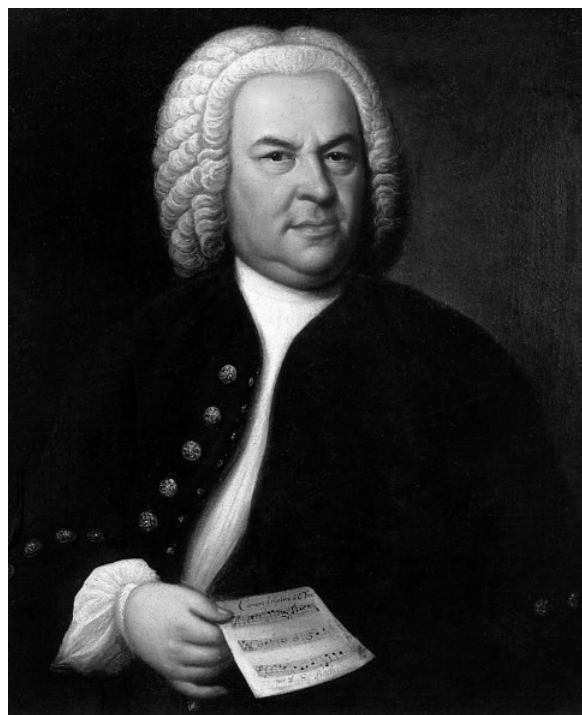


Quad City Symphony Orchestra  
**PROGRAM NOTES**  
Masterworks V: The Fauré Requiem

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**Please hold all applause until the conclusion of the concert's first half.**

Summarizing his career as a musician, J. S. Bach famously said, "I was obliged to be industrious. Whoever is equally industrious will succeed equally well." This little autobiography gives us a lot to unpack. Let's first set aside the second sentence, which is a patently ridiculous assertion that anyone can reach the same artistic heights as he did, simply through good old-fashioned hard work. To mention that he was "obliged" is indeed true; Bach was gainfully employed (and, in his view, called by God) to write music prodigiously and well. But when Bach



describes himself as "industrious", this is both the most profound part of his statement, as well as a massive understatement. Over his lifetime, Bach wrote well over 1,100 works, totaling about 175 hours of music, in essentially every genre of his time except for opera. Aside from sheer volume, virtually every work is imbued with originality, technical excellence and expressive brilliance.

Since nobody has 175 free hours, the first half of tonight's concert is an attempt to at least partially grasp the breadth and depth of Bach's output, including orchestral music, solo instrumental music, and sacred vocal music. The various works in this "collage" – similar, in a way, to a well-curated Spotify playlist – share much in common, but are also distinctive and unique, illustrating the unparalleled balance of unity and variety that stretches across an extraordinarily industrious lifetime.

**JOHANN SEBASTIAN BACH (1685-1750)**

**Brandenburg Concerto No. 3 in G Major, BWV 1048, I.**

**Instrumentation:** Strings and continuo.

**Premiere:** Unknown.

**QCSO Performance History:** In its entirety, Brandenburg 3 has been performed twice on Masterworks concerts (1970 and 1981, both times with James Dixon conducting). The most

recent performance was on a chamber concert in 2009, conducted by Mark Russell Smith.

Just prior to accepting the position as music director at Leipzig that he would occupy for the last quarter century of his life, J. S. Bach was employed by one Prince Leopold of Anhalt-Köthen. Although Bach seems to have had a good relationship with his patron, the austere flavor of Protestantism favored in Prince Leopold's court meant that there was little local demand for the elaborate church music. This is good news for us, as Bach was largely able to concentrate on instrumental music during this period. Perhaps the most treasured large works from this phase of Bach's career are the six orchestra pieces he assembled in 1721 and dedicated to Christian Ludwig, the Margrave of Brandenburg-Schwedt. They are not solo concertos, but rather *concerti grossi*, works that play a small group of virtuoso performers against the larger ensemble.

### Brandenburg 3, First Movement Listening Guide

♫ **ORCHESTRATION.** Bach wrote each Brandenburg concerto with a different collection of instruments. In Concerto No. 3, the spotlight is on the solo strings. Most of the other concertos feature woodwind or brass instruments.

♫ **MOTIVE.** The first three notes you hear comprise a very simple motive – two short “pickup” notes, stepping down and then right back up to a longer note “on the beat” (i.e., stressed). Bach permeates the entire movement with this very simple motive; once you start to listen for it, you can un-hear it!

## Cello Suite No. 1 in G major, Prelude

**Instrumentation:** Solo cello

**Premiere:** Unknown

**QCSO Premiere.** No records exist of this suite being performed on a QCSO concert, including chamber concerts and guest recitals.

Today, Bach's solo cello suites are among his most recognizable and beloved works, and none of them more than the one in G major, ubiquitous in healthcare commercials, promotional films, and yoga sessions the world over. However, the suites were actually among the last of Bach's works to reach wide public acclaim during the modern era. Cellist Pablo Casals is said to have discovered an obscure edition of the collection at age 13 in a Barcelona thrift shop, and he eventually made the first recording in 1938. The suites became an object of adoration to the public and near-obsession by cellists; the steady stream of recordings and contrasting interpretations begun by Casals continues to this day.

### Prelude to G major Cello Suite Listening Guide

♫ **HARMONY.** Although the cellist plays rather rapid notes and only one at a time, if you listen carefully, you can hear Bach's slow-moving chords, thanks to the wide separation of the faster notes and the natural resonance in the room. Only at the piece's conclusion does Bach write an actual 3-note chord, known as a *triple-stop*.

♫ **RHYTHM.** The near-perpetual motion of this prelude comes to a beautiful and elegant stop mid-movement before resuming again. This “pregnant pause” is called a *fermata*.

## Orchestral Suite No. 3, BWV 1068 II. Air

**Instrumentation:** Strings and continuo.

**Premiere:** Unknown.

**QCSO Performance History:** The “Celebrated Air” had quite a run with the Tri-City Symphony during the 1940s, enjoying performances in 1942, 1946, and 1947. The movement was also performed on a 2011 chamber concert. The orchestra’s only full performances of Orchestral Suite No. 3 were led by James Dixon in 1984.

Like the G major cello suite, a certain number of Bach pieces have entered into public consciousness due to their expressive immediacy and near-universal melodic appeal. Additional examples include wedding favorites like “Sheep May Safely Graze” or “Jesu, Joy of Man’s Desiring”, which are both individual instrumental movements of secular or sacred cantatas. And then there’s “Celebrated Air”, an adaptation of the melodious second movement, titled “Air” (i.e., song), of an orchestral suite Bach composed within his first ten years at Leipzig, circa 1730. Nineteenth century German violinist August Wilhelmj transposed Bach’s music down a step so it could be performed using only the solo violin’s lowest, darkest string. Hence the well-known title, “Air on the G String”. Though most modern performers use Bach’s original key and distribute the melody more evenly across the instrument, the movement’s nickname remains.

### Air Listening Guide

♩ **GENRE.** An “Air” is simply a song, generally a catchy or popular ballad (i.e., “Danny Boy” is also known as “Londonderry Air”). When Bach designates a movement as an “Air”, he intends the

main melody to receive most of the surface-level attention. Another one of his famous Airs is the simple main theme of the otherwise spectacular *Goldberg Variations*.

♩ **FORM.** Like so many Baroque instrumental movements, this Air is a binary form, meaning it has two main sections, each of which is repeated (AABB). As always, the A section is written as an exploration of the home key with only a few digressions (notice how the first half seems so calm!), and the B section is a more wandering exploration of other related keys (expect the second half to feel a little turbulence and emotionally uncertain).

### Excerpts from *St. Matthew Passion*

**Instrumentation:** 2 flutes, 2 oboes, strings, and continuo.

**Premiere:** Good Friday 1727, St. Thomas Church, Leipzig, Germany.

**QCSO Performance History:** The QCSO performed the *St. Matthew Passion* in its entirety in 2018, conducted by Mark Russell Smith.

Bach composed his *St. Matthew Passion* (and before it, *St. John Passion*) for liturgical use at the Thomaskirche, Leipzig on Good Friday. The libretto of the work includes the account of the trial and death of Jesus Christ found in the Gospel according to St. Matthew, as well as poetic meditations on the narrative written by Christian Friedrich Henrici (known in print as “Picander”). Composer Felix Mendelssohn discovered the work in obscurity over a century after its premiere, and mounted the first modern public performance in 1829. This event marked the beginning of the cult of celebrity surrounding J. S. Bach that continues to

today. Though originally written for Christian worship, both of Bach's Passions have been far more frequently performed in public concert settings.

## **Texts and Translations**

### **No. 48, Recitative**

Er hat uns allen wohlgetan,  
Den Blinden gab er das Gesicht,  
Die Lahmen macht er gehend,  
Er sagt uns seines Vaters Wort,  
Er trieb die Teufel fort,  
Betrübte hat er aufgerichtet',  
Er nahm die Sünder auf und an.  
Sonst hat mein Jesus nichts getan.

*He has done good to all of us come  
To the blind he gave sight  
The lame he made able to walk  
He told to us his father's word  
He drove out the devils,  
He raised up those who are distressed,  
He received and accepted sinners  
Nothing else has my Jesus done.*

### **No. 49, Aria**

Aus Liebe,  
Aus Liebe will mein Heiland sterben,  
Von einer Sünde weiß er nichts.  
Dass das ewige Verderben  
Und die Strafe des Gerichts  
Nicht auf meiner Seele bliebe.

*Out of love,  
Out of love my saviour is willing to die,  
Of any sin he knows nothing.  
So that eternal ruin  
And the punishment of judgement  
May not remain upon my soul.*

### **No. 54, Chorale**

O Haupt voll Blut und Wunden,  
Voll Schmerz und voller Hohn,  
O Haupt, zu Spott gebunden  
Mit einer Dornenkron,  
O Haupt, sonst schön gezieret  
Mit höchster Ehr und Zier,  
Jetzt aber hoch schimpfieret,  
Gegrüßet seist du mir!

*O head full of blood and wounds,  
Full of sorrow and full of scorn,  
O head bound in mockery  
With a crown of thorns,  
O head once beautifully adorned  
With greatest honour and adornment,  
But now most shamefully mistreated,  
Let me greet you!*

Du edles Angesichte,  
Dafür sonst schrickt und scheut  
Das große Weltgewichte,  
Wie bist du so bespeit;  
Wie bist du so erbleichet!  
Wer hat dein Augenlicht,  
Dem sonst kein Licht nicht gleichet,  
So schändlich zugericht'?

*You noble face  
Before which at other times shrinks and  
shies away  
The great weight of the world,  
How are you spat upon,  
How pale you are!  
By whom has the light of your eyes  
To which at other times no light can be  
compared,  
Been so shamefully treated?*

### No. 64, Recitative

Am Abend, da es kühle war,  
Ward Adams Fallen offenbar;  
Am Abend drücket ihn der Heiland nieder.;  
Am Abend kam die Taube wieder  
Und trug ein Ölblatt in dem Munde.  
O schöne Zeit! O Abendstunde!  
Der Friedensschluss ist nun mit Gott gemacht,  
Denn Jesus hat sein Kreuz vollbracht.  
Sein Leichnam kömmt zur Ruh,  
Ach! liebe Seele, bitte du,  
Geh, lasse dir den toten Jesum schenken,  
O heilsames, o köstlichs Angedenken!

*In the evening, when it was cool,  
The fall of Adam was manifest  
In the evening the saviour presses down  
on him;  
In the evening the dove returned  
And carried an olive branch in its  
mouth.  
O beautiful time! O evening hour!  
The peace treaty with God is now made  
For Jesus has brought to fulfilment his  
cross.  
His corpse comes to rest,  
Ah! Dear soul, pray,  
Go, let them give you the dead Jesus,  
O salutary, o precious remembrance!*

### No. 65, Aria

Mache dich, mein Herze, rein,  
Ich will Jesum selbst begraben,  
Denn er soll nunmehr in mir  
Für und für  
Seine süße Ruhe haben.  
Welt, geh aus, lass Jesum ein!

*Make yourself pure, my heart  
I want to bury Jesus himself within me,*

*For he now within me  
Forever  
Shall have his sweet rest.  
World, depart from my heart, let Jesus  
enter!*

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*The Well-Tempered Clavier, Book 1,  
Prelude and Fugue No. 21 in B-flat  
major*

**Instrumentation:** Solo keyboard

**Premiere:** Unknown.

**QCSO Premiere.**

Bach's *Well-Tempered Clavier* is a large selection of works exploring keyboard technique and tonality. For each of the 24 keys (C major, C minor, etc.), Bach composed a pair of pieces: a free-form Prelude and a carefully-reckoned Fugue. The first of two books of Bach's *Well-Tempered Clavier* was written while he still served the court of Prince Leopold in Köthen.

#### *Prelude and Fugue No. 21* **Listening Guide**

♪ **FORM.** In Prelude and Fugue pairings, the Prelude is the more improvisatory-sounding of the two. Notice how the rhythm is sometimes regular and sometimes meanders off into freer passages. This will not be the case in the fugue, which will require a much more steady pulse throughout.

♪ **COUNTERPOINT.** This fugue is in three "voices." This doesn't mean that anyone is singing, simply that the fugue subject appears and develops in three manifestations, each spanning a different register on the keyboard.

## Mass in B minor 27. Dona Nobis Pacem

**Instrumentation:** 2 flutes, 2 oboes, 2 bassoons, horn, 3 trumpets, timpani, strings, and continuo.

**Premiere:** Unknown.  
**QCSO Premiere.**

The first two movements of the Mass in B minor were written in tribute to Polish King Augustus III. Setting only the Kyrie and Gloria was a common practice for Lutheran church composers in Bach's time; both movements would have been useful for both Lutheran and Catholic liturgies. Late in his life, Bach decided to complete this Mass by setting the rest of the texts of the Latin ordinary of the Mass. His reasons for doing so are unclear, and the Mass was not performed in its entirety during Bach's lifetime. Using the final words of the Agnus Dei text, its concluding movement is a profound prayer for peace.

### Text and Translation

Dona nobis pacem.  
*Grant us peace.*

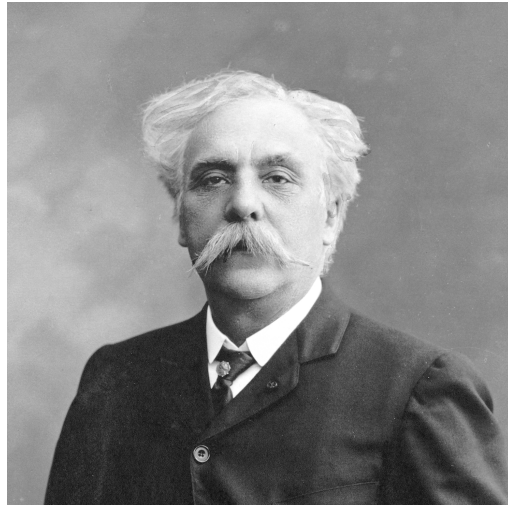
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## GABRIEL FAURÉ (1845-1924) Requiem, Op. 48

**Instrumentation:** 2 flutes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp, organ, strings,

**Premiere:** The church version premiered 1888, La Madeleine Church, Paris; the concert version premiered on July 12, 1900 in Paris.

**QCSO Premiere.**



Near the end of his life, extraordinary reverence was paid toward composer Gabriel Fauré by the musicians in his native France. Most active French composers, including Maurice Ravel and the cadre known as Les Six, frequently paid him tribute; he held some of the highest posts in both academia and church music; and the French government even honored him with a major state concert (something like Kennedy Center Honors) in 1922.

He did not, however, arrive at such a position easily. For the better part of his career, Fauré was overwhelmed by the demands of teaching and church music, which were his primary sources of income. Much of his time was consumed dealing with argumentative clergy and backbiting conservatoire professors, and he was frequently robbed of composing time by mundane administrative tasks and the regular rolling cycle of church services that academics and church musicians find all-too-familiar.

Thus, from one perspective, we can hear Fauré's Requiem as a reimagining the musical components of the Rite of Christian Burial from one who had performed them in their

traditional forms countless times. "I know it all by heart," Fauré said of the Funeral Mass. "I wanted to write something different." The individual movements that now comprise the concert version of his work were all individually tested during Funeral Masses at La Madeleine Church where Fauré served as organist and choirmaster, and the work was performed at Fauré's own Funeral Mass in 1924.

## Texts and Translations

### I. Introitus/Kyrie

#### Chorus, tenors

Requiem aeternam dona eis Domine  
et lux perpetua luceat eis

*Grant them eternal rest, O Lord,  
and may perpetual light shine upon  
them.*

#### Sopranos

Te decet hymnus, Deus in Sion  
et tibi reddetur votum in Jerusalem

*Thou, O God, art praised in Sion, and  
unto Thee  
shall the vow be performed in Jerusa-  
lem.*

#### Choir

Exaudi orationem meam  
ad te omnis caro veniet  
Kyrie eleison,  
Christe eleison  
Kyrie eleison.

*Hear my prayer,  
unto Thee shall all flesh come.  
Lord have mercy,*

*Christ have mercy,  
Lord have mercy*

### II. Offertorium

#### Altos, tenors

O Domine, Jesu Christe, Rex Gloriam  
libera animas defunctorum  
de poenis inferni et de profundo lacu  
O Domine, Jesu Christe, Rex Gloriam  
libera animas defunctorum de ore leonis  
ne absorbeat eus Tartarus ne cadant in ob-  
scurum.

*Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful de-  
parted  
from the pains of hell and from the bot-  
tomless pit.*

*Lord Jesus Christ, King of glory,  
Deliver them from the lion's mouth,  
nor let them fall into darkness,  
neither the black abyss swallow them  
up.*

#### Altos, tenors, basses

O Domine, Jesu Christe, Rex Gloriam  
ne cadant in obscurum.

*Lord Jesus Christ, King of glory,  
neither the black abyss swallow them  
up.*

#### Baritone solo

Hostias et preces tibi Domine, laudis offer-  
imus  
tu suscipe pro animabus illis  
quarum hodie memoriam facimus  
Fac eas, Domine, de morte transire ad  
vitam  
Quam olim Abrahae promisisti et semini  
eus.

*We offer unto Thee this sacrifice of  
prayer and praise  
Receive it for those souls  
whom today we commemorate.  
Allow them, O Lord, to cross from  
death into the life  
which once Thou didst promise to  
Abraham and his seed.*

Chorus

O Domine, Jesu Christe, Rex Gloriam  
libera animas defunctorum  
de poenis inferni et de profundo lacu  
ne cadant in obscurum.  
Amen.

*Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful de-  
parted  
from the pains of hells and from the  
bottomless pit.  
nor let them fall into darkness.  
Amen.*

**III. Sanctus**

Sanctus, Sanctus, Sanctus Dominus Deus  
Sabaoth  
Pleni sunt coeli et terra gloria tua  
Hosanna in excelsis.

*Holy, holy, holy, Lord God of Sabaoth  
heaven and earth are full of Thy glory  
Hosanna in the highest.*

**IV. Pie Jesu**

Soprano solo

Pie Jesu, Domine, dona eis requiem,  
dona eis requiem sempiternam requiem.

*Merciful Jesus, Lord, grant them rest,  
Grant them eternal rest.*

**V. Agnus Dei**

Tenors, choir

Agnus Dei, qui tollis peccata mundi  
dona eis requiem.

*O Lamb of God, that takest away the sin  
of the world,  
grant them rest.*

Chorus

Agnus Dei, qui tollis peccata mundi  
dona eis requiem.

*O Lamb of God, that takest away the sin  
of the world,  
grant them rest.*

Tenors

Agnus Dei, qui tollis peccata mundi  
dona eis requiem, sempiternam requiem.

*O Lamb of God, that takest away the sin  
of the world,  
grant them rest, everlasting rest.*

Chorus

Lux aeterna luceat eis, Domine  
Cum sanctis tuis in aeternum,  
quia pius es

*May eternal light shine on them, O  
Lord,  
with Thy saints for ever,  
because Thou are merciful.*

Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis

*Grant them eternal rest, O Lord,  
and may perpetual light shine on them.*



## VI. Libera Me

### Baritone solo

Libera me, Domine, de morte aeterna  
in die illa tremenda  
Quando coeli movendi sunt et terra  
Dum veneris judicare saeculum per ignem

*Deliver me, O Lord, from everlasting  
death  
on that dreadful day  
when the heavens and the earth shall  
be moved,  
when thou shalt come to judge the  
world by fire.*

### Chorus

Tremens factus sum ego et timeo  
dum discussio venerit atque ventura ira  
Dies illa dies irae  
calamitatis et miseriae  
dies illa, dies magna  
et amara valde  
Requiem aeternam dona eis Domine  
et lux perpetua luceat eis  
Libera me, Domine, de morte aeterna  
in die illa tremenda  
Quando coeli movendi sunt et terra  
Dum veneris judicare saeculum per ignem

*I quake with fear and I tremble  
awaiting the day of account and the  
wrath to come.*

*That day, the day of anger,  
of calamity, of misery,  
that day, the great day,  
and most bitter.*

*Grant them eternal rest, O Lord,  
and may perpetual light shine upon  
them.*

*Deliver me, O Lord, from everlasting  
death  
on that dreadful day*

*when the heavens and the earth shall  
be moved  
when thou shalt come to judge the  
world by fire*

## VII. In Paradisum

### Sopranos

In Paradisum deducant Angeli in tuo  
adventu suscipiant te Martyres  
et perducant te in civitatem sanctam Jeru-  
salem

*May the angels receive thee in Paradise,  
at thy coming may the martyrs receive  
thee  
and bring thee into the holy city Jerusa-  
lem.*

### Chorus

Jerusalem.

*Jerusalem.*

### Sopranos

Chorus Angelorum te suscipiat  
et cum Lazaro quondam paupere  
aeternam habeas requiem

*There may the choirs of angels receive  
thee,  
and with Lazarus, once a beggar,  
may thou have eternal rest.*

### Chorus

Aeternam habeas requiem

*May thou have eternal rest.*