

ERBEN ORGAN DAYS 2020

Make Music New York

Jared Lamenzo, Organ

Eddie Barbash, Saxophone

Sunday, June 21, 2020



PROGRAM

La Romanesca	Antonio Valente (c. 1520-80)
Versi in D minor	Domenico Zipoli (1688-1726)
Der Tag, der ist so freudenreich, BWV 605	J. S. Bach (1685-1750)
Cantabile	Hans-André Stamm (b. 1958)
Prélude, Fugue et Variation, Opus 18	César Franck (1822—1890)
Sortie in Eb Major	L. Lefébure-Wély (1817–1869)

NOTES

Valente was one of the founders of the Neapolitan organ school. The Romanesca was a popular musical form from the mid-16th to early 17th century. It has a repeating harmonic/bass pattern used as a basis for arias or instrumental variations. Zipoli was born in Prato, Italy, and studied with Casini in Florence, Scarlatti in Naples, and Pasquini in Rome. He became a Jesuit in order to work in the Reductions of Paraguay where he taught music among the Guaraní people and died in Córdoba (now Argentina). The *versi* come from his most famous work, the 1716 *Sonate d'intavolatura per organo e cimbalo*. *Der Tag, der ist so freudenreich* comes from Bach's *Orgelbüchlein* (Little Organ Book), which contains chorale preludes for hymns spanning the liturgical year. A joyful Christmas chorale, the saxophone takes the chorale melody, while the organ accompanies with a jazzy bass line in the pedal and a sparkling and intricate accompaniment in the left hand.

The *Cantabile* is the only piece on our program composed specifically for saxophone and organ. Hans-André Stamm is a German organist and composer, whose recording of Bach on the 1730 Trost organ in Waltershausen was widely acclaimed. Though the saxophone was invented by the Belgian instrument maker Adolphe Sax in the early 1840s, it really gained traction in Europe as an instrument in marching bands. In the late 1800s, interest in the instrument in America was led by Edward A. Lefebre, a Dutch emigre and saxophonist with family business associations with Sax. Lefebre settled in New York in early 1872 after he arrived as a clarinetist with a British opera company. He worked with Patrick Gilmore of the 22nd Regiment band, which adopted a sax section in the style of the French *Garde Republicaine*. Lefebre worked tirelessly to promote the saxophone, through arrangements of music and with the production of saxophones. Father Bob Grimes, S.J. recently shared a program from Saint Francis Xavier from Easter 1872 with Lefebre playing the Gounod Ave Maria with organ and harp. Gilmore was a parishioner of that church. This is perhaps the first documented evidence of the instrument used with organ in NYC.

Next on the program, we visit Paris around the time our Erben organ was constructed and installed. Franck's *Prélude, Fugue et Variation* is a standard of the organ repertoire. Composed in 1862 for the newly installed Cavallé-Coll organ of Sainte-Clotilde in Paris, it is part of his Six Pieces for Grande Orgue. He also arranged it for piano four hands and harmonium and piano; its masterful trio writing and exquisite, penetrating melody have made it an enduring classic. Our arrangement takes his arrangement for harmonium as a starting point. The piece, published 1868, is dedicated to Camille Saint-Saëns, himself an accomplished organist and friend.

Louis Lefébure-Wély was perhaps the most popular Parisian organist in the 19th century. His colorful music was loved by Parisian audiences, and sometimes derided for its overt theatricality and sentimentality. Rossini once told Lefébure-Wely, "You are admired more for your faults than your virtues." A contemporary of Franck and Saint-Saëns, he too was a prodigy and virtuoso. He took over at Saint-Roch at the age of 14 from his father who had passed. In 1838 he began a long association with the organ-builder Aristide Cavallé-Coll, performing to a huge audience on the new instrument at Notre-Dame-de-Lorette. From 1863 until his death he was organist at Saint-Sulpice, where the Cavallé-Coll instrument was the largest in France. Our arrangement of this piece takes a little from the Second Empire, marching bands, and even the "bang" of the Jamaican/Caribbean music heard this time of year in Brooklyn!

Friends of the Erben Organ (FREO) is a non-profit 501(c)3 organization formed in 2017 with the mission of restoring, preserving, and presenting the historic 1868 Henry Erben organ located in the Basilica of St. Patrick's Old Cathedral, corner Mott and Prince Streets, Little Italy, NYC. Martin Scorsese is Honorary Chair of Friends of the Erben Organ.

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