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PROGRAM NO. 1110 3/7/2011

Celebrating Bach!...in this first of three Bach-related programs this month, notable performers bring decided individuality to their interpretations and tributes.

J. S. BACH: Toccata in C, BWV 564 –Pascale Rouet (1997 König/Our Lady of Hope Basilica, Charleville-Mezieres, France) Triton 331112

BACH: Selections, fr *Well-tempered Clavier* Book 1 (Prelude & Fugue in c, BWV 847; Prelude & Fugue in c#, BWV 848; Prelude in b-flat, BWV 867; Fugue in D, BWV 850) –Timothy Albrecht (2005 Jaekel/Schwartz Center, Emory University, Atlanta, GA) AlBach 2010

BACH: 2 *Orgelbüchlein* Chorale-pretudes (*Erschienen ist der herrlich' Tag*, BWV 629; *O Mensch, beweine*, BWV 622) –Albert Schweitzer (1911 Dalstein & Haerpfer/Saint Aurelie Church, Strasbourg, Alsace) IFO 00 701-06

THEO FLURY: *Hommage a J. S. Bach* –Brass Power Schweiz; Theo Flury (1995 Mathis/Einsiedeln Cloister, Switzerland) Organ Promotion 8007

ALEXANDER GOTTSCHALG: Prelude & Fugue on B-A-C-H –Peter Van de Velde (1993 Metzler/Our Lady's Cathedral, Antwerp, Belgium) Aeolus 10661

BACH: Prelude & Fugue in C, BWV 547 –Helmut Walcha (1725 F. C. Schnitger/St. Laurenskerk, Alkmaar, The Netherlands) Archiv 477.6508

BACH: Trio Sonata No. 2 in c, BWV 526 –Benjamin Alard (2004 Aubertin/Saint-Louis en L'Île, Paris, France) Alpha 152

BACH; *Liebster Jesu, wir sind hier*, BWV 754 –Margaret Phillips (1743 Hinsz/Bovenkerk, Kampen, The Netherlands) Regent 301

CAMERON CARPENTER: Serenade & Fugue on B-A-C-H (2009) –Cameron Carpenter (1932-42 Aeolian-Skinner/St. Mary the Virgin, New York City) Telarc 31980

BACH: Sinfonia to Cantata No. 249 –Munich Bach Trumpet Ensemble/Arnold Mehl, director; Edgar Krapp (1982 Klais/Ascension Church, Munich-Pasing, Germany) Ars Musici 232391

PROGRAM NO. 1111 3/14/2011

Sebastian and Max...honor the birthdays of the two greatest German exponents of the pipe organ, only two days apart: **Johann Sebastian Bach** (March 21) and **Max Reger** (March 19).

J. S. BACH: Prelude & Fugue in C, BWV 545 –Gottfried Preller (1703 Wender/St. Boniface Church, Arnstadt) Bach-Kirche 2000

MAX REGER: Introduction & Passacaglia in f, Op. 63, nos. 5/6 –Iver Kleive (1948 Marcussen/Haderslev Cathedral, Denmark) Kirkelig Kulturverksted 126

BACH: 3 *Orgelbüchlein* Chorale-pretudes (*Ach wie nichtig*, BWV 644; *All Menschen müssen sterben*, BWV 643; *Wenn wir in höchsten Nöten sein*, BWV 641) –Gerhard Weimberger (1720 Seeber/St. Johannes Church, Haina, Germany) cop 999.653

REGER: 2 Chorale-pretudes (*Sellenbräutigam*, Op. 67, no. 37; *Was mein Gott will*, Op. 135a, no. 27) –Rosalinde Haas (1983 Albietz/Parish Church, Frankfurt-Niederrad) MD&G 3356

REGER: Prelude & Fugue in b, Op. 129, nos. 8/9 –Hans Uwe Hielscher (1982 Oberlinger/Market

Church, Wiesbaden, Germany) Organophon 90109

BACH: Prelude & Fugue in b, BWV 544 –Wolfgang Rübsam (1969 Metzler/St. Nikolaus Church, Frauenfeld, Switzerland) Philips 438.170

REGER: Album Leaf –Michele Gingras, clarinet; Randy Runyan (1968 Schantz/Immanuel Presbyterian Church, Cincinnati, OH) R&R 001

BACH: Gamba Sonata in G, BWV 1027 –Bruno Cosset, gamba; Richard Myron, bass; Bertrand Cuiller (2000 J-F Mingot positive organ) Alpha 139

REGER: *Komm, süsster Tod* –Josef Still (1974 Klais/Trier Cathedral, Germany) Naxos 8.570454

BACH (arr. Fox): *Komm, süsster Tod*, BWV 478 –Peter Richard Conte (Wanamaker Grand Court Organ/Macy's Department Store, Philadelphia, PA) Gothic 49240

BACH: Rudorff Chorale Preludes (*Herr Jesu Christ, wahr Mensch und Gott; Es spricht der Unweisen Mund; Der Tag, der ist so freudenreich*) –Bernhard Leonardy (1710 A. Silbermann/Marmoutier Abbey, Alsace) Organ 7216.2

REGER: Variations & Fugue on *Heil, unserm König* –Josef Still (1974 Klais/Trier Cathedral, Germany) Naxos 8.570454

PROGRAM NO. 1112 3/21/2011

Bach in the Big Apple...Paul Jacobs celebrates the reinstallation of the 1975 Kuhn pipe organ at Lincoln Center's renovated Alice Tully Hall with a performance of *Clavierübung III*.

JOHANN SEBASTIAN BACH: *Clavierübung III*: Prelude in E-flat, BWV 552a; *Kyrie, Gott Vater in Ewigkeit*, BWV 669/672; *Christe, aller Welt Trost*, BWV 670/673; *Kyrie, Gott heiliger Geist*, BWV 671/674; *Allein Gott in der Höh sei Ehr'*, BWV 675/680; *Dies sind die heiligen zehen Gebot*, BWV 678/679; *Wir glauben all an einen Gott*, BWV 680/681; *Vater unser im Himmelreich*, BWV 682/683; *Christ, unser Herr; zum Jordan kam*, BWV 684/685; *Aus tiefer Not schrei ich zu dir*, BWV 686/687; *Jesus Christus, unser Heiland*, BWV 688/689; Fugue in E-flat, BWV 552/b

To commemorate the 200th anniversary of Martin Luther's visit to Leipzig in 1739, Bach oversaw the publication of this Third Part of his *Clavier-Übung* (Keyboard Exercise), the longest and most problematic of all printed works that appeared during his lifetime. *Clavierübung III*, in his words "...consist[s] of various preludes on the catechism and other hymns for the organ; for music lovers and especially for connoisseurs of such work, to refresh their spirits."

Sometimes called the *German Organ Mass*, this remarkable volume begins with a majestic Prelude with three themes, and concludes with a magnificent *organo pleno* fugue with three subjects. Between these are multiple intricate settings of chorale melodies relating to the *Missa Brevis* (*Kyrie* and *Gloria*, BWV 669-680), the Ten Commandments (BWV 678/9), the Creed (BWV 680/1), the Lord's Prayer (BWV 682/3), the Sacrament of Holy Baptism (BWV 684/5), the Office of the Keys and Confession (BWV 686/7), and the Sacrament of the Altar (BWV 689).

The intricacy of Bach's writing is profound, with multiple numerical and other symbolic references (such as the Trinitarian implications of the prelude and fugue...with three themes; in the key of E-flat with three flats). Most of the chorales are set twice, one version for organ with multiple keyboards and pedal, the other for a single man-

ual keyboard only, presumably for 'domestic use' (for the *Gloria*, Bach, in another gesture to the Trinity, provides three settings). Yet for all its intellectual complexity, the music also amazes with its elegance and supple virtuosity.

As reference points in this performance, the **Clarion Choir led by Steven Fox** will sing the relevant Lutheran hymns prior to Mr. Jacobs' performance of Bach's transformations of them.

This media presentation is made possible, in part, through the cooperation of **Lincoln Center for the Performing Arts** and by the generous participation of the **Juilliard School of Music**, Joseph W. Polisi, president (r. 11/16/2010).

[NOTE: Also included in Bach's 1739 volume, with no liturgical references at all, are four Duets, complex two-part 'inventions' in the keys of E-minor, F, G and A-minor, BWV 802-805. Due to time constraints, these will not be included in the broadcast production, but will be available for online audition.]

PROGRAM NO. 1113 3/28/2011

Chicago Conventional...performances from an American Guild of Organists gathering presented in and around the Windy City.

DENIS BEDARD: Suite for Organ (Prelude-Lamento-Toccata) – Sophie-Veronique Cauchefier-Choplin (1950 Wicks-2003 Howell/St. Rita Church, Chicago, IL) Pipedreams Archive (r. 7/5/2006)

WITOLD LUTOSLAWSKI: Variations on a Theme of Paganini –Jeannine Morrison, piano; Alan Morrison (1992 Schantz/College Church, Wheaton, IL) Pipedreams Archive (r. 7/6/2006)

TRADITIONAL: Hymn, *Dundee (I to the hills will lift my eyes)*. LEO SOWERBY: Anthem, Psalm 121 (*I will lift up mine eyes*) –Carol Carpenter, mezzo-soprano; Morning Choir of 4th Church/John Scherer, conductor; Thomas Gouwens (1971 Aeolian-Skinner/4th Presbyterian Church, Chicago, IL) Pipedreams Archive (r. 7/4/2006)

NAJI HAKIM: Capriccio for Organ and Violin (2005, premiere) –Yuan-Quing Yu, violin; Stefan Engels (1971 Aeolian-Skinner/4th Presbyterian Church, Chicago, IL) Pipedreams Archive (r. 7/4/2006)

THIERRY ESCAICH: Improvisation on *Yankee Doodle* –Thierry Escaich (1959 Aeolian-Skinner/St. Paul's United Church, Chicago, IL) Pipedreams Archive (r. 7/6/2006)

DAVID EVANS (arr.): Hymn, *Nyland*. *MICHAEL BERKELEY: *Wild Bells* (1986). RICHARD PROULX: Anthem, *Works of the Great Spirit* (premiere). *AUGUSTA READ THOMAS: *Angel Tears* and *Angel Prayers* for Organ and Trumpet (2006, premiere) –Kevin Hartmas, trumpet; RICHARD WEBSTER: Anthem, *He is the way* (2006, premiere), *AD WAMMES: *Miroir* (1989), *PATRICK GOWERS: Toccata (1970). RICHARD WEBSTER (arr.): Hymn, *Diademata* –Valparaiso University Bach Choir & Festival Brass Choir/Christopher Cock, conductor; Martin Jean and *James O'Donnell (1959 Schlicker-11996 Dobson/Chapel of the Resurrection, Valparaiso University, Valparaiso, IN) Pipedreams Archive (r. 7/3/2006).

All performances were recorded during the AGO National Convnetion 2006 with the cooperation of the **American Guild of Organists National Office** and its **Chicago, North Shore, and Fox Valley Chapters**.

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