

**Jonathan Moyer**  
**Duke University Chapel**  
**Sunday, February 26, 2017**

THE BROMBAUGH ORGAN, 1997

Gagliarda 'L'herba fresca'	<i>Intabolatura Nova di Balli</i> (Venice, 1551)
Gagliarda 'Gamba'	
Gagliarda 'Comadrina'	
Bergamasca	Girolamo Frescobaldi (1583-1643)
Passacaille de 1. tono	Juan Cabanilles (1644-1712)
Loth to Depart	Giles Farnaby (1560-1640)
Canzona in G	Johann Jakob Froberger (1616-1667)
Toccatà Quinta from <i>Apparatus Musico Organisticus</i>	Georg Muffat (1653-1704)

THE FLENTROP ORGAN, 1967

L'Immortelle, Dialogue à deux choeurs, Simphonie	Charles Piroye (c.1668-c.1730)
Vater unser im Himmelreich	Georg Böhm (1661-1733)
Herr Gott, nun schleuss den Himmel auf, BWV 1092	Johann Sebastian Bach (1685-1750)
Herr Gott, dich loben alle wir	Johann Christoph Oley (1738-1789)
Fugue on B-A-C-H, Op. 60, No. 1	Robert Schumann (1810-1856)
Merry Fugue	Jonathan Moyer (b.1975)
Incantation pour en jour Saint	Jean Langlais (1907-1991)

Tonight's program presents an array of repertoire that highlights the stylistic and tonal diversity of Duke chapel's magnificent organs by Brombaugh and Flentrop. The program spans nearly 400 years of composition, consisting of divergent and intermingling styles and periods within the development of organ literature.

Our musical journey begins with three popular dances in sixteenth and seventeenth century European culture. The 1551 Venetian collection *Intabolatura Nova di Balli* is among some of the earliest published music for the keyboard and consists entirely of galliards (It. *gagliarda*). Their buoyant six-beat meter and active musical figurations compliment the athletic nature of this dance.

To the east of Venice we find the birthplace of the *bergamasca* in Bergamo, Italy. Girolamo Frescobaldi included the following statement in his *Fiori Musical* published in 1635: *Chi questa Bergamasca sonerà non pocho imparerà* (Whoever plays this Bergamasca shall not learn a little). The work bares testimony of Frescobaldi's mastery of thematic development and contrapuntal design.

The *passacaille* (It. *passacaglia*) has its origins in seventeenth-century Spain and was a popular genre for composers throughout Europe. The music of Juan Cabanilles culminated over 200 years of organ composition in Spain. Despite being one of the most prolific composers of keyboard music in his day, none of Cabanilles' compositions survive in autograph form.

The seventeenth century cabinet-maker Giles Farnaby was among a unique school of English composers known as the "virginalists" (derived from the English equivalent of harpsichord). Farnaby's "Loth to Depart" is a set of variations over an 8-measure harmonic ground and appears in the largest source of English virginal music, the *Fitzwilliam Virginal Book*.

Johann Froberger and Georg Muffat were leading composers of keyboard music in seventeenth century southern Germany. Both men traveled extensively throughout Europe assimilating styles from France and Italy into their compositions. Both the *canzona* and *tocatta* are examples of Italian keyboard music adopted by German composers. Froberger's *Canzona in G* develops a playful theme in three contrasting sections. Muffat's *Tocatta quinta* utilizes the full compass of the keyboard in highly virtuosic figurations.

Contemporary to the time of Muffat was the gilded age King Louis XIV in France. The organs and repertoire of the French baroque were equally as impressive as the lavish lifestyle of its nobility, producing a unique style and affect. The few extant compositions of Charles Piroye demonstrate the garish musical opulence that was prelude to the French revolution.

French musical refinements were fashionable in eighteenth century German music. Georg Böhm's setting of the Lutheran chorale *Vater unser im Himmelreich* (The Lord's Prayer) is replete with French melodic ornamentation. The chorale setting *Herr Gott, nun schleuss den Himmel auf* (Lord God, now lift up to heaven) is among some of the earliest works composed by Johann Sebastian Bach and was probably written shortly after his years of study at St. Michael's school in Lüneburg. While there, he likely studied with Georg Böhm who was organist of the Johanneskirche. The music of Johann Oley (a student of Bach) represents the changing musical tastes of the late eighteenth century towards the elegance and simplicity of the "classical" age.

Though the 19th century witnessed enormous changes in musical aesthetics, there remained a reverence for the compositions of Johann Sebastian Bach even among such Romantic giants as Schumann, Liszt, and Wagner. During a period of convalescence in 1845, Robert Schumann made a study of counterpoint (*fugenpassion*) during which he produced a series of works for pedal piano or organ. His six fugues on the letters of Bach's surname (B-flat A C B-natural or H in German musical nomenclature) are both an homage to the great German master as well as a representative of the new emerging romantic aesthetic.

I composed a "Merry Fugue" in homage to the seventeenth century organist Matthias Weckmann who reportedly played a *lustige Fuge* (likely a *canzona*) for his audition at Hamburg's famous Jacobikirche in 1655. My fugue takes its inspiration from numerous *canzonas* of the period, their subject matter, contrapuntal techniques, and form, along with incorporation of the B-A-C-H theme.

Jean Langlais served as organist of the church of Ste-Clotilde in Paris from 1945-1988. His *Incantation pour en jour Saint* (Incantation for a Holy Day) is based on a liturgical versicle from the Great Vigil of Easter: *Lumen Christi-Deo Gratias*, a threefold call and response between the deacon and congregation that celebrates the lighting of the new fire. Langlais' work is similarly structured in three sections, each of which crescendos in sound and intensity towards a luminous conclusion.

## BIOGRAPHY

**Jonathan William Moyer** maintains a dynamic career as church musician, concert organist, and pedagogue. *The Baltimore Sun* has described his playing as "ever-expressive, stylish, and riveting." He is music director and organist of the Church of the Covenant in Cleveland, Ohio and is an assistant professor of organ at Oberlin College. He specializes in a vast repertoire from the renaissance to the 21st century, and has performed throughout the United States, and in Europe and Japan. He has performed with numerous ensembles including the Boston Symphony Orchestra, Boston Pops, the Tanglewood Festival Orchestra, Richmond Symphony Orchestra, the Oberlin Symphony Orchestra, Apollo's Fire (Cleveland), Quire Cleveland, Concert Artists of Baltimore, and the Handel Choir of Baltimore.

In 2008, he received the second prize in the Sixth International Musashino Organ Competition in Tokyo, Japan, and in 2005 he was a finalist in the St. Albans International Organ Competition. He has served on the executive committees of the Cleveland and Baltimore chapters of the American Guild of Organists. He has adjudicated for the American Guild of Organists Quimby Young Artist Competition and the National Organ Playing Competition in Fort Wayne, IN.

At the Church of the Covenant, Dr. Moyer oversees a dynamic music program consisting of a mixed professional and amateur choir, children's, youth and handbell choirs, one of Cleveland's largest pipe organs (E.M. Skinner / Aeolian Skinner / Holtkamp), the Newberry baroque organ (Richards Fowkes), and a 47-bell Eijsbouts Dutch carillon.

Dr. Moyer holds an Artist Diploma in organ from the Oberlin Conservatory of Music as a student of James David Christie and Olivier Latry. He earned a Doctor of Musical Arts degree and Graduate Performance Diploma in organ from the Peabody Conservatory of Music (Baltimore) as a student of Donald Sutherland and Gillian Weir, where he also completed a Master's degree in piano as a student of Ann Schein. He received a bachelor of music degree in

piano from Bob Jones University as a student of Laurence Morton. He has attended organ festivals throughout Europe and has coached with such organists as Susan Landale, Marie-Claire Alain, Guy Bovet, and Michael Radulescu.

Daniel Hathaway of *Cleveland Classical.com* wrote of Moyer's dedication recital of the Newberry organ at the Church of the Covenant, "Moyer skillfully chose registrations that showed the range of color the instrument can produce and suited them perfectly to the music at hand... His runs were thrilling and his sense of pace made the piece (Muffat's Toccata Quinta) sound suitably rhetorical... Bach's canonic setting of "Dies sind die heil'gen zehn Gebot" and the long setting of "Komm, Heiliger Geist" with the choral in the soprano were elegantly and flawlessly played... It's delightful to hear an organ recital where everything seems so right and the playing so much in the service of the instrument and the repertoire."

In 2008, Moyer performed the complete organ works of Olivier Messiaen in four recitals at the Cathedral of Mary Our Queen in Baltimore, MD, celebrating the centenary of the composer's birth and the renovation of the cathedral's organ. *The Baltimore Sun*, said of his second recital, "Moyer revealed the composer's musical genius as vividly as his spiritual richness, taking full advantage of the cathedral's Schantz organ. ...Passages of rapt reflection were shaped with a keen sense of import."

Dr. Moyer resides in Shaker Heights, Ohio, along with his wife, organist, Dr. Kaori Hongo, and sons, Christopher Sho and Samuel Kazu.