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10-20-1988

### Simon Preston in a Guest Artist Recital

Simon Preston

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**The School of Music  
and  
Student Entertainment & Lecture Fund  
Ouachita Baptist University  
Arkadelphia, Arkansas  
present**



*Organ Recital*

Mabee Fine Arts Center  
Recital Hall

Thursday, October 20, 1988  
7:30 p.m.

Simon Preston, Organist

## Program

Pièce Héroïque ..... César Franck  
(1822-1890)

Sonata No. 1 in D minor, Op. 42 ..... Félix Alexandre Guilmant  
(1837-1911)

Introduction & Allegro  
Pastorale  
Final

## INTERMISSION

Etude Symphonique ..... M. Enrico Bossi  
(1861-1925)

Concert Variations on ..... Dudley Buck  
"The Last Rose of Summer" (1839-1909)

Variations on "America" ..... Charles Ives  
(1874-1954)

March: "The Stars and Stripes" ..... John Philip Sousa  
(1854-1932)

EXCLUSIVE MANAGEMENT: Murtagh/McFarlane Artists, Inc.

There will be a reception in honor of Mr. Preston immediately following the recital on the bridge (third level) of Evans Student Center.

## PROGRAM NOTES

### PIECE HEROIQUE

Although a native of Liege, Belgium, Franck lived most of his life in Paris and is universally regarded as a French composer. He wrote twelve compositions for organ and Franz Liszt, hearing Franck play his own works, expressed the belief that they had a place beside the masterpieces of Bach.

The Heroic Piece is the last of a set of "Three Pieces" written for the opening of the organ at the Paris Trocadero during the 1878 Exposition. It glories in epic splendor and brilliance. The quiet middle section was described by Charles Tournemire, Franck's youngest pupil, as "the Oasis". A long, spun-out crescendo follows with attendant timpani phrases, ending triumphantly in the key of the tonic major.

### SONATA NO. 1 IN D MINOR, OP. 42

(also called SYMPHONY NO. 1)

Introduction and Allegro

Pastorale

Final

Guilmant was the son of an organist, and a co-student with Charles-Marie Widor in Brussels, where both studied with Lemmens. For thirty years he was organist of the Sainte-Trinite in Paris, where Olivier Messiaen is now organist. He succeeded Widor as organ professor at the Paris Conservatoire in 1896, occupying this position until his death. Guilmant's own organ music consists mainly of eight sonatas and twenty-five sets of pieces in various styles. He gave several recital tours of England and the United States.

The first organ sonata (which in its original version for organ and orchestra constituted Guilmant's first symphony) was published in 1898 with a dedication to Leopold II, the King of the Belgians. With its double-dotted notes, the opening Introduction harks back to the traditional French overture. The succeeding Allegro is in sonata form. Its first subject, announced by the pedals and briefly developed, is followed by the more lyrical second subject in the relative major key. At the climax of the movement, it returns double fortissimo, con fuoco; a diminuendo then leads to the loud return of the first subject, the imitative treatment of which grandly concludes the movement.

The central Pastorale, in 12/8 time and in A major, contrasts and combines two elements: the flowing initial melody and a chorale scored for the Voix humaine or Vox Humana stop.

The Finale again has two contrasting ideas: the initial rondo-theme, a semiquaver moto perpetuo, and another hymn-like second subject first presented in B-flat and then on its return Andante maestoso for the tutti in D major with double and even triple pedal writing. The initial theme also returns briefly to supply a short coda before the final cadence.

#### ETUDE SYMPHONIQUE

While his works are seldom performed today, Bossi composed for a wide variety of forces including three operas, chamber music, symphonies and concertos, songs, many piano and organ pieces, and a large amount of sacred music. As a study in technical flamboyance and rhythmic verve, this is an exhilarating and thrilling showpiece in the French style. Written in 1897 it combines a running triplet figure with a singing theme.

# Simon Preston

## Biography

Simon Preston began his musical training as a chorister in the choir of King's College, Cambridge. After studying organ at the Royal Academy of Music in London with C.H. Trevor, he returned to King's College as Organ Scholar and obtained the Master of Arts and Bachelor of Music degrees. In 1962 he was appointed Sub-Organist of Westminster Abbey and embarked on a career as a concert and recording artist. He made his first tour of the United States in 1965 and won the Edison Award for outstanding recordings of works by Hindemith and Messiaen in 1971. Since then, he has played in most European countries and made numerous appearances on television, in films, and on the radio. His latest film work was as assistant to Neville Marriner for the movie Amadeus, in which he composed most of the Salieri keyboard music and did the actual fortepiano and harpsichord playing for the actors portraying Salieri and Mozart.

In 1970, Simon Preston was appointed Organist and Tutor in Music at Christ Church, Oxford, where he concentrated on lecturing and teaching and on training the Cathedral Choir. The Florilegium series of recordings of Baroque music, conducted by Mr. Preston with the Christ Church Cathedral Choir and the Academy of Ancient Music, were highly acclaimed. Ten years later, Mr. Preston was appointed Organist and Master of the Choristers of Westminster Abbey, remaining there until his resignation in April, 1987. His most visible appearance during this time was the royal wedding of Sarah Ferguson and Prince Andrew, for which he played the organ processional and conducted the choir and orchestra.

Simon Preston's recording career has grown increasingly prolific. His first Deutsche Grammophon recording with the Choir of Westminster Abbey, the Handel Coronation Anthems, won a Grand Prix du Disque in 1984. Subsequent recordings with the choir have included the Handel Dettingen Te Deum, a Palestrina/Allegrini disc, as well as the Vivaldi Dixit Dominus with soprano Arleen Auger (recorded July, 1987 with release in 1988). Mr. Preston's organ recordings for Deutsche Grammophon have been the Handel Organ Concertos, Widor/Vierne and Reubke/Liszt discs, the Vivaldi-Bach Organ Concertos, and the Saint-Saens Symphony No. 3 with the Berlin Philharmonic, James Levine conducting.

In addition to his careers as both concert organist and church musician, Simon Preston is increasingly in demand as a conductor. In 1984 he was guest conductor for a performance of Handel's Israel in Egypt, presented in San Francisco as part of the national convention of the American Guild of Organists. He conducted several performances of Messiah with the Philharmonia Orchestra in London in 1985, and the following year conducted the City of London Sinfonia and Chorus in a performance of the same work at the Barbican.

Simon Preston is in great demand as a concert organist, and has increased his tours to the United States and Canada to as many as four per year, with each tour lasting from ten days to five weeks. In Spring of 1987, he opened the new Casavant organ at Jack Singer Concert Hall in Calgary, Alberta, with a concert of works for organ and orchestra on one evening followed by a solo organ recital the next night. In May of the same year, he was named International Performer of the Year by the New York City Chapter of the American Guild of Organists. The award included a recital by Mr. Preston at Alice Tully Hall. Following the recital, Miss Tully presented him with the award on behalf of the New York City chapter.

In March, 1988, Mr. Preston made a recording at Methuen Memorial Hall for Decca International. Included on the disc are works by Guilmant, Ives, Buck, Saint-Saens, Lemare, Bossi and Sousa.

# The Specifications of the Organ

Mabee Fine Arts Center Recital Hall  
Ouachita Baptist University

built by The Reuter Organ Company of Lawrence, Kansas  
Opus 2100, 1988

<b>Great</b>		<b>Swell</b>			
16'	Flûte à cheminée	Swell	16'	Flûte à cheminée	97 pipes
8'	Principal	61 pipes	8'	Flûte à cheminée	
8'	Bourdon	61 pipes	8'	Viole de Gambe	61 pipes
4'	Octave	61 pipes	8'	Viole Céleste (GG)	54 pipes
2'	Flachflöte	61 pipes	4'	Prestant	61 pipes
IV	Fourniture	244 pipes	4'	Flûte Ouverte	61 pipes
8'	Fagotto	Swell	2 2/3'	Nasard	61 pipes
8'	Bombarde	Pedal	2'	Flûte Octaviant	
			1 3/5'	Tierce	61 pipes
			III	Plein Jeu	183 pipes
			16'	Contra Fagotto	73 pipes
			8'	Trompette	73 pipes
			8'	Fagotto	
			4'	Trompette	
				Tremolo	
<b>Pedal</b>		<b>Positiv</b>			
32'	Resultant		8'	Holzgedeckt	61 pipes
16'	Subbass	56 pipes	4'	Koppelflöte	61 pipes
16'	Flûte à cheminée	Swell	2'	Prinzipal	61 pipes
8'	Octave	32 pipes	1 1/3'	Quinte	61 pipes
8'	Subbass		II	Cymbel	122 pipes
8'	Flûte à cheminée	Swell	8'	Krummhorn	61 pipes
4'	Choralbass	32 pipes	8'	Bombarde	Pedal
4'	Subbass			Tremolo	
III	Mixture	96 pipes			
16'	Bombarde	73 pipes			
16'	Contra Fagotto	Swell			
8'	Bombarde				
8'	Fagotto	Swell			
4'	Bombarde				
4'	Fagotto	Swell			

Movable three manual and pedal console with adjustable organist's bench, safety glass music rack with light, and roll top with lock.

Registration controlled by drawknobs; Intra-manual couplers are controlled by knobs placed with their respective groups, and the inter-manual and manual to pedal couplers by tilting tablets placed above the top manual.

Reuter's electro-pneumatic chest action controlled by solid-state switching system.

Full complement of intramanual and inter-divisional couplers.

Solid-state, thirty-two level, adjustable combination system.

Eight thumb pistons for each manual division.  
Eight toe pistons for pedal division  
Twelve thumb pistons affecting all stops and couplers, duplicated on toe pistons.

Great to Pedal, toe and thumb piston  
Swell to Pedal, toe and thumb piston  
Positiv to Pedal, toe and thumb pistons.  
Full Organ, toe and thumb pistons.  
General Cancel thumb piston.  
Setter thumb piston.



# SIMON PRESTON

**OUACHITA BAPTIST UNIVERSITY**

**Arkadelphia, Arkansas**

**Mabee Fine Arts Center Recital Hall  
Thursday, October 20, 1988  
7:30 p.m.**

**ADMISSION FREE**



# SIMON PRESTON

## CONCERT ORGANIST

- NEW YORK CITY**      "... he played with a winning blend of timbral taste, virtuosic dexterity and rhythmic life."      *- The New York Times*
- CHICAGO**      "Preston is an artist of remarkable musicality and accomplishment."      *-Chicago Tribune*
- SAN FRANCISCO**      "... a virtuoso, but more importantly, a fine artist of superior musicianship on every count... An inordinately interesting selection of repertory... flawless sense of style."      *-San Francisco Chronicle*
- LOS ANGELES**      "... an incomparable technician with the rare ability to communicate dramatic as well as musical values to an audience... the near-full church rewarded the organist with a, for once, justifiable standing ovation."      *-Los Angeles Times*
- CLEVELAND**      "... Simon Preston performed with brilliant virtuosity... an impeccable technician, he played with crisp articulation, lively rhythm and well-balanced registrations."      *-The Plain Dealer*
- SHREVEPORT**      ORGAN CONCERT DRAWS CROWD, WILD APPLAUSE      *-The Times*
- LONDON**      (Recording of Saint-Saens Symphony No. 3 with the Berlin Philharmonic Orchestra, James Levine, conducting) "The balance between the orchestra and organ, here played so powerfully by Simon Preston, is well judged... The organ entry in the finale is quite magnificent, the excitement of Preston thundering out the main theme physical in its impact... yet absolutely clear and clean in focus."      *-Gramophone*

Recordings: Deutsche Grammophon, Decca