

Bach AT THE SEM

2009-2010 Series

Concordia Seminary
The Chapel of St. Timothy and St. Titus

January 31, 2010, 3:00 p.m.



Schedule of Concerts

Bach at the Sem 2009-2010

Music of Johann Sebastian Bach, Franz Joseph Haydn, and Georg Frideric Handel

200th Anniversary of Haydn's Death (1732-1809)

250th Anniversary of Handel's Death (1685-1759)

- Sunday, Oct. 25
3:00 p.m. Psalm 130: *De profundis*, From Depths of Woe I Cry to Thee, is performed. This prayer, in plainsong and Anglican chant settings, is confession, meditation, and hope for us and our times. Also offered are composers Schein, Handel, and Bach's Cantata, BWV 38. Together with these significant works, Psalm 130 culminates in Luther's great hymn for congregation. The concert's finale consists of two Great Choruses by Handel from the *Messiah*.
- Sunday, Nov. 15
3:00 p.m. David Fienen, guest organist, performs Concerto for Organ and Orchestra in C Major by Franz Joseph Haydn. Bach, Solo Cantata BWV 51, *Jauchzet Gott in allen Landen* for Solo Soprano and Trumpet with Stringed Orchestra, Kathryn Stieler, soprano; John Korak, trumpet. Handel, Psalm 112, *Laudate pueri Dominum*, Kathryn Stieler, soprano, with chorus and orchestra.
- Sunday, Dec. 13
3:00 p.m. The American Kantorei presents an Advent and Christmas Celebration. J. S. Bach, *Christmas Oratorio*: Parts I; II, Sinfonia; and VI, Final Chorale. G. F. Handel, Great Choruses from the *Messiah*. A tribute to radio station KFYO for its 85th year of broadcasting.
- Sunday, Jan. 31
3:00 p.m. Organ recital by Dennis Bergin. *Clavier Übung III*. Chorales by Bach presented by The American Kantorei. J. S. Bach, Sonata for Flute and Harpsichord in E Major, Paula Kasica, flute; Mieko Hironaka Bergt, harpsichord; Kenneth Kulosa, cello.
- Sunday, March 21
3:00 p.m. The American Kantorei, with soloists Jeral Becker, Evangelist, and Jay Willoughby, Christ, present J. S. Bach's The Passion of Our Lord According to St. John. Aria soloists are principals of The American Kantorei. A celebration of the birthday of J. S. Bach.
- Sunday, May 2
3:00 p.m. The American Kantorei sings motets by Bach, Sing Unto the Lord a New Song and The Spirit Helps Us in Our Weakness. Dennis Bergin, organ.

The Chapel of St. Timothy and St. Titus
Concordia Seminary, 801 Seminary Place, St. Louis, MO 63105
www.csl.edu

We are grateful to Richard and Phyllis Duesenberg and to Robert and Lori Duesenberg for their generous gifts, which make the *Bach at the Sem* series possible. Concordia Seminary is privileged to make Johann Sebastian's music available to the St. Louis community and invites your generosity in support of this important series. If you have not received mailings from *Bach at the Sem* in the past and would like to be placed on the mailing list, please call 314-505-7362 or e-mail bach@csl.edu.

Bach at the Sem
January 31, 2010, 3:00 p.m.
Fourth Sunday after the Epiphany

Organ Recital
Dennis Bergin, *Bach at the Sem* Organist
Instrumentalists
Paula Kasica, Flute Mieko Hironaka Bergt, Harpsichord
Kenneth Kulosa, Cello

The American Kantorei
Robert Bergt, Music Director and Conductor

In Nomine Jesu

Clavier Übung III

Johann Sebastian Bach

- Prelude in E Flat Major BWV 552:I
- “Kyrie, *fons bonitatis*,” Ninth-century plainsong, Mode 3, select voices
“Kyrie! God, Father in Heav’n Above,” American Kantorei
- Organ Prelude, *Kyrie, Gott Vater in Ewigkeit* BWV 669
Organ Prelude, *Christe, aller Welt Trost* BWV 670
Organ Prelude, *Kyrie, Gott heiliger Geist* BWV 671
- Hymn by the Assembly, “All Glory Be to God on High”
Please stand to sing stanza 1 of the hymn in Lutheran Service Book, 947
(Burgundy-colored hymn book in the pew rack)
- Organ Prelude, *Allein Gott in der Höh sei Ehr* BWV 676
- “These Are the Holy Ten Commands,” stanzas 1, 3, 4, American Kantorei
Organ Prelude, *Dies sind die heiligen zehn Gebot* BWV 679
- Organ Prelude, *Wir glauben all’ an einen Gott* BWV 680
- Organ Prelude, *Vater unser im Himmelreich* BWV 683
- “Christ, unser Herr, zum Jordan kam,” stanzas 1, 2, select women’s voices
Organ Prelude, *Christ, unser Herr, zum Jordan kam* BWV 684
- “Jesus Christ, Our Blessed Savior,” stanzas 1, 4, American Kantorei
Organ Prelude, *Jesus Christus unser Heiland* BWV 688

The offerings are received in support of the Bach at the Sem concert series.

Sonata in E Major for Flute and Harpsichord

BWV 1035

Adagio
Allegro

Siciliano
Allegro assai

Clavier Übung III

Fugue in E Flat Major

BWV 552:II

Soli Deo Gloria



Program Notes

Clavier Übung III, Johann Sebastian Bach
(1685-1750)

Bach's *Clavier Übung III* ("Organ Mass") was the third of four volumes covering a wide range of keyboard music. Only the third volume was devoted to organ music and was published at the composer's expense in time for the Leipzig fall book fair in 1739, eleven years before his death. Self-publication, though financially risky, was potentially more lucrative. Clearly Bach, for all his dependence on court and church for income and professional status, was an alert entrepreneur who recognized that musicians would have to market themselves in the emerging musical culture of his time. Financial reward was undoubtedly one motive, but Bach may also have been intent on enhancing his reputation as an organist and composer in spite of having had no appointment as organist for quite a few years.

The *Clavier Übung III* also reflects Bach's artistic goals. It was his habit to systematically explore the creative possibilities in various musical forms. From these labors emerged large-scale collections such as the Well-Tempered Clavier, the Mass in B Minor, the *Orgelbüchlein* (Little Organ Book), the Goldberg Variations, and the Art of the Fugue. In the *Clavier Übung III* he put together a compendium of chorale settings and free organ works in many styles as a pedagogical example to others. This is very clear in the title page, which offers "Various Preludes on the Catechism and further Hymns to those Enthusiasts (*Liebhaber*) and Connoisseurs (*Kenner*) of such Work for the delight of their Spirits . . ." That Bach succeeded in technically challenging would-be users of his music is clear from a critical review asserting that in this field of composition "no one will surpass [Bach] . . . and few will be able to imitate him." Still others applauded the excellence of the collection but

complained that the music was too difficult for "less experienced" organists. Some reviewers helpfully noted that their own, less demanding compositions were also for sale in case Bach's music proved to be a little too challenging!

The *Clavier Übung III* earns the label of "Organ Mass" because it comprises a set of pieces an organist might need for worship. In Lutheranism that traditionally included the morning communion service ("mass") and a later Vespers followed by catechism instruction. Such instruction typically included a reading of Martin Luther's catechism text, instruction on its meaning, and a recitation by the students. All this was preceded by a hymn related to the catechism selection for the day. Günther Stiller's research has proved that Leipzig experienced an upsurge of communion attendance and catechism instruction principally on Sundays but also throughout the week during the years 1723-1750 when Bach served as cantor there.

Thus the "Organ Mass" offers hymn settings for the chorales associated by long tradition with the various parts of the so-called "Lutheran mass" (the *Kyrie* and *Gloria in Excelsis*) and the six chief parts of the Small Catechism (Ten Commandments, Creed, Lord's Prayer, Baptism, Confession, Holy Communion). Each of these hymns is represented by both a large-scale prelude and at least one small-scale setting. Today's program selects some of each. The chorale settings display the widest possible variety of styles and inventive techniques. A massive Prelude and equally gigantic Fugue frame the entire collection. Bach also included four "duets" (free organ pieces), commonly thought to be for use during the communion distribution. This table links the traditional Reformation chorales (and their English translations) with the corresponding parts of the mass or Small Catechism.

		Prelude in E Flat Major	
<i>Communion Service (Mass)</i>	<i>Kyrie</i>	Kyrie, Gott Vater in Ewigkeit — Christe, aller Welt Trost — Kyrie, Gott heiliger Geist	“Kyrie! God, Father in Heav’n Above” (<i>Lutheran Service Book</i> 942)
	<i>Gloria in Excelsis</i>	Allein Gott in der Höh sei Ehr	“All Glory Be to God on High” (<i>LSB</i> 947)
<i>Small Catechism</i>	<i>Ten Commandments</i>	Dies sind die heiligen zehn Gebot	“These Are the Holy Ten Commands” (<i>LSB</i> 581)
	<i>Creed</i>	Wir glauben all’ an einen Gott	“We All Believe in One True God” (<i>LSB</i> 954)
	<i>Lord’s Prayer</i>	Vater unser im Himmelreich	“Our Father, Who From Heaven Above” (<i>LSB</i> 766)
	<i>Baptism</i>	Christ, unser Herr, zum Jordan kam	“To Jordan Came the Christ, Our Lord” (<i>LSB</i> 406)
	<i>Confession</i>	Aus tiefer Not	“From Depths of Woe” (<i>LSB</i> 607)
	<i>Lord’s Supper</i>	Jesus Christus unser Heiland	“Jesus Christ, Our Blessed Savior” (<i>LSB</i> 627)
		Four Duets	
		Fugue in E Flat Major	

The complexity of structures, musical techniques, and functions with which Bach invested the *Clavier Übung III* suggests equally varied ways of hearing it. We may take delight in the sheer artistry of the music. Bach did mention such delight in his title page, and Christians always enjoy music simply as God’s gift to refresh our spirits. We might also listen as musicians—organists, composers, serious students—just to learn more about the craft of this unusual music. Bach wanted to stretch our imaginations to the farthest possibilities of the art. Most especially we might listen as worshipers who receive this music within the framework of faith and the experience of the church. We allow the organ settings to link our minds to the tunes and texts of the hymns. During today’s concert, then, feel free to follow the hymnal texts referenced in the chart above. Certainly Bach was fully aware of

these hymns and how they functioned in the minds of worshipers. We can debate whether or not Bach intended specific interpretations of this or that aspect of his music, but we are free to make the associations that arise in our own artistic and faith-filled imaginations. Some notes on individual movements will provide a threshold for this way of listening.

The **Prelude in E Flat Major** is shaped around triple structures, beginning with the three flats in the signature, which remind the listener of the Trinity. Three major theme groups emerge in the Prelude, each associated with one Person of the Triune God. The bold chords and dotted rhythms of the opening are in the style of a French instrumental overture and suggest the Father’s majesty. A second idea, with very limited use of the pedal, turns attention to the Son, while the third theme moves rapidly and impetu-

ously through scales and figures in imitation of the movement of the Spirit. Bach is not content merely to present three themes in sequence. Using the style of a baroque concerto he interweaves the themes into a three-in-one experience before majestically concluding the movement.

Three Kyrie settings for organ employ three different sections of the hymn, again reflecting the Trinity. All three are fugues with pedal and recall the older *ricercar* style. The cantus firmus hymn is based on a medieval chant melody as revised by Martin Luther. The hymn tune appears clearly in the upper voice in the first setting, moves to an inner voice in the second, and then to the bass for the third, thus distinguishing the three persons of the Trinity. These chorale fugues with cantus firmus clearly draw on older German organ traditions (e.g., the music of Johann Pachelbel). In Bach's hands, however, they become very grand works of intensely concentrated counterpoint with up to five independent voices, another example of Bach's ability to explore new possibilities in older models.

Allein Gott in der Höh sei Ehr draws on the one traditional liturgical hymn written not by Martin Luther but by Nicolaus Decius, an early Reformation leader. The hymn text references all three Persons of the Trinity, perhaps leading Bach to provide not the usual two, but three settings in *Clavier Übung III*. In the work heard today, Bach turns to Italian models, specifically the trio sonata. The two manuals weave two equal voices together while the independent pedal provides a harmonic and figurative foundation. Like a chorale fantasia, this trio does not clearly state the hymn tune. Instead, elements of the melody are incorporated into the thematic material and emerge occasionally in longer notes.

Dies sind die heiligen zehn Gebot broadens the musical horizon, this time employing a fughetta with an almost incongruous dance rhythm. Some writers suggest that this represents the Christian's dance of freedom from the burden of the Law. It might also express joy in the goodness of God's Torah, as expressed extensively in Psalm 119. The work we hear belongs among the

smaller settings and employs no pedal. While there is no cantus firmus as such, the hymn's first phrase shapes the fugue subject with its distinctive repeated notes. Here we also encounter a relatively straightforward example of musical symbolism. Listen closely for ten entries of the fugal subject, one for each of the commandments. Eight of them occur in the first half of the piece.

Wir glauben all' an einen Gott returns to the *organo pleno* style with pedal. It is a magnificent fugue on Martin Luther's creedal hymn, which is itself based on an older liturgical chant. No complete hymn tune is heard, however. Instead the first notes of the hymn appear as the first notes of the fugue subject heard at the beginning. Just before reaching the final cadence, Bach also quotes the very last phrase of the hymn tune in the tenor. The fugue is confined to the manuals, while the pedal repeats very exactly a completely independent theme. It seems to suggest the steadfastness of the faith represented by this Creed.

Vater unser im Himmelreich is the Organ Mass's small-scale setting of the hymn on the Lord's Prayer. There is thus no pedal part. It resembles the extended chorale preludes found in Bach's *Orgelbüchlein*. The hymn is heard straight through in the upper voice, while figurative passages fill up the lower voices. This brief, gently flowing piece easily evokes a devotional attitude. It is possible to think of the scales flowing up and down as the interplay between God's grace and our prayerful response.

Christ, unser Herr, zum Jordan kam employs a concertante style that lets each voice move independently against the others. The hymn text suggests a possible explanation of this music since the hymn links the baptism of Jesus by John the Baptist with both our own baptisms and the Great Commission to baptize the world. In the last stanza of the text, baptismal waters are juxtaposed with the "crimson flood" of the Savior's blood. Some commentators have therefore suggested that the dialog of the upper voices in the right hand suggests the interaction of Jesus and John during the Baptism, while the rapidly

flowing left hand suggests both the waters of the Jordan and the Savior's flowing blood. The cantus firmus is heard in the pedal at 8' pitch. Apart from all that, this music commands attention through the sheer energy and movement of the various voices.

Jesus Christus unser Heiland combines the Italian trio style and fugal texture. The communion hymn dates back to the Bohemian reformer Jan Hus and was adapted by Martin Luther. The text constitutes a virtual sermon on the Lord's Supper. The wide leaps of the fugal subject followed by rapid figurations may therefore suggest Christ's work of redemption as he turns away the evil foe. This piece also shows Bach's preference for clearly balanced forms. The leaping figure initially jumps upward. Approximately halfway through, however, it reverses course and begins leaping downward. The reversal of direction may also correspond to the two gestures of the hymn text, first conquering sin and death, and then turning to the believer with an invitation to be the Savior's guest. Occasionally Bach brings the leaping figures into both hands simultaneously in an offset rhythm that intensifies the sense of struggle for our salvation. Meanwhile the hymn tune is sounded in the pedal.

The Fugue in E Flat Major, which concludes today's performance, challenges the listener and the performer in a tour de force of fugal writing. In technical terms this work is a five-voice (as against the usual three or four voices) double fugue in three sections. Each section introduces a different fugue subject, one for each person of the Trinity. The first stately subject (somewhat resembling the ST. ANNE hymn tune) recalls the *ricercar* fugues of an earlier style (*stile antico*). It signifies the majesty of the Father. It is followed by a second fugue, associated with the Son of God. We hear a rapidly flowing subject in a new meter and without any pedal. This second section becomes a double fugue when Bach juxtaposes the first and second themes contrapuntally. Listen for the long notes of the first fugue subject played against the more rapid second theme. A third section, also a fugue, celebrates the Holy Spirit, again with change of tempo and meter. In a stunning conclusion Bach brings back the first subject in majestic pedal tones. By setting both the first and third subjects (the "Father" and the "Spirit") together, Bach achieves another double fugue and lets us glimpse the glory of the Triune God.

Sonata in E Major for Flute and Harpsichord, BWV 1035, J. S. Bach

Bach's E Major Flute Sonata contradicts the long-standing view that the master was an incurable traditionalist out of touch with the newer styles of his time. This sonata actually seems to be right on the divide between older conventions and the newer sonata style just emerging in European music. Notably it is for transverse flute (*flauto traverso*), an instrument that was coming into its own only during Bach's lifetime. In fact, "flute" in Bach's scores normally refers to the straight or end-blown flute (*Blockflöte* or recorder) unless otherwise noted. Prior to Bach

the rougher-sounding transverse flute was more like a fife and was associated with military music.

All that changed during Bach's lifetime due to Johann Joachim Quantz (1697-1773). Quantz was famed throughout Europe as a composer and performer, eventually gaining appointment to the court of Frederick the Great (himself a somewhat accomplished flautist) in Berlin where Quantz and Bach's son, Carl Philipp Emmanuel, were colleagues. There Quantz also became a flute maker, producing instruments with much better tone and control over expression. To this day Quantz's authoritative *Versuch einer Anweisung die Flöte zu spielen* (Essay on Instruction for

Playing the Flute), published in 1752, is consulted for insight into style, composition, and flute technique. It is believed that Bach may have heard Quantz perform during one of Bach's visits to Dresden and possibly even showed Quantz his own work. In any event, Bach produced a series of sonatas that took advantage of the newly improved instruments.

The exact date and origins of the E Major Sonata are not clear. Bach's interest in chamber music like this is generally associated with his service at the court of Prince Leopold in Cöthen, 1717-1723. This piece might also have served as a teaching device since it is scored as a continuo sonata, meaning Bach wrote only the part for the melody instrument and a figured bass part. The performer was expected to fill in the correct harmonies. A student, possibly one of Bach's own

sons, could use a sonata such as this to practice the skill of reading figured bass or as a model for one's own composition studies.

The sonata's four-movement form evidences French influence, especially in the first movement with its highly ornamented melodic line and slow tempo. The remaining movements are all in the binary sonata form favored in the newer style. These movements consist of two sections, each repeated. Of special note is the third movement, a "siciliano." There the standard continuo bass line achieves greater importance because it imitates the flute part exactly one measure later, almost but not quite a perfect canon.

Program notes by Victor E. Gebauer
Professor emeritus, Concordia University,
St. Paul, Minnesota

Text and Translation

"Kyrie, fons bonitatis," Ninth-century plainsong, Mode 3

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

"Kyrie! God, Father in Heav'n Above"

Kyrie! God, Father in heav'n above,
You abound in gracious love,
Of all things the maker and preserver. Eleison!

Kyrie! O Christ, our king,
Salvation for all You came to bring.
O Lord Jesus, God's own Son,
Our mediator at the heav'nly throne:
Hear our cry and grant our supplication. Eleison!

Kyrie! O God the Holy Ghost,
Guard our faith, the gift we need the most,
And bless our life's last hour,
That we leave this sinful world with gladness. Eleison!

The Hymn, “All Glory Be to God on High” (“*Allein Gott in der Höh sei Ehr*”)

See *Lutheran Service Book (LSB)*, 947, stanza 1.

“These Are the Holy Ten Commands,” stanzas 1, 3, 4 (stanzas 1, 11, 12 in *LSB* 581)

From *101 Chorales Harmonized by Johann Sebastian Bach*, Walter E. Buszin, editor, Schmitt, Hall & McCreary Co., 1952

These are the holy ten commands,
Which came to us from God’s own hands
By Moses, who obeyed His will,
Standing upon Sinai’s hill.
Have mercy Lord!

To thee come these commands, that so
Thou, son of man, thy sins may’st know,
And with this lesson thy heart fill,
That man must live for God’s will.
Have mercy Lord!

May Christ our Lord help us in this,
For He our Mediator is;
Our own work is a hopeless thing,
Judgment alone it can bring.
Have mercy Lord!

“Christ, unser Herr, zum Jordan kam,” stanzas 1, 2

(For English translation, see *LSB* 406, “To Jordan Came the Christ, Our Lord,” stanzas 1, 2)
Setting by Hermann Stern, Bärenreiter Verlag, 1950

*Christ unser Herr zum Jordan kam
nach seines Vaters Willen,
von Sankt Johann die Taufe nahm,
sein Werk und Amt zu ’rfüllen.
Da wollt er stiften uns ein Bad,
zu waschen uns von Sünden,
ersäufen auch den bitteren Tod
durch sein selbst Blut und Wunden;
es galt ein neues Leben.*

*So hört und merket alle wohl,
was Gott heißt selbst die Taufe
und was ein Christe glauben soll,
zu meiden Ketzerhaufen.
Gott spricht und will, daß Wasser sei,*

*doch nicht allein schlicht Wasser,
sein heiligs Wort ist auch dabei
mit reichem Geist ohn Maßen:
der ist allhie der Taufer.*

“Jesus Christ, Our Blessed Savior,” stanzas 1, 4 (stanzas 1, 9 in *LSB* 627)

From *101 Chorales Harmonized by Johann Sebastian Bach*, Walter E. Buszin, editor, Schmitt, Hall & McCreary Co., 1952

Jesus Christ, our blessed Savior,
Turned away God’s wrath forever;
By His bitter grief and woe
He saved us from the evil Foe.

If thy heart this truth professes
And thy mouth thy sin confesses,
His dear guest thou here shalt be,
And Christ Himself shall banquet thee.

The American Kantorei

Robert Bergt, Music Director and Conductor
Jeral Becker, Assistant Conductor and Choir Personnel Director
Wanda Becker, Concertmaster and Orchestra Personnel Director

Chorus

Soprano

Joy Boland, Principal
Jean Baue, Co-Principal
Kathryn Crumrine
Melissa Kinsey
Marita Hollander
Mary Roth
Camille Marolf

Heather Schwan
Katherine Gastler
Halle Warmbier
Jodi Kratzer

Alto

Katharine Lawton Brown,
Principal
Jane Robinson, Assistant
Principal
Donita Obermann
Meghan Garvin
Sarah Frawley

Loretta Ceasar-Striplin
Elizabeth Horsley
Mona Houser
Paula Bohr
Anne Tinetti
Ellee Mietzner

Tenor

Jeral Becker, Principal
Arie Perry, Assistant
Principal
William Larson
Greg Gastler

Anthony Heinemann
John Powel Walsh
Steve Paquette
Jason Swan

Bass-baritone

David Berger, Principal
Jay Willoughby
Matthew Warmbier
Matthew Meyer
Paul Mueller

Brandt Klawitter
John Eyer
Samuel Cotten
Earl Birkicht

Harpichord by Peter Tkach

Welcome to Concordia Seminary and *Bach at the Sem!*

I'm teaching a class on post-modernism and decided this 60-something should first learn more about my 20-something students. One of the questions I asked was, "How many hymn verses do you have committed to memory?" I was dumbfounded when all but one answered that they knew fewer than 10 verses. That set me to thinking about verses in my own life—from childhood on I've memorized hundreds—and led me to realize that those memorized verses have provided the architecture of my spiritual life. I share that because today's *Bach at the Sem* focuses on brief memorable words that succinctly state the truths of Christian faith. Like classical hymnody, these parts of the Catechism provide the essentials for building a spiritual edifice to meet the challenges of life. Memory, Cicero said, is the "*custodes thesaurum*," the custodian of treasures. Thanks to director Robert Bergt, organist Dennis Bergin, performing artists, and to all The American Kantorei for the sounds that help build our spiritual beings today.

Dale A. Meyer
President

Thanks to a generous grant given to our friends at KFUCO Radio, this concert of *Bach at the Sem* will be recorded for broadcast. This afternoon's concert will be broadcast on KFUCO-FM/CLASSIC 99 (99.1) at 4:00 p.m. on Sunday, February 7, 2010.

Please help us by turning off all portable phones, pagers, and beeper watches. Also, please cover all coughs and keep extraneous noises to a minimum. KFUCO says "thank you" for your cooperation.

A Few Composers' Thoughts on the Significance of Bach

Mozart—*“Now there is music from which a man can learn something.”*

Beethoven—*“Not Brook but Ocean should be his name.”* (In German, “Bach” means “brook.”)

Schumann—*“Playing and studying Bach convinces us that we are all numskulls.”*

Brahms—*“Study Bach; there you will find everything.”*

Gounod—*“If all the music written since Bach’s time should be lost, it could be reconstructed on the foundation that Bach laid.”*

Verdi—*“O you happy sons of the North! You who have been reared at the bosom of Bach, how I envy you!”*

Reger—*“Bach is the beginning and the end of all music.”*

Rimsky-Korsakov—*“I had no idea of the historical evolution of the civilized world’s music and had not realized that all modern music owes everything to Bach.”*

Stravinsky—*“Oh, if only I could have been a ‘little Bach’ for one day in my lifetime!”*