



Sola fide

Saint John Lutheran Church
520 Paddock Ave
Meriden, CT 06450
October 22nd, 2023 3:30 p.m.

Anton von Werner, *Luther vor dem Reichstag in Worms*, 1877

Sola Fide: Music of Lutheran Composers

Toccata.....	J. Kuhnau
Organ	1660-1722
Break Forth, O Beauteous Heavenly Light	J.S. Bach
Choir	1685-1750
“Wachet auf, ruft uns die Stimme”	J.S. Bach
Flute	1685-1750
Prelude on the letters of his name	C.P.E. Bach
Organ	1714-1788
Grant Me True Courage, Lord	J.S. Bach
Choir	1685-1750
Variations on “Was Gott Tut, das ist wohlgetan”	J. Pachelbel
Organ	1653-1706
Sonata – Mvt. I – Vivace	G.P. Telemann
Flute	1681-1767
Concerto del Signor Torelli	J.G. Walther
Organ	1684-1748
Jesu, Joy of Man’s Desiring	J.S. Bach
Choir	1685-1750
Praeludium and Fugue in g minor	D. Buxtehude
Organ	1637-1707
Sinfonia “Ich Steh Mit Einem Fuss Im Grabe”	J.S. Bach
Flute	1685-1750
A Mighty Fortress is our God	M. Praetorius
Choir	1571-1621
Now Thank We All Our God	S. Karg-Elert
Organ	1877-1933

Johann Kuhnau (1660-1722) – Johann Kuhnau was not just a composer, but considered to be a German Polymath who was active as a novelist, translator, lawyer, music theorist, and organist. He served the Thomaskirche in Leipzig where he wrote a significant number of vocal works. However, it is mostly his keyboard works that survive to this day. Little is known about his life outside of his many professions, but his biggest claim to fame was that Johann Sebastian Bach succeeded him at Thomaskirche after his death.

Johann Sebastian Bach (1685-1750) – Michael H. Hart's book, "The 100," named J.S. Bach as the 72nd most influential person of all time, one of only two composers to appear on the list. Known during his lifetime as an accomplished organist and keyboardist, his music has spanned the generations, garnering him the title of most influential composer of all time. Though his music went out of style for about fifty years after his death, he was always present in the minds of composers who followed. His music was all encompassing, using styles from all western cultures while setting the stage for proper part writing, both for the composer and the performer.

Carl Phillip Emanuel Bach (1718-1788) – One of J.S. Bach's twenty children, he was the most famous and prolific of those children. He never had any music teacher other than his father throughout his life and there is little evidence that he studied anything other than the keyboard. Some claim that he had a narrow outlook on music since he never travelled, when travel was essential to a German musician's training. C.P.E. Bach served as accompanist to the flute player Frederick the Great for thirty years. His work, *Essay on the True Art of Playing Keyboard Instruments* is considered the most important treatise on music written in the 18th century.

Johann Pachelbel (1653-1706) – Known today for his *Canon in D*, Johann Pachelbel had enormous popularity in his time. He was crucial in the development of the organ chorale prelude, and his influence on the fugue is still felt to this day. While not as virtuosic as J.S. Bach or D. Buxtehude, Pachelbel focused his efforts on melody and harmony in his work. While serving in South German churches which leaned more Roman Catholic than Protestant, he continued to write organ works based on Lutheran chorales.

Georg Philipp Telemann (1681-1767) – One of the leading German composers of the time, Telemann was friend to both J.S. Bach and G.F. Handel, including being the godfather to C.P.E. Bach. The majority of his study was self-taught and went into the music industry against his family's wishes. His music is a link between the Baroque and Classical style. His work for the flute was also cited in Johann Quantz's treatise on flute playing, a book still in use.

Johann Gottfried Walther (1684-1748) – Cousin to J.S. Bach, Walther was most known for his work on the *Musicalisches Lexicon* which was a dictionary of music and musicians and was the first dictionary of musical terms in the German language. His most famous organ works were transcriptions of orchestral works by Vivaldi, Telemann, and Torelli.

Dieterich Buxtehude (1637-1707) – A Danish organist and composer of the Baroque era, Buxtehude would be famous by today's standards if it wasn't for J.S. Bach's influence in music. The majority of his music that has survived is mainly keyboard works, though some vocal pieces remain. Towards the end of his life, in 1705, J.S. Bach walked 250 miles to hear Buxtehude perform.

Michael Praetorius (1571-1621) – One of the most prolific composers of his age, he is most known for his music based on the Lutheran chorale. He was the son of a Lutheran pastor and studied divinity at the University of Frankfurt. During his musical career, he wrote more than 1,200 settings of chorales for eight to twelve voices.

Sigfrid Karg-Elert (1877-1933) – The youngest of twelve children, Karg-Elert, he focused his writings on the harmonium (pump-organ). After serving as a regimental oboist during World War I, he taught at the Leipzig Conservatory and performed harmonium recitals on the radio from his home. While he considered himself a musical outsider, he published *66 Chorale Improvisations for Organ*, one of which is in this program today.