

Iowa State University Department of Music and Theatre presents

All Roads Lead to Johann Sebastian Bach

17 November 2019 — 5pm, Martha-Ellen Tye Recital Hall

Featuring the ISU Organ Studio of Dr. Miriam Zach, Faculty

Today's program explores the musical milieu in which J.S. Bach lived, the life of his mind, his-story of ideas and methods of influences on him looking into the past, and how the memory of his creative brilliance was revived in the 19th century and continues to flourish into the future.

“If one has the necessary discernment to choose the best from the styles of different countries, a *mixed style* results that, without overstepping the bounds of modesty, could well be called *the German style*, not only because the Germans came upon it first, but because it has already been established at different places in Germany for many years, flourishes still, and displeases in neither Italy nor France, nor in other lands.” Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Breslau, 1789) English translation by Edward R. Reilley (New York, 1985).

“From Lüneburg he (J.S. Bach) traveled to Hamburg once in a while... He had the opportunity to listen to several performances of a famous Capelle that the Herzog of Celle maintained and who were Frenchmen for the most part in French taste, which in those regions was quite new.” (*Nekrolog* (1750) of J.S. Bach, p.162)

Chaconne.....Elisabeth-Claude Jacquet de la Guerre (1665-1729)

Miriam Zach, organist/musicologist

Bois épais from opera *Amadis*.....Jean-Baptiste Lully (1632-1687)

“*Et in spiritum sanctum*” in *Symbolum Nicenum* from *Mass in b minor*
.....Johann Sebastian Bach (1685-1750)

Gott sei mir gnädig from oratorio *Paulus*.....Felix Mendelssohn (1809-1847)

Nolan Brown, baritone & Miriam Zach, organist

Allegro.....Johann Christian Kittel (1732-1809)

Hilf, Gott, dass mirs gelinge, BWV 343.....Johann Sebastian Bach (1685-1750)

Landon Calderwood, organist

Prelude a moll, BWV 543.....Johann Sebastian Bach (1685-1750)

Sau-Qwan Cavannah Yap, organist

Liebster Jesu, wir sind hier.....Johann Gottfried Walther (1684-1748)

Liebster Jesu, wir sind hier, BWV 731.....Johann Sebastian Bach (1685-1750)

Leif Albertson, organist

Tocatta & Adagio C Dur, BWV 564.....Johann Sebastian Bach (1685-1750)

Canon D Dur.....Johann Pachelbel (1653-1706), arr. Louis Shriver

Louis Shriver, organist

Fuge g moll, BWV 578.....Johann Sebastian Bach (1685-1750)

Mark Kuhnlein, organist

Canzona III in sol.....Girolamo Frescobaldi (1583-1643)

Adagio from Tocatta Undecima from Apparatus musico-organisticus...
....Georg Muffat (1653-1704)

Nun komm, der Heiden Heiland.....Dietrich Buxtehude (1637-1707)

Stephen Smith, organist

O Welt, ich muss dich lassen.....Johann Gottfried Walther (1684-1748)

Nun bitten wir den heiligen Geist.....Dietrich Buxtehude (1637-1707)

Macklin Derscheid, organist

Tocatta & Fuge d moll, BWV 565.....Johann Sebastian Bach (1685-1750)

Mark Kuhnlein, organist

19th-CENTURY BACH REVIVAL

Sara Itzig Levy (1761-1854) was a key figure in the 19th-century Bach revival, a Jewish woman at the center of German music history. She was a talented keyboard performer, a student of Wilhelm Friedemann Bach (1710-1784) who was the eldest son of J.S. Bach. She was a patron of music who hosted concerts in her home, and a collector of music interested in preserving and performing music of previous generations, especially that of J.S. Bach. Around 1813 she donated her large collection of Bach manuscripts to the Berlin Singakademie. Her older sister, **Bella Itzig Salomon** (1749-1824) was grandmother of Fanny and Felix Mendelssohn. Sara recommended that her grandnephew Felix Mendelssohn study with German composer **Carl Friedrich Zelter** (1758-1832) who in 1813 led a read-through of J.S. Bach's *Symbolum Nicenum* by the Berlin Singakademie, including *Et in spiritum sanctum* heard in today's program.

ABOUT THE COMPOSERS

Johann Sebastian Bach (1685-1750) was an organist and prolific German Baroque composer of instrumental and vocal genres who absorbed and transformed musical influences from Italy, France, Germany, and Denmark.

Dietrich Buxtehude (1637-1707) was a Danish-German Baroque organist and composer, and teacher of J.S. Bach, who in 1705 as a 20-year old man walked 400 km (about 250 miles) from Arnstadt to Lübeck to study with Buxtehude.

Girolamo Frescobaldi (1583-1643) from Ferrara was an important early Baroque Italian composer and organist at St. Peter's Basilica in Rome.

Elisabeth-Claude Jacquet de la Guerre (1665-1729) was a French Baroque harpsichordist and composer whose worked in the court of Louis XIV.

Johann Christian Kittel (1732-1809) was a German Classical era organist, composer, teacher, and one of the last students of J.S. Bach.

Jean-Baptiste Lully (Giovanni Battista Lulli) (1632–1687) was an Italian-born French Baroque composer, and dancer who worked in the court of Louis XIV.

Felix Mendelssohn (1809-1847) was a German organist, pianist, composer, and conductor in the early Romantic era from a prominent Jewish family in Berlin who in the 19th century revived interest in the music of J.S. Bach. Miriam Zach arranged the orchestral transcription of "Gott, sei mir gnädig" for organ for today's program.

Georg Muffat (1653-1704) was a German Baroque composer who studied the French Baroque style of Jean Baptiste Lully in Paris, and organ in Italy with Bernardo Pasquini (1637-1710) who was a student of Girolamo Frescobaldi.

Johann Pachelbel (1653-1706) was a south German composer, organist, and teacher who was influenced by Italian composers including Girolamo Frescobaldi.

Johann Gottfried Walther (1684-1748) was a German Baroque theorist, organist, composer, lexicographer, and J.S. Bach's cousin who lived an almost identical lifespan.

TEXTS

***Bois épais* from opera *Amadis* Jean-Baptiste Lully (1632-1687)
Librettist: Philippe Quinault (1635-1688)**

Sung in French: Bois épais, redouble ton ombre; Tu ne saurais être assez sombre,
Tu ne peux pas trop cacher mon malheureux amour.
Je sens un désespoir dont l'horreur est extrême,
Je ne dois pas plus voir ce que j'aime, Je ne veux plus souffrir le jour.

English: Sombre woods, redouble your shadow; You cannot be dark enough, You cannot hide too much my unhappy love! I feel a despair whose horror is extreme, I must not see what I love, I do not want to suffer anymore the light of day.

***“Et in spiritum sanctum” in *Symbolum Nicenum* from *Messe h moll*.....
Johann Sebastian Bach (1685-1750)***
- dance, trinity, three sections, 6/8 meter, A Major (three sharps)

Sung in Latin: Et in Spiritum sanctum Dominum et vivificantem Dominum, qui ex Patre Filio que procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctuam catholicam et apostolicam Ecclesiam.

English: And I believe in the Holy Spirit, the Lord, the giver of Life, who proceeds from the Father and the Son; with the Father and the Son he is worshipped and glorified. He has spoken through the prophets. I believe in one holy catholic and apostolic Church.

“Gott, seit mir gnädig” from *Paulus oratorio*.....Felix Mendelssohn (1809-1847)

Sung in German: Gott, sei mir gnädig nach deiner Güte, und tilge meine Sünden nach deiner grossen Barmherzigkeit. Verwirf mich nicht von deinem Angesicht, und nimm deinen heiligen Geist nicht von mir. Ein geängstetes und zerschlagenes Herz wirst du Gott nicht verachten. Gott, sei mir gnädig nach deiner Güte, nach deiner grossen Barmherzigkeit. Denn ich will die Übertreter deine Wege lehren, dass sich die Sünder zu dir bekehren. Herr, tue meine Lippen auf! dass mein Mund deinen Ruhm verkündige. Und tilge meine Sünden nach deiner grossen Barmherzigkeit. Herr! verwirf mich nicht!

English: O God, have mercy upon me, and blot out my transgressions according to Thy loving kindness, yea, even for Thy mercy's sake! Deny me not, O cast me not away from Thy presence, and take not Thy spirit from me, O Lord. Lord a broken heart, and a contrite heart is offered before Thee. O God, have mercy upon me, according to Thy loving kindness, yea, even for Thy mercy's sake! I will speak of Thy salvation, I will teach transgressors, and sinners shall be converted unto Thee. Then open Thou my lips, O Lord! and my mouth shall show forth Thy glorious praise! O blot out my transgressions according to Thy loving kindness, Lord! for Thy mercy's sake!

THANK YOU

To the Sukup family of Sheffield, Iowa, for supporting the Iowa State University organ program, renovating the Brombaugh organ, and helping Dr. Miriam Zach encourage growth of the next generation of organists-scholars; Kantor Jobst-Hermann Koch, Lemgo, Germany; Dr. David Z. Kushner, Professor of Music Emeritus, University of Florida for expert mentoring of scholarly research into music; William MacGowan, organist-scholar; Dr. Stephen Smith for generously giving time, music and recordings to the ISU Organ program; George and Barbara Klump for donating their large collection of books and organ scores in 2019 to the ISU Organ program and Dennis Wendell for organizing them; Dobson Pipe Organ Builders in Lake City, Iowa; ISU Department of Music and Theatre Dr. Donald Simonson, Chair; ISU professors Jodi Goble, pianist, composer, opera studio mentor, & Chad Sonka, baritone, applied voice, & opera studio; Lawrence Curry, Facility/Technical Director; Chad Jacobson, recording wizard; Sue Henze and Rachel Hansen in the ISU music office; and many unnamed people for their support and encouragement. Today's international repertoire is brought to life with the three-manual mechanical-action organ built by John Brombaugh (b.1937) who was inspired by the north-German Baroque organ builder Arp Schnitger (1648-1719), dedicated in 1987 at Iowa State University. For detailed information please refer to the Brombaugh Organ Brochure. Please turn off all cell phones, and hold applause until each of today's organists has performed their repertoire.