

of music in two different keys. Just as the witches 'Round Dance' was united with the sacred *Dies Irae* in Berlioz's *Symphonie Fantastique*, Eben allows the German chorale *Aus Tiefer Not* to be mocked by the witches in *Walpurgisnacht*. Having undergone many variations, the chorale eventually becomes the accompaniment to a burlesque witches dance, set as a trivial and vulgar waltz, a kind of comic *Totentanz*. Suddenly, the pedal breaks in with *Aus Tiefer Not*; chorale and witches dance are juxtaposed in musical and spiritual combat. Though the battle is fierce, the sacred theme prevails and the movement concludes with a thundering solo pedal cadenza on the chorale. In Eben's words: 'The final unison chorale statement on full organ does not leave any doubt that this admission of one's mistakes, the confession of one's faults, is the condition for salvation in the Epilogue'.

According to Eben, the Prologue and Epilogue are connected by contrast of low and high, dark and clear, but in the *Epilogue*, in a mood of conciliation, the soul rises above the abyss. *Aus Tiefer Not* is now heard as a representation of the saving grace of God's love. As in many of the previous movements, Eben exploits spatial effects to represent heaven and the rising of Faust's soul. The only departure from this peaceful mood is the interjection of an angular twelve-tone passage, the

austerity of which recalls the judgement all must face at death. But once again the chorale is heard proclaiming the salvation bestowed upon the errant Doctor Faust. The final C major chord unites high and low registers, a symbol of the peace that has been restored to the living and the dead.

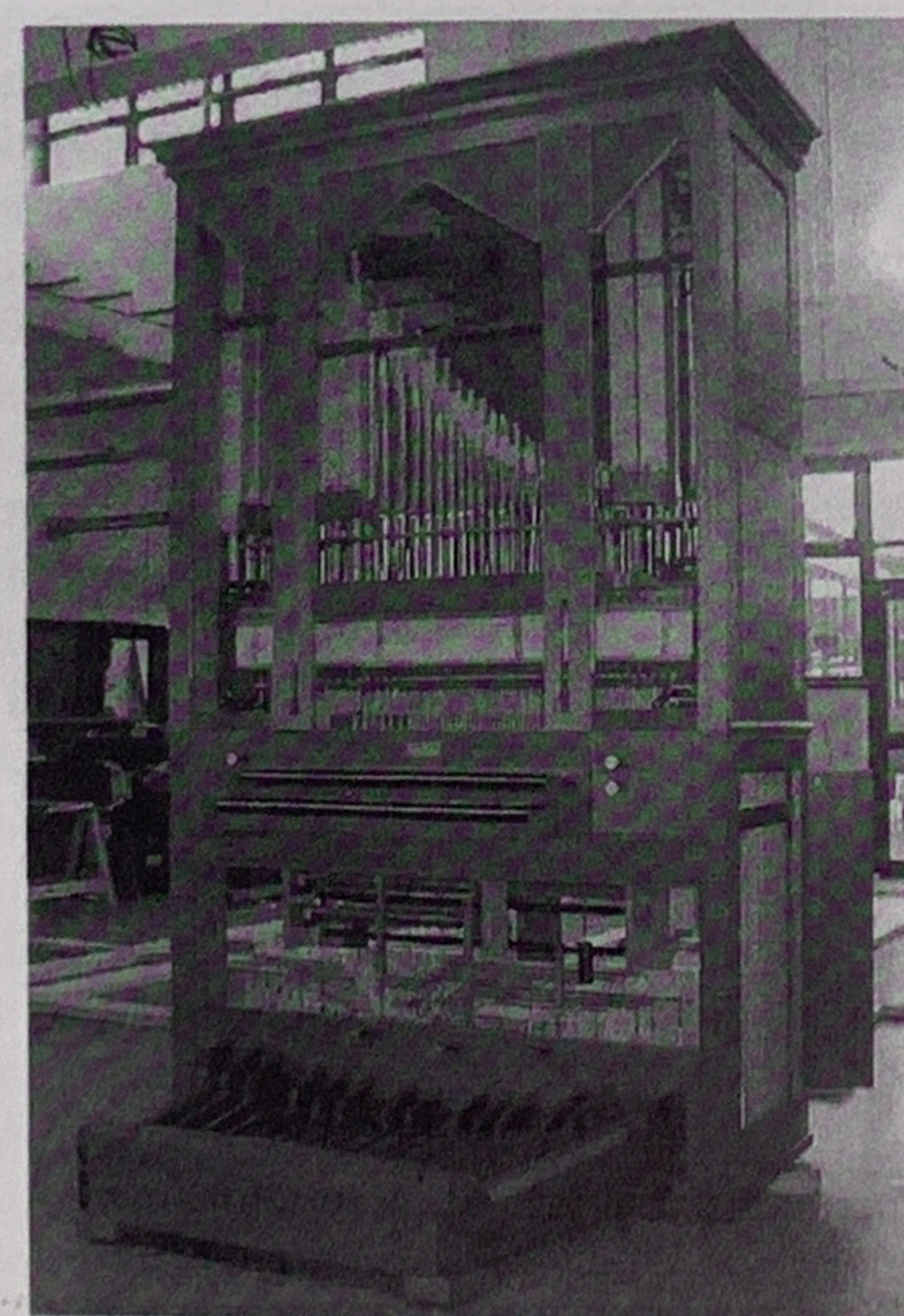
Janette Fishell

Janette Fishell holds degrees in organ performance from Indiana University and Northwestern University, and is a recitalist and teacher of international standing. The author of numerous articles and a recent book on service playing published by Abingdon Press, she is widely recognised as a leading authority on the organ music of Petr Eben. Her numerous CD recordings include performances of the music of Eben and J S Bach, as well as duet literature performed with Colin Andrews.

Dr Fishell is Distinguished Professor of Music at East Carolina University, Greenville, North Carolina, where she heads the Organ Performance and Sacred Music degree programmes. She is the founder of the East Carolina Religious Arts Festival and is organist and choirmaster at St Paul's Episcopal Church, Greenville.



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 10 a.m. – 2.30 p.m.
Lunch is available if booked in advance



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Lunchtime Organ Recital

Fabio Ciofini

1.15pm

St Catharine's College Chapel, Cambridge

The Young Bach

Prelude and Fugue in C (BWV 531)

J S Bach (1685-1750)

Concerto in D minor, after Alessandro Marcello
 (1684-1750) (BWV 974)

Andante e spicato - Adagio - Presto

Nun komm' der Heiden Heiland (BWV 569)

Partite diverse sopra O Gott, du frommer Gott
 (BWV 767)

Concerto in F, after Antonio Vivaldi (1678-1741)
 (BWV 978)

Allegro - Largo - Allegro

Prelude and Fugue in C (BWV 545)

All the Bach compositions included in this programme were probably composed before 1717, except the chorale *Nun komm, der Heiden Heiland*, which was composed after 1723. In fact the *Prelude and Fugue* (BWV 531) can be considered as an early work (dating from the period 1700-1703) and it shows many similarities with the *Prelude and Fugue in C Major* by Georg Böhm (1661-1733), with whom he was probably in contact at that time. The *Prelude and Fugue* (BWV 545) can be dated from the years 1712-1717, the Weimar period.

The chorale *O Gott, du frommer Gott*, of which the text is written by Johann Heermann (1585-1647), originally possessed eight verses. A ninth was added later (in the form of a doxology), which is also to be found in hymn books from Bach's region. With this last discovery, the relationship between the nine partitas and the corresponding number of stanzas of the hymn is no longer problematic. Bach changed slightly the melody of the last two lines. The chorale text is an extended prayer in which God's help is invoked for a suitable attitude to life in the face of all adversity. The main *Affekt* of this Partita is sorrowful.

The three settings of the Advent chorale *Nun komm, der Heiden Heiland* form part of the so-called Leipzig Chorales (after 1723). The first (BWV 659) has a richly ornamented melody in the soprano part, while the left hand has two accompanying voices above a walking bass in the pedal. This work, with its meditative and melancholic character, as well as the two-bar coda at the end, bears a resemblance to Buxtehude's short setting of the same chorale.

The influence of the Kantor is strong, even in the organ transcriptions of the Italian concertos, where Bach overlaps his personality as a 'transcriber' with that of composer. The orchestral music of the Venetian composers such as Marcello and Vivaldi, in XVIII century, reached a very high fame.

It is interesting that the motive for the writing of their arrangements, probably at the behest of Prince Johann Ernst of Sachsen-Weimar, is to be found in a Dutch practice. Prince Johann Ernst (1696-1715) studied, from 1711-1713, at Utrecht University. During his residence in The Netherlands he travelled to (amongst other places) Amsterdam; it is most probable whilst there that he heard the blind organist of the Nieuwe Kerk, Jan Jacob de Graaf, play. De Graaf played Italian concerti and sonatas on the organ. It is therefore plausible that, on his return to Weimar, the Prince commissioned Bach (and also his composition teacher, Johann Gottfried Walther) to make similar arrangements for organ and keyboard instrument.

Fabio Ciofini

Fabio Ciofini studied organ and piano at the Conservatory of Perugia and harpsichord at the School of Music in Fiesole. He continued his organ studies at the Sweelinck Conservatorium in Amsterdam with Jacques van Oortmerssen. In 1995 he was appointed organist titulaire in Collescopoli on the historical baroque organ made by W. Hermans (1678). Fabio Ciofini is also Director of the Hermans Festival.

In demand as a recitalist and lecturer, in particular for his interpretation of early and baroque music, Fabio Ciofini performs regularly throughout Europe and America. He also teaches at the Civic Institute of Music in Spoleto, and is guest professor at the early music department of the conservatory in Terni.

