

heaven

and

EARTH

Sacred Music at Notre Dame Presents

A Doctoral Organ Recital by Daniel Schwandt

8:00 pm | March 31, 2019

Basilica of the Sacred Heart | Notre Dame, Indiana



ARTS AND LETTERS

Personnel

Karis Ailabouni, *violin*

Katrina Keats, *soprano*

Emily Swope, *soprano*

Kate Ragan, *alto*

Alyse Jamieson, *alto*

Heejin Kim, *console assistant*

Simon Pick, *cover design*

Please hold applause until the conclusion of the program.

Sacred Music at Notre Dame
Presents

Daniel Schwandt, *organ*

Heaven and Earth

- Praeludium in G Nicolaus Bruhns
(1665-1697)
- Trio in G, BWV (Anh. II) 1027/4a Johann Sebastian Bach
(1685-1750)
- Choralfantasie über “Wo Gott der Herr nicht bei uns hält”, BWV 1128 J. S. Bach
- Psalm 24 (1659) Anthoni van Noordt
(c.1619-1675)
- Versus 1, à 4 Pedaliter
Versus 2, à 4 Pedaliter
Versus 3, à 4 In de Bas
- Hymn “Psalm 24” GENEVAN 24
All stand and sing the hymn on the following page.
- Fuge, Kanzone und Epilog, Op. 85, no. 3 (1911) Sigfrid Karg-Elert
(1877-1933)
- Prélude et Fugue sur le nom d’Alain, Op. 7 (1942) Maurice Duruflé
(1902-1986)

Sunday, March 31, 2019 8:00 PM

Basilica of the Sacred Heart

Daniel Schwandt is a student of Craig Cramer.

This recital is in partial fulfillment of the requirements for the degree Doctor of Musical Arts.

Psalm 24

1: *All*

2: *Treble voices*

3: *Bass voices*

4: *All*



1 The earth be - longs to the Lord God, the world and all that dwell there - in;
2 Those who have clean hands and pure hearts, who do not wor - ship i - dol gods
3 Lift up your heads, O you por - tals! Be lift - ed up, you an - cient doors,
4 Lift up your heads, O you por - tals! Be lift - ed up, you an - cient doors,



he found-ed it up - on the o - cean, rest - ing it firm on the wa - ters.
or false - ly swear, may come be - fore him. They will re - ceive the Lord's bless - ing
so that our glor - ious King may en - ter. Who is this King of all glo - ry?
so that our glor - ious King may en - ter. Who is this King of all glo - ry?



Who may as - cend to Zi - on's hill, or stand up - on God's ho - ly moun - tain?
and vin - di - ca - tion from their God. Such is the lot of all who seek him.
The Lord, so full of pow'r and might, for he is strong to win the bat - tle.
The Lord with all his heav'n - ly host, the ev - er - reign - ing King of glo - ry.

Program Notes

Our understandings of heaven and earth reflect a basic human inclination toward binaries: light and dark, new and old, left and right. In a spiritual context, binaries such as these provide the traditional spatial ordering of the universe: heaven is up and earth below, things are visible or invisible, people are dead or alive. Part of Christian spirituality understands God breaking through these binaries: what once lived and died on earth is now alive in heaven, the believer is simultaneously saint and sinner through faith in Christ's salvation, God's incarnation is fully human yet fully divine, the Reign of God has come and is coming in this very time and place. These aspects of faith are mysterious in part because they interfere with the human tendency toward binary thought.

The idea of "Heaven and Earth" represented tonight is not an exposition on two opposites that reflect some binary understanding of the universe, but as active ideas expressed musically and as reflected in the texts which inspired them. Whether this music is particularly "heavenly" or "earthly" is up to the listener, but my hope is that in this beautiful space devoted to the blurring of heavenly and earthly lines—where the earthly reminds us of the heavenly, and the heavenly reminds us of the earthly—that the music of the organ adds its own voice to that task.

Nicolaus Bruhns's **Praeludium in G** is one of only a handful of pieces that survive from this seventeenth-century North German organist and violinist. It begins with a descending and ascending flourish, which for the purposes of tonight's theme, might well represent a descent from heaven to earth. This passage initiates a lengthy free and virtuosic opening section, complete with echo effects and scalar passages. Written in the *stylus fantasticus* (fantastic style), Bruhns's Praeludium is a prime example of this North German genre of alternation between improvisatory free sections and fugues. Bruhns' reputation as a violinist is evidenced by violinistic writing in both the free and fugal sections.

Bach's sunny **Trio in G** began life as the fourth movement of a sonata for viola da gamba and harpsichord, BWV 1027, written sometime in the 1730s or 40s in Leipzig. As an organ work, it comes to us as part of a collection of miscellaneous trio movements arranged for organ from BWV 1039 and 1027. Russell Stinson posits that these trios were not arranged by Bach, but instead by his friend Johann Peter Kellner. The technically demanding texture of an organ trio – one voice in the right hand, one in the left, and the other in the feet – combines three unique lines of music on three different sounds in a combination that transcends the sum of its parts.

Bach's fantasia on the early Lutheran chorale "**Wo Gott der Herr nicht bei uns hält**" is perhaps most notable for its recent discovery in 2008 at an auction of materials from nineteenth-century Bach scholar Wilhelm Rust. It originates from early in Bach's life, perhaps from his time in Mühlhausen around 1707-08, and shares numerous characteristics of the North German chorale fantasia style of Reincken and Buxtehude. Phrases of the chorale melody are repeated in numerous voices, musical textures (and registrations) change based on the structure of the chorale, musical lines are exchanged and repeated between voices, and bravura passage work is found throughout. Bach uses the characteristics of chorale fantasia in order to illuminate the text of the chorale, a paraphrase of Psalm 124 by Justus Jonas (1493-1555). Of particular note are the words of stanzas 1, 6, and 8. Images of heaven and earth and the consolation of the cross perhaps inspired the use of

extreme ranges of the keyboard and the frequent crossing of melodic lines. The rhapsodic ending might be the “world...complaining forever.”

1 Wo Gott der Herr nicht bei uns hält wenn un - ser Fein - de to - ben Wo er Is - ra - els
 und er nicht un - ser Sach zu - fällt im Him - mel hoch dort o - ben.

Schutz nicht ist und sel - ber bricht der Fein - de List so ists mit uns ver - lor - en.

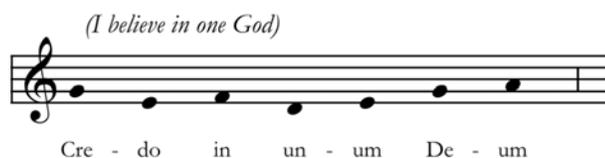
Tune: Wittenberg c. 1529/33

1. If the Lord God does not stay with us
 when our enemies rage
 and if God does not support our cause
 in heaven high above,
 if God is not Israel’s protection
 and does not break the enemy’s cunning,
 then all is lost with us.
2. What human power and intelligence contrive
 should not easily terrify us;
 God sits in the highest place,
 and will uncover their plan.
 When they attack with the greatest cunning,
 then God goes another way:
 It is in the hands of God.
3. They rage greatly and come towards us
 as if they wanted to eat us;
 all their desire is set on murder,
 God is forgotten by them.
 Like waves of the sea they come,
 they threaten our bodies and lives :
 God will pity this.
4. They persecute us as heretics,
 and thirst after our blood;
 they boast that they also are Christians
 who greatly esteem only God
 Ah God, your precious name
 has to be a cover for their wickedness,
 One day you will wake up to this.
5. They open wide their jaws
 and want to swallow us down.
 May God be thanked and praised for ever,
 they will not succeed:
 God will break asunder their traps
 and destroy their false teaching,
 They will have no defense against God.
6. Ah Lord God, how richly you console
 those who have been completely forsaken:
 the door of your mercy is never closed
 Reason cannot grasp this.
 It says: “all is now lost” –
 when however the cross has given new life
 to those who wait on your help.
7. Our enemies are all in your hand
 along with all their thoughts;
 what they attempt is known to you, Lord.
 Help us only so that we do not waver.
 If reason fights against faith,
 in future we will not trust it
 since you yourself will give us consolation.
8. The heaven and also the Earth
 have been founded, Lord God, by you
 make your light become bright for us
 and let our hearts be enkindled
 in true love of your faith,
 constant to the end.
 Let the world go on complaining forever.

Translation: Francis Bronne (2011)

Antoni van Noordt is an important link in the North German and Dutch organ playing tradition following the death of Sweelinck. His setting of the hymn tune for **Psalm 24** is from his collection of psalm tunes and fantasias published in Amsterdam in 1659. In 1574, the Synod of Dordrecht banned the use of organs in Dutch Reformed worship and prescribed only metrical paraphrases of the psalms to be sung unaccompanied. The church buildings and their organs, however, were owned by the city. Town officials, reluctant to remove these symbols of status and wealth, requested organists play regular concerts on these instruments. Organists frequently played variations on both sacred and secular melodies, and in the case of psalm tunes, were used to reinforce the melodies sung in worship. It is this context that van Noordt's settings of the tune for Psalm 24 from the Genevan Psalter were composed. Following the three settings and a brief intonation, we will sing the hymn with organ accompaniment (which returned to Dutch Reformed congregations around 1685). These melodies are sturdy, upright tunes meant to be sung rhythmically and with full voice. Please note the alternation between treble (soprano/alto range) and bass (tenor/bass range) voices.

The **Fuge, Kanzone und Epilog** is the last of three "Sinfonische Kanzone, Op. 85" written in 1911 by Sigfrid Karg-Elert. Its style is typical of a conservative German Romanticism often overshadowed by the unbridled Teutonic drama of Max Reger. Karg-Elert's early work was primarily for the French harmonium (*Kunstharmonium* or reed organ), and he was particularly drawn to its intimate sound and dramatic expressive capabilities. This inclination toward expressivity and drama is reflected in the Fuge, Kanzone und Epilog. Based on a fragment of the mode IV chant for the Creed,



the theme is first stated on a solo trumpet stop. The fugue subject is this theme in inversion and is developed throughout a highly chromatic fugal crescendo typical of the German Romanticists. The Kanzone is not based on the historic sixteenth and seventeenth-century models of the same name, but rather is a contrasting song-like movement that builds to a final statement of the fugue theme. A solo violin begins the Epilog, playing a melody from Karg-Elert's Op. 84 Passion Canzona with the text "Your grace will give me resurrection, light, and life." A quartet of distant treble voices interjects the Credo chant, but with the words, "I believe in life everlasting." The work concludes with a polyphonic sung "Amen" evoking the soul ascending to heaven and the promise of everlasting life.

Maurice Duruflé composed the **Prélude et Fugue sur le nom d'Alain**, in 1942 in memory of his friend and fellow organist Jehan Alain (1911-1940) who was killed during World War II. Duruflé derived the thematic material from the name ALAIN by assigning pitches to the alphabet, arriving at the notes ADAAF. Writing in a style often mistakenly called "impressionism" (such as in the manner of Debussy or Ravel), Duruflé is a classicist who uses traditional organistic form (prelude and fugue), luxuriant counterpoint, and modal harmony to deliver this poignant musical memorial. The prelude is a near perpetual motion presentation of the ADAAF theme, cycling through several keys and concluding with a quotation from Alain's most famous organ work "Litanies." The fugue begins with a stately and melancholy treatment of the theme, one that belies the urgent energy which soon gives way to a triumphant conclusion. Duruflé presents a picture of the franticness of life, the solemnity of death, and the exaltation of the resurrection to heaven. It is played tonight in memory of those family members from our SMND community who have recently died, especially Megan and Siobhan, and for all those dear to our hearts who have made that journey from earth to heaven.

The Wayne and Diana Murdy Family Organ

Paul Fritts & Company Organ Builders, Op. 37 (2016)

Great:

16' Principal*
 8' Octave
 8' Flûte Harmonique
 8' Rohrflöte
 8' Salicional
 8' Unda Maris
 4' Octave
 4' Spitzflöte
 3' Quinte
 2' Octave
 III-IV Rauschpfeife
 VII-VIII Mixture
 1 3/5' Mixture Tierce
 V Cornet
 16' Trompet
 8' Trompet
 8' Trompette
 4' Clairon

Swell:

16' Bourdon
 8' Principal
 8' Violdigamba
 8' Voix Celeste
 8' Rohrflöte
 8' Baarpip
 4' Octave
 4' Koppelflöte
 3' Nasat
 2' Octave
 2' Blockflöte
 1 3/5' Terz
 V-VI Mixture
 16' Fagott
 8' Trompet
 8' Hautbois
 8' Vox humana
 8' Praestant (façade)

Rückpositive:

8' Principal
 8' Gedackt
 8' Quintadena
 4' Octave
 4' Rohrflöte
 3' Nasat
 2' Octave
 2' Waldflöte
 1 1/3' Larigot
 II Sesquialtera
 V-VI Mixture
 16' Dulcian
 8' Trompet
 8' Cromorne
 8' Trichterregal

Trompeteria:

8' Trompeta
 4'-16' Trompeta

Pedal:

16' Principal
 16' Subbaß
 16' Violon
 8' Octave
 8' Bourdon*
 4' Octave
 2' Nachthorn
 III Rauschpfeife
 VII-VIII Mixture
 32' Posaune
 16' Posaune
 16' Bombarde
 8' Trompet
 8' Trompette
 4' Trompet
 2' Cornet

Direct mechanical key action, suspended
 Direct mechanical stop action
 Electric combination system with sequencer
 Variable Tremulants
 Zimbelstern
 Wind Stabilizer

Temperament: Kellner

Compass: Manuals 58 Notes
 Pedal 30 Notes

Couplers: Rückpositive to Great
 Swell to Great
 Trompeteria to Great
 Swell to Rückpositive
 Great to Pedal
 Rückpositive to Pedal
 Swell to Pedal
 Trompeteria to Pedal

**shares some pipes with another stop*



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