

MUSIC AT ST. PHILIP  SUMMER SEASON

PRESENTS

2018 SUMMER ORGAN CONCERTS

PROGRAM No. 3

Christopher Holman

Music from the Swiss Renaissance and the American Revolution



SUNDAY | AUGUST 26, 2018 | 2:00 p.m.

St. Philip Presbyterian Church ♦ 4807 San Felipe Street ♦ Houston, Texas

About Today's Program

Today's program is an eclectic mix of organ repertoire composed between c. 1500 and 1820 from both sides of the Atlantic, and from some countries not widely known for their organ music. For instance, we begin with an extremely rarely-performed genre that has been the focus of my research in Basel over this past year: Swiss renaissance music. Oddly, the most famous but least typical piece from this School is **Hans Kotter's** *Kochersperger Spanieler*, a dance in a pseudo-medieval style that was probably making fun of the town of Kochersberg, which at that time was notorious for being very backwater and behind the times. *Ein Frewlein fein* comes from a collection compiled by schoolmaster and astronomer **Clemens Hör**, which was discovered in the back of a medical textbook. In the opposite side of the country in Basel, **Bonifacius Amerbach** organized a prominent circle of humanist philosophers, including Erasmus and Huldrych Zwingli; Amerbach studied music with Hans Kotter, and *Expecta ung pauco* is probably one of Amerbach's few original compositions. The Swiss Reformer **Huldrych Zwingli** wrote the melody of the sacred song *Herr nun heb den Wagen*, but given he and his followers later ripped out and burned every church organ in Zurich, this piece was probably arranged for keyboard by someone else!

Bernardo Pasquini was one of the most famous Italian keyboard composers and teachers of his day, and his short but charming variations upon the peasant dance "Bergamasca" demonstrate the compositional techniques that were so widely used in Italian music from this time. The first "partita" is simply the theme; the second consists of that theme in the soprano, below which a "walking bass" drives the motion (similar to what we hear in jazz). The next variations are all based on different kinds of imitation, in which one voice begins, and another echoes, but often with a twist. Each variation becomes more complex than the last, until finally the piece climaxes in a whole variation of perpetual sixteenth notes.

Jesuit monk **Domenico Zipoli** grew up in Italy but accepted a missionary assignment in Buenos Aires, where he became one of the most famous musicians in New Spain. His *Canzona in G minor* consists of three sections: the first is based on the older conjunct, vocal style in duple meter; the second is in triple meter, with jumping lines more characteristic to instrumental music based on sequences; in the third section, the original vocal theme returns in duple meter, combined with instrumental lines from the second section.

Dutch composer **Jan Pieterszoon Sweelinck's** *Chromatic Fantasia* is perhaps his greatest keyboard composition, which is extraordinary as the main theme is only a simple descending chromatic line. Many of the compositional techniques in this piece became models for future generations; for instance, we have seen Zipoli combining vocal and instrumental styles, and many of the imitative techniques are very similar to Pasquini's Bergamasca. Most impressive is Sweelinck's pacing and building of textures from that slow chromatic line to sheer virtuosity that is unparalleled in keyboard literature to that point.

Johann Christian Bach was the eleventh son of Johann Sebastian Bach, and after moving to London, he became one of the most popular composers in England, which later earned him the nickname "The English Bach." The height of the elegant Classical style, the kind of writing in the *Sonata in G major* attracted the attention of those on the Continent, including the very young Wolfgang Amadeus Mozart. He was so taken with J.C. Bach's music that he came to London to study with the master several times in his youth. This particular Sonata eventually became a composition assignment for young Mozart, whose task was to turn this solo keyboard work into a concerto. Some of the ornamentation you will hear today in the repeats is based on young Mozart's arrangement.

Like the Swiss renaissance pieces, **J.S. Bach's** *An Wasserflüssen Babylon* features a great deal of ornamentation in the upper voices with the chorale melody in the tenor voice, but in the high baroque style. The chorale itself is a setting of Psalm 137, and the colors of the Fritts organ highlight the text's lament.

The final work on the program is one of the first large-scale keyboard pieces composed in the United States celebrating the Patriot triumph in the Revolutionary War. Its composer, **James Hewitt**, was born in Dartmoor, England, and moved to London as a young man. He then emigrated to New York at the age of 22, and opened his own music printing shop while also working as organist at Trinity Church in Boston. Hewitt's publications all tout himself as having played violin in the great orchestras in London, including under Haydn himself, but musicologists have been unable to find any evidence whatsoever that he actually did! Nevertheless, Haydn's influence is certainly present in his most famous work, *The Battle of Trenton*, written in 1797 and dedicated to

George Washington. It is a programmatic piece celebrating the American victory over the Hessians during a small but important battle in Trenton, New Jersey during the Revolutionary War. The winter of 1776 was devastating to Washington's troops, and morale was at an all-time low. But on the night of Christmas, Washington quietly led his army across the Delaware River, and engaged the Hessian soldiers, eventually defeating them and inspiring widespread enlistment for the Revolutionary armies. Hewitt's piece incorporates colorful notes throughout the score to help the listeners (and performer) understand what supposedly happened at the battle — in addition to the titles of the large sections listed in the program itself, they include things like "Cannons", "Bomb", "Quick Step for the Band", "Drum beats to Arms", and "General Confusion". Throughout the piece, Hewitt combines elements of the European Classical style — the unrestrained joy exemplified by J.C. Bach and the liveliness of Pasquini and Zipoli — while also introducing the cheerful optimism that would become so characteristic of American music.

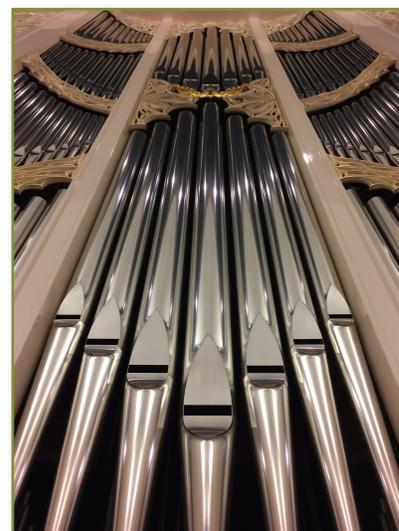
— Christopher Holman, Basel © 2018

About Christopher Holman

Since winning the Albert Schweizer Competition, American organist Christopher Holman has performed on some of the most important historic and modern organs in North America and Europe. As a guest artist, he has most recently played at the BachFest Leipzig, Festival International de l'Orgue Ancienne in Sion, Switzerland, and the Eastman Rochester Organ Initiative. He has released two recordings, and his performances have been broadcast on German and Swiss national television and radio. Also active as a scholar, his research has most recently been published in Oxford University's journal *Early Music*, and he is Editor of the journal *Vox Humana* and Director of Musicology for Bach Society Houston. Thanks to a fellowship from the Frank Huntington Beebe Fund, he is researching and studying historic organs throughout Europe while based at the Schola Cantorum Basiliensis in Switzerland. He studied with Robert Bates at the University of Houston, and Dana Robinson at the University of Illinois.

For more information, and to follow Christopher's career, find him online at:

www.holmanmusic.com



Program

Works from Swiss Renaissance Tablatures

- I. Kochersperger Spanieler
- II. Ein Frewlein fein
- III. Expecta ung pauco
- IV. Herr nun heb den Wagen an

Hans Kotter • 1480–1541
Clemens Hör • c. 1515–1572
Bonifacius Amerbach • 1495–1562
Huldrych Zwingli • 1484–1531

Partite di Bergamasca

Bernardo Pasquini
1637–1710

Canzona in G minor

Domenico Zipoli
1688–1726

Fantasia Crommatica à 4

Jan Pieterszoon Sweelinck
1562–1621

Sonata No. 3 in G major ♦ Op. 5

- I. Allegro
- II. Theme and Variations: Allegretto

Johann "John" Christian Bach
1735–1782

An Wasserflüssen Babylon ♦ BWV 653

Johann Sebastian Bach
1685–1750

The Battle of Trenton (1797)

- I. Introduction
- II. Washington's March
- III. Crossing the Delaware
- IV. Trumpets sound the Charge — Attack
- V. The Hessians surrender
- VI. *Articles of Confederation* signed
- VII. Grief of the Americans for the loss of their Comrades killed in the Engagement
- VIII. Yankee Doodle — Quick Step for the Band
- IX. Trumpets of Victory — General Rejoicing

James Hewitt
1770–1827



Please join us for a reception in the Gathering Area following the program.

FREE ICE CREAM FOR ALL!

Your presence and generosity are welcome. A freewill offering in support of the Music at St Philip Concert Series will be received at the Sanctuary exits.

Donations may be made by cash, check or credit card.



About the Paul Fritts Organ, Op. 29 (2010) ♦ St. Philip Presbyterian Church



Designed and built by Paul Fritts and Company of Tacoma, Washington, the organ was installed in the newly renovated St. Philip sanctuary in early 2010. The case appearance, in keeping with the spare nature of the church architecture, is an original design and incorporates ideas found in several revered historic organ cases. The treble flats curve inward and alternate direction in ancient Dutch fashion, and the proportions of the bass and tenor flats follow well-established trends. The carvings are contemporary creations inspired by Renaissance-era Italian organ pipe shades. Tonally the organ is more strict and at its core Northern-Germanic, strongly influenced by the work of organ builder Arp Schnitger (1648–1719). There is an abundance of reed stops, and the scope of the instrument is further broadened by the presence of a Swell with shades on three

sides, along with string stops and an Hautbois (a strict French Cavaillé-Coll copy). There is also a wide variety of flute stops throughout the organ. The Fritts organ is routinely used for countless hours of practice and study each week, and serves not only St. Philip Church in worship but also the University of Houston as a teaching instrument.

Op. 29 Specifications

GREAT (manual I)

Principal	16'
Octave	8'
Rohrflöte	8'
Salicional	8'
Octave	4'
Spitzflöte	4'
Quint	2 2/3'
Octave	2'
Terz	1 3/5'
Mixture	IV–VII
Cornet (from c')	V
Trompet	16'
Trompet	8'
Trompet	4'
Baarpfeife	8'

POSITIV (manual II)

Principal	8'
Gedackt	8'
Quintadena	8'
Octave	4'
Rohrflöte	4'
Octave	2'
Larigot	1 1/3'
Sesquialtera	II
Sharff	IV–VI
Dulcian	8'

SWELL (manual III)

Principal	8'
Bourdon	8'
Viol di Gamba	8'
Voix Celeste (from c)	8'
Octave	4'
Koppelflöte	4'
Nasat	2 2/3'
Blockflöte	2'
Tierce	1 3/5'
Mixture	IV–V
Fagott	16'
Trompet	8'
Hautbois	8'

PEDAL

Principal	16'
Subbaß	16'
Octave	8'
Bourdon	8'
Octave	4'
Mixture	VI–VIII
Posaune	32'
Posaune	16'
Trompet	8'
Trompet	4'

Mechanical key action
Mechanical stop action
 + electric preset system
Tremulant (whole organ)
Wind stabilizer
Kellner temperament

Paul Fritts and Company have built nearly 50 highly regarded organs throughout the United States. Among these are instruments for the University of Puget Sound, University of Washington (three organs), Arizona State University, Stanford University, Pacific Lutheran University, Princeton Theological Seminary, Vassar College, University of Notre Dame (three organs), Eastman School of Music, Episcopal Church of the Ascension (Seattle, WA), St. Joseph Cathedral (Columbus, OH), Sacred Heart Cathedral (Rochester, NY), First Presbyterian Church (Bloomington, IN), and two organs currently under construction for the new chapel at Hillsdale College in southern Michigan.

MUSIC AT ST. PHILIP 2018-2019 SEASON

Join us for these upcoming fall programs — **FREE** (contributions welcome)



Steinway Piano Dedication, Music for Four Hands

SUNDAY | SEPTEMBER 23, 2018 | 2:00 p.m.

St. Philip's latest musical acquisition is a gorgeous, exceptionally fine Steinway D concert grand piano. Join us as we dedicate this instrument in a one-hour concert featuring duo pianists **Ana María Otamendi** and **Elena Lacheva** performing their four-hand arrangement of *Petroushka* by **Stravinsky**, along with equally-dazzling works by **Ravel**, **Mozart**, and others.



Concert for Peace, with Cecilia Duarte and Julia Fox

SATURDAY | OCTOBER 6, 2018 | 7:30 p.m.

In times of turmoil and crisis, musicians and poets illumine pathways toward unity and peace through the shared arts of music and the spoken word. Our eleventh annual **Concert for Peace** features soprano **Julia Fox**, mezzo-soprano **Cecilia Duarte**, pianist **Keith Weber**, and poets **Rosemary Catacalos** and **Sandi Stromberg** in a moving 90-minute "cross-cultural" program.



Gabriel Fauré: Requiem

SUNDAY | NOVEMBER 4, 2018 | 11:00 a.m.

In celebration of **All Saints Sunday** and the commemoration of all the faithful departed, we present the sublime *Requiem* by **Gabriel Fauré**, featuring the **St. Philip Choir**, soloists, organ and instruments. Fauré composed his *Requiem* between 1887 and 1890, and he said the work "is dominated from beginning to end by a very human feeling of faith in eternal rest."



Greenbriar Consortium, Chamber Orchestra

SUNDAY | NOVEMBER 11, 2018 | 4:00 p.m.

In November we present *Mysteries of the Macabre* by **György Ligeti** with soprano **Julia Fox**, *Song of Songs* by **Lukas Foss** with mezzo-soprano **Sonja Bruzauskas**, and the glorious *Octet in F major* by **Schubert** — all featuring the **Greenbriar Consortium**, comprised of Houston Symphony players dedicated to presenting classical and modern chamber music.



Advent Lessons and Carols

SUNDAY | DECEMBER 9, 2018 | 11:00 a.m.

In December we present our annual service of **Advent Lessons and Carols**, with readings and music celebrating the anticipation of Christ's coming at Christmas, carols sung by everyone, and anthems sung by the **St. Philip Choir**. This year's anthems include works by **Richard Proulx**, **Carson Cooman**, **Malcolm Archer**, **Thomas Pavlechko**, **John Joubert**, and **Kyle Haugen**.

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