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# CONCERTS AT THE UNIVERSITY

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Autumn - Winter 2017

Friday 20 October 2017

1.10pm

Reid Concert Hall

Dorien Schouten · organ

Programme of works by PRAETORIUS, J.S. BACH,  
SCHEIDEMANN and TUNDER.



THE UNIVERSITY of EDINBURGH  
Edinburgh College of Art



### **Ein feste Burg ist unser Gott**

Michael Praetorius (1571-1621)

### **Kyrie, Gott Vater in Ewigkeit BWV 669**

Johann Sebastian Bach (1685-1750)

### **Christe, aller Welt Trost BWV 670**

Johann Sebastian Bach

### **Kyrie, got Heiliger Geist BWV 671**

Johann Sebastian Bach

### **Allein Gott in der Höh sei Ehr BWV 676**

Johann Sebastian Bach

### **Wir glauben all an einen Gott**

Heinrich Scheidemann (c.1595-1663)

### **Jesus Christus, unser Heiland**

Franz Tunder (1614-1667)

Martin Luther was a great advocate of celebrating Mass in the language of the people, in his case German. Therefore he translated or wrote a lot of German hymns, many of which have been set for organ by North German composers, such as those featured in today's programme.

I have tried to follow the basics of the Lutheran Mass in the programme. *Ein feste Burg* can be seen as the opening introit or processional hymn. Then follows the *Kyrie* (in three sections) and *Gloria*, where all the melodies are adapted from Gregorian chant, and are set to German words. *Wir glauben all'* is the Creed, and *Jesus Christus, unser Heiland* is a hymn used at communion.

Michael Praetorius' father was a clergyman and studied with Luther. Michael himself also started to study theology, but then he was offered a job as an organist and stuck with music afterwards. Lucky for us!

His choralfantasia on **Ein feste Burg**, the well known Reformation hymn by Luther, is a good example of the North German baroque tradition, full of rich counterpoint. Every line of the melody is treated separately, and appears in different voices at different times. There is a lot of freedom for the organist to choose registrations and to decide when to use the pedals or use different manuals. It ends triumphantly with the last line.

Bach sets the cantus firmus of the first **Kyrie** (God the Father) in the soprano, the cantus firmus of the second **Christe** (God the son) in the middle voice, and the cantus firmus of the last **Kyrie** (God the holy Ghost) in the bass line, the pedal. This makes sense if you think of God the Father as being high in heaven, God the son as mediator between man and God, heaven and earth, and God the Spirit as the foundation of the relationship, because He is everywhere at the same time.

**Allein Gott in der Höh sei Ehr** is a trio, which means one voice is played in the right hand, one in the left hand, and one voice with the feet, all with different sounds. The melody of **Allein Gott** is presented in every voice, and hidden artfully throughout the piece. This space is not long enough to go into all details, but if you are interested you can have a look at [www.allofbach.com](http://www.allofbach.com): there, organist Leo van Doeselaar has some very interesting things to say about this piece.

**Wir glauben all' an einen Gott** is set by Scheidemann in two verses. The first verse has the melody in the pedal, and the second verse has the melody in the right hand, on a solo manual, with lots of embellishments. The last line is always set in triple time.

Franz Tunder, in his **Jesus Christus, unser Heiland**, did his best to hide the melody of the hymn. In his first verse, both feet play a different voice, and the cantus firmus is played with the right foot. That's sometimes difficult to hear, so it's a good thing that the second (quieter) verse has the cantus firmus as a solo in the tenor voice. The last verse is again in plenum and this time the feet share the cantus firmus melody. Tunder also makes good use of both double and triple time.



**Dorien Schouten** started playing the organ at the age of 10. At the Royal Conservatoire, The Hague, she studied the organ with Jos van der Kooy, taking lessons at the Westerkerk organ in Amsterdam. She obtained BA degrees in both organ (2010) and church music (2011), including singing, conducting, and piano. Dorien continued her organ studies at the Universität der Künste in Berlin, where she studied with Leo van Doeselaar, Paolo Crivellaro and Erwin Wiersinga. She completed her organ Diplomprüfung in 2013 and her final Konzertexamen "mit Auszeichnung" in 2015. That same year she was invited to take part in the All of Bach-project of the Netherlands Bach Society ([allofbach.com](http://allofbach.com)). Dorien's musical interests encompass the full repertoire spectrum, from the early Renaissance to the present day. She regularly performs, both in the UK and in continental Europe, as a soloist and in ensembles.

#### FORTHCOMING CONCERTS:

Tuesday 24 October

1.10pm

Reid Concert Hall, Bristo Square

Bobby Chen (piano)

HAYDN Sonata in C major Hob XVI:50

JOHN McLEOD Three Protest Pieces for piano

BACH-BUSONI Ich ruf' zu dir, Herr Jesu Christ BWV 639

BACH-BUSONI Chaconne in D minor BWV 1004

LISZT Ballade No.2 in B minor S.171

Admission Free

Friday 27 October

1.10pm

Reid Concert Hall, Bristo Square

Edinburgh University Singers

John Kitchen (conductor)

Calum Robertson (organ)

J.S. BACH Lobet den Herrn, alle Heiden

and motets by MENDELSSOHN and BRUCKNER

Admission Free