

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC PRESENTS

in Guest Recital

**Andrew Peters '98, *organ***

THURSDAY, SEPTEMBER 16, 2010 • 7 P.M. • BOE MEMORIAL CHAPEL

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**PROGRAM**

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**Variations de Concert, Op. 1** Joseph Bonnet (1884-1944)

**Concerto in a minor (after A. Vivaldi) BWV 593** J.S. Bach (1685-1750)

*I.*  
*II. Adagio*  
*III. Allegro*

**Prière, Op. 108, No. 2** Joseph Jongen (1873-1953)

**Est-ce Mars** Jan Pieterszoon Sweelinck (1562-1621)

**October Interlude** Clarence Mader (1904-1971)

**Flores del Desierto: Tangos for Organ** Pamela Decker (b.1955)

*I. Albarda*  
*II. Espuelita*  
*III. Saiya*

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## PROGRAM NOTES

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A virtuoso organ student of Alexandre Guilmant, Joseph Bonnet performed recitals throughout Europe and North America. Though considered one of the finest interpreters of early organ music during the first decades of the twentieth century, Bonnet followed nineteenth century compositional practices in his own works.

The *Concert Variations*, published in 1908, quickly became a popular item on recital programs. A powerful introduction leads to the more tranquil principal theme. Four variations follow, the last of which includes a demanding pedal cadenza.

Early in the eighteenth century, general interest led to the frequent arrangement of orchestral concertos for keyboard instruments. In 1714, while working in Weimar, J. S. Bach followed the popular trend and transcribed six orchestral concertos for the organ. The study and revision of these increased his familiarity with concerto form and influenced his own concertos.

The *a minor Concerto* is based on Antonio Vivaldi's *Concerto for two violins, op. 3, no. 8*. The festive and spirited first movement, written without tempo marking, features driving motor rhythms. Movement two utilizes a tranquil step-wise melody accompanied by a descending ostinato motif. The opening descending scale motif of the third movement instantly communicates the energetic character of this final movement. Bach imitates orchestral sound in his arrangements by writing double pedal sections and specifying changes between two manuals.

The recipient of national composition prizes in 1894 and 1895, Joseph Jongen studied at the Liège Conservatoire in Belgium. Following travel and study abroad, he accepted a post at the Liège Conservatoire as professor of harmony. Jongen's output of over 400 works includes chamber and orchestral works, vocal pieces, and 150 keyboard compositions.

The beautiful "Prayer" dates from 1938 and features a lyrical melody accompanied by luxurious chords. Soft stops, such as strings, highlight the unpredictable, yet logical, harmonic changes.

Jan Pieterszoon Sweelinck kept company with a large group of poets, scholars, businessmen, and fellow musicians in Renaissance Amsterdam. As his reputation as a keyboard performer spread, he attracted a large number of pupils who carried his name throughout Germany, Eastern Europe, and Scandinavia. A gifted improviser, he could sit at the harpsichord and create endless variations on popular tunes of the day.

Sweelinck's variations on "*Is it Mars*" bear testimony to his skill in the variation form. Each variation contains its own expressive gestures and inventive keyboard figurations. While originally written for harpsichord, these dance variations adapt extremely well to the organ.

Born in Pennsylvania, Clarence Mader studied organ with Lynnwood Farnam in New York City. In addition to serving churches in Pennsylvania and California, he taught for a number of years at Orange Coast College and Occidental College. Two of his well known organ students include David Craighead and Ladd Thomas.

The *October Interlude* opens with the main theme in the right hand. The theme undergoes both melodic development and reiteration as the composition progresses. The work eventually builds to full organ before tapering back down. The piece concludes with a haunting melody which serves to answer the opening theme.

Pamela Decker is Professor of Organ and Music Theory at the University of Arizona in Tucson, Arizona. She has performed extensively since the age of thirteen and has appeared as soloist with many major symphony orchestras across the United States. As a recording artist, she has released four compact discs.

Composed in 1998, *Flores del Desierto (Desert Wildflowers)* contains three movements, each named after a desert flower. The Albarda is a flamboyant plant with long, thorny, wand-like stems bearing clusters of waxy red-orange flowers. The Espuelita is a deep-hued flower with intense blue sepals and a two-toothed spur of bronze or purple. Saiya flowers are showy orange blooms clustered above hand-shaped leaves. Decker uses half steps, rhythmic development, spicy chromaticism, off beat accents, and occasional dissonances to convey the colorfulness and distinctive qualities of these striking desert wildflowers.

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## ABOUT THE ARTIST

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A native of New Jersey, **Andrew Peters** serves as Pastoral Musician (Organist—Director of Music) at Second Presbyterian Church in St. Louis. He graduated *cum laude* with a church music degree and music department distinction from Saint Olaf College. While studying with John Ferguson, he served at All Saints Episcopal Church and the United Methodist Church in Northfield, and as assistant organist in worship services at St. Olaf.

During graduate studies at the Cleveland Institute of Music, Mr. Peters studied organ with Todd Wilson. He worked as Music Intern at Church of the Covenant (Presbyterian), director of the University Singers at Case Western Reserve University, and staff accompanist at the Cleveland Music School Settlement.

In 1996, Mr. Peters received the Peter B. Knock Sacred Music Award from Rye, New York and the Paul and Ruth Manz Church Music Scholarship. He won several competitions in 1997 including first-place in both the American Guild of Organists (AGO) Twin Cities Competition and the John Rodland Memorial Scholarship Competition, second-place in the Region VI AGO Young Artists Competition, and honorable mention in the Ottumwa National Undergraduate Competition. In 2004, Mr. Peters received second-place in the San Marino/ Elizabeth Elftman Organ Competition and third-place-tie in the Chicago AGO Organ Competition. In 2006, he was semi-finalist in the National Young Artists Competition in Organ Performance. This past month he ranked at fifth-place in the Clarence Mader National Organ Competition.

A member of the American Guild of Organists, Mr. Peters was Dean of the Nashville AGO Chapter and Director of the 2010 St. Louis Pipe Organ Encounter for young organists. He has done additional organ study with Agnes Armstrong, Douglas Cleveland, Carla Edwards, and Wilma Jensen. He maintains an active recital schedule playing at venues across the United States. His recording of music played on the 14-rank Schoenstein Organ of the Historic Franklin Presbyterian Church in Franklin Tennessee, *Spirited Sounds in a Small, Sacred Space*, was released in the fall of 2008. *The Diapason* reviewed his recording as having, "...versatility of repertoire...clean and imaginative playing...continually appropriate registration..." *The American Organist* said, "...Peters' performances are marked by their clarity, crispness of rhythm and articulation, precision, and control." He and his family live in the city of St. Louis.