

SOLI DEO GLORIA

*Bach*

Andrew Balio    Bruce Bengtson  
trumpet            organ



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# SOLI DEO GLORIA

BACH: Transcriptions for Trumpet and Organ by Andrew Balio

**Andrew Balio, trumpet • Bruce Bengtson, organ**

**REICHE:** Abblasen in C

**BACH:** Schübler Chorale No. 6, Kommst du nun, Jesu, vom Himmel herunter (BWV 650)

**Das Orgelbüchlein:** Ach wie nichtig, ach wie flüchtig (BWV 644) • Das alte Jahr vergangen ist (BWV 614) • Da Jesus an dem Kreuze stund (BWV 621) • In Dulci Jubilo (BWV 608) • Christ lag in Todesbanden (BWV 625) • Es ist das Heil uns kommen her (BWV 638) • Herr Gott nun sei gepreiset (BWV 601)

**Sonata in G Minor** (BWV 1030b)

**Sonata in A Major** (BWV 1032)

**Chorale Preludes:** Nun komm, der heiden Heiland (BWV 659) • Herr Jesu Christ, dich zu uns wend' (BWV 655) • Erbarm'dich mein, o Herre Gott (BWV 721) • Herzlich tut mich verlangen (BWV 727) • Chorale from Cantata No. 161, Der Leib zwar in der Erden (BWV 161)

**Part 1 • 21 tracks • Total Time: 59:25**

**BACH: Sonata in C Minor** (BWV 1014)

**Das Orgelbüchlein:** Wenn in der höchsten Nöten sein (BWV 641) • O Mensch, beweine deine Sünde gross (BWV 622) • Lobt Gott ihr Christen, alle gleich (BWV 609) • Jesu meine Freude (BWV 610) • Durch Adams Fall ist ganz verderbt (BWV 637) • Ich ruf zu Dir (BWV 639) • Wer nur den lieben Gott läßt walten (BWV 642) • Herr Jesu Christ, dich zu uns wend (BWV 632)

**Sonata in E-Flat Major** (BWV 1031)

**Sonata in F Minor** (BWV 1018)

**Capriccio in B-Flat Major** (BWV 992)

**Part 2 • 19 tracks • Total Time: 55:03**

**Album Total Time: 1:54:26**

FUTURE SYMPHONY INSTITUTE  
Orchestrating a Renaissance for Classical Music

# SOLI DEO GLORIA

BACH: Transcriptions for Trumpet and Organ by Andrew Balio

**Andrew Balio**, trumpet • **Bruce Bengtson**, organ

## Part 1

1. Gottfried Reiche: Abblasen (Fanfare) organ part realized by Bruce Bengtson (0:40)
2. Schübler Chorale No. 6: Kommst du nun, Jesu, vom Himmel herunter (Come thou, Jesus, from Heaven to Earth), BWV 650 (3:20)
3. From Das Orgelbüchlein: Ach wie nichtig, ach wie flüchtig (Ah How Fleeting, How Insubstantial), BWV 644 (0:42)
4. Chorale Prelude: Nun komm, der Heiden Heiland (Come, Savior of the Heathens), BWV 659 (3:54)
5. Chorale Prelude: Herr Jesu Christ, dich zu uns wend' (Lord Jesus Christ, Be Present Now!), BWV 655 (2:17)
- Sonata in G Minor (orig. B Minor), BWV 1030
6. [Andante] (8:34)
7. Siciliano (3:56)
8. Presto (2:04)
9. Allegro (4:47)
10. From Das Orgelbüchlein: Das alte Jahr vergangen ist (The Old Year Has Passed), BWV 614 (2:23)
11. Chorale from Cantata No. 161, Der Leib zwar in der Erden (The Body, Indeed in the Earth), BWV 161 (1:26)
12. From Das Orgelbüchlein: Da Jesu an dem Kreuze stund (When Jesus stood by the Cross), BWV 621 (1:12)
- Sonata in A Major, BWV 1032
13. Andante (6:02)
14. Largo e dolce (3:11)
15. Allegro (4:37)
16. From Das Orgelbüchlein: In Dulci Jubilo, (In Sweet Rejoicing), BWV 608 (1:07)
17. From Das Orgelbüchlein: Christ lag in Todesbanden (Christ Lay in the Snares of Death), BWV 625 (1:16)
18. From Das Orgelbüchlein: Es ist das Heil uns kommen her (It is our salvation come here to us), BWV 638 (1:05)

19. From Das Orgelbüchlein: Herr Gott nun sei gepreiset (Lord God, We Praise You), BWV 601 (1:23)

20. Chorale Prelude: Erbarm' dich mein, o Herre Gott (O God, Be Merciful to Me), BWV 721 (3:42)

21. Chorale Prelude: Herzlich tut mich verlangen (I Do Desire Deeply), BWV 727 (1:45)

## Part 2

Sonata in C Minor, BWV 1014

1. Adagio (3:29)

2. Allegro (3:21)

3. Andante (3:18)

4. Allegro (3:40)

5. From Das Orgelbüchlein: Wenn wir in höchsten Nöten sein (When We Are in Utmost Need), BWV 641 (1:51)

6. From Das Orgelbüchlein: O Mensch, beweine dein Sünde groß, (O Man, Bewail Your Great Sin), BWV 622 (4:55)

7. From Das Orgelbüchlein: Lobt Gott, ihr Christen, alle gleich (Praise God, All Christians), BWV 609 (0:48)

Sonata in E-flat Major, BWV 1031

8. Allegro moderato (4:19)

9. Siciliano (2:24)

10. Allegro (4:45)

11. From Das Orgelbüchlein: Jesu meine Freude (Jesus My Joy), BWV 610 (1:36)

12. From Das Orgelbüchlein: Durch Adams Fall ist ganz verderbt (Through Adam's Fall All Is Corrupt), BWV 637 (1:26)

13. From Das Orgelbüchlein: Ich ruf zu dir (I Call to You), BWV 639 (2:20)

14. From Das Orgelbüchlein: Wer nur den lieben Gott läßt walten (He Who Lets Only Dear God Rule), BWV 642 (1:40)

Sonata in F Minor, BWV 1018

15. Allegro (2:52)

16. [Adagio] (6:50)

17. Vivace (2:40)

18. From Das Orgelbüchlein: Herr Jesu Christ, dich zu uns wend (Lord Jesus Christ, Be Present Now!), BWV 632 (1:12)

19. Aria di Postiglione from Capriccio on the departure of a beloved brother, in B-flat Major, BWV 992 (1:33)

Total Time, Part 1: 59:25

Total Time, Part 2: 55:03

## Soli Deo Gloria

At the end of his compositions Johann Sebastian Bach wrote this dedication: *Glory to God Alone*. In this resolute testament, we can see that his deep faith was fused to his works. It is a constant reminder to us educated moderns that he very much meant his music to be an explicit act of glorifying God, period.

His extraordinary and vast compositional output was buttressed by his detailed theological studies, as evidenced by his copiously annotated library. Many of us classical musicians regard him as our spiritual grandfather, a kind of saint, esteemed and beyond reproach. Not the *first* great composer, but the one to whom we offer our humility as craftsmen of music. While we don't have to advance claims about the character of Bach, *der mensch*, we can remain certain of his motives. In the words of renowned Bach conductor and musicologist John Eliot Gardiner:

*If we accept that one part of the human psyche searches for spiritual outlet . . . the confident and overwhelmingly affirmative music of Bach can go a long way towards meeting this*

*need. For Bach is of the very front rank of composers since 1700 whose entire work was geared, one way or another, towards the spiritual and the metaphysical—celebrating life, but also befriending and exorcising death. He saw both the essence and practice of music as religious, and understood that the more perfectly a composition is realised . . . the more God is immanent in the music. [Bach] wrote in the margin of his copy of Abraham Calov's Bible commentary: "Where there is devotional music, God with his grace is always present."*

Professor Karol Berger furthers Bach's purpose being ingrained in his compositional method, even showing that Bach aspired to achieve a sense of time that was like God's, that of eternity. He writes:

*Bach was the last great composer in the canon to have served primarily as a church musician—and arguably the last one to have made the musical embodiment of the church's outlook his main business. Like his church, he was fully aware of the linear unfolding of human biographical and historical time, and, also like his church, he*

*believed this time to be enveloped by God's eternity, subordinated to it, made relative by its absoluteness. . . . His music displays a double temporality, developing unquestionably up-to-date goal-directed momentum but relativizing and subordinating its forward propulsion to a sense of cyclical or entirely timeless stasis worthy of his medieval predecessors. . . . Bach's preference for God's eternity over human time is all the more dramatic precisely because he was able to capture the linear drive in his music. . . . The linearity there is relativized, seen from the absolute perspective of eternity . . . It makes simultaneous what should be successive—abolishing the succession of past, present, and future in favor of the simultaneity of the present and thus neutralizing the flow of time in favor of the eternal Now. . . . What matters to Bach in most of his music . . . is not the linear flow of time from past to future, beginning to end. Rather, time is made to follow a circular route or neutralized altogether. . . . "Before" and "after" there is God's infinite time, eternity. . . . For Bach, the name of what most truly endures was "God"; hence music, based on the supposedly eternal rules of harmony, could serve as a metaphor for God.*

It is in the spirit of Bach's constant dedication towards heaven that I looked to transcribe works of his that I thought could be further illumined, renewed, or, may I say, glorified, by the trumpet.

Of course, Bach wrote some of the most brilliant, stratospheric trumpet lines ever to be heard, usually in ascending arcs: his Second Brandenburg Concerto; Mass in B Minor; the Christmas Oratorio; and the abundant angelic outbursts within his two hundred surviving cantatas that marked stations of the year's liturgical cycle. And yes, he was quite theatrical in his methods of reaching the listener with explicit intent to vividly portray. A true embarrassment of riches for us trumpeters from just one man! From my perspective as a performer, the trumpet was not again assigned such heroic, exuberant starring roles until the mid-1800s, by Bruckner, Mahler, and Strauss.

Despite Bach's huge output for trumpet, only the opening work in this album was originally written for trumpet, possibly penned by his trusted friend Gottfried Reiche, the virtuoso for whom Bach wrote those many difficult, famous trumpet parts. So taxing were they, that Reiche

died shortly after a performance of Bach's Cantata *Praise Your Good Fortune, Saxony*, BWV 215, which opens with an ebullient chorus led by the trumpet. This work turned out to be most unlucky for poor, beloved, and gifted Reiche. Our opening fanfare here, titled *Abblasen*, is found within painter E.G. Hausmann's portrait of Reiche, appearing on a scrap of paper in his left hand. The organ part to fortify this brief fanfare for this recording was realized by Bruce Bengtson. The Bach sonatas we perform here were originally for flute or violin accompanied by the more delicate harpsichord, and the rest were for organ solo. In the various short organ choral preludes used like intermezzos throughout this album, the trumpet's ability to sing like a human voice is maximized, replacing the usual role of the organ, which, alas, cannot really sing. In these new settings, I believe the case is made that the trumpet illuminates Bach's lines when superimposed on the trumpet's sonic equal, the organ, the instrument on which Bach performed during his long career as a church musician.

We musicians relish the opportunity to transcribe, as it gives us a chance to crash a party to which we were not invited. Transcription can bring out

certain facets of a composition and imbue it with new life and colors. Much of Baroque music was first conceived as purely musical ideas and secondly assigned to specific instruments or voices, assuming at least an implied openness to transcription.

It is through this transfer across instruments that our art form, classical music itself, is also renewed, as it must be by each generation. Even operas are reinterpreted through stage direction and novel settings in time and place, furthering our imaginative connection to them, sometimes to the consternation of *originalists*.

Over the forty years of my work as a soloist in churches, I kept coming back to Bach as a wellspring of the best music I could ever want to play. In my own practice room—as well as in airport parking garages during long layovers—I have played his cello suites, inspired by Pablo Casals, who rediscovered them in 1889 and brought them into repertory. Casals extolled the virtues of starting the day with these exquisite dance works, and I, along with myriad musicians, have followed his lead on many mornings. Indeed, it is through this transcription process that we deepen

our understanding of our lifelong friends, the canon of great composers.

When debating whether to transcribe, we must ask how to bring forth and enhance the essential character of a work in this new setting. Would we *glorify* it?

In this album's transcription of the B Minor violin sonata (BWV 1014), we hear an anticipation of his B Minor Mass in its slow movements, with the ascending lines of the trumpets, ever reaching into the heavens, and a sighing *Lacrymosa*, with painful tears into the lower belly of the solo line. I believe today's modern trumpets have arrived at an expressive apex, where we do more than signal the jubilation of Bach's day but also cry and even meditate. Then, in its familiar role as a supremely jubilant color, the trumpet brightens the sonata's intense allegro movements, like those in the Second Brandenburg Concerto but even more intricate and breathless.

There is a widespread understanding that Bach wrote for ideals, not just for the fixed circumstances of his time. His music is lavish and generous beyond words. He wrote grand visions meant for a future capacity. His works have a universality

to all people as well as an ability to be revealed through endless other settings.

As we have singled out Bach as one of the most important composers for trumpet, it would behoove trumpeters to delve yet further into his world through the practice of transcription.

—Andrew Balio

References:

Karol Berger, *Bach's Cycle, Mozart's Arrow*. University of California Press, 2007.

John Eliot Gardiner, *Bach: Music in the Castle of Heaven*. Knopf, 2003.

A note on the recording sessions:

I have long admired the legendary University of Notre Dame School of Architecture for its commitment to beauty and renewal of our communities through the principles of traditional and classical architecture. Professor Duncan Stroik has been integral in helping the Future Symphony Institute envision the concert hall of the future as being as beautiful as ones from



the distant past. We selected Notre Dame's Reyes Organ and Choral Hall as being ideal for recording this album, but our worlds collided in an unfortunate way. When we arrived, the architecture school was constructing its new building right next door, raising a terrible racket with jackhammers, trucks, and cranes! Often we had to stop, repeat, and re-record. There were several days when I crawled across the finish line, thanks to ice and aspirin, but one way or another we managed to account for everything.

We are very grateful to the staff of the DeBartolo Performing Arts Center for their help in realizing this recording.

—Andrew Balio

Orchestral trumpeter and founder of the Future Symphony Institute, **Andrew Balio** has been principal trumpet of the Baltimore Symphony Orchestra since his appointment to the position by Yuri Temirkanov in 2001. For the 2014–15 season, he was also principal of the Oslo Philharmonic under the baton of Vasily Petrenko. From 1990 to 1993, he served as principal of the Orquesta Sinfonica

del Estado de Mexico. In 1993, Zubin Mehta appointed him principal of the Israel Philharmonic, where he stayed through 2001.

Balio has been a frequent soloist since his earliest days as a student, having made his debut at the age of 15 playing Haydn's Concerto with the Milwaukee Symphony in his home state of Wisconsin. His Carnegie Hall solo debut came in 2013 in the company of the Moscow Chamber Orchestra and Maestro Constantine Orbelian. Over the years, he has appeared as soloist under the batons of noted conductors Mehta, Venzago, Herbig, Temirkanov, Rozhdestvensky, Stenz, Ceccato, Lintu, and McGegan. Naxos issued his first solo recording, the M. Weinberg Trumpet Concerto, with the St. Petersburg Symphony. He also was soloist in the Oslo Philharmonic's recent recording of Scriabin's *Le Poème de l'Extase*, with Vasily Petrenko. Bach's Second Brandenburg Concerto remains an annual staple of his performance schedule.

His work as president and founder of the Future Symphony Institute has brought him to the role of advocate for an uncommon, and at times dissenting, vision for the classical music community as a speaker

and writer. He firmly believes that classical music's best years are still ahead.

For more information see [andrewbalio.com](http://andrewbalio.com).

Organist **Bruce Bengtson** recently retired after forty years as Director of Music at Luther Memorial Church in Madison, Wisconsin, where his weekly performance and study of Bach was central to his directorship. In this position he served as principal organist and choral director for three choirs and two ensemble groups, as well as playing a free noon concert every week during the school year.

Beginning organ study in Salem, Oregon, at the age of 11, Mr. Bengtson went on to earn an undergraduate degree in organ performance at Southern Methodist University and a graduate degree in organ and church music at Valparaiso University, placing first in one state and two national competitions during his college years.

Among his European concert sites are the Lahti Organ Festival in Finland, Gävle Organ Week in Sweden, and the cathedrals of Paris, Salzburg, Copenhagen, Stockholm, Helsinki and Uppsala. He has

played recitals for the national convention of the Organ Historical Society and for national conferences of the Association of Lutheran Church Musicians. He has served as organist and clinician at national conferences of Choristers Guild and the Hymn Society of the United States and Canada. As an accompanist, Mr. Bengtson has also been heard on Wisconsin Public Radio broadcasts. His anthems for choir and organ are available from Augsburg Fortress.



The **Future Symphony Institute** is a unique research body launched in 2014 by Andrew Balio with philosopher Roger Scruton and architect Leon Krier, with a stated mission to orchestrate a renaissance for classical music. It has since gained the support as an *agent of change* in the music world by some of today's leading thinkers, whose life's works speak out in support of the priceless legacy of our artistic past. It publishes writings, presents conferences, commissions recordings, and focuses on the key issues that are believed to further the renewal and sustainability of classical music for future generations. Please see [www.futuresymphony.org](http://www.futuresymphony.org) for more information.

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Bruce Bengtson and Andrew Balio



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