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Department of Music, University of Richmond

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JONATHAN GANDARA
ORGAN

FROM THE STUDIO OF
BRUCE STEVENS

CANNON MEMORIAL CHAPEL

SUNDAY, APRIL 24, 2022

4:00 PM

Department of Music



PROGRAM

Prelude, Fugue, and Chaconne in C Major, Dietrich Buxtehude
BuxWV 137 (ca. 1637-1707)

Of the Father's Love Begotten (Divinum Mysterium) Wilbur Held
(1914-2015)

Chorale Prelude Johann Sebastian Bach
on "Wachet auf, ruft uns die Stimme," BWV 645 (1685-1750)

Berceuse (sur les paroles classiques) Louis Vierne
from *24 Pieces in Style Libre*, op. 31, no. 19 (1870-1937)

Voluntary in D, op. 8, no. 19 John Stanley
(1712-1786)

Concerto del Signor Vivaldi, Lv. 133 Johann Gottfried Walther
II. *Adagio* (1684 - 1748)
III. *Allegro*

Prélude Modal Jean Langlais
from *24 Pieces for Harmonium or Organ*, no. 1 (1907-1991)

Tocatta and Fugue in D Minor, BWV 565 Bach

NOTES ON THE PROGRAM

Dietrich Buxtehude. Prelude, Fugue, and Chaconne in C Major
Despite Buxtehude's presence among the most influential German Baroque composers, none of his organ music survives in his own hand, but rather in those of his students. While many of the copies are in standard staff notation, Buxtehude wrote in tablature, a musical notation that uses letters to indicate the pitches and beams to show the rhythms. Buxtehude spent the majority of his professional life as the treasurer and music director at St. Mary's Church in Lübeck, which afforded him a considerable amount of creative freedom. Buxtehude's position became the model of a successful late-Baroque musical career, which attracted the admiration of several masters, such as Telemann, Mattheson, Handel, and J. S. Bach, who famously traveled more than 250 miles from Arnstadt to Lübeck to study under Buxtehude during Bach's tenure as organist at the New Church in Arnstadt. This piece exhibits much of Buxtehude's characteristic North German style that influenced so many composers after him: improvisatory introductions and interludes, constant thematic development without recapitulation, and energetic ostinato patterns in the pedal.

Wilbur Held. Of the Father's Love Begotten (*Divinum Mysterium*)
"Of the Father's Love Begotten" comprises the medieval plainchant melody of *Divinum Mysterium*, which functioned as the Sanctus trope in the Mass, as well as the translated text of "Corde Natus" by the early Christian poet Prudentius, who lived in modern-day Northern Spain during the Roman Empire. While originally a political figure on the Iberian Peninsula, Prudentius became a mystic poet, incorporating classical and Christian ideas into his art. In 1851, Thomas Helmore was the first to attempt to fit Prudentius' poetry to the plainchant, and several others attempted to improve the translation later. The constant alterations to the hymn through both the text and chant have produced several variations. Wilbur Held, in this organ piece, preserves the spirit of the musical setting, as the text has been omitted and the melody is freed from

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a specific time signature. Held was a professor of organ studies and church music and head of the keyboard department at Ohio State University, where he served for more than 30 years. He was also the organist-choirmaster at Trinity Episcopal Church in Columbus, Ohio.

J. S. Bach. Chorale Prelude on "Wachet auf, ruft uns die Stimme"

"Awake, calls the voice to us!" says this popular organ chorale that was originally the central movement of Johann Sebastian Bach's Cantata 140. According to William G. Whittaker, Cantata 140 is "without weaknesses... emotionally and spiritually of the highest order." Despite only being performed once --on November 25, 1731-- Bach's cantata was so beloved by his St. Thomas Church community in Leipzig, Germany, that he arranged this cantata movement as an organ trio. The upper reeds call out for the listener to "Awake!" during the Advent liturgical season. Bach was born into a pious Lutheran family, and his religious devotion continued throughout his education and life. He served as the court musician for Duke Johann Ernst III in Weimar and as organist and music director at several churches in present-day central Germany. In 1723, the Leipzig city council hired Bach as a professor and choirmaster at the St. Thomas School of St. Thomas Church, where he was required to compose a new cantata every week for church services and holidays. *Wachet Auf* was one of these weekly cantatas. It is now widely regarded as one of the most mature and popular examples of Bach's sacred music, which demonstrates not only his mastery over his art but also his devout relationship with God. At the end of each of his church compositions, he wrote the phrase "*Soli Deo Gloria*" (Glory to God Alone), crediting them not to himself but rather to God, the source of Bach's prodigious talent and genius.

Louis Vierne. Berceuse (sur les paroles classiques)

The piece was written for either organ or harmonium, a self-pumped keyboard wind instrument able to be fit within a living room. A *berceuse* is a musically simple composition resembling a lullaby. Vierne based this piece on a traditional French lullaby from

a collection of classic tunes, the *Paroles Classiques* referenced in the title, and he dedicated this short work to his daughter Collette in 1913. Vierne was a French composer and organist of the Cathedral of Notre Dame in Paris. He was born with congenital cataracts, making him legally blind, yet he played and wrote music for the orchestra and organ. It is said that, as a child, Vierne was rocked to sleep by his mother while a pianist played Schubert lullabies nearby, which may have been in his mind as he composed this Berceuse.

John Stanley. Voluntary in D

At the age of two, John Stanley fell upon a marble hearth and injured his eyes, leaving him partially blind for the rest of his life, but this accident did not prevent the development of his musical ability. At the age of 11, Stanley was appointed as the organist at the All Hallows Bread Street parish, and at 17, he became the youngest person to receive a bachelor's degree in music from the University of Oxford. Despite his near blindness, Stanley's incredible memory allowed him to excel in conducting ensembles, as he did often for Handel's oratorios, and play the organ for the opening of new churches and social events. Among his many acclaimed compositions were three books of voluntaries for the organ, pieces associated primarily with the English Baroque era. In English church services, a voluntary comprises the music played before and after the service, and a trumpet voluntary, like this one, features an organ's reed stops, such as a trumpet or cornet, in a fanfare style. Originally, voluntaries were intended to sound improvised based on the will and desire of the musician, though, gradually, composers like John Stanley began to establish a more structured form, usually consisting of a slow introduction and a fast movement. During Stanley's time, English organs lacked a pedalboard, which arrived in England from the European continent during the 19th century. Organists frequently moved between the multiple keyboards of the organ to produce musical variation and effects, such as the light echoes heard in the quick section of this trumpet voluntary.

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Johann Gottfried Walther. Concerto del Signor Vivaldi

The original orchestral concerto, of which this is an arrangement for solo organ, was long considered by musicologists to have been composed not by Antonio Vivaldi, but instead by Joseph Meck, another Baroque composer. However, after the recent discovery of Vivaldi's Concerto for Violin, Strings, and Basso Continuo in E Minor (RV 275), scholars now know that Walther arranged this concerto for the organ after Vivaldi, without the influence of Meck. As a prominent Baroque music theorist, Walther is best known for his *Musicalisches Lexicon oder Musicalische Bibliothec* (1723), a massive encyclopedia of both musical terms and biographical information about musical figures in the 18th century. In his study of Baroque musical thought, *Musica Poetica*, Dietrich Bartel cites Walther in his definition of music composition as an applied science in which the "agreeable and correct harmony of the notes is brought to paper moving the listeners to Godly devotion as well as to please and delight both mind and soul." (Bartel 22). The idea that music oriented the soul and mind of the listener towards the divine was shared by Johann Sebastian Bach, who was Walther's cousin. Walther was a pupil of J. Bernhard Bach at Erfurt, where, in 1702, he assumed the role of organist at the Thomaskirche. In 1707, he became town organist at Weimar and music master to the children of the ducal family, who appointed him as their court musician in 1720, where he served until his death.

Jena Langlais. Prélude Modal

Just like Louis Vierne, Jean Langlais studied at the National Institute for Blind Children in Paris, which trained a great number of talented blind musicians. Following in the footsteps of César Franck, Langlais served as the Titular Organist at the Basilica of Sainte-Clotilde in Paris from 1945 to 1988. He, like many of his contemporaries, valued the harmonium as a new music-making machine for the household parlor while still recognizing its potential musical elegance. This prelude is the first piece of the collection, and it is a good example of the composer's eclectic style, exploring rich harmonies and contrasting modes, all the while maintaining a tonal property. In praise of his music, Paul Dukas

said that Langlais “composed with [his] heart and soul,” always able to “find a way to ennoble [the harmonium’s] too easy mystic character,” (Dukas, Letter to Langlais, 9/7/1934).

Bach. Toccata and Fugue in D Minor

From the Italian *toccare*, meaning “to touch,” a toccata, in the German style, is a quick piece that emphasizes the dexterity of the performer’s fingers. Scholars have long debated the authorial authenticity of J. S. Bach’s famous Toccata and Fugue and whether it was originally intended for the organ. The dilemma of originality in music surfaced in the later 20th century over concerns of plagiarism and musical borrowing in Bach’s music, both from his own music and that of others. This modern preoccupation with originality did not exist in the same way during Bach’s time, in which adapting the work or style of another composer was acceptable (as seen in Walther’s arrangement of the Vivaldi concerto above). In his chapter on Bach’s originality in *The World of Baroque Music*, George B. Stauffer provides ample evidence of composers frequently borrowing motivic ideas and passages from their own past work in the composition of new music, which makes perfect sense when someone like Bach is expected to produce a new cantata each week. The only extant near-contemporaneous source for this toccata and fugue is a copy that exists in the hand of Johannes Ringk and dates from between 1740 and 1760. Some scholars, such as Peter Williams, argued that the piece is translated from a violin solo, in the same manner that the organ Fugue in D Minor, BWV 539, is based on the second movement of Bach’s Sonata No. 1 in G Minor for violin solo, BWV 1001. Modern scholarship, however, somewhat discounts these theories. The less restrained form of recitative passages in both the toccata and the fugue place it within the north German adaptation of *stylus fantasticus*, a “most free and unrestrained method of composing,” according to Athanasius Kircher in his book, *Musurgia Universalis* (The Universal Musical Art). Bach would certainly have been

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familiar with this style through his study under Dietrich Buxtehude in Lübeck, and he may have implemented it here during his time with his mentor. For now, though, the Toccata and Fugue retains its honored place within Bach's organ oeuvre, to be cherished and admired by all people.