



*presented to the glory of God in memory of those who lost their lives
in the midst of the corona virus pandemic*

TIMOTHY BELK, ORGANIST

The Program

Sonata in D Minor, Op. 42 Alexandre GUILMANT, 1837-1911

Introduction and Allegro – Pastorale – Finale

In France, Guilmant was the first to introduce the genre of Sonata for Organ. Although composed for the symphonic organ of Cavaillé-Coll, Guilmant's Sonatas always demonstrate a certain chamber-music structure, thus contrasting with the Organ Symphonies of Charles-Marie Widor. The romantic character piece associated with Felix Mendelssohn-Bartholdy and Robert Schumann as well as the cyclical sonata form as expressed in Mendelssohn's organ sonatas (1845), indisputably form the prototype for his sonatas. Guilmant was also familiar with the sonatas by Josef Rheinberger (1839-1901).

Guilmant's Sonata in D Minor, Op. 42 of 1874 is still very much influenced by Beethoven's works, both in the first movement (Introduction and Allegro) in its sonata form structure and in the cromorne-hautbois dialogue of the second movement as a Pastorale (Andante quasi Allegretto).

During his lifetime he was regarded worldwide as the leading French organist, titulaire of Sainte-Trinité since 1869, and he had a triumphant success as organ virtuoso in the old and the New World (toured the USA three times: 1893|1897-98|1904). An innovator, he reached a new audience with a wide-ranging repertoire, cleverly-themed concert programs (particularly the recital series, Grand Concerts d'Orgue in Trocadéro), and his untiring endeavors for a Bach revival in France. "Toujours clair" (always clear) was Guilmant's motto. Alexandre Guilmant and Charles-Marie Widor were both students of Jacques-Nicolas Lemmens (1823-1881), and together they laid the foundation for a national French organ school. Their ambition was the pre-eminence and excellence of the French Organists.

– Hans Davidson

A Tryptich of Fugues Gerald NEAR, b. 1942

Lively, with dash – Slowly, expressively – Broadly

Gerald Near is considered one of the finest composers of church music today. He first studied theory and composition at the American Conservatory of Music in Chicago with Leo Sowerby, and continued those studies with Leslie Bassett at the University of Michigan, Ann Arbor. While at the University of Michigan, he also studied organ with Robert Glasgow, published organ and choral music, and completed his Master's degree in orchestral conducting while studying under Gustav Meier.

The Tryptich was composed in 1965 for Mr. Glasgow, and premiered by him in Hill Auditorium January 30, 1966. – Steven Egler

Choral in E Major César-Auguste FRANCK, 1822-1890

Composed in the last year of Franck's life, the Choral is an epic work of three themes developed in long variation. Franck commented to Vincent d'Indy, "You'll see. The 'choral' is not what people suppose. The true 'choral' comes in the course of the work."

A large-scale symphonic variation, the "choral" is slowly built up through the work and finally brings the piece to its conclusion when it appears in canon between the outer parts. The opening theme "A" is developed on the foundation stops at 8'. It leads to the second theme "B" exposed on the Voix humaine with Tremulant. The "A" theme is heard a second time on the Trompette, ornamented in the soprano voice, then in the tenor voice, and ending with another more sophisticated exposition of theme "B." After a transition comes a third element in the minor mode (theme "C"). Gradually, themes "B" and "C" become superimposed, in different keys, intermingled with some fragments of theme "A." A gigantic crescendo, recalling all the themes, brings in the conclusion with theme "B" treated canonically between the soprano and bass voices on the Full Organ. – Marie-Claire Alain

Variations on The Old Hundredth Denis BÉDARD, b. 1950

*Maestoso – Con moto – Vivo – Scherzando – Misterioso
Moderato – Allegro molto – Maestoso*

Written in January 1995, this work is the composer's third incursion in the sphere of variations for the organ. After a grand introduction the theme appears on the foundation stops, harmonized simply and naturally. In the first variation the chorale resounds on the trumpet with underlying counterpoint "à la Bach" on the pedals. In the second it is accompanied by an uninterrupted flow of sixteenth notes. The lively and humorous third variation is a burlesque dance in three-quarter time, followed by a introspective meditation in which the chorale is sustained by dense and mysterious chords, followed by a short melodic fragment. The next variation introduces a brilliant toccata during which the theme appears first in the bass voice then in the soprano voice. The work concludes with a majestic statement of the chorale.

FREE-WILL OFFERING

Your generous contribution will ensure future concert opportunities.

Alas! And Did My Savior Bleed Hubert PARRY, 1848-1918

Sir Charles Hubert Hastings Parry chose *Martyrdom* among the fourteen English tunes he arranged for organ near the end of his life. In this meditative chorale prelude of harmonic interest, the familiar melody is heard in phrases heralded by contrapuntal passages. An extensive closing section using fragments of the opening phrase gradually diminishes into stillness.

Carillon de Westminster, Op. 54 Louis VIERNE, 1870-1937

Carillon de Westminster was composed at Lichen, high in the Pyrenees Mountains on the Spanish border, during July and August 1927. It was first performed in public by the composer on November 29, 1927, as the sortie at the closing of Forty Hours at Notre-Dame. Its formal premiere was in recital eight days later at the inauguration of the restored organ of Saint-Nicolas-du-Chardonnet in Paris.

The Theme is the chime pealed by the bells in the clock tower of London's Houses of Parliament. A 13-ton bell, known as "Big Ben," strikes the hour and four smaller bells chime what became known as "Westminster Quarters." – Rollin Smith

About the Artist

“... a splendid example of kindness, courage, and generosity.”

– Susan Landale; Paris, France

“Timothy Belk ranks among the top 1% of church professionals.”

– Rev. Dr. John H. Tyson; Fayetteville, NC

Distinguished UMC Pastor, Author, and University Professor

Timothy J. Belk earned Bachelor of Music and Master of Music degrees in organ performance from the University of North Carolina School of the Arts in Winston-Salem as a Kenan Organ Scholar. A North Carolina emerging Artist Grant recipient, he pursued post-graduate studies at the Conservatory of Music in Geneva, Switzerland earning the distinguished *Prix de Perfectionnement*. His principal organ teachers include Fulbright Scholars Margaret Snodgrass and the late Dr. John Storm Mueller, and the renowned Lionel Rogg. Two sabbatical studies for the interpretation of French romantic music include the International Course of Romainmôtier with Guy Bovet and the Salem Organ Academy with Susan Landale.



He has performed to critical acclaim across the European continent, England, Bermuda and the Southeast United States. He was recently featured at the Aarhus International Symphonic Festival in Denmark. As an accompanist, he has recorded choral works of Benjamin Britten, Zoltán Kodály and Carlyle Sharpe with the Cantata Singers of Charlotte and was featured at a Manhattan Music Festival in New York City where he performed Duruflé's *Requiem* with the Manhattan Chamber Orchestra and Festival Choir at the Cathedral of Saint John the Divine. His live recordings have been featured on American Public Media's™ PIPEDREAMS®.

Mr. Belk has been a significant influence while serving some of the most prominent congregations in the southeast including Charlotte's Covenant Presbyterian and Myers Park Baptist Churches. He served the music, worship and administrative ministries of First Presbyterian Church in Gastonia, North Carolina (2003-2014). An integral part of a diversified ministry, he coordinated the largest capital fund drive in the church's history, yielding more than \$6 million for the preservation of the architectural treasure designed by the late Harold E. Wagoner. In addition to

complete oversight of the 44,000 sq.ft. facility, other endeavors included the funding and rebuilding of both the Chapel (Schlicker) and Sanctuary (Casavant) Organs and a concert series featuring international pianists, organists, Canadian Brass, Chanticleer, Vienna Choir Boys and a host of regional talents.

Well known for his many gifts and competencies, he served Shandon Presbyterian Church of Columbia, South Carolina (2015-2019) in a time of major transition sustaining the fiscal and fiduciary stability of the ministry, raising capital funds, preserving the century old Sanctuary, installing the Lewtak Organ, and strategically growing Shandon Weekday School to the largest in Richland County.

He has consulted more than 150 organ projects, sanctuary preservations, and acoustical enhancements. Many have garnered awards for architectural excellence. He has led workshops sponsored by chapters of the American Guild of Organists, the Fellowship of United Methodists in Music and Worship Arts, and numerous organ builders. He celebrated thirteen seasons with the Annual South Carolina United Methodist Youth Choir Festival in April 2015, and has served on conference faculties of both the Presbyterian Association of Musicians and the Association of Lutheran Musicians. A frequent lecturer on the aesthetics of worship, he is an authority in the art of liturgy and its role in corporate worship.

A graduate of the National Institute of Church Finance and Administration at Emory University's Candler School of Theology, Mr. Belk is a certified church administrator. As a member of the American Guild of Organists, he has served the organization nationally as a contributor to The American Organist magazine and coordinator of the Southeast Regional Convention 2015, and locally as an officer of the Charlotte and Clearwater Chapters.

Mr. Belk began his ministry to the worshipping community of Peace Memorial Presbyterian Church as Director of Music Ministries and Organist effective December 2019. Effective September 2021, he was appointed coordinator of a Centennial Capital Enhancement Task Force to assess capital needs, define tangible costs, procure funding, implement and achieve identified goals, and equip congregants to define an outreach for intergenerational engagement.

When not walking Redington Shores or creating and sharing culinary delights, Timothy teaches communications and logistics as an adjunct instructor. His southern short stories about adolescence on a cow path, the sage wisdom of a paternal grandmother, and the loss of his beloved Labrador, Vita, have been heard on National Public Radio.

– © Vicki Collins October 2021



Our Lord's Day – The 22nd Sunday after Pentecost
 October 24, 2021
 Three o'clock in the Afternoon

*The Chancel flowers are presented to the glory of God
 in honor of Mr. Belk with thanksgiving for his exemplary leadership
 to the congregation of First Presbyterian Church
 in Gastonia, North Carolina
 by the David Belk Cannon Foundation.*

Casavant Frères, Ltée.
 Saint-Hyacinthe, Quebec – Canada | Opus 3226 – 1974
 (photos courtesy of Peace Memorial parishioner © Ford Reagan)

IMPORTANT NOTICE FOR ATTENDEES

COVID-19 has been declared a worldwide pandemic by the World Health Organization and is known to be extremely contagious. The virus is believed to spread from person-to-person contact and/or by contact with contaminated surfaces or objects, and/or through the air. People can be infected and show no symptoms and therefore spread the disease. Although it will endeavor to apply all reasonable health protocols, the Peace Memorial Concert Series cannot guarantee you will not become exposed to or contract COVID-19 while attending one of our performances. Therefore, if you choose to attend our performance, you acknowledge and accept the risk that you may be exposing yourself to and/or increasing your risk of contracting COVID-19, and you release and waive any claim and any right to bring suit against the Peace Memorial Presbyterian Church of Clearwater in Florida and its trustees, agents, employees, or other representatives for any harm, injury or damage arising therefrom.

In keeping with our mission to present live artists to our community, the Peace Memorial Presbyterian Church joins other arts organizations in the Tampa Bay area and the United States in efforts to reduce the spread of the highly transmissible COVID-19 Delta variant.

Peace Memorial Concerts recognizes the safety of our patrons, musicians, staff, and volunteers. Therefore, anyone attending our concerts will be required to show proof of full COVID-19 immunization (at least 14 days since the final dose) or a COVID-19 PCR negative test result within 72-hours prior, or a negative COVID-19 antigen test result within 6-hours prior. Furthermore, all patrons regardless of immunization status must wear a mask over their nose and mouth at all times.

PEACE MEMORIAL CONCERTS

Peace Memorial Presbyterian Church

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