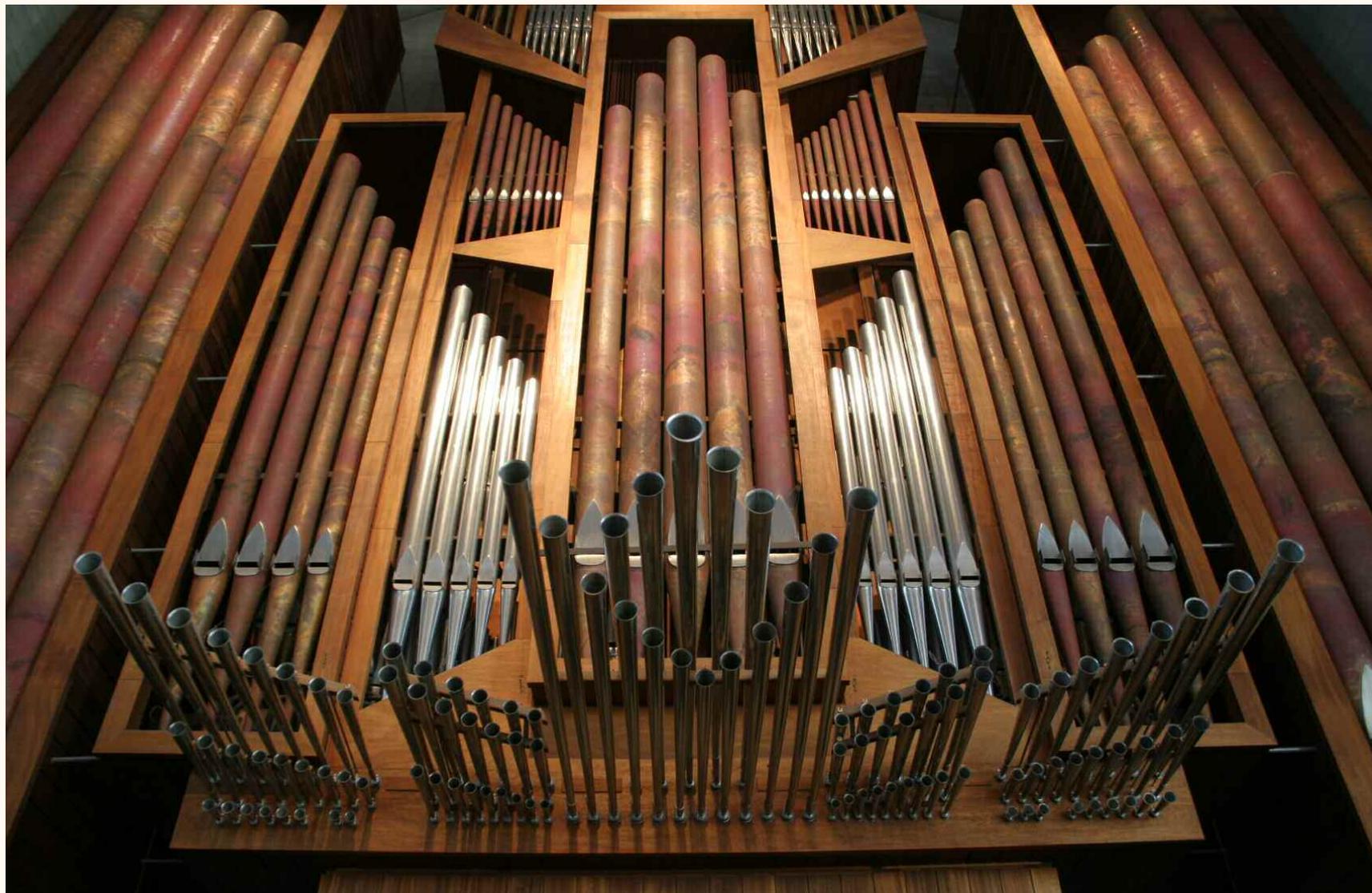


BACH: UNDER THE INFLUENCE



ROGER SHERMAN, ORGAN

JOHANN SEBASTIAN BACH UNDER THE INFLUENCE

Roger Sherman

Saint Mark's Cathedral, Seattle, Washington

September 21, 2001

Part I: Influences on Bach

I.		Praeludium in G Minor	Arnold Brunckhorst	4:39
			(1670-1725)	
2.-7.		Partita on Freu dich sehr, o meine Seele Chorale – Four variations – Chorale	Johann Pachelbel	7:52
			(1653-1706)	
8.		Vater Unser im Himmelreich	Georg Böhm	4:09
			(1661-1733)	
9.		Toccata (G Major)	Jan Adam Reinken	9:36
			(1623-1722)	
10.		Tierce en taille	Nicolas de Grigny	4:54
			(1672-1703)	
		Concerto in F Major	Antonio Vivaldi	
11.		Allegro	(1678-1741)	3:01
12.		Largo		2:21
13.		Allegro		3:37

Intermission

Part II: Bach influencing others

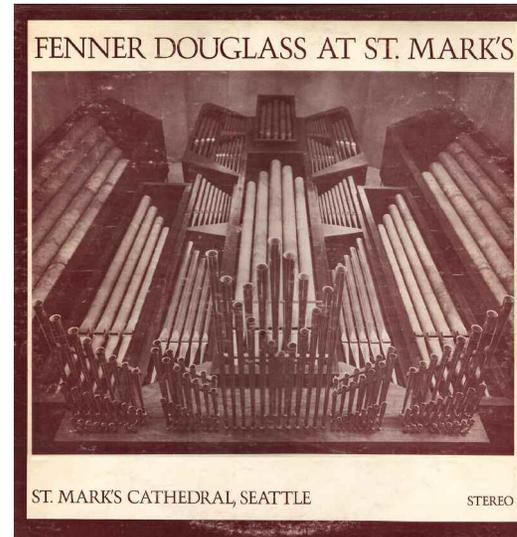
14.-15.		Prelude and Fugue in G Major, S. 54I	Johann Sebastian Bach	7:26
			(1685-1750)	
		From Sechs Choräle von Verschiedener Art		
16.		<i>Wachet auf, ruft uns die Stimme</i> , S. 645		4:27
17.		<i>Wo soll ich fliehen hin</i> , S. 646		1:56
18.		Movement from cantata: Herz und Mund und Tat und Leben, S. 147 ("Jesu, joy of our desiring")		2:53
		From Art of Fugue		
19.		<i>Canon alla Duodecima, in Contrapunto alla Quinta</i> , S. 1080, 17		2:34
20.-21.		Prelude and Fugue in C Major, S. 547		10:34
				TOTAL: 70:02

From the Dean

In September of 1965, E. Power Biggs came to Saint Mark's Cathedral to play the inaugural recitals on the new Flentrop organ. The choice of Dirk Flentrop as organ builder was made by Peter Hallock, organist and choirmaster of the Cathedral. Apparently, Flentrop presented the Vestry with two plans: one medium-sized organ, and the other, an instrument that was larger than any the Flentrop firm had ever built. After the presentation, Flentrop left the room, and Dean Leffler led a discussion about funding, which ended when he said, "Well, we don't have the money for either instrument—we might as well go for the big one!"

Over the past 50 years, the Flentrop has enriched our liturgies and inspired the greatest concert artists of our time. This new series of recordings reprises some of those distinctive musical experiences—musical experiences which began when E. Power Biggs came to Seattle, fifty years ago.

—The Very Reverend Steve Thomason
Dean and Rector, Saint Mark's Cathedral
Seattle, Washington



The cover art is a homage to the first recording made on the Flentrop organ, "Fenner Douglass at St. Mark's".

Following E. Power Biggs's inaugural recitals, the Flentrop organ hosted many of the greatest organists from around the world, including Anton Heiller (Austria), Marie-Claire Alain (France), Luigi Ferdinando Tagliavini (Italy), Monserrat Torrent (Spain), Gustav Leonhardt (Netherlands) and Guy Bovet (Switzerland). Fenner Douglass (USA) was the first to make a recording on the organ, which was engineered by Dr. Glenn White. Using just a single pair of perfectly placed B&K 4006 omni-directional microphones, White captured the magic of both the organ and its spacious acoustical environment. The design goal for the organ was to play Bach in a more authentic manner, but Douglass included the Franck Chorale in E Major in his recording, which demonstrated that the Flentrop was also very well-suited to playing Romantic repertoire. Over time, the organ has been used to play virtually every style of music, in recitals, concerts and recordings.

PROGRAM NOTES

Program notes in this booklet about the music, the Flentrop organ and the artist's biography are taken from the original 2001 concert program leaflet.

Johann Sebastian Bach is certainly one of the most influential composers of history. But who influenced Bach? This is an intriguing question that has no easy answers, particularly when considering his organ works. One looks first for teachers, composers whose music Bach copied for his personal library, and close musical friends and mentors.

The astute observer will see that this program omits the most frequent of cited influences on Bach, that of Buxtehude. While the reasons are too long to include here, one is hard pressed to see any of Buxtehude's influence on Bach's organ works. And like Handel and others who preceded him to Lübeck, Bach may have gone to discover how Buxtehude was financing the extravagant Abenmusik concerts. Buxtehude was the organist, but not Cantor of St. Mary's Church, and he had developed a patronage system outside of the Church system—the first of its type in northern Europe. There is no doubt that Bach influenced Buxtehude, who offered him the job as his successor and the hand of his daughter in marriage, but where is evidence of the reverse?

Two composers have been attributed to the first piece in the program, and Bach made copies of music by both of them. The editor of a publication including this work with others by Nicholas Bruhns makes an unconvincing case for its authorship. All of the Bruhns *Praeludia* are multi-sectional works, like those of his teacher, Buxtehude, but this *Praeludium* more closely resembles the typical Bach form of a monolithic Prelude followed by a monolith Fugue.

The composer's autograph on the score is an ambiguous abbreviation which could represent either Bruhns or Brunckhorst, but the music seems to be atypical of Bruhns.

Bach's obituary states that his first keyboard lessons were with an older brother, Johann Christoph. Christoph had studied organ with Johann Pachelbel, and it is therefore likely that young Johann was taught according to the pedagogy used by Pachelbel. An instructional notebook of another Pachelbel student shows that Pachelbel taught a wide range of compositional types and composers, but most of the pieces are by Pachelbel himself. Surely young Sebastian learned pieces like the partita on tonight's program—a work that can also be practiced on clavichord or harpsichord.

Johann Sebastian left Ohrdruf at the age of 15 to become a choral scholar at St. Michael's Church in the northern city of Lüneburg. For the next seven years, he had the opportunity to absorb a significant amount of north German organ culture. The organs there, and the compositional styles were different from those of his native Thuringia. The principal organist in Lüneburg was Georg Böhm, who presided over the large organ of St. John's Church. Although there is no direct evidence that Bach studied formally with Böhm, there is no question that they established a life-long friendship. Bach copied many works by Böhm for his own personal library, as well as for the teaching of students and family members. At the publication of his *Clavier-Übung*, Bach listed

Böhm as a distributor of the work. Böhm was also a native of Thuringia. And he was well connected to the musical scene in Hamburg—in particular, to St. Catherine's Church where Bach traveled on numerous occasions to meet its organist, Jan Adam Reinken.

Reinken was a highly influential figure in Hamburg. He was one of the founders of the Hamburg Opera, the first in all of northern Europe. He also presided over one of the largest organs in the region (almost exactly the same size as the Flentrop organ at St. Marks), and one that was particularly rich in reed stops. One of Bach's students observed that Bach "could not praise the beauty and variety of these reeds highly enough. Bach also "gave assurance that the 32-foot *Principal* and the pedal [32-foot] *Posaune*...spoke evenly and quite audibly right down to the lowest C. But he also used to say that this *Principal* was the only one as good as that, of such size, that he had heard." (The equivalent stops on the Flentrop organ will be used in tonight's performance of the Reinken Toccata—"right down to the lowest C.")

Reinken was in a better position than Böhm to expose Bach to the wide diversity of organs and composers in northern Europe. Hamburg was full of large instruments, and had been a center of musical activity since the formation of the Hanseatic League had made it a wealthy Lutheran city. It is possible that Reinken may have introduced young Bach to Dieterich Buxtehude, who was a close personal friend.



(So close, in fact, that when Reinken died, he asked to be buried in Lübeck—Buxtehude’s town—rather than Hamburg.) Later during his career, Bach was to apply for the job of organist at the Jacobi Church in Hamburg. Reinken was on the audition committee, and may have been Bach’s “local sponsor.” Bach copied many pieces by Reinken for his personal collection. He also paid tribute to Reinken by using a theme from his *Hortus Musicus* for the famous, Fugue in g minor (popularly known as part of the “Fantasie and Fugue in g minor”).

While based in Lüneburg during his late teens, Bach had the opportunity to hear the “then famous band kept by the Duke of Celle, consisting for the most part of Frenchmen; thus he acquired a thorough grounding in the French taste, which, in those regions, was at the time something quite new.” (from the Obituary) The Duke’s second residence was a newly built castle in Lüneburg. One influence on Bach that we can trace is the use of French rules for ornamentation in his music. The French played ornaments beginning from the upper adjacent note, rather than the main note, as they would have been typically played in Italy, Holland and Germany. Bach personally copied the music of F. Couperin, and the complete published works of Nicolas de Grigny. The French influence was not completely overwhelming, however;

Bach's first biographer, Forkel, reports that Bach "considered [the French] as too affected in their frequent use of graces, which goes so far that scarcely a note is free from embellishment. The ideas they contained were, besides, too flimsy for him."

One can observe for one's self the validity of these remarks in the *Tierce en taille* of de Grigny. Here the tenor melody not only has ornaments, but ornaments written over grace notes and over individual notes of written-out trills and turns! A facsimile of Bach's own copy of this work was used in preparing for tonight's performance. In spite of Forkel's comments, Bach meticulously copied almost every ornamental detail of de Grigny's score.

As much as these composers may have influenced Bach, none probably influenced him more than a composer he never met—Antonio Vivaldi. On July 8, 1713, Bach's musical protégé Prince Johann Ernst returned to Weimar from a study trip to Holland, bringing with him a large collection of published music by contemporary Italian composers Vivaldi, Marcello, Torelli and others. Bach's exposure to these modern concertos changed his compositional approach substantially. Recent research into Bach's compositional methods underscore comments in his Obituary and by Forkel who wrote that Vivaldi's works "taught him how to think musically." He elaborates by identifying "order, coherence and proportion" as the key elements in "thinking musically." By this time, Bach was a master of traditional musical composition and counterpoint, but these abstract aesthetic elements presented a new level of challenge. He copied and arranged for these concertos for organ, harpsichord, and multiple harpsichords. For example, he re-cast Vivaldi's concerto for four violins

as a concerto for four harpsichords. These "abstract" compositional qualities made the concertos less dependent on the sonic characteristics of specific instruments, and ideal for transcription. For example, Bach's transcription of Vivaldi's concerto in F major played tonight works equally well on the organ as it does on the harpsichord. The concerto influence can also be heard in organ works like the Toccata in F, the "Dorian" Toccata in d minor, and the Prelude and Fugue in G Major.

The second half of the program highlights music that Bach used to influence others. One characteristic of Bach as a teacher and a member of the Bach family was the promotion of his students and sons to major musical positions. He himself had been the beneficiary of such action when getting his first church job in Arnstadt. He also worked hard to get his oldest son, Wilhelm Friedemann, the post of organist at St. Sophia's Church in Dresden, going so far as to sign the letter of application himself, and to write a recommendation. But Bach went even farther, when he copied out his own Prelude and Fugue in G Major for Friedemann to play at the audition. His son got the job.

Later in his life, Bach began to publish organ works as a means of establishing and preserving his compositional approach and aesthetic. Perhaps he was also motivated by attacks by various critics for writing music that was hopelessly complex and out-of-date. In 1748 (less than 2 years before his death), he published with former student Johann Georg Schübler, "Six Chorales of Various Sorts, to be performed on an Organ with 2 Manuals and Pedal." These six "chorales" were actually transcriptions of movements from Bach's cantatas, and demonstrate

how an organist might utilize cantata material to play popular movements as chorale preludes. A favorite movement from Cantata 47 ("Jesu, Joy of Man's Desiring") seems as perfectly suited for this treatment as the first of the Schübler chorale preludes, *Wachet auf!* from Cantata 140.

Other works that belong to Bach's last decade include the Canonic Variations on *Vom Himmel Hoch* for organ, the Musical Offering, and Art of Fugue. Included in the Art of Fugue are a series of Canons, musical puzzles that are left to the player to resolve and realize. In this canon, the right-hand part plays the same notes as the left-hand, but starting eight measures later, and one octave and a fifth higher. An ending is provided so that the two parts may conclude together.

Most likely, the C Major fugue that ends today's program also comes from Bach's last years. The Prelude has a concerto-like affect, taking a simple C-Major scale and deriving a dazzling, but well-proportioned work from its simple ascending line. The Fugue, however is a complete contrast, showing Bach's fascination with the contrapuntal possibilities of a theme that is only one measure long. Within this work, the theme is stated more than 40 times, and I leave it to the listener to count them all. Some clues: some of the time the theme is upside down, some of the time the theme is in more than one voice at a time, and when the pedal enters at the end, the theme is played in double-length notes. Surely Bach sets a standard of composition here that has influenced many compositions, but has never been equaled.

—Roger Sherman



ABOUT THE ARTIST

From the 2001 program leaflet

Roger Sherman is in his eighth year as Associate Organist of St. Mark's, during which time he has performed as an organist and harpsichordist in four recitals and eighteen *Messiah* performances at the Cathedral. For the past five years, he has been President of Cathedral Associates, and for the past two years, vice-president of the Early Music Guild. Mr. Sherman studied organ at Oberlin Conservatory of Music with Fenner Douglass, Arthur Poister (the complete works of Franck) and William Porter. He has been featured as a musician on numerous recordings, including two with Fred Sautter: *The Baroque Organ and Trumpet*, made on the Brombaugh organ at Central Lutheran Church in Eugene, Oregon, and a recording at St. Mark's Cathedral with Sautter's group, The Imperial Brass. Mr. Sherman began his career as an organist in Seattle, playing at First Christian Reformed Church, and won the Seattle Chapter American Guild of Organists Scholarship auditions while studying with Edward Hansen in high school.



The artist dedicates this recording to the memories of Fenner Douglass and Glenn White.

ABOUT THE ORGAN

The organ of St. Mark's Cathedral was an extraordinary accomplishment when it was installed in 1965. Designed and built by the Dutch firm of D.A. Flentrop, the organ contains 3,744 speaking pipes, ranging in size from 32 feet to less than one inch. The pipes are made of either tin and lead alloy, cured copper or African mahogany. The organist may select from 55 speaking stops distributed over four manuals (keyboards) and pedal. Although not the first, St. Mark's Flentrop is one of the largest 20th century organs employing mechanical keyboard action, and its success has influenced organ building throughout the United States.

Although modern in style, the African mahogany case is structured like that of an 18th century organ, each division of the organ having its own section, complete with pipes and windchest. Each keyboard (including the pedalboard) plays a different division. The *Pedaal* division is split on either side of the main case and contains the longest pipes. The first (lowest) manual plays the *Rugwerk* (literally "back-work") whose pipes sit at the organist's back on the edge of the gallery railing. The second manual plays the *Hoofdwerk* in the center of the main case. This division includes the horizontally mounted *Trompets*, similar in style to those found on Spanish organs of the 17th century. The *Bovenwerk* is at the top of the case and is played by the third manual. Located inside of closable doors below the horizontal *Trompets* is the smallest and most intimate division of the organ, the *Borstwerk*.

The instrument is pitched at A-440 and is tuned in equal temperament. The use of low wind pressure and mechanical action permits the gentle, articulate voicing appropriate for the Cathedral's reverberant acoustics.



Hoofdwerk (II)

Prestant I6'
 Prestant 8'
 Roerfluit 8'
 Octaaf 4'
 Speelfluit 4'
 Quint 2-2/3'
 Octaaf 2'
 Terts I-3/5'
 Mixtuur IV
 Scherp III
 Trompet I6' (in the case)*
 Trompet 8' (in the case)*
 Trompet I6' (horizontal)
 Trompet 8' (horizontal)

Borstwerk (IV)

Gedekt 8' (wood)
 Prestant 4'
 Fluit 4'
 Gemshoorn 2'
 Larigot I-I/3'
 Cymbel II
 Regaal 8'
 Tremulant

Rugwerk (I)

Prestant 8'
 Gedekt 8'
 Quintadeen 8'
 Octaf 4'
 Roerfluit 4'
 Octaaf 4'
 Sesquialter II
 Mixtuur III
 Scherp III
 Dulciaan I6'
 Schalmei 8'
 Tremulant

Bovenwerk (III)**

8 Prestant 8'
 Fluit 8'
 Gemshoorn 8'
 Zweving 8' (tenor c)
 Octaaf 4'
 Koppelfluit 4'
 Nasard 2-2/3'
 Flageolet 2'
 Octaaf I'
 Mixtuur V
 Trompet 8'
 Kromhoorn 8'
 Tremulant

Pedaal

Prestant 32' (ext. from I6')
 Prestant I6'
 Subbas I6' (wood)
 Octaaf 8'
 Gedekt 8'
 Octaaf 4'
 Spitsgedekt 4'
 Naethoorn 2' + I'
 Mixtuur VII
 Bazuin 32' (8 wood/24 metal)*
 Bazuin I6'
 Trompet 8'
 Trompet 4'
 Cornet 2'

Zymbelstern*

Suspended key action and electric stop action

Solid state combination action (255 memory levels)

Couplers and general pistons duplicated on toe studs.

Couplers

II + I, II + III, I + III*
 Ped + I, Ped + II, Ped + III

Combinations

6 Combinations per Division
 8 General Pistons
 I General Cancel
 I Setter Position

*Additions by Paul Fritts & Co. (1993 & 1995)

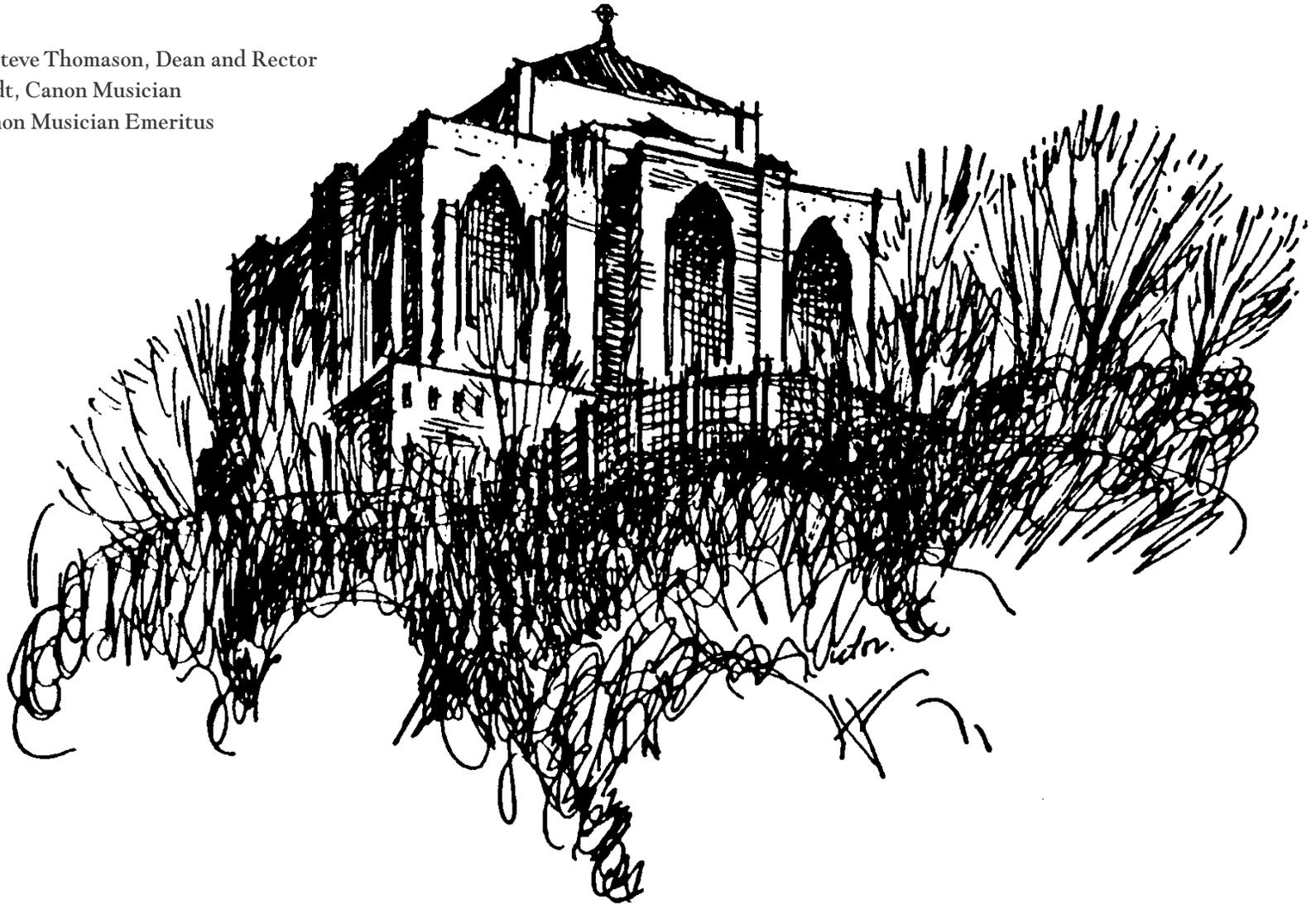
**Enclosed with mechanical swell shutters

ACKNOWLEDGEMENTS

Saint Mark's Episcopal Cathedral

1245 10th Avenue East
Seattle, WA 98102

The Very Reverend Steve Thomason, Dean and Rector
Michael Kleinschmidt, Canon Musician
J. Melvin Butler, Canon Musician Emeritus



CREDITS



Catalog number | LRCD-II56

Executive Producer

Roger Sherman

Microphone selection and placement

Glenn White

Mastering

Roger Sherman

Flentrop photos:

Roger Sherman

Graphic Design

Tim Braun

Recorded: September 21, 2001

This recording and the booklet are
© and ® by Loft Recordings, LLC, 2015.

All rights of the producer and the owner of the
work reproduced are reserved. Unauthorized
copying, hiring, lending, rental, public performance,
or broadcasting of this record is prohibited.



Loft Recordings CDs
are available from

THE
GOTHIC
CATALOG

Visit the gothic catalog
Web site to see our full range
of organ & choral recordings:

www.gothic-catalog.com



LRCD-1156