

Organ Concert Series

Lorenzo Ghielmi Organ Recital

Sunday, June 12, 2022

15:00 (Doors open at 14:15)

Kanagawa Kenmin Hall (Small Hall)

Program

Georg Boehm(1661-1733): Praeludium in C major

Dieterich Buxtehude(1637-1707): Passacaglia in d minor

Girolamo Frescobaldi(1583-1643): Toccata con il contrabbasso over pedale

Canzon dopo l' Epistola

Gagliarda II & III

Bernardo Storace(1600-1664): Ballo della Battaglia, Balletto

Padre Davide da Bergamo(1791-1863): Elevazione

- Intermission -

Johann Sebastian Bach(1685-1750):

Fantasia in C BWV 573(fragment, completed by Lorenzo Ghielmi)

An Wasserflüßen Babylon à 2 Clav. et Pedal BWV 653

Fantasia et Fuga in c BWV537

Nun freut euch lieben Christen g'mein BWV734

Adagio et Fuga in d BWV1001,1e BWV539,2

Herr Jesu Christ dich zu uns wend BWV709

Fantasia et Fuga in g BWV542

Message from Artist

An organist's life is different from the pianist's life. When a pianist decide a tour he imagine a program and repeats this programm for many concert. An organist shall do differently: he has first to consider which organ he has to play. Every instrument is different. Different in size , number of stops, number of manual (from one to five manuals!) and character. Some instrument are more fitted to romantic and contemporary music, some other to baroque.

I always try to choose according the instrument, even if, of course, my favorite music is the baroque music, especially Italian and German baroque.

In Yokohama I open my recital with two musician (Böhme and Buxtehude) that were the teacher of Johann Sebastian Bach. If the Praeludium of Böhm is piece that show the virtuosity of the organist, beginning with a long pedal solo, the Passacaglia by Buxtehude it is a wonderful meditative piece in

which the bass line is repeated. It is in four sections in different keys (d minor, F major, a minor, d minor), in each section the theme is repeated 7 times. At the end it comes to be repeated 28 times and probably this mathematics is an allusion to the moon. Buxtehude in his duty in the church of Luebeck was also responsible to keep in function the astronomic clock, situated in the church and was an expert of astronomy. We know he composed also some harpsichord pieces with the names of the planets (unfortunately these pieces are lost).

In Italy the organs were somehow smaller. Frescobaldi, that was very famous in his time, composed many pieces but the use of the pedal is limited to some long notes.

Storace was living in Sicily. His music is cheerful and the dancing character make this music suited also to organs situated not in the churches but in noble palaces. (make this music suited to organs situated not only in churches but also in other places such as noble palaces.)

Padre Davide's music is similar to the melodrama that in the XIX century became very popular in Italy. He was a friend of Gaetano Donizetti and his music is theatrical similar to a recitativo followed by an Aria with a bombastic finale at the end.

Bach is the most important organ composer.

One very beautiful piece by him, the Fantasia BWV 573, is unfortunately preserved as a fragment. I try to complete it so that you will be able to listen, maybe for the first time, to this composition always neglected.

The chorales were played in the church but are so beautiful pieces that their value goes much further the religious context. There other pieces by him are Fantasia and Fuga or Adagio and Fuga, this form was typical of the period: fantasia, Preludio or toccata exploring more the harmony, Fuga using the contrapunct as compositional device....

Lorenzo Ghielmi

Biography

The Italian organist and harpsichordist, Lorenzo Ghielmi, is organist on the Ahrend organ (1991) at the Basilica di San Simpliciano in Milan, where he performed from 1992 to 1994 the complete organ works of J.S. Bach. He gives concerts throughout Europe, Japan and the USA as an organist and harpsichordist. He has made many radio and CD recordings (including for Teldec, Deutsche Harmonia Mundi, Ars Musici, and Winter & Winter). He plays with his instrumental ensemble La Divina Armonia and in duet with his younger brother Vittorio Ghielmi (viola da gamba and harpsichord). In France, he received the Diapason d'Or for his recordings of Bruhns and Bach. He also played organ & harpsichord in the first recordings of Il Giardino Armonico.

Lorenzo Ghielmi, teaches organ, harpsichord and early music at the Milan Accademia Internazionale della Musica. He also taught for several years as invited professor in Trossingen and at the Hochschule für Musik in Lübeck. He is often invited to sit on juries for international organ competitions (Toulouse, Tokyo, Bruges, Freiberg, Maastricht, Lausanne, Nuremberg, Landsberg, Chartres). He also gives lectures and master-classes in many institutions of music, including the prestigious Haarlem's Summer-Academy. He was the main artistic consultant for the new Mascioni organ constructed at Tokyo cathedral.

Lorenzo Ghielmi combines his concert activities with a passion for musicological research. He has published editions of music by Girolamo Frescobaldi and composers from Milan, as well as studies on 16th and 17th century organ building, and on the interpretation of works of Bach. Recently he has written a book on Nicolaus Bruhns's organ works.

Lorenzo Ghielmi lives with his wife Elisabetta and five children in a small village near the border to Switzerland.

Admission: ¥ 4,000 (Reserved seating)/ ¥ 2,000 (Student discount) **Sold Out**

Kanagawa Kenmin Hall (10:00-18:00)

KAAT (Kanagawa Arts Theater) (10:00-18:00)

Kanagawa Prefectural Music Hall. (13:00-17:00, closed on Mondays)

You can make a reservation also by calling 0570-015-415 (10:00-18:00).

<https://www.kanagawa-arts.or.jp/tc>

Contact: 045-633-3686

To Our Guests and Visitors,

Please note our preventive measures against the further spread of COVID-19.

If you have cold-like symptoms, such as fever or a cough, please refrain from visiting the Kanagawa Kenmin Hall. We appreciate your understanding and cooperation with the following measures;

- There will be a thermal camera inspection at the main entrance. If you are detected with a fever higher than 37.5 °C, you will be asked to refrain from entering into the building.
- Please wear a mask while in the building.
- Please sanitize your hands. Sanitizers can be found at the entrance and in other parts of the building.
- Please refrain from eating and drinking in the hall.

・ Currently, we are limiting number of people who can enter the hall. Please note that performances may be cancelled or rescheduled due to the spread of COVID-19 and other unavoidable circumstances.

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