

THE COLLEGIUM MUSICUM
of the
UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC
presents

A Recital of Music by J. S. Bach (1685 - 1750)

Junars,

Sunday, April 19, 1964

3:30 p.m.

School of Music Auditorium

PROGRAM

Trio Sonata No. 6 in G major
(ca. 1727 - 1730)

Vivace
Lento
Allegro

Edward Hansen, organ

Two Arias for Soprano

"Auch mit gedämpften, schwachen Stimmen"
From Cantata No. 36 (ca. 1730)

"Gott versorget alles Leben"
From Cantata No. 187 (1732)

Jan Curtis, soprano

Sandra Allen, obbligato violin Michael Young, organ
Robeson Allport, obbligato oboe Irene Bostwick, harpsichord
Eva Heinitz, violoncello

Suite No. 1 in G major for unaccompanied violoncello (ca. 1720)

Prélude
Allemande
Courante
Sarabande
Menuett I
Menuett II
Gigue

Eva Heinitz

Three Chorale Preludes from the "Little Organ Book" (1717 - 1723)

Wer nur den lieben Gott lässt walten.
O mensch, beweine dein' Sünde gross.
In dulci jubilo.

Passacaglia and Fugue in C minor (1716/17) **NOT FINISHED.**

Edward Hansen

R#1
(3825)

R#2
(3826)

NOTES

1.

The set of six sonatas from which the G Major comes are today an accepted part of the organ repertory, but they were originally intended for a harpsichord with two manuals and a pedal keyboard. Bach himself possessed such an instrument, and the original manuscript of the sonatas states that they were written for this type of pedal klavier.

The compositions are very similar in form to the trio sonata, a name usually applied to compositions for a chamber ensemble comprising two melody instruments combined with a harpsichord or organ and a supporting continuo.

Here the "trio" consists of the two manuals and the pedals of the solo instrument. To each is assigned a melodic line, and together these give rise to the characteristic contrapuntal texture of the music. This is not the only time Bach borrows the forms and procedures of an ensemble medium for use in a solo keyboard work: in the familiar Italian Concerto for harpsichord the orchestral concerto grosso has supplied a similar model.

2.

Cantata No. 36, "Schwingt freudig euch empor" (Joyous raise your song on high), is for the first Sunday in Advent. Aria text: "Though our voices are weak and unworthy, yet shall we praise the majesty of God. The cry of our spirit shall rise resounding to heaven itself!"

Cantata No. 187, "Es wartet alles auf dich" (All wait upon Thee), is for the seventh Sunday after Trinity. Aria text: "God preserves everything that lives - yes, every creature that draws breath. How then should He not give to me what he promises to all others? His compassion will not fail me; He will supply my every need."

3.

In the suites for solo violoncello, as in the sonatas and partitas for solo violin, Bach has greatly expanded both the sonorities and the technical demands of the instrument, for here it becomes the medium of melody, harmony and counterpoint, all three. To make clear the harmonic and contrapuntal essence of the music while preserving its rhythmic contours, is a challenging task for the solo performer. By means of leaping arpeggios, difficult double stops and contrasts of register, the composer often gives the impression that two, or even three instruments are playing.

4.

- Chorale Preludes.
- a. "He who will suffer God to guide him" (Chorale-tune in top voice)
 - b. "O man, bewail thy grievous sins" (Chorale, ornamented, in inner parts)
 - c. "In dulci jubilo" (Chorale-tune in canon at the octave)

The Little Organ Book (Orgelbüchlein) contains some of Bach's most beautiful and touching music. These forty-five chorale-tune arrangements were made

during the Weimar years and were intended primarily for the instruction of the composer's eldest son Friedemann, for whom he hoped so much. The work was never completed, for in the manuscript many of the pages remain blank except for the presence on the upper staff of the beginning of the particular chorale-tune which he intended to arrange thereon.

Bach loved to devote himself to gifted young musicians, and did not hesitate to pour out his finest thoughts in the pieces intended for their instruction. The Inventions and the Well-tempered Klavier are two other notable examples. The title page of the Orgelbüchlein tells us that it is addressed to "beginning" organists, so that they may have models for performing chorales "in every kind of way." However, we find that in most of the pieces the hymn melody appears as a cantus firmus carried along on a continuous stream of counterpoint, "the golden kernel of the chorale tune entangled in its silver web."

Passacaglia and Fugue. The Passacaglia (originally a type of processional dance) was a favorite variation form of Baroque composers. Narrowly defined, it consists of a constantly recurring musical phrase placed in the bass, above which the composer builds a series of varied musical statements. In its earlier and more virulent stages, as many as sixty-four or more repetitions are sometimes encountered, with absolutely no changes of either tonality or ornamentation to relieve their literally ostinato quality.

Bach employed the c minor passacaglia tune in a more elaborate and subtle way, assigning it to the upper and inner parts as well as the bass, sometimes stating it in ornamented version or concealing it as a part of elaborate figuration. The variations dissolve after 168 bars into a fugue of large proportions. Together the two sections produce one of the "grand" organ works, and one of the most popular and widely-known, as is attested by the arrangements for large romantic orchestra which have appeared in our own day.

M. T.
4/19/64