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10-25-1990

### Frederick Hohman in a Guest Artist Recital

Frederick Hohman

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**OUACHITA BAPTIST UNIVERSITY  
SCHOOL OF MUSIC**

**presents**

**FREDERICK HOHMAN**

*Organist*

**in**

**GUEST ARTIST RECITAL**

**Mabee Fine Arts Center  
Recital Hall**

**Thursday, October 25, 1990  
7:30 p.m.**

## PROGRAM

### Symphony No 5 in F, Opus 42 I. Allegro vivace: Theme with Variations

Charles-Marie Widor  
(1845-1937)

The organ world has been richly influenced by late 19th and early 20th-century France. From the late 18th century onward, organ music in French cathedrals has had as one of its intrinsic elements a fascination with garish fanfare and secular bombast. It is not surprising, therefore, that much of the French organ literature is equally at home in the expanses of the cathedral as in the concert hall. So influential was the French organ culture that not only its popular literature, but also its organ-building tradition, has been assimilated into the churches and organs of England and America.

The French Symphonic organ school is said to have begun with César Franck (1822-1890) circa 1862. Charles-Marie Widor closely followed his mentor Franck in developing the French Symphonic tradition beginning in the 1880s. Over the course of his lengthy tenure as organist to St. Clothilde in Paris, Widor composed ten organ "symphonies". With rare exception, his symphonies, ranging from 30 to 45 minutes in duration, are sets of otherwise unrelated pieces. Widor's popular organ "Toccata", often used as a wedding recessional or Easter postlude, is the closing movement from his Fifth Symphony; however, it is the opening movement from this symphony, not as well known, with its sets of variations culminating in a passionate "March quasi toccata", which remains as one of his finest compositional achievements.

### Prelude and Fugue in D minor, "the Fiddle", BWV 539 from Sonata in G minor for solo violin

Johann Sebastian Bach  
(1685-1750)

The "Fiddle" fugue is a transcription, but here Bach uses his own violin work as the basis for the organ piece. After transposing the work to D minor, Bach adorned, as with the Vivaldi work to be heard later, the original with additional counterpoint.

### Fantaisie in F minor, K. 608

Wolfgang Amadeus Mozart  
(1756-1791)

In late 18th century Austria, a device existed called the "Flötenuhrstücke, or "a musical clock". When the clock struck the hour, a small automated pipe organ mechanism was engaged and a brief musical selection was played in much the same way that a player-piano reproduces recorded selections. Josef Haydn composed several pieces for the "Flötenuhrstücke". History documents that Mozart despised the sounds of the devices' high-pitched pipes; yet, he reluctantly accepted a commission to write for this medium during the last year of his life, in the winter of 1790. His resistance to this task was tempered by the allure of desperately needed funds. Mozart's devastating financial condition in 1790 left him a pauper at his death. Yet, through this period, he was still able to produce keenly-crafted work which gave little hint of his desperate condition.

In the middle of the Fantasy, a quiet Andante in A-flat gives a unique opportunity for us to sample the fine variety of flutes from various divisions of the organ. This Andante is framed on both sides by bold declamatory statements and fugal passages in F minor. This work, not originally intended for human hands and feet, can now be rendered with the majesty of the concert organ through modern transcription.

### Concerto in A minor, after Vivaldi, BWV 593 Opus 3, Number 8 from *L'estro armonico* (Allegro) Adagio senza Pedale Allegro

Johann Sebastian Bach

In the age of Bach, the copyright law was not yet established and musical plagiarism was hardly an issue. In the course of studying works of one's musical contemporaries, composers routinely "borrowed" from each other, using as little as a melodic phrase or as much as an entire movement. Bach was an avid scholar of works by his colleagues, and he particularly admired the work of Antonio Vivaldi. So much did Bach value Vivaldi's "Concerto for Two Violins and Orchestra", that he transcribed the work for the solo organ. In doing so, he embellished it by adding notes where Vivaldi originally wrote rests.

## Intermission

## English Delights

**Romance in F minor, Opus 5**  
transcription by Edwin H. Lemare

**Peter Il'yich Tchaikovsky**  
(1840-1893)

**Le Carillon**  
from *Two Pieces in D-flat* (1898)

**William Wolstenholme**  
(1865-1937)

**The Bell Scherzo, Opus 89 (1912)**

**Edwin Henry Lemare**  
(1865-1934)

**Fantasy-Overture to *Romeo and Juliette***  
transcription by Edwin H. Lemare

**Peter Il'yich Tchaikovsky**

Edwin H. Lemare rose to the height of the church music profession in his native Victorian England by 1896 when he became organist to London's "Church of Parliament", St. Margaret's, Westminster (located next to Westminster Abbey). Lemare would soon thereafter leave both the church and his native England in favor of a life as a municipal organist in America. The large civic auditoriums and music halls in both America and England had concert organs, and the "municipal organ recital" was a weekly tradition in many major cities from 1860-1920. During this era, organists routinely played large symphonic works on the organ, as the organs of the day allowed the organist unprecedented flexibility in imitating the contrasts and colors of the symphony orchestra. The Lemare original, the "Bell Scherzo" indicates, by its whimsical nature, a place in secular American venues.

Lemare, in addition to composing over 100 original organ works, transcribed more than 200 symphonic works for the organ. His transcriptions are among the best, as he rarely omits the fine detail present in the original score. Needless to say, this makes his also among the most difficult of transcriptions to perform. William Wolstenholme was a friendly contemporary of Lemare. His miniatures, like many of Lemare's, are charming. The strong optimistic but peaceful tone of these works is typical of much English music which appeared just before the outbreak of the first World War.

Frederick Hohman, 35 and a native of St. Louis, received all of his academic credentials from the University of Rochester's Eastman School of Music. He holds Eastman's Performer's Certificate, Mus.B., M.M., and D.M.A. degrees. He is the First Prize Winner of both the 1984 Eighth National Organ Playing Competition and the 1984 Arthur Poister Memorial Organ Playing Competition. In addition, he is an award-winning published composer of choral music.

Hohman toured the U.S. extensively from August, 1988 through August, 1990, with more than 60 concert and lecture-recital engagements. He is an advocate for the revival of the "symphonic" style of organ playing which was in vogue from 1880 through 1920, but which had fallen out of fashion during the decades of the neo-Classic revival, or "orgelbewegung". His doctoral essay, "Lemare: The Art of the Symphonic Organist", studies details of this style of playing.

Dr. Hohman's recordings on the Pro Organo label have drawn critical acclaim from both audiophile and music trade journals. His commercial recordings and live recitals are often broadcast over public radio networks in American (NPR and APR), Canada (CBC), Britain (BBC), and Australia (ABC).

As of September 1, Dr. Hohman assumed the Director of Music and Organist position at First Presbyterian Church of South Bend, Indiana. In assuming this post he is limiting his touring activity to fifteen engagements each year; however, he will augment his catalog of commercial recordings in the coming years. Hohman's recordings of Bach and Lemare appear on the Pro Organo label.

## 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

Great			Swell		
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	Fourmiture	244 pipes	4'	Flûte Ouverte	61 pipes
8'	Fagotto	Swell	2 2/3'	Nasard	61 pipes
8'	Bombarde	Pedal	2'	Flûte Octaviane	
			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	
Pedal			Positiv		
32'	Resultant		8'	Holzgedeckt	61 pipes
16'	Subbass	56 pipes	4'	Koppelflöte	61 pipes
16'	Flûte à cheminée	Swell	2'	Prinzival	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			

The purchase of the organ 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.

Funding for tonight's recital was provided by the Ouachita Baptist University School of Music Organ Recital Fund and The Reuter Organ Company, Albert Neutel, Jr., representative.

You are cordially invited to attend a reception in the Gallery immediately following the recital.