

*Friday, July 22, 2016 @ 15:30, Dom zu Meissen*

**Rodney Gehrke, Organist**

**PROGRAM**

*Nicolaus Bruhns (1665 – 1697)*

Praeludium in E-minor

*Johann Sebastian Bach (1685 – 1750)*

Contrapunctus I from “Die Kunst der Fuge,” BWV 1080

Prelude, Largo and Fugue in C major, BWV 545

Von Gott will ich nicht lassen, BWV 658

Trio super: Allein Gott in der Höh’ sei Ehr, BWV 664

*Georg Böhm (1661–1733)*

Vater Unser In Himmelreich

*Martin Luther (1483 – 1546)*

Hymn: Ein’ feste Burg ist unser Gott

*Johann Sebastian Bach*

Chorale Prelude: Ein’ feste Burg ist unser Gott, BWV 720

*Felix Mendelssohn-Bartholdy (1809 – 1847)*

Prelude and Fugue in G Major, Opus 37, No. 2

*Johann Sebastian Bach*

Toccatina and Fugue in D minor, BWV 565

Please silence all electronic devices.

Wir bitten Sie, während der Konzert elektrische Geräte mit akustischen Signalen ausgeschaltet zu lassen.

## Program Notes

The short-lived Nicolaus Bruhns was a favored student of Dieterich Buxtehude. His E minor Praeludium is a late example of a genre perfected by Buxtehude, who left us many more such pieces: a multi-sectioned work alternating brilliant and often surprising passages in the *stylus phantasticus* (fantasy style) with sections of fugal counterpoint. The rhetorical devices in such works have been compared to those of extended sermons of the period. Two special sections stand out in this piece: one is marked “harpeggio” and reflects Bruhns abilities as a violinist: he could have played the manual part on his violin and accompanied himself on the organ pedals! The second fugue section features a dramatic silence in the fugue subject itself, taking advantage of reverberation times in resonant churches.

One of the great works of musical art ever composed is Bach’s *Art of Fugue*, compiled in the last decade of his life, preserved in two primary sources emanating from Bach himself—an early manuscript version and a posthumous print. Much controversy and confusion has accompanied the work over the centuries, mainly due to two issues: the printed form of the work is in “open score” (individual staves for each voice part), meaning the performing forces are not clearly indicated. Also, a massive *Fuga a 3 soggetti* (fugue with three subjects, none of which is the main theme of the set) was left incomplete. Today’s movement, the first in the collection, while displaying Bach’s characteristic didactic intensity, is also extremely beautiful and includes two unexpected, dramatic silences before the end. A final pedal point begs the question: Did Bach perhaps see the organ as the ideal instrument for the collection?

Bach composed several C Major prelude-and-fugue sets. BWV 545 went through a particularly rich development process. To the original prelude, Bach added several opening and concluding toccata measures. In another source the piece is found in B-flat Major. He also in one source added the slow movement from his fifth trio sonata (BWV 529), the version heard today in the form prelude-trio-fugue, though it is possible he intended the trio to follow the fugue. The fugue itself is a concise *alla breve* movement of great power.

Bach spent a good portion of the last decade of his life gathering earlier works into cohesive collections, usually expanding them (such as the *Mass in B Minor* and the second book of the *Well-Tempered Clavier*), and improving them. From the so-called *Leipzig Collection* of organ chorales (also known as the *18 Great Chorales*), we hear “Von Gott will ich nicht lassen” and “Allein Gott in der Höh’ sei Ehr.” Since we have copies of early versions of these pieces as well as Bach’s improvements, we are offered an unusual peek into Bach’s compositional workshop. In “Von Gott” Bach reworked the detail (notes, rhythms, harmonies) a great deal. The piece is particularly rich in its harmonic language, set in the remote key (for the time) of F Minor. The end is especially poignant and beautiful, its final chord a serene F Major. “Allein Gott” is one of two chorale settings in the collection in which Bach only uses the hint of the chorale melody to form a brilliant trio setting (similar to the fast movements of his six trio sonatas, BWV 525–530). Toward the end, Bach presents the first two phrases of the chorale melody in longer notes in the pedal to conclude the work.

Georg Böhm was organist on the fabulous, still extant 16th-century organ in Lüneburg’s Johanniskirche. He is credited with bringing the French style into German organ music, thanks to his contact with the French musicians active in the nearby court of Celle. Recent research has confirmed that the young Bach, who was a student at Lüneburg’s Michaelisschule, also studied with Böhm. “Vater unser” is one of Böhm’s most beautiful chorale settings, incorporating French ornaments in the solo voice over repeated left-hand chords supported by a pulsing pedal part.

Preparations for the celebration of 500 years since the Protestant Reformation in 1517 are well underway around the world. A key figure in the Reformation was Martin Luther, born in Eisleben some 140 kilometers from Meissen. His hymn “Ein’ feste Burg ist unser Gott,” is presented here as it has been sung in churches since 1529. Bach’s setting of the same hymn was probably composed for the rededication of the organ at Mühlhausen’s St. Blasiuskirche, whose rebuilding was overseen by Bach though he had left the post for the court chapel of Weimar. Manual and stop indications, extremely rare in Bach’s music, fit the stoplist of the rebuilt organ, in particular the opening left-hand 16’ *Fagott* and right-hand *Sesquialtera* as well as the Pedal *Posaune* first heard halfway through the piece. The fragmentary structure of the piece gives the effect of youthful improvisation so typical of the brilliant Bach.

Mendelssohn’s most important organ works include six sonatas (originally entitled “voluntaries” as they were prepared for an English publisher) and three prelude-fugue pairs. The G Major work combines a sweetly Romantic, lilting prelude in 6/8 time with an *alla breve* fugue that works out the subject in classic fashion. Two long pedal points add great harmonic interest.

Bach’s most famous work, the Toccata and Fugue in D Minor, displays thrilling passagework in the opening and closing sections surrounding an extended fugue, reminding us of the Bruhns Praeludium. Clearly an early work, probably written around the time of his 4-month visit to Buxtehude in 1705, its authorship has been questioned, since only one manuscript (a student’s copy) from Bach’s time exists. No matter: It deserves its reputation as one of the most exciting pieces of music ever written. Its opening gesture is instantly recognizable.

**Rodney Gehrke** is Director of Music at All Saints' Episcopal Church in Palo Alto, Organist and Choir Director at San Francisco's Temple Emanu-El, and Professor of Organ at the San Francisco Conservatory of Music. He holds a musicology degree from U.C., Berkeley. He is a Past Dean of the San Francisco Chapter of the American Guild of Organists (AGO) and played the organ and directed the choir at Temple Emanu-El for the opening service of the 2011 Region IX Convention of the AGO. His teachers have included his father, Hugo Gehrke, as well as David Dahl (Pacific Lutheran University), Lawrence Moe (University of California, Berkeley), and Harald Vogel (North German Organ Academy).



In 1985, in observance of the 300th birthday of Johann Sebastian Bach, Mr. Gehrke played the complete organ works of Bach in twelve recitals. In March, 2011, he played a recital at the church most popularly associated with Bach, St. Thomas Church in Leipzig, Germany. In June, 2011, he was the keynote presenter for the 100th anniversary of Seoul Theological University, Korea, where he played a recital, led an Episcopal liturgy, and offered two lectures and a day of masterclasses. In November 2015, he played two recital programs in Yokohama, Japan, on the large Fisk Organ in Minato Mirai Concert Hall.

Mr. Gehrke has performed and recorded as continuo organist and harpsichordist with the Philharmonia Baroque Orchestra, American Bach Soloists, and Voices of Music, and has also made two CDs of Mexican Baroque music with Chanticleer, with whom he toured the American Southwest and Mexico in 1998. He can also be heard on the CD collection, "Historic Organs of San Francisco," a performance recorded in 1988 on the historic organ at Temple Sherith Israel at the concluding recital of the national convention of the Organ Historical Society (OHS). He also appears on "Historic Organs of Seattle," also produced by the OHS in 2008. In addition to many solo performances, including frequent recitals at Stanford Memorial Church, he is in demand as organ accompanist for numerous community choruses as well as the two conservatory choirs conducted by David Conte and Ragnar Bohlin. He also occasionally plays organ with the San Francisco Symphony.

Mr. Gehrke has also conducted several full-orchestra performances of Ernest Bloch's *Avodath hakodesh* (Sacred Service), commissioned by Temple Emanu-El, most recently in 2008 at Emanu-El for the national convention of the American Conference of Cantors. He has conducted many other special programs of Jewish music, including a memorial concert of the music of Leonard Bernstein. In 2001 he conducted two major works for a CD of contemporary Jewish music produced by Temple Emanu-El's Cantor Roslyn Barak. He has also performed solo harpsichord recitals, including Bach's *Goldberg Variations*.

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**Ole Jacobsen** has been interested in music in general and pipe organs in particular for as long as he can remember. His interest in mechanical-action organs began around 1987 when visiting Stanford's Memorial Church which houses the dual-temperament C.B. Fisk organ. Ole hosted the first "organdemo" there in July 1989 when the Internet Engineering Task Force (IETF) met at Stanford. Since that time, he has organized several such social events for Internet-related conferences in various parts of the world, including Yokohama, Japan; Budapest, Hungary; Stockholm, Sweden; Sydney, Australia; Christchurch, New Zealand; and Amsterdam and Haarlem, The Netherlands. During the day, Ole is the Editor and Publisher of *The Internet Protocol Journal* (IPJ), a quarterly technical publication for Internet Professionals published by Cisco Systems from 1998 until 2013, and now published with the generous support of numerous individuals and organizations with administrative support from the Internet Society.



He has been active in the computer networking field since 1976 when he went to work for the Norwegian Defence Research Establishment, an early ARPANET site. Ole was with Interop Company (now part of UBM TechWeb) since shortly after its formation in 1987 until 1998. He was the Editor and Publisher of *ConneXions—The Interoperability Report*, a monthly technical journal in the field of computer-communications.

Ole holds a B.Sc. in Electrical Engineering and Computing Science from the University of Newcastle upon Tyne, England. He serves on the board of the Asia Pacific Internet Association (APIA), which hosts the annual APRICOT conference. Ole served three terms on the IETF Administrative Oversight Committee (IAOC) and is a member of the RFC Series Advisory Group and the Independent Submissions Editorial Board.

## Eule Organ in Meissen Cathedral (1972)

### *Pedal*

Prinzipal	16'
Subbass	16'
Oktavbass	8'
Barem	8'
Gemshorn	4'
Dolkan	2'
Basszink	3 fach
Mixtur	5 fach
Posaune	16'
Feldtrompete	4'

### *Hauptwerk (Manual I)*

Rohrpommer	16'
Prinzipal	8'
Gedacktflöte	8'
Oktave	4'
Rohrflöte	4'
Gemsquinte	2 <sup>2</sup> / <sub>3</sub> '
Oktave	2'
Cornett	3 fach
Mixtur	5–7 fach
Fagott	16'
Trompete	8'

### *Schwellwerk (Manual II)*

Musiziergedackt	8'
Weidenflöte	8'
Quintade	8'
Prinzipal	4'
Sextade	4'
Oktave	2'
Sifflet	1'
Gemsquinte	1 <sup>1</sup> / <sub>3</sub> '
Sesquialtera	2 fach
Scharfzimb	5 fach
Rohrkrumhorn	16'
Schalmey	8'
Tremulant	

### *Brustwerk (Manual III)*

Rohrgedackt	8'
Pommer	4'
Dulzian	2'
Terzflöte	1 <sup>3</sup> / <sub>5</sub> '
Oktävlein	1'
Zimbel	3 fach
Gemshornregal	8'
Tremulant	

### *Couplers*

Hauptwerk / Pedal
Schwellwerk / Pedal
Schwellwerk / Hauptwerk
Brustwerk / Hauptwerk
Brustwerk / Pedal

<http://meissen-organ.info>

For more information, contact Ole Jacobsen: [ole@organdemo.info](mailto:ole@organdemo.info)

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