

Welcome to Saint Cecilia Cathedral

You are invited to a reception hosted by the Omaha Chapter of the American Guild of Organists immediately following the recital in the Cathedral Cultural Center directly East of the Cathedral. Greet Dr. Ritchie and visit the new Cathedral Musician, Art Gallery and Gift Shop.

The Third Sunday at Three Series depends entirely on free-will donations from patrons like you. You are invited to consider a donation of \$10 for today's concert to help us defray our expenses. Donation baskets are located at the doors of the cathedral. Other patron opportunities are described in the *Saint Cecilia Organ Festival* brochure.

Please join us each Third Sunday at Three for a rich and varied program of performances featuring the new cathedral organ. Brochures for the *Saint Cecilia Organ Festival* may found at the tables near the doors. Information and a download-able brochure may be found on the web at: <http://www.stceciliacathedral.org/music2.htm>. Please spread the word!

Program

Works of Johann Sebastian Bach (1685-1750)

Prelude and Fugue in E Major, BWV 566

Prelude and Fugue in A Major, BWV 536

Liebster Jesu, wir sind hier, BWV 731

Allein Gott in der Höh sei Ehr, BWV 711

Erbarm dich mein, o Herre Gott, BWV 721

Prelude and Fugue in C Major, BWV 531

Pastorella, BWV 590

Passacaglia in C Minor, BWV 582

Karen McFarlane Artists, Inc.
www.concertorganists.com

Notes

Today's performance of the Passacaglia will depart from certain features found in modern editions of the piece and follow readings found in manuscripts directly connected to J.S. Bach. There is no extant autograph manuscript of the Passacaglia; however, several 18th-century copies survive, including one from before 1713 in the hand of Bach's older brother, Johann Christoph, and one from c. 1730-1740 in the hand of his pupil Johann Krebs. Modern editions of the Passacaglia, including the most recent scholarly publication, the *Neue Bach Ausgabe*, introduce certain features into the score that do not appear in any extant copy from Bach's lifetime. These features have been taken from the 1844 Peters edition, and they include, among other things, flourishes designed to obscure certain parallel fifths and octaves, the raising of certain lowered 7th scale degrees by a half step, the addition of a slur to the countersubject of the fugue, and the addition of the term "adagio" to the penultimate measure of the fugue.

The Passacaglia can be successfully registered in a variety of ways. One such approach is to play it so that it crescendos in a more or less gradual way to its grand conclusion. However, there is no historical evidence suggesting that it would have been played that way in the early 18th century. On the other hand, a comment of Johann Mattheson, a German contemporary of Bach suggests that organ passacaglias, like preludes, toccatas, fantasias, and fugues, were considered to be pieces for full organ, to be played on one manual from beginning to end. Also, we know that a copy of what appears to have been a revised autograph manuscript of Bach's Passacaglia was titled "*Passacalio con Pedal pro Organo pleno*". It will be registered in that manner this afternoon.

In September, Dr. Ritchie recorded at St. Cecilia's Cathedral one of the final two compact discs of his 11-disc series of recordings covering the complete organ works of J.S. Bach. These two discs will be released by Raven Recordings later in 2004 as a 2CD set titled *J.S. Bach Organ Works, Vol. VI: Youthful Brilliance*. All of the works on today's program except the Pastorella will be included in that set. Information about the recordings can be found online at www.georgeritchie.com.

Biography

George Ritchie has performed to critical acclaim throughout the United States and Canada. He has been a featured artist and lecturer at National Conventions of the American Guild of Organists and at the International Congress of Organists in Montreal. Through his performances and recordings, critics have recognized him as one of the leading interpreters of the organ music of J.S. Bach, with comments such as: "This is Bach as Bach intended his music to be heard" (*The Diapason*); "These performances are ripe with a depth of scholarship, musicality, and knowledge" (*The American Organist*); and "This is certainly the finest Bach performance I have heard in a long while" (England's *The Organ*).

Of his ambitious and internationally praised recording project -- an almost-completed set of eleven CDs surveying the complete organ works of J.S. Bach, Simon FitzGerald (*The Organ*) wrote: "...once the remaining volumes are released I know that all other discs of Bach in my collection will be obsolete." Recorded on significant recently built American organs based on organs of Bach's time, these recordings are now available on the Raven label. His recordings for Titanic include *Organ Works of J.S. Bach, Four New American Organs by Obedient*, and *New Music for Organ and Percussion*, with Albert Romeo, percussionist.

Dr. Ritchie is co-author with George Stauffer of the book *Organ Music: Modern and Early*, published by Oxford University Press. He is in frequent demand throughout North America for lecture-demonstrations, workshops and master classes, often focusing on Bach performance practices and on modern and early playing techniques. He has been an adjudicator for national organ playing competitions.

George Ritchie is the Marguerite Scribante Professor of Music and Head of the Organ Department at the School of Music of the University of Nebraska at Lincoln. Recently, he received the university-wide Annis Chaiken Sorensen Award for Distinguished Teaching in the Humanities. Dr. Ritchie came to his current position from Duke University, where he held the post of Chapel Organist. A native of California, he has bachelor's and master's degrees from the University of Redlands. He also holds the Master of Music degree from Union Theological Seminary in New York City and the Doctor of Music degree from Indiana University. In addition, he has done specialized study in Frankfurt under a German Government Grant with the eminent Bach specialist Helmut Walcha and in Paris with the acclaimed French organist André Isoir. He was also a National Endowment for the Humanities Fellow at Harvard University, studying with the noted Bach scholar Christoph Wolff. His organ teachers in the U.S. have been Raymond Boese, Leslie Spelman, Robert Baker, Vernon de Tar and Clyde Holloway.

Next Month on the Third Sunday at Three

ADVENT HOPE, CHRISTMAS JOY
December 21, 2003 • 3:00 p.m.

AGO Members Recital

Members of the Omaha Chapter of the American Guild of organists perform music of the season and "unwrap" the "toy stops" of the organ to delight "children" young and old!
Suggested Donation—\$8

Coming in January

SIGNATURE ARTIST RECITAL
January 18, 2004 • 3:00 p.m.

ROBERT BATES

Professor of Organ
University of Houston, Houston, Texas
Suggested Donation—\$10

Mark your calendars!

PREMIERE EVENT
Tuesday, March 23, 2003 • 8:00 p.m.

OLIVIER LATRY

Titular Organist
Cathedral of Notre-Dame, Paris, France

Admission—\$20
Group Rate (over 10)—\$15
Limited free seating

For advance tickets, call: (402) 558-3100, ext. 243

THIRD SUNDAY AT THREE

Signature Artist Recital

Sponsored by the Saint Cecilia Schola Cantorum
and the Omaha Chapter of the American Guild of Organists



George Ritchie, organ

Sunday, November 16, 2003
Three o'clock in the afternoon

Saint Cecilia Cathedral
Omaha, Nebraska