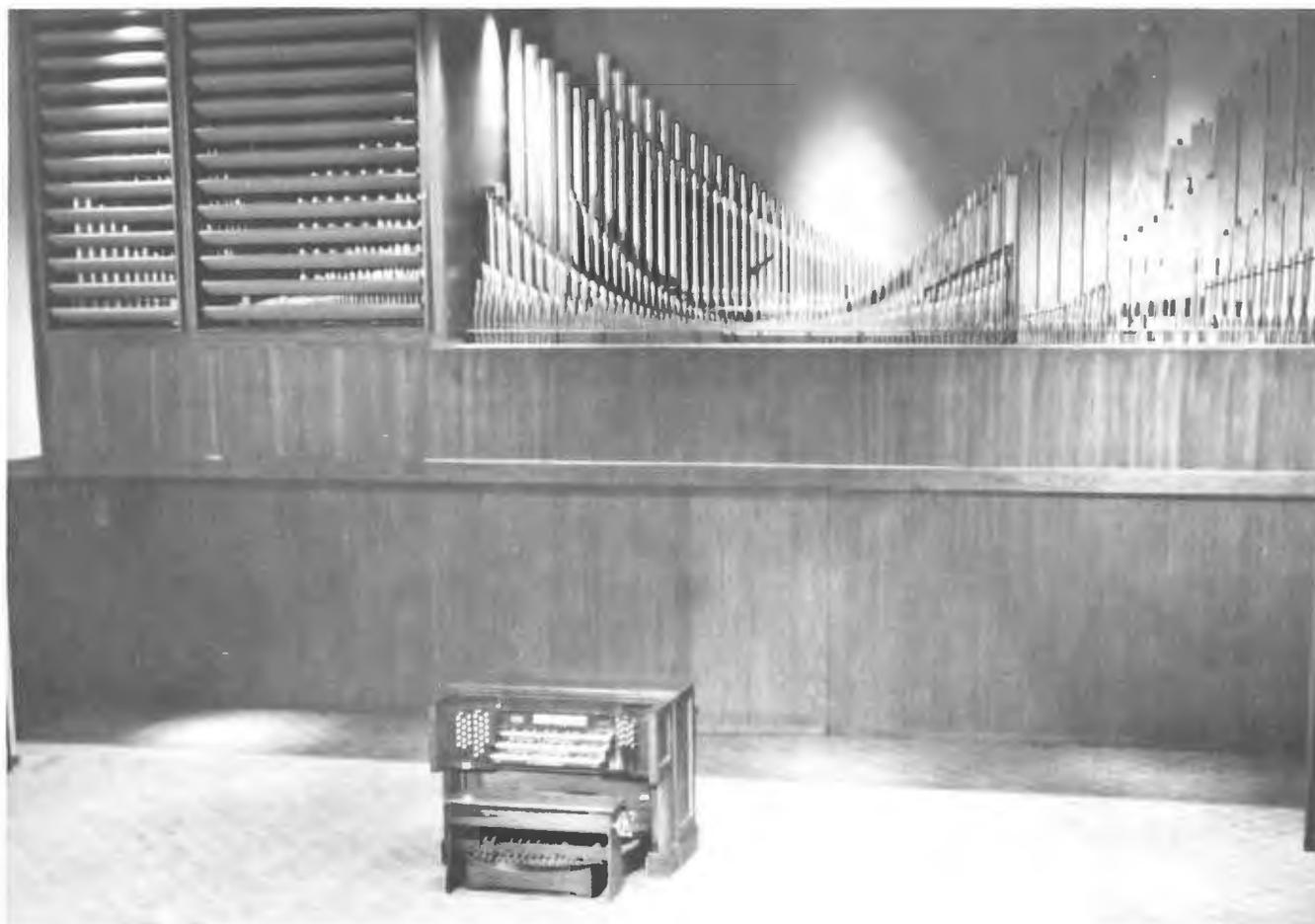
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**School of Music
Ouachita Baptist University
Arkadelphia, Arkansas**



Organ Recital

Ouachita Baptist University
Mabee Fine Arts Center
Recital Hall

Monday, October 2, 1989
7:30 P.M.

Ansley Fleming, Organist

PROGRAM

Toccata and Fugue in d/D Op.59	Max Reger (1873-1916)
Variations on the Chorale "Sei gegrüßet, Jesus gütig" (Be Thee Greeted, Kind Jesus)	J.S. Bach (1685-1750)
Chorale in E Major	Cesar Franck (1822-1890)

INTERMISSION

Sonata I (1937)	Paul Hindemith (1895-1963)
I Moderately fast-Lively	
II Very Slow	
Phantasie	
Quietly Moving	
Three Chorale Preludes	Dale Wood (b.1934)
Sent Forth by God's Blessing	
Amazing Grace	
Morning Has Broken	
Symphony VI	Charles Marie Widor (1844-1937)
Allegro	

The Artist

Ansley Fleming is a well known concert organist, church musician and teacher. He has performed throughout the United States and Europe and was the only American selected to appear at the Third Anton Bruckner International Competition in Linz, Austria in 1982. Mr. Fleming has been a recitalist for conventions of the American Guild of Organists and The American Liszt Society.

Presently Ansley Fleming is Director of Music for First United Methodist Church in Little Rock. Previously he has held church positions in Oklahoma, New York, Illinois and St. Louis where he also taught for the St. Louis Conservatory and Lindenwood College.

Mr. Fleming began studying piano at the age of four in Atlanta, Georgia. His organ study began when he was ten, and he held his first church position at the age of twelve. He earned the Bachelor of Music degree from the University of Oklahoma where he was a pupil of Mildred Andrews. He holds a Master of Music degree from Oklahoma City University and has done Doctoral work at the University of Illinois with Gerald Hamilton.

The Instrument

The organ in Mabee Fine Arts Center Recital Hall is Opus 2100 of the Reuter Organ Company of Lawrence, Kansas. Its purchase was made possible through gifts from a large number of friends of music. The major gift was given by Mrs. Katie Speer and Mr. Barry Findley, Trustees of The Roy and Christine Sturgis Charitable and Educational Trust of Malvern, Arkansas. The instrument is made up of 26 stops, 34 ranks, and 1989 pipes distributed among its four divisions--Great, Swell, Positiv, and Pedal. It is located on the shelf above the rear of the stage where it presents a dramatic appearance and achieves excellent tonal projection. The pipes of the Swell division are enclosed within the large wooden structure at the left side of the shelf. The organist opens or closes the shutters to control the amount of sound which can egress. The top three shutters are powered by three separate motors and open one at a time for the greatest possible control of expression. The pipes of the Great division are in the center of the shelf with the Positiv division just to the right of the Great. The Pedal pipes are located across the back wall and on the far right side of the shelf.

The tonal design of this instrument is eclectic with both French and German as well as Baroque and Romantic influences. This approach is desirable for performance of the organ's varied solo literature as well as for vocal, instrumental, or choral accompaniment. The sounds of the organ are made by air moving through pipes of varying types of construction. Length, shape, and construction material all influence both the pitch and the quality of the sound. Pipes come in many shapes: straight, tapered, open, stopped, and flared. Most pipes are of metal: tin, lead, zinc, and copper, with tin and lead alloys predominating. The wood pipes are of poplar. The pipes of this instrument range in size from sixteen feet in length to smaller than a pencil.

The organ is played from a console which contains the keyboards and mechanical controls. The console is movable on the floor of the stage in order to provide the flexibility for a wide variety of uses. A unique feature of this instrument is the thirty two level, solid-state memory system which allows the various organists to set in advance many combinations without the necessity of frequent changes. Also convenient is the adjustable organist's bench.

