

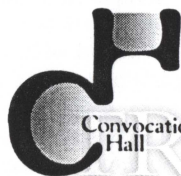


Bach 2000 Organ Celebration

*"Tracing the Footsteps of
Johann Sebastian Bach"*

with
Visiting Organist
Kimberly Marshall

Sunday, September 24, 2000
at 3:00 pm



Convocation
Hall

Arts Building
University of Alberta

CRIBACH

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Program

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|---------------------|---|--------------------------------------|
| 1 | Prelude in E-Flat Major, BWV 552 | Johann Sebastian Bach
(1685-1750) |
| 2 | Ach Herr, mich armen Sünder, BWV 742 | Johann Sebastian Bach |
| 3 | Jesu meine Freude, BWV 1105 (from the Neumeister Collection) | |
| 4 | Gelobet seist du, Jesu Christ, BWV 722
(from the Arnstadt Congregational Chorales) | Johann Sebastian Bach |
| 5 | Ciaccona in E Minor, BuxWV 159 | Dieterich Buxtehude |
| 6 | Canzonetta in G Major, BuxWV 171 | (1637-1707) |
| 7 | Praeludium in G Minor, BuxWV 149 | Dieterich Buxtehude |
| Intermission | | |
| 8 | Canzona dopo l'Epistola (Messa della Madonna) | Girolamo Frescobaldi |
| 9 | Recercar Cromatico dopo il Credo (Messa delli Apostoli)
(from Fiori musicali) | (1583-1643) |
| 10 | Canzona in D Minor, BWV 588 | Johann Sebastian Bach |
| 11 | Concerto I in G Major, BWV 592
after Johann Ernst (1696- 1715)
[Allegro]
Grave
Presto | Johann Sebastian Bach |
| 12 | Récit de Tierce en Taille | Nicolas de Grigny
(1672-1703) |
| 13 | Fantasy in C Minor, BWV 562 | Johann Sebastian Bach |
| 14 | Fugue in E-Flat Major, BWV 552 | Johann Sebastian Bach |

Program Notes

In the autumn of 1705, Johann Sebastian Bach requested four weeks' leave from his church in Arnstadt to travel to Lübeck and learn from the famous Dieterich Buxtehude, organist of the Marienkirche. He left for Lübeck in November and did not return until February, at which time he was rebuked by the Arnstadt Consistory for his prolonged absence, and also for his improper playing, making "curious variations in the chorale" so that the congregation was confused by it. Bach's organ playing had clearly changed as a result of his time in Lübeck, and his early organ works testify to his study of music in the north German style, with virtuosic figuration, important pedal solos, and the alternation of improvisatory and contrapuntal sections. In addition, he was also very influenced by Italian and French organists, such as Frescobaldi and Grigny. In today's program, we'll trace the different paths Bach travelled in developing his own highly personal approach to organ composition.

The Prelude and Fugue in E-flat major were separated when they first appeared, as the opening and closing works in Bach's first published organ music, the *ClavierÜbung*, Part III, of 1739. While not strictly speaking a French Overture, the Prelude features stately chordal sections with dotted rhythms in overture style. These alternate with galant echo effects and contrapuntal writing to create a form based on three musical textures, thereby symbolizing the Holy Trinity.

The following set of chorales are among Bach's earliest surviving pieces for organ. *Ach Herr, mich armen Sünder* and *Jesu meine Freude* are both excerpts from the Neumeister Collection, a manuscript that was discovered in the Yale University Music Library in 1984, just before the tricentennial of Bach's birth. The first displays florid decoration of the chorale melody in the right hand, while the latter uses dramatic harmonies and silences to suggest the joy ("freude") of the text. *Gelobet seist du, Jesu Christ*, reflects the style of congregational accompanying that was used in Germany in the early eighteenth century, with the organist harmonizing the chorale and adding interludes between the sung phrases. The audacious harmonies chosen by the young Bach were cause for criticism by the Consistory of Arnstadt in 1706, and he moved on to his next church job in Muhlhausen shortly thereafter.

The Ciaccona in E minor (BuxWV 161) demonstrates Buxtehude's fertile imagination in devising music over a descending bass pattern. The repeated variations provide a compendium of the most frequently used figurations in baroque keyboard music, composed to create one of Buxtehude's most memorable works.

German composers during the second half of the seventeenth century were influenced by Italian music, and Buxtehude's Canzonetta in G Major (BuxWV 171) reflects a genre that was greatly developed by Frescobaldi, where a lively theme, usually containing repeated notes, is treated in imitation, first in duple meter and then transformed into triple meter. As in the Italian models, the two sections are connected by a short improvisatory passage in Buxtehude's "little canzona."

The sophistication and complexity of the Praeludium in G Minor (BuxWV 149) suggests that it is one of Buxtehude's last pieces for the organ, and it may therefore have been "in progress" at the time of Bach's visit. It is an unusual prelude in

several ways. The opening free section is built over a repeated pedal motive, thereby combining improvisatory figuration and ostinato technique. The first fugue is the only "ricercar-style" section in all of Buxtehude's preludia, as unique as the following "continuo-style" free section (marked Allegro). The second fugue is one of Buxtehude's best, a fuga pathetica with an expressive use of harmony. It is tantalizing to speculate that the young Bach may have heard Buxtehude as he was composing this noble work. In a letter to Forkel dated January 13, 1775, C.P.E. Bach reported that his father "heard and studied the works of Frescobaldi," an assertion confirmed by Bach's ownership of Frescobaldi's Fiori musicali, published in open score in 1635. Fiori musicali is Frescobaldi's legacy of liturgical music for the organ, and it bears witness to the many styles of playing that embellished the baroque Mass. The Canzona was intended to be played after the reading of the Epistle, its spirited imitation coming directly from the style of the French chanson. Frescobaldi's Canzona is built around two subjects, first presented in the soprano and tenor. A rallentando leads to the second section of the piece and a characteristic shift to triple metre. A precursor of the fugue, the Recercar (from the Italian verb "ricercare" meaning "to search out") is based on contrapuntal manipulations of a subject. The chromaticism in this example benefits from the meantone temperament, where different sizes of semitone add expressivity to the melodic line.

Bach's Canzona in D Minor probably stems from his study of Italian forms, particularly the canzoni of Frescobaldi, which are based upon repeated-note themes, with lively imitation of short motives in all parts and a sectional form based on shifts from duple to triple meter. Although it begins uncharacteristically, with a long solo line in the bass, Bach's Canzona resembles the Frescobaldi prototypes in its second section, which features a change to triple meter and a repeated-note variation of the opening theme.

Concerto I in G Major

Bach came into contact with Prince Johann Ernst of Sachsen-Weimar when he was court organist to the Duke of Weimar in 1708-1717. The Prince was an avid music lover; from 1711 to 1713 he studied at the University of Utrecht, with trips to Düsseldorf and Amsterdam to widen his knowledge. After his return to Weimar from Holland, he had Italian music sent to him, and he took lessons in composition from J. G. Walther, the organist at Weimar's Stadtkirche. Ernst's appreciation of the Italian style led him to compose orchestral concerti, including the one on today's program, presented in an organ transcription by Bach. The piece is characteristic of the Italian concerto, with three contrasting movements which feature alternation between an orchestral ensemble and a violin soloist with continuo. The changes between tutti and solo in the first movement are rendered on the organ by changes between manuals. The slow middle movement also contrasts the sounds of two different manuals. Because of the speed and virtuosity required by the last movement, no manual changes are made; nevertheless the original ritornello structure is clearly heard in the alternation between arpeggiated sections with pedal and the more articulate two-part textures.

The elegant Fantasy in C Minor, BWV 562, demonstrates Bach at his most French, with beautifully ornamented melodies and graceful slurs suggesting the vocal style of Lully's operas. The five-part texture, with two voices in each hand and one in the

pedal, may have been adopted by Bach following his study of Nicolas de Grigny's Premier Livre d'Orgue (Paris, 1699), which he copied out by hand. An excerpt from this is Grigny's Tierce en taille, with its intricate tenor line highlighted by the pungent sound of the Jeu de Tierce.

The Fugue in E-flat Major continues the Prelude's emphasis on tripartite divisions to represent the Trinity. Its subject, the chorale tune "O God our Help in Ages Past" (although Bach would not have known it as such), is presented in three sections. The first, a stately 5-voice fugue depicts the Father, the second, where the subject is combined with a running motive, the Son, and the third section, with its dense counterpoint and fiery pedal flourishes, the Holy Spirit. This work is an apogee in Bach's writing for the organ, a masterpiece of design and expression.

Notes by Kimberly Marshall

Kimberly Marshall maintains an active career as a concert organist, performing regularly in Europe and the US. Marshall was the winner of the St. Albans Competition in 1985 and has recorded for Radio-France, the BBC, and the ABC. She has previously held teaching positions at the Royal Academy of Music, London, and Stanford University, California. She is a Project Leader for the Organ Research Center in Göteborg, Sweden, where she teaches and performs each year, and she has recently been appointed Associate Professor of Music at Arizona State University.

Kimberly Marshall began her organ studies with John Mueller at the North Carolina School of the Arts. Her early interest in French music took her to France where she worked with Louis Robilliard and Xavier Darasse before returning to North Carolina to complete her undergraduate studies with Fenner Douglass.

In 1986, Kimberly Marshall received the D.Phil. in Music from the University of Oxford. Her thesis, Iconographical Evidence for the Late-Medieval Organ, was published by Garland in 1989. She has lectured extensively on this topic, and in recognition of her work, was awarded a Fulbright Scholarship to continue her research and teaching during 1991 at the Sydney Conservatorium in Australia.

Dr Marshall's compact disc recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. In 1993 she released on the Gamut label a recording of works for organ by female composers, which includes music by Fanny Mendelssohn Hensel, Elfrida Andrée, and Ethyl Smyth.

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Casavant Frères, 1978

Mechanical key action, Electropneumatic stop action

Hauptwerk

Bordun	16'
Praestant	8'
Hohlflöte	8'
Oktave	4'
Spitzflöte	4'
Nasat	2 2/3'
Oktave	2'
Blockflöte	2'
Terz	1 3/5'
Mixture	V
Trompete	8'

Pedal

Subbass	16'
Oktave	8'
Gedacktbass	8'
Oktave	4'
Mixtur	IV
Posaune	16'
Trompete	8'
Schalmei	4'

Ruckpositiv

Gedackt	8'
Praestant	4'
Rohrflöte	4'
Oktave	2'
Quinte	1 1/3'
Sesquialtera	II
Scharf	IV
Krummhorn	8'
Tremulant	

Schwellwerk (expressive)

Offenflöte	8'
Gemshorn	8'
Schwebung	8'
Oktave	4'
Querflöte	4'
Waldflöte	2'
Mixtur	V
Fagott	16'
Trompete	8'
Tremulant	



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