

Baldwin-Wallace College

Bach Festival

Celebrating 77 years of exceptional music

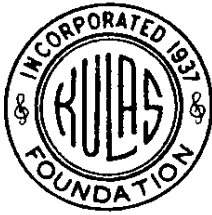


The Oldest Collegiate Bach Festival in the Nation

Annotated Program

April 17–19, 2009

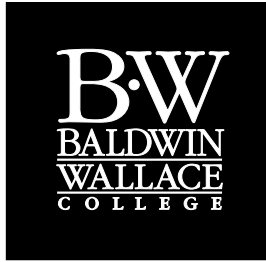
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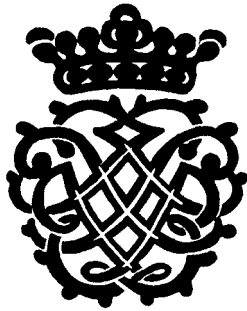
On the cover: The Kulas Musical Arts Building in the 1940s.



SEVENTY-SEVENTH ANNUAL

BACH FESTIVAL

THE OLDEST COLLEGIATE BACH FESTIVAL IN THE NATION



Annotated Program

APRIL 17-19, 2009

Baldwin-Wallace College

Baldwin-Wallace College, founded in 1845, was among the first colleges to admit students without regard to race or gender. That spirit of inclusiveness and innovation has flourished and evolved into a personalized approach to education: one that stresses individual growth as students learn to learn, respond to new ideas, adapt to new situations and prepare for the certainty of change.

An independent, coeducational college affiliated with the United Methodist Church, B-W enrolls 3,000 undergraduate students as well as 600 part-time evening/weekend and 800 graduate students. The average undergraduate class size is 19.

Baldwin-Wallace is one of the few liberal arts colleges in the nation with an internationally respected Conservatory of Music. It also is recognized as one of the early leaders of adult education, having begun such programs during the 1940s.

B-W students are active learners, supported by exceptional opportunities to succeed including mentors, access to local leaders, and a location that facilitates our ability to provide practical career preparation. In addition to our main campus, B-W East in Beachwood, Ohio, offers evening and Saturday classes for bachelor's and master's degrees in business, professional development and executive education.

After more than 160 years, B-W still is characterized by leadership and innovation. The College enjoys an excellent reputation, solid enrollments, significant growth in the endowment, and the results of wise investments in human and physical resources. B-W continues to build on the foundations that have served it so well for so many years.



Distinctively B-W

- The College regularly appears among "America's Best Colleges" (in the category of Regional Universities) and "Best Values" in the annual survey of *U.S. News & World Report*.
- The Music Theatre program at B-W is ranked among the top five in the country by *Backstage*, the industry's professional journal.
- Since the neuroscience program was established in 1998, 100% of its graduates have been accepted into graduate programs or medical school.
- B-W's Riemenschneider Bach Institute is one of only five institutions in North and South America containing manuscripts in Bach's own hand. The Institute also has one of the most comprehensive collections in the Western Hemisphere of first editions by Bach, Brahms and other masters.
- B-W Education students pass the Praxis II exam, required for initial licensure in Ohio, at rates higher than the state average.

Quick to Innovate

- B-W was one of the first colleges in the country to endow a chair in corporate ethics, the Charles E. Spahr Chair in Managerial and Corporate Ethics, and was the first Ohio college to establish an International MBA.
- The newly established Center for Innovation and Growth provides real world experience in projects that contribute to the economic development of Northeast Ohio.
- B-W students work with volunteer executives and local businesses to refine more than 100 business plans each year as a part of the Business Clinic.
- Partnering with Glengary, a venture capital company, students attend partner meetings on campus as well as exceptional experiences relating to private equity and business start-ups.



Baldwin-Wallace College
275 Eastland Road
Berea, OH 44017-2088
440-826-2325
www.bw.edu

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First Concert, Andrew Fouts, Chatham Baroque; Second through Bach Service and Fourth Concerts, Dr. Melvin Unger, Director, Riemenschneider Bach Institute; and Fifth Concert, Joan Lippincott

INFORMATION FOR TICKET HOLDERS

Please be seated at least ten minutes prior to the scheduled time of each performance. Please help us conserve paper by bringing your program back with you to each performance.

All events are located in Gamble Auditorium, Kulas Musical Arts Building (96 Front St.) unless otherwise noted.

The audience is requested to refrain from using cameras or tape recorders during the concert. Please turn off pagers and cell phones, and open candies and lozenges only between pieces. Latecomers are requested to wait until an interval of applause before being seated.

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Message

MESSAGE FROM THE PRESIDENT BALDWIN-WALLACE COLLEGE



Dear Friends,

Welcome to the 77th annual Bach Festival at Baldwin-Wallace College. We are pleased that you are joining us to share in this celebration of the beautiful and inspiring music of J. S. Bach and his contemporaries.

This year, the oldest collegiate Bach Festival in the country celebrates Christmas a few months early with our performance of the *Christmas Oratorio* on Saturday. We're happy to welcome back our soloists, Tamara Matthews, Marietta Simpson, Benjamin Butterfield, and Christophèren Nomura, all of whom have shared their exceptional talents with us in past Bach Festivals.

This year we also welcome two chamber ensembles for their first performances at our festival. Chatham Baroque, which focuses on 17th- and 18th-century music, hails from nearby Pittsburgh, but their music has been heard throughout the country. Closer to home, CO5 and Friends, a quintet of Cleveland Orchestra musicians who performed for our FOCUS Festival last fall, makes their first Bach Festival appearance at Baldwin-Wallace College.

As always, we welcome and thank our loyal patrons, subscribers, guests, benefactors and external partners who help to keep this exceptional event alive and growing.

Since Albert and Selma Riemenschneider established the Festival in 1932, generations of music lovers from Berea, greater Cleveland, and beyond have enjoyed the beauty and grandeur of the great works of Bach. We welcome you to the 2009 Bach Festival and are pleased that you've chosen to be a part of this wonderful tradition.

Warm regards,

A handwritten signature in black ink that reads "Dick Durst". The signature is written in a cursive, flowing style.

Dick Durst
President

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Welcome

CONSERVATORY DIRECTOR'S WELCOME

On behalf of the faculty, staff, students, alumni, and friends of Baldwin-Wallace College, let me welcome you to the 77th Annual Bach Festival. This storied festival, begun in 1932 by Conservatory Director Albert Riemenschneider and his wife, Selma, has provided generations of participants and audiences on our campus an exposure to and an appreciation of the timeless music of Johann Sebastian Bach.



As a fairly new Director of the Conservatory at Baldwin-Wallace College, I find the true joy of this festival—apart from the music—to be you, the audience. Some of you are attending for the first time. Let me welcome you, and encourage you to return next April for Bach 78. Many of you, however, have been attending for decades upon decades. As an example of this longevity, I have come to know a performer who sang in the first Bach Festival, and she is attending Bach 77 this year. There is also a gentleman who played in the brass choir at the top of Marting Hall Tower at the first festival, and a younger man whom I just met who sang in the fourth through the seventh Bach Festivals. I have not included their names, but they know who they are. This dedication to Baldwin-Wallace and the Bach Festival is awe-inspiring.

As you absorb the world that J. S. Bach brings us over the three days of the festival, let me draw your attention to several important issues. First, please read the program notes provided by the Director of the Riemenschneider Bach Institute, Dr. Melvin Unger. They will provide you with insights into the text and melodic content, and will allow you to better appreciate the totality of the weekend's experience. The second thing that I ask of you is to not only return to future Bach Festivals and other concerts and events on our campus, but to please bring a friend. That will help ensure that the festival continues and flourishes for another 77 years. The last thing that I ask is that you introduce yourself to me at some point during the weekend. It would be my pleasure to meet you and hear about your history with, or your interest in, the Bach Festival.

The generosity of each of you has already helped make this weekend a success. Let me thank the musicians, staff and students who have given their time and talents to bring this festival to life. Please enjoy this weekend of music, celebration and camaraderie.

A handwritten signature in black ink that reads "Peter Landgren". The signature is written in a cursive, flowing style.

Peter Landgren, Director
Conservatory of Music

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Endowments

BACH FESTIVAL PERMANENT NAMED ENDOWMENT

The Baldwin-Wallace Bach Festival has a permanent named endowment, the Bach Festival Endowment. Started in 1933 with money from donors to the inaugural Bach Festival, it has grown over the years due to gifts in support of this endowment. The income from the Bach Festival endowment fund helps support the annual Festival and guarantees the continuance of a high level of artistic integrity.

We invite your consideration of this opportunity through gifts, life income gifts, or estate gifts via trust or will. Persons wishing further information may contact Peter Landgren, Director of the Conservatory, at (440) 826-2362; Thomas H. Konkoly, Director of Development for Gift Planning, at (440) 826-3460 or tkonkoly@bw.edu; or Terry Kurtz, Development Officer, at (440) 826-3170 or tkurtz@bw.edu. All can be reached as well by writing to Baldwin-Wallace College, 275 Eastland Road, Berea, OH 44017-2088.

Special endowed Bach Festival gifts have been received to remember and honor the following persons. Each name on this list is an enduring memorial or honor; any person can donate in any amount in memory or honor of any person on this list, in any given year. In order to add a name to this list, reprinted every year in the Bach Festival program, a gift of \$1000 or more must be added to the Bach Festival endowment in his or her name. Please contact anyone listed above for more information.

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The Baldwin-Wallace College Bach Festival receives the major part of its support from contributors. For a minimum donation over and above the subscription price, contributors receive recognition in the program. Selma Circle members contribute a minimum of \$5000, Riemenschneider Fellows a minimum of \$1000, Sponsors a minimum of \$500, Benefactors a minimum of \$250, and Patrons a minimum of \$50.

Any person who wishes to contribute to the annual Festival may contact Baldwin-Wallace College Bach Festival, 275 Eastland Road, Berea, Ohio 44017-2088. Checks should be made payable to the Baldwin-Wallace College Bach Festival.

We regret that we have not been able to include the names of contributors to the Bach Festival whose gifts were received after April 1. The names of supporters whose gifts were received after April 1 will be recognized in the Kulas lobby.

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The Bach Festival has enjoyed unsurpassed longevity due to the dedicated support of our Selma Circle members, Riemenschneider Fellows, Sponsors, Patrons, and Subscribers. From the information received on our ticket order form, the Riemenschneider Bach Institute has compiled data concerning the number of years attended for each of our audience members. The 76th Bach Festival is pleased to honor these, our steadfast supporters.

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1948. Albert Riemenschneider in his office looking at an early print of the Christmas Oratorio.



1982, 50th Anniversary Festival, Dwight Oltman conducting.

History

WHY BACH?

Why Bach? Many would say it is the lucidity of Bach's music—the consummate integration of its structural elements—that makes it so great. Bach was unsurpassed in his ability to grasp (intuitively it seems) the latent possibilities of a melodic or harmonic idea, and to work these out in coherent, yet expressive ways. His music functions equally well on both horizontal and vertical planes—as a series of simultaneous melodic strands and as a progression of chords. It brings competing impulses into equilibrium: the logical and the mystical, the sonic and the symbolic. It constantly surprises the listener with its inventiveness. While using as its starting point the harmonic language, compositional techniques, and rhetorical figures of its day, it moves far beyond them. Bach's style is characterized by a richness of chromatic language, a logic of thematic unfolding, and an overlayer of hermeneutical (interpretive) allusions. It is no wonder that succeeding composers held him in such awe. Robert Schumann put it well: "Wir sind alle Stümper gegen ihn." (Next to him we are all plodders.)



1954. Bach Festival Chorus and Orchestra: William Miller, Lillian Chookasian, Lois Marshall, and Phillip Mac Gregor.

History

ALBERT AND SELMA (MARTING) RIEMENSCHNEIDER, FOUNDERS OF THE BALDWIN-WALLACE BACH FESTIVAL



Albert Riemenschneider was born into a musical family and showed exceptional early musical talent. At age 19, while a student at German Wallace College (later to become Baldwin-Wallace College), Albert was asked by the Board of Trustees (at the suggestion of John C. Marting, Treasurer of the College) to accept the vacant position of Director of the Music Department; this recommendation was accepted by his father, Karl H. Riemenschneider, the President of the College. In 1905, Albert married the daughter of the Treasurer, Selma Marting, in a ceremony blessed by both families. Their honeymoon in Europe was extended to a year so that Albert could study organ with Alexandre Guilmant and theory with Charles Marie Widor and Selma could take voice lessons with Mathilde Marchesi. Albert's fellow students included Marcel Dupré and Albert Schweitzer, both of whom became lifelong friends. In the 1920s and 1930s Albert and Selma made seven trips to France, taking Conservatory students to study with leading musicians in France. On these trips Albert began to acquire rare manuscripts, especially those related to Bach's work.

In 1933 Albert and Selma were inspired to found the Baldwin-Wallace Bach Festival, following a visit to the Bethlehem Bach Festival, which was established by their friend, Dr. Frederick Stolle. On their return trip from Bethlehem, the couple, with their children Edwin, Paul, and Wilma, discussed the possibility of providing professional-level performances of Bach's music for the people of Northeast Ohio, while simultaneously offering an opportunity for Conservatory students to experience the best in performance standards. Early on Albert conceived of the idea of rotating Bach's four major works for choir and orchestra, thereby allowing students to experience each during their college career. While

History

Albert organized the musical content of each festival, Selma sought financial support and carried out many of the organizational and support functions.

Over his lifetime Albert developed a national and international reputation, teaching and performing Bach's music in more than three hundred recitals and concert appearances, including ones with major symphony orchestras in the United States and in Europe. He was granted an honorary degree of doctor of music by the Sherwood Music School (1944), and served as president of both the Ohio Music Teachers Association and the Music Teachers' National Association. His best-known scholarly effort is his still popular edition of Bach's 371 chorales and 69 chorale melodies (G. Schirmer, 1941). Other publications include *The Liturgical Year (Orgelbüchlein)* by Johann Sebastian Bach (Ditson, 1933); "A List of the Editions of Bach's Well Tempered Clavier," *Notes* 9 (August 1942); "Bach's Opus 1 (ff.): The Clavieruebung. Composed between 1726 and 1742" (with Kurt Soldan), *Music Book* vii (1952), and *Some Aspects of the use of the flutes in the sacred choral and vocal works of Johann Sebastian Bach*. (Library of Congress, 1951). He also published numerous papers on Bach, Widor, pipe organs, and other musical subjects.

His leadership of the Conservatory of Music led to increasing recognition for Baldwin-Wallace as one of the few liberal arts colleges with a nationally and internationally recognized Conservatory of Music. Music students are now attracted to the Conservatory from 34 states, as well as from other countries, to become performing artists and educators of future generations of students.

Albert retired as Director of the Conservatory in 1947 and served for a year as Acting President of the College. In 1950 he was invited to present a lecture on Bach and his music at the Library of Congress, but his declining health and death on July 20, 1950, (only days away from the date of Bach's death, 200 years previously) resulted in the lecture being presented posthumously.

His devoted wife, Selma, continued to manage the Annual Festival from 1950 to 1954. She completed and published his final textbook, and donated Albert's collection of rare Bach manuscripts and papers to the College to found the Riemenschneider Bach Institute. Selma received an honorary degree from Baldwin-Wallace College in 1955, retired to live in La Jolla, California, and died in 1971.

The legacy of this extraordinary couple to Baldwin-Wallace College lives on today in the thousands of young people educated at the Conservatory of Music. It continues to live in the national and international scholarly reputations of the Riemenschneider Bach Institute and the journal BACH. We continue to honor the lives of Albert and Selma, as their beloved Bach Festival celebrates its 77th year.

History

THE BACH FESTIVAL



1962. 30th Bach Festival: Contralto, Lili Chookasian with the Bach Festival Chorus and Orchestra, George Poinar, conducting.

Inspired by their visit to the Bethlehem Bach Festival in 1931, Albert and Selma Riemenschneider spent the return trip planning a similar festival for the people of Cleveland and Northeast Ohio. With their children, Edwin, Wilma, and Paul in the back seat listening, the couple conceptualized how such a festival could succeed in a college setting. In order to achieve performance excellence, Albert was determined to invite leading professional soloists from around the world. Albert realized that, by supporting the soloists with a chorus composed of Conservatory students (and, initially, volunteers from the community), he could create a festival of both artistic and academic excellence. Collaboration with the finest soloists in the field would set a high standard for the students to achieve, while providing them with an opportunity to experience the commitment and dedication demanded by professional performance. Such a festival could provide a unique musical experience for the community, while simultaneously providing a professional experience for Conservatory students, who were destined to become the performers of the future, and the educators of future generations of students.

Albert and Selma dedicated themselves to the creation of the Baldwin-Wallace Bach Festival in 1933. They determined that Albert would manage the artistic content, while Selma would be responsible for the monetary success. While Albert began to plan the first Festival, Selma obtained \$300 through commitments from Mr. & Mrs. William Gelvin of Batesville, Indiana, Mr. Charles F. Strecker of Marietta, Ohio, and Selma's parents, Dr. and Mrs. John C. Marting—all of whom contributed annually to the Festival until their deaths. These initial supporters enabled the creation of the Bach Festival, and established an ongoing tradition of patron support that has allowed the Festival to thrive, maintaining and expanding an annual tradition that has now extended for 77 years.

History

As the Festival grew over years of annual performances, traditions were established that expanded the scope of activities. Beginning with the first Festival, a brass choir played chorales from the Marting Hall tower, to an audience seated on the adjacent lawn. In 1936 Albert conceived and implemented the concept of rotating Bach's four major works for chorus and orchestra in sequence, so that Conservatory students and Festival attendees could experience the *B-minor Mass*, the *St. John Passion*, the *St. Matthew Passion* and the *Christmas Oratorio* over a four-year period.

Since 1975 all works performed in Bach Festival programs have been sung in their original languages, with written English translations provided for the audience. In addition, performance ensembles have been reduced to more historically appropriate proportions. Over time the Festival has grown to a weekend celebration, with additional concerts and associated presentations by Bach scholars, Conservatory faculty, and national and international commentators.

In 1950 the Festival departed from tradition by presenting two concerts—one in May to recognize the bicentennial anniversary of Bach's death, and a second in November to mark the passing of "Prof. Al" and to honor his contributions to the College. Following the 50th Anniversary Festival in 1982, two B-W Bach Festival concerts were performed at the "Festival of Festivals" in Washington D.C. at the invitation of The Kennedy Center.

The tradition of a world-wide array of great artists, Bach scholars, and commentators of international renown has continued to the present day. Over the years these have included (from Austria) Kurt Equiluz; (from Canada) Benjamin Butterfield, Lois Marshall, Catherine Robbin, Henriette Schellenberg; (from England) Peter Hurford, Monica Huggett, Elizabeth Wallfisch; (from Germany) Helmuth Rilling, Ingeborg Danz, Karl Markus, Ullrich Böhme; (from Italy) Roberto Micconi; (from the Netherlands) Anner Bylisma, Frans Brüggen, Ton Koopman, the Netherlands Chamber Orchestra, Marion Verbruggen, Ruud van der Meer; and (from Romania) Emilia Petrescu.

Others include (from the United States) Bruce Abel, Arleen Auger, Phyllis Bryn-Julson, Jan DeGaetani, John Gibbons, Jon Humphrey, Sergiu Luca, Mary Marting Pendell, Seth McCoy, Thomas Paul, Paula Robison, Sanford Sylvan, Jeannette Sorrell, and the New York Baroque Dance Company. Visiting Bach scholars or commentators of international renown have included Hans David, Alfred Dürr, Karl Geiringer, Julius Herford, Gerhard Herz, Paul Hume, Paul Henry Lang, Alfred Mann, Robert Marshall, Arthur Mendel, Hans-Joachim Schulze, and Christoph Wolff.



This replica of Bach's crest was created by John Beckman in memory of Consuelo Centers, for many years Bach Festival Coordinator.

THE RIEMENSCHNEIDER BACH INSTITUTE

In October 1968, Baldwin-Wallace College began a project that culminated in September of 1969, with the opening of the Riemenschneider Bach Institute. Located in Merner-Pfeiffer Hall at 49 Seminary Street in Berea, Ohio, the Bach Institute houses a world-renowned collection of Bach-oriented archival materials, manuscripts, first editions, and scores at Baldwin-Wallace College. The Bach Library was formally presented to the College in 1953 by Selma Marting Riemenschneider, Albert's widow. The collection was the result of years of painstaking searches by Dr. Riemenschneider through the stalls of booksellers during summer trips to Europe. Through the years he was able to purchase various editions of Bach's organ works as well as the master's works in other genres, while also obtaining biographical and historical material.

Sixteen years later, as Dr. Warren Scharf became director of the Conservatory, he and Dr. Edwin Riemenschneider, son of Albert and Selma, discussed ways to expand the collection and make it more accessible to scholars and musicians. They conceived the idea of an Institute to house the collection, with a recognized Bach scholar as director, who would have an appreciation for the material, and who would make use of it in significant ways.

In 1969 Dr. Elinore Barber was named the Founding Director of the Riemenschneider Bach Institute. Her background included a long-held scholarly interest in Bach and friendships with Albert Schweitzer and Hans David (with both of whom she studied). For the next 28 years, Dr. Barber created and led the Institute, expanding the holdings, inviting participation of illustrious scholars, increasing accessibility of the collection to students, faculty, musicians, and music scholars, and initiating publication of *BACH*, then a quarterly scholarly journal. The Institute acquired the Hans David Collection of more than 1900 volumes, with special emphasis on the Baroque and Renaissance periods; the extensive collection of Mrs. George Martin (245 first editions, including many of Bach, Beethoven, Mozart, and Brahms; and manuscripts of Franck, Robert and Clara Schumann, Richard Strauss, Wagner, Donizetti, and Debussy). Dr. Barber also instituted annual Bach Symposia to provide opportunities for the college community to hear scholarly lecture/performance presentations.

Dr. Melvin Unger succeeded Dr. Barber as Director in 1998. A native of Canada, with choral music degrees from the Universities of Saskatchewan, Oregon,

History

and Illinois, and a former student of Bach specialist Helmuth Rilling at the Conservatory of Music in Frankfurt, Dr. Unger now holds the Riemenschneider Chair in Music in the Conservatory of Music. An active conductor, he also serves as the music director of the Singers' Club of Cleveland, the city's oldest arts organization. Dr. Unger has received multiple awards in recognition of his scholarly activities. He is the author of four books, including the award-winning *Handbook to Bach's Sacred Cantata Texts* and *J. S. Bach's Major Works for Voices and Instruments: A Listener's Guide*, and is presently preparing a Historical Dictionary of Choral Music.

Under Dr. Unger's leadership, the Institute has continued to expand its holdings related to the scholarly study of Bach. A bequest from Martha Goldsworthy Arnold, long-time supporter of the Festival and Trustee of the College, provides a visiting academic research fellowship for outstanding scholars from around the world to study at the Institute, and interact with faculty and students. The first fellow was Dr. Yo Tomita of Queens University, Belfast, creator of the international online "Bach Bibliography," the largest of its kind in the world. At Dr. Tomita's urging, and with the help of the College's Information Technology Department, Baldwin-Wallace became the only independent U.S. mirror site of the online Bach Bibliography.

The Institute also publishes the biannual journal *BACH: Journal of the Riemenschneider Bach Institute* for a total readership of 671 in 29 countries. *BACH* continues to be the means by which the Institute is recognized, acclaimed, and valued by the international scholarly community.

The Institute's collection currently consists of more than 33,368 items, including 12,834 bound books and musical scores (of which 1,329 are rare vault-held books, scores and manuscripts—including 683 "Bach" items) as well as music periodicals, sound recordings, microfilms, microfiche, CDs and video tapes, and 100 boxes of archival material. The works of J. S. Bach, his sons, and contemporaries are a vital part of the collection. Among the precious items in the library are a 1725 manuscript of the *Well-Tempered Clavier*, BWV 846–893, in the hand of Bach's student, Heinrich Nicolaus Gerber; a manuscript of Bach's English Suites, copied sometime between 1725 and 1750 by Christoph Nichelmann, a member of one of Bach's choirs; and thirteen performing parts to Bach's cantata *Ich liebe den Höchsten von ganzem Gemüte*, BWV 174—copied in 1729 by Bach himself and five student helpers. In addition, more than 100 publications published after Bach's death in 1750 include multiple editions of the *Well-Tempered Clavier*, first published in 1801. With the establishment of online directories of the library's rare materials, awareness of the collection's value is growing, and the legacy of Albert and Selma is expanding its impact around the world.

– Tom Riemenschneider and Melvin Unger

BACH



*Journal of the Riemenschneider Bach Institute
of Baldwin-Wallace College*

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the Bach Festival

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www.bw.edu/academics/libraries/bach/journal

or call (440) 826-2207

Advisory Board

BALDWIN-WALLACE COLLEGE RIEMENSCHNEIDER BACH INSTITUTE ADVISORY BOARD

In October 1968, Baldwin-Wallace College began a project that culminated in September 1969 with the opening of the Riemenschneider Bach Institute. Located in Merner-Pfeiffer Hall at 49 Seminary Street in Berea, Ohio, the Bach Institute houses the well-known Riemenschneider Bach Library—a unique collection of Bach-oriented books, manuscripts, archival materials, and scores, including many rare items.

Mrs. Sophie S. Albrecht
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Reception

THE BALDWIN-WALLACE CONSERVATORY WOMEN'S COMMITTEE

The Bach Festival Friday Reception is provided by the Baldwin-Wallace Conservatory Women's Committee. The Women's Committee was organized in 1963 to support and promote the activities of the Conservatory of Music of Baldwin-Wallace College. The Bach Festival has enjoyed the support of this group for many years and wishes to thank the Women's Committee for its fine work.

Sophie Albrecht
Amelia Bailey
Mary Baker
Esther Berger
Laurinda Bohnert
Janet Brown
Julianne Bruzina
Patricia Ciancutti
Rose Cornell
Ieva Daukss
Judy Davis
Pauline Diamond
Wilda Donegan
Nancy Drury
Nancy Edmondson
Katherine Eversole
Jean Fadil
Michelle Ferguson
Lisa Firing
Nancy Forestieri
Mary Franz
Kathleen Freeman
Nancy Gardner
Jayne Garrett
Jeanne Gay

Mary Louise Gay
Alberta Gill
Susan Hall
Mabledean Hancy
Jan Harlamert
Beverly Haury
Nancy Hawthorne
Lois Hubler
Mary Lou Hunger
Angela Ingram
Mary Anne Jonas
Arline Kadel
Joan Kamper
Janet Kloos
Emily Lada
Leda Linderman
Elenore Long
Jean Mader
Sue Magilavy
Alice Maslach
Rose Matejka
Janet McConkey
April McCormack
Alberta Meloro
Ruth Mercer

Leanne Migalski
Susan Monseau
Cindy Muse
Dolores Oleksiak
Shirley Oltman
Susan Prince
Lydia Proctor
Nancy Riemenschneider
Judy Riemenschneider
Linda Rogers
Susan Rusk
Jeri Scafidi
Margaret Scharf
Karen Schindler
Mary Jo Schmid
Janice Schmidt
Jane Sharrock
Claire Spooner
Betty Unger
Virginia Walker
Thelma Walton
Martha Wason
Madeleine Weldon-Linne
Annette Wojtowicz
Laurene Young

Bach Organ

THE BACH FESTIVAL ORGAN SPECIFICATIONS

Charles M. Ruggles, Builder

Manual I	Manual II	Pedal	Couplers:
Rohrflöte 8'	Holzgedackt 8'	Subbass 16'	Manual I to Pedal
Principal 4'	Koppelflöte 4'		Manual II to Pedal
Octave 2'	Larigot 1 1/3'		Manual II to Manual I

Manual compass: 56 notes

Pedal compass: 30 notes

Mechanical key and stop action

Casework and wooden pipes of oiled white oak. Manual naturals of cherry, sharps of grenadil



The purchase of the Bach Festival pipe organ in 1986 was made possible through the generosity of the Jackman Vodrey and William Wamelink families and the Conservatory Women's Committee. The organ is dedicated to the memory of William H. Vodrey III, a long-standing Bach Festival supporter. Mr. and Mrs. Jackman S. Vodrey have endowed a fund for the purpose of ensuring the future maintenance of the organ. This fund has been established in the name of Mr. Jackman Vodrey's mother, Mrs. William H. (Evelyn) Vodrey III.

WILLIAM H. VODREY III

William H. Vodrey III, noted historian and civic leader, was born in East Liverpool, Ohio, September 23, 1903. He graduated from East Liverpool High School in 1921, attended Mercersburg Academy, and then entered Princeton University. At Princeton he was elected to Phi Beta Kappa and graduated Maxima cum Laude in 1926. He graduated from Harvard Law School in 1929.

Admitted to the Ohio Bar in 1929, he practiced law in East Liverpool for 50 years. He was named a "Fellow of the Ohio State Bar Association" shortly before his death on August 29, 1979.

His love and respect for the natural environment inspired and encouraged many others to share his goal of enlightening the public to the rich history of the East Liverpool area and its surrounding communities. He made notable contributions to the reforestation of thousands of acres around Fredericktown. He sponsored the preservation of many historic records and landmarks.

Long active in the various historical societies, both locally and on the state level, he served as President of the Ohio Historical Society 1965–67. The main floor of the Society's Museum of Ceramics in East Liverpool was named the "William H. Vodrey Gallery" in recognition of his work and financial support of the museum of the Ohio Historical Society.

He was a long-time supporter of the Baldwin-Wallace Bach Festival, almost from its inception in 1932, and deeply loved the music of Bach, above all other composers. This memorial from his children, Barbara Vodrey Wamelink of Gates Mills and Jackman Stroud Vodrey of East Liverpool, and their spouses, William K. Wamelink and Jane G. Vodrey, is to honor him and memorialize his love of all music and particularly that of Bach and the Conservatory.

THE BUILDER

Charles M. Ruggles is an organist as well as an organ builder. He learned organ building from the renowned historical builder, John Brombaugh, after which he studied early organs and organ building traditions in Europe. He currently builds mechanical action organs under his own name in Conifer, Colorado.

Chancel Organ

SPECIFICATION OF THE CHANCEL ORGAN

THE UNITED METHODIST CHURCH OF BEREA

Built by Orgelbaumeister Rudolf Janke

Bovenden, Germany, 1973–74



II. Hauptwerk

Quintadena 16'
Prinzipal 8'
Hohlflöte 8'
Octav 4'
Gemshorn 4'
Octav 2'
Mitur V 1 1/3'
Trompette 8'

III. Brustwerk (Swell)

Rohrflöte 8'
Salizional 8'
Prinzipal 4'
Holzflöte 4'
Nasat 2 2/3'
Sifflöte 2'
Terz 1 3/5'
Octav 1'
Scharf II-III 2/3'
Trompette 8'
Tremulant

Key action: Mechanical (tracker)

Couplers:

Brustwerk to Hauptwerk
Rückpositiv to Hauptwerk
Brustwerk to Rückpositiv
Hauptwerk to Pedal
Brustwerk to Pedal
Rückpositiv to Pedal

Couplers are operated by stopknobs and six reversible toe levers.

Compass: 56-note manuals, C-g"
32-note pedal clavier, C-g"

Tremulants: Brustwerk, adjustable
Rückpositiv, adjustable

I. Rückpositiv

Gedackt 8'
Prinzipal 4'
Spillflöte 4'
Sesquialtera II 2 2/3'
Octav 2'
Gedacktflöte 2'
Quintefflöte 1 1/3'
Zimbel III 1/2'
Cromhorne 8'
Tremulant

Pedal

Prinzipal 16' (2003)
Subbass 16'
Prinzipal 8'
Rohrflöte 8'
Octav 4'
Mitur V 2 2/3'
Posaune (Full Length Resonators 16') 16'
Trompette 8'
Rohrschalmei 4'

Stop action: Electro-pneumatic, Six general mechanical setter combination operated by toe levers. General Cancel.

Wind supply: Separate hinged bellows for each manual division with "flexible" wind pressure. Schwimmer bellows for Pedal division.

Temperament: Mildly unequal.

Casework: Solid Oak, Fumed.

Facade: 80% burnished tin, 20% lead.

Artistic Personnel

PARTICIPATING GROUPS AND CONDUCTORS

Baldwin-Wallace College Choir
Baldwin-Wallace College Motet Choir
B-W Singers
Festival Chamber Orchestra
Festival Brass Choir
Members of the Opera Cleveland Orchestra

Dirk Garner, † *Music Director*
Dirk Garner, † *Music Director*
Melvin Unger, † *Music Director*
Dwight Oltman, † *Conductor*
John Brndiar, † *Music Director*
Dwight Oltman, † *Conductor*

GUEST ARTISTS

Chatham Baroque¹ *Ensemble*
CO5 and Friends *Ensemble*

VOCAL SOLOISTS

Tamara Matthews *Soprano*
Marietta Simpson² *Mezzo-Soprano*
Benjamin Butterfield³ *Tenor*
Christòphen Nomura⁴ *Baritone*

OBBLIGATISTS

Wei-Shu Co† *Violin*
Jiah Chung *Violin*
Sean Gabrielt *Flute*
Danna Sundet *Oboe, Oboe d'amore*
Nathan Hubbard‡ *Oboe d'amore*
Thomas Moore *Oboe*
Charles Berginc‡ *Trumpet*

CONTINUISTS

Regina Mushabact *Violoncello*
Kent Collier *Violoncello*
George Sakakeeny *Bassoon*
Thelma Feith *Bass*
Nicole Keller†‡ *Organ*
Betty Meyers *Organ*
Marjorie Adler *Harpichord*

†Baldwin-Wallace Conservatory Faculty

‡Baldwin-Wallace Conservatory Student or Alumnus

¹ Appear by arrangement with Jonathan Wentworth and Associates, Inc., 10 Fiske Place, Suite 530, Mt. Vernon, NY 10550; tel. 914/667-0707

² Appears by arrangement with Herbert Barrett Management, Inc., 505 Eighth Avenue, Suite 601, New York, NY 10018; tel. 212/245-3530

³ Appears by arrangement with IMG Artists, 152, W. 57th Street, 5th Floor, New York, NY 10019; tel. 212/994-3500

⁴ Appears by arrangement with California Artists Management, 564 Market Street, Suite 420, San Francisco, CA 94104-5412; tel. 415/362-2787

Personnel

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

Peter Landgren	<i>Festival General Manager</i>
Melvin Unger	<i>Program Annotator, Editor, Translator</i>
Margaret Swendseid	<i>Festival Coordinator</i>
Brendan Reynolds	<i>Assistant Festival Coordinator</i>
Bryan Browser	<i>Outreach Coordinator</i>
Sandra Eichenberg	<i>Bach Institute Staff</i>
Laura Kennelly	<i>Bach Institute Staff</i>
Alissa Wible	<i>Bach Institute Staff</i>
Susan Hall	<i>Festival Volunteer</i>
Judy Riemenschneider	<i>Festival Volunteer</i>
Jamie Najjar	<i>Student Festival Assistant</i>
Cynthia Purcell	<i>Student Festival Assistant</i>
Paul Rawlings	<i>Student Festival Assistant</i>

SUPPORT PERSONNEL

USHERS

Robert Ebert, *Head Usher*

Carol Baker	Peter Hoekje	Dennis Miller
Margaret Brooks-Terry	Thomas Konkoly	Randall Molmen
Berhane Ghaim	Hilda Kovac	Susan Penko
Teresa Graham	Anthony T. Lauria	Barbara Peterson
Chungsim Han	Patricia Lauria	Timothy Riggle
Ellen Hansen-Ellis	Richard Little	Jodi L. Tims

ARTIST TRANSPORTATION

Jennifer Muse, *Student Transportation Coordinator*

Alina Fox	Matt Sharrock
Adam Gluntz	Kris Smeage
Ryan Harris	Gene Stenger
Rebeka Hawes	Kathryn Trudgen
Sara Grace Lathom	Cory Tuck
Alyssa Neri	Nathan Varga
Jordan Ruefle	

Personnel

ADMINISTRATIVE PERSONNEL (CONTINUED)

STAGE CREW

Stephanie Heller, *Head Stage Manager*

Zak Daugherty, Amanda Ramey, Bill Tackett, Shaina House, Nick Gonda

RECORDING STUDIO STAFF

William Hartzell

Recording Studio Supervisor, Festival Recording Engineer

STUDENT TECHNICIANS

Christopher Dotson

Dylan Hayden

Elizabeth Kimble

Elizabeth Sterling

Matt Hunsaker

Matt Sharrock

Sam Salmond

INTERN

Dave Toth

WITH THANKS TO THE STUDENTS

The Baldwin-Wallace Bach Festival thanks the Carmel Living and Learning Center arts and economy students for their assistance with the 77th Bach Festival. As part of their year-long course sequence in Economics and Arts Management, the students conducted an in-depth marketing survey of past Bach Festival attendees and assisted in the marketing of the Festival.

Markanne Benich

Emily Dantio

Kristin Galvin

Katy Hanlon

Grant Hesselbart

Michael McGinty

Nicholas McGinty

Chris Moore

Brittany Pfeil

Alaina Powell

Cynthia Purcell

Rania Renno

Austin Ritchey

Becky Robards

Lauren Sly

Doug Tackett

Kristy Thrush

Stephen Toth

Beth Trainer

Kelly Wolff

Matt Zadell

Bryan Bowser and Robert Ebert, professors

Performing Groups

FESTIVAL BRASS CHOIR

JOHN BRNDIAR, *Music Director and Conductor*

TRUMPET

David Perkins
David Baker
Carolyn Chwalek
Ryan Harris

TROMBONE/EUPHONIUM

David Betts
Kaitlin LoBuglio

TUBA

Eli Terwilliger
Shawn Brandt

HORN

Sarah Kovach
Jonathen Morawski

Music to be performed will be chosen from the following works:

Anonymous

J. S. Bach

Dietrich Buxtehude

William Byrd

M. A. Charpentier

J. J. Lowe von Eisenach

Giovanni Gabrieli

Orlando Gibbons

G. F. Handel

Jean Joseph Mouret

Johann Pachelbel

Johann Pezel

Henry Purcell

Samuel Scheidt

Tomas Luis da Vittoria

Sonata from Die Bankelsangerlieder

Chorales

Contrapunctus I

Jesu, Joy of Man's Desiring

My Spirit be Joyful

Sheep May Safely Graze

Fanfare and Chorus

Alleluia, Alleluia

Te Deum

Two Capriccios

Canzon septimi toni No. 2

Two Fantasias

Music from the Royal Fireworks

Music from the Water Music Suite

Rondeau

Ricercar

Fanfare

Fanfare

Centone

O Magnum Mysterium

Performing Groups

FESTIVAL CHAMBER ORCHESTRA

DWIGHT OLTMAN, *Conductor*

SHAWN DAWSON AND WILLIAM TACKETT, *Student Assistant Conductors*

VIOLIN I

Wei-Shu Wang Co, *Concertmaster*
Claire Allen
Stephanie Heller
Felicia Rojas
Laura Jacobs
Carrol Lee

OBOE/OBOE D'AMORE

Danna Sundet, *Principal*
Nathan Hubbard

ENGLISH HORNS

Katherine Stites, *Principal*
Siobhan Ball

VIOLIN II

Jiah Chung, *Principal*
Amanda Ramey
Benjamin Bliss
Kristen Mancini
Kris Smeage
Kailey Shaffer

BASSOON

George Sakakeeny, *Principal*

HORN

Peter Landgren, *Principal*
Michael Silva

VIOLA

Louise Zeitlin, *Principal*
William Tackett
Emily Milko
Anna Risch
Tyler Curth

TRUMPET

Charles Berginc, *Principal*
John Brndiar
Kevin Johnson

TIMPANI

Josh Ryan

VIOLONCELLO

Regina Mushabac, *Principal*
Brienne Sargeant
Victoria Hamm
Sarah Hummel

ORGAN

Nicole Keller

ADMINISTRATIVE ASSISTANT

Felicia Rojas

CONTRABASS

Thelma Feith, *Principal*
Laura Meyer

ORCHESTRA LIBRARIAN

Victoria Hamm

FLUTE

Sean Gabriel, *Principal*
Donivan Hill

Performing Groups

MEMBERS OF THE OPERA CLEVELAND ORCHESTRA

DWIGHT OLTMAN, *Conductor*

VIOLIN I

Wei-Shu Wang *Co, Concertmaster*
Susan Britton
Jiah Chung
Mary Beth Ions

VIOLIN II

Cara Tweed, *Principal*
Nancy Patterson
Amber Dimoff
Maria Andreini

VIOLA

Laura Kuennen-Poper, *Principal*
Laura Schuster
Ellen Herskowitz

VIOLONCELLO

Kent Collier, *Principal*
Heidi Albert

BASS

Thelma Feith

FLUTE

Sean Gabriel, *Principal*

OBOE

Thomas Moore, *Principal*
Danna Sundet

ENGLISH HORN

David McGuire

BASSOON

George Sakakeeny, *Principal*

HORN

Ken Wadempfuhl, *Principal*

ORGAN

Betty Meyers

HARPSICHORD

Marjorie Adler

PERSONNEL MANAGER

Virginia Steiger

Performing Groups

COLLEGE CHOIR

DIRK GARNER, *Music Director*

SOPRANO

Marissa Chalker
Olivia De Jesus
Danielle Harmon
Megan Krainz
Ashley Rudd
Laura Schupbach

Zachary Dougherty
Michael Stefka
Harold Wright

BARITONE

Alec Donaldson
Joshua Ellis
Karl LaMarca
Zachary Rusk
Kenneth Williams

ALTO

Adrianna Cleveland
Elizabeth Kimble
Alison MacDonal
Sarah Mather

BASS

Colin Burns*
Stephen Stacks*

TENOR

Michael Barrett
Thomas Bonezzi

* *Guest performers from Furman University, Greenville, SC*

Performing Groups

MOTET CHOIR

DIRK GARNER, *Music Director*

SOPRANO

Kelly Lo
Samantha Cepullio
Sarah College
Lindsay Espinosa
Madeline Healey
Ashley Ligenhoel
Meritt Ramicone
Lindsey Sandham
Myroslava Stefaniuk

TENOR

Nathan Bachofsky
Ben Brunnette
Benjamin Krumreig
Jacob Sonnenberg
Gene Stenger
Cory Tuck
Brandon Vogt

ALTO

Angela Bruzina
Sarah Heitman
Sarah Husted
Audrey Kohler
Vanessa Taddeo
Alessandra Gabbianelli
Alicia Salgad
Elizabeth Sterling

BARITONE

Nicholas Bodino
Jonathan Cooper
Adam Gluntz
Kyle Hubble
Adam Sheldon
William Vallandingham

Performing Groups

B-W SINGERS

MELVIN UNGER, *Director*

SOPRANO

Lois Ballas
Lauren Gronvall
Kaci Hinkle
Angela Johnson
Rachel Jones
Laura Kennelly
Kaitlyn Korn
Dakota Mackey-McGee
Erin McCafferty
Patricia Osborne
Jo Swanson
Alison Tomin
Betty Unger
Rebecca Vail
Devon Yates

TENOR

Zachary Daugherty
Ryan Garrett
Danny Henning
Antwaun Holley
Andrew Holmes
Ryan Jagru
Rory O'Connor
David Robbins
Brian Shaw
Ryan Shrewsbury
Jason Slattery
Stewart Tabler
Tim Try
Ricky Whitby

ALTO

Chelsea Barnes
Shelby Bartelstein
Jillian Bumpas
Judy Davis
Jessica Dyer
Mae A. Haury
Theresa Kloos
Michelle Lanese
Katie Louis
Carolyn MacNaughton
Erin McCamley
Margaret Mezzacappa
Lauren Moore
Jen Noble
Sainty Reid
Maggie Roach
Kathleen Rooney
Hilary Smith

BASS

Jon Beckwith
Cameron Cornelius
Carmen DiTurno
Aaron Dunn
Chris Farkas
Rod Ingram
Jeff Jackson
Robert Mayerovitch
Randy Molmen
Blake Ortega
Kyle Szen
Brian Turnquist
Nicholas Varricchio
Chris Weible
Jon White
Jonathan Williams
Kenneth Williams
Arthur Wise

Performing Groups

BACH SERVICE ORCHESTRA

MELVIN UNGER, *Director*

VIOLIN I

Leah Goor, *Principal*
Amber Dimoff
Tim Kantor

CONTRABASS

Ole Latham

TRUMPET

Erik Hasselquist

VIOLIN II

Catherine Cosbey, *Principal*
Minju Kim
Michele George

FLUTE

Brandon Simmons

VIOLA

Julie Carpenter, *Principal*
Christiana Reader

OBOE/OBOE D'AMORE

Andria Brennan, *Principal*
Courtney Miller

VIOLONCELLO

Jeff Schimelpfenig

ORGAN

Margaret Scharf

Featured Soloists

BIOGRAPHICAL INFORMATION



With “a glorious instrument, velvety and warm, glistening with light and dramatically forceful,” soprano **TAMARA MATTHEWS** won first prize in the Musica Sacra Bach Vocal Competition in her acclaimed 1994 Carnegie Hall debut. She is a featured vocalist with American Bach Soloists.

Ms. Matthews performs in all classical genres: opera, chamber music, Baroque repertoire, recitals, solo with orchestra, and recordings. She has risen rapidly to international status with debuts in France, Italy, Spain, Israel, Singapore, Mexico, Canada, and Hong Kong, as well as many major venues in the United States.

Ms. Matthews’s recent American concerts include appearances at Carnegie Hall (*St. Matthew Passion*), the Kennedy Center (*Mass in B Minor* and *Messiah*), and Alice Tully Hall (*Messiah*). Recent debuts have seen this illustrious vocalist at the Edinburgh Festival with the Bach Choir of Bethlehem and in chamber music concerts in the Philadelphia Bach Festival Series. This is the third time that Tamara Matthews will perform on the stage of the Baldwin-Wallace Bach Festival.

Ms. Matthews has more than 15 recordings to her credit. Her latest recordings include a performance of the music of Spanish composer Courcelle on the Solo Luminus label, and on Telarc in Bach’s *Magnificat* and Vivaldi’s *Gloria* with the Boston Baroque Orchestra. Her impressive Bach collection includes recordings as soprano soloist with the Bethlehem Bach Orchestra in the *Mass in B Minor* and the *Christmas Oratorio* on Dorian; the *St. Matthew Passion* with American Bach Solists on Koch International Classics; and the *St. John Passion* on Pro Gloria Musicae.

In addition to her busy performing career, Ms. Matthews teaches and conducts master classes at festivals and seminars. She is currently a professor of voice at Furman University in Greenville, South Carolina.

Featured Soloists



Photo: Lisa Kohler

MARIETTA SIMPSON, mezzo-soprano, has a rich and deeply expressive voice that has made her one of the most sought-after mezzo-sopranos on the music scene today. A premier vocalist with American Bach Soloists, she is a frequent performer with the Bethlehem Bach Festival.

Ms. Simpson made her Carnegie Hall debut with the late great conductor Robert Shaw as soloist in Brahms's *Alto Rhapsody* with the Atlanta Symphony Orchestra in 1988. Since then, she has sung with all major orchestras in the U.S., including the New York Philharmonic (Mendelssohn's *Elijah* and Bach's *St. Matthew Passion* under Kurt Masur), the Cleveland Orchestra (Beethoven's *Ninth Symphony* under Jahja Ling, and Bach's *St. Matthew Passion* under Christoph von Dohnányi), and Philadelphia Orchestra (Mahler's *Symphony No. 2*).

Ms. Simpson has performed on the world's greatest stages, including the Royal Opera House, Covent Garden (*Porgy and Bess*), New York City Opera, Houston Grand Opera (the role of Commère in Virgil Thomson's *Four Saints in Three Acts*), Boston's Symphony Hall (Handel's *Elijah*), and the Kennedy Center (Dvorák's *Stabat Mater*), and at such venues as the Lincoln Center Festival, Edinburgh Festival, and Oregon Bach Festival.

Ms. Simpson has gone on tour in Europe with Lorin Maazel and the Pittsburgh Symphony, as well as in Poland, Germany and Russia with Helmuth Rilling and the Stuttgart Bachakademie Orchestra and Chorus.

Most recently, Ms. Simpson returned to perform for Lyric Opera of Chicago in Hindemith's "When Lilacs Last in the Dooryard Bloomed" with the Cathedral Choral Society of Washington, D.C.

Featured Soloists

ARTIST PERSONNEL CHANGES BALDWIN-WALLACE 77TH BACH FESTIVAL, 2009

Isaiah Bell



Due to family illness, Benjamin Butterfield will not be performing in the 2009 Bach Festival. **Isaiah Bell** will be the featured tenor.

Mr. Bell has trained at the University of Victoria School of Music in Victoria, British Columbia, the Opera NUOVA intensive opera program in Edmonton, Alberta, and at the Universität Mozarteum in Salzburg, Austria (under Rudolf Piernay and Lilian Sukis). A resident of Victoria, British Columbia, Mr. Bell has performed in a diverse repertoire, ranging from Baroque oratorio to contemporary opera and art song. Prominent oratorio performances include singing the Evangelist in Bach's *St. John* and *St. Matthew* Passions, the Evangelist and tenor solos in multiple productions of Bach's *Christmas Oratorio*, and tenor solos in *Cantata 12* (Bach), *Jesu, Meine Freude* (Buxtehude), *Messiah* (Handel), *Let God Arise* (Handel), *Harmoniemesse* (Haydn), *Nelsonmesse* (Haydn), *Elijah* (Mendelssohn), *Lobgesang* (Mendelssohn), *Requiem* (Mozart), *Mass in E Flat* (Schubert), and *Crucifixion* (Stainer). His opera roles include Tamino in *Die Zauberflöte*, Almaviva in *Il Barbiere di Siviglia*, Martin in Copland's *The Tender Land*, Sam and Buchanan in Kurt Weill's *Street Scene*, and small roles in *Prodaná nevěsta* (Smetana) and *Thaïs* (Massenet). Mr. Bell has also performed the leads in touring productions of Canadian operas by James Rolfe and Dean Burry, as well as in new operatic works by such Canadian composers as Chris Reiche, Michael Berger, and Peter Cavell. Noteworthy recital performances include Satie's symphonic drama *Socrate*, Janáček's *Říkadla* song cycle, Vaughan Williams's *Serenade to Music*, and Benjamin Britten's *Serenade* for tenor, horn, and strings. Mr. Bell has overseen the staged production of three original operas of his own composition, and is currently developing a fourth on commission from Opera NUOVA. Mr. Bell has recently been engaged as one of Calgary Opera's Emerging Artists for the 2009-2010 season.

Featured Soloists



CHRISTOPHEREN NOMURA, baritone, is a noted Bach specialist who frequently performs with the Bach Choir of Bethlehem, the Carmel Bach Festival, Handel & Haydn Society, Boston Early Music Festival, and Boston Baroque. He has performed with Apollo's Fire, Tafelmusik, and the Philharmonia Baroque Orchestra. This is Mr. Nomura's fourth appearance at the Baldwin-Wallace Bach Festival.

Praised for his "subtle and direct" musical delivery (*Boston Globe*), Mr. Nomura has performed more than 250 concerts in North America, Europe, Asia, South America, and Africa, with orchestras that include the Boston Symphony, San Francisco Symphony, the Boston Pops, and Baltimore Symphony. He has performed under such internationally renowned conductors as Leonard Bernstein, Seiji Ozawa, Roger Norrington, and Christopher Hogwood.

Mr. Nomura has appeared at Lincoln Center, the "Making Music" series at Carnegie Hall, the Bank of America Celebrity Series in Boston, the Rising Stars Series at Ravinia, the John F. Kennedy Center in Washington, D.C., and the Vancouver Recital Society, frequently combining performances with in-depth residencies to introduce new audiences to classical vocal music. He was Artist-In-Residence with San Francisco Performances from 2001 until 2005.

Mr. Nomura also is known for his portrayals of Don Giovanni and Papageno in *The Magic Flute*, the Count in *Le nozze di Figaro*, and Guglielmo in *Così fan tutte*. He has likewise had a strong association with Puccini's *Madama Butterfly*. He was Prince Yamadori in the 1995 SONY film of *Butterfly*, co-directed by Martin Scorsese and Frédéric Mitterand and conducted by James Conlon. He sang Yamadori for his Boston Symphony debut under Seiji Ozawa, and the Imperial Commissioner for his debut with Dallas Opera. His discography includes recordings on the Sony, Dorian, Teldec, Telarc, London, Denon, TDK, L'Oiseau Lyre, Nonesuch, Center Stage Records, and Well Tempered labels.

Special Guests

CHATHAM BAROQUE



The *Chicago Tribune* hails Chatham Baroque as “a splendid period-instruments ensemble.” Critics from coast to coast have penned the words “exciting,” “distinguished,” “authentic,” “fun” and “classy” to describe them. Composed of virtuosos devoted to musicologically informed performances in a wide range of baroque repertoire, Chatham Baroque maintains a busy touring schedule, which has included concerts at the Berkeley Early Music Festival, the International Festival of Latin American Renaissance and Baroque Music (Bolivia), the Festival of Baroque Music in Mexico, the Madison Early Music Festival, Pomona College, and Case Western Reserve University. Chatham’s “Españoleta” CD on the

Dorian label recently spent four weeks on Amazon.com’s Top-20 list. The group was honored as “Breakthrough Artist of the Year” by National Public Radio and the National Association of Recording Merchandisers.

Andrew Fouts, baroque violin, performs regularly with the American Bach Soloists and the Indianapolis Baroque Orchestra, and has appeared with Philharmonia Baroque, the National Cathedral Baroque Orchestra, the Arizona Early Music Society, and the San Luis Obispo Mozart Festival. Last summer he served as principal violin for the Bloomington Early Music Festival’s performance and recording of Monteverdi’s *Orfeo*. Mr. Fouts studied at the Eastman School of Music and recently received a Performer’s Diploma from the Early Music Institute at Indiana University where he was a student of Stanley Ritchie and winner of the 2007 concerto competition.

Patricia Halverson, viola da gamba and recorders, earned a doctoral degree in Early Music Performance Practice from Stanford University. After completing her graduate work, she studied at the Royal Conservatory in The Hague. A native of Duluth, Minnesota, Ms. Halverson is a founding member of Chatham Baroque. The *Cleveland Plain Dealer* has praised her playing as “invested with feistiness and solidity.” Ms. Halverson has taught at summer workshops and festivals including the Madison Early Music Festival, the Mideast Workshop, the Viola da Gamba Society’s Summer Conclave, and Baekeland Camp in the Adirondack Mountains.

Scott Pauley, theorbo and baroque guitar, earned a doctoral degree in Early Music Performance Practice from Stanford University. Before settling in Pittsburgh in 1996 to join Chatham Baroque, he lived in London for five years, where he studied at the Guildhall School. There, he performed with various early music ensembles, including the Brandenburg Consort, the Sixteen, and Florilegium. In North America Mr. Pauley has performed with Hesperus, Musica Angelica, Apollo’s Fire, the Folger Consort, and the Toronto Consort, and he has appeared as soloist with the Atlanta Symphony.

Special Guests

CO5 AND FRIENDS



CO5 and Friends is a woodwind quintet featuring Marisela Sager on flute, Jeffrey Rathbun on oboe, Daniel McKelway on clarinet, Barrick Stees on bassoon, and Jesse McCormick on horn. The group gave its debut at Kent State University in 2007, and recently returned from a highly successful European debut in Belgrade, Serbia. The quintet is composed of members of The Cleveland Orchestra, who bring an incredibly wide variety of educational and performing experiences to the playing of not only a repertoire for woodwind quintet, but works that involve the combination of winds with other instruments. Individual members of the quintet have performed in almost

every state in the U.S. and many foreign countries, and have won numerous awards and prizes as soloists. They have studied with major pedagogues on their instruments, have performed all of the major chamber works for their instruments, are champions of new music, and are continuing in the great tradition of American wind playing. Three of the members are Baldwin-Wallace faculty (Rathbun, McKelway, and McCormick).

As members of The Cleveland Orchestra they have worked closely with many of the preeminent conductors of the era and have toured all major festivals and concert halls of the world. Each season the CO5 and Friends hopes to bring quintet playing of the highest level to audiences who are interested in hearing an ensemble from one of the world's greatest orchestras.

Jesse McCormick is Lecturer in Horn at Baldwin-Wallace. He was appointed Second Horn with The Cleveland Orchestra in July 2006 at the beginning of the Blossom season. Prior to that, Mr. McCormick held positions of Fourth Horn with the Colorado Symphony Orchestra and Second Horn with The Denver Brass. A native of Colorado Springs, Colorado, Mr. McCormick began horn studies with his mother Susan McCullough, instructor of horn at the Lamont School of Music, University of Denver. He continued his studies with Sally Ann Wilson and went on to attend The Juilliard School. His primary horn teacher was New York Philharmonic Associate Principal Jerome Ashby.

Mr. McCormick's solo appearances include the 1998 International Horn Symposium in Banff and with The Denver Brass. He is winner of Canada's Jon

Special Guests

Hawkins Award. He can be heard on the latest recording of *The Denver Brass, John Williams*, featuring some of the composer's most spectacular works. In 2008, Mr. McCormick and Ms. McCullough hosted the 40th Annual International Horn Symposium featuring world-renowned artists in performances, lectures, and master classes. Mr. McCormick has had the pleasure of participating in the Festival of the Two Worlds in Spoleto, Italy; and the Cabrillo Festival of Contemporary Music in Santa Cruz, California, under the direction of Marin Alsop.

Daniel McKelway is Professor of Clarinet at Baldwin-Wallace. He was born in Hanover, New Hampshire, and was raised in Davidson, North Carolina, where he began playing the clarinet at the age of eight. At the New England Conservatory he studied with the late Harold Wright, principal clarinetist of the Boston Symphony. While in Boston, Mr. McKelway won prizes at the Naumberg and Affiliate Artists Competitions, and in 1989, was awarded an Avery Fisher Career Grant. Mr. McKelway has performed at the Marlboro, Vancouver, Edinburgh, Newport, Dubrovnik festivals, and with the Orpheus Chamber Orchestra.

In 1994, Mr. McKelway began his orchestral career spending one year as principal clarinetist with the Grand Rapids Symphony before being appointed, in May 1995, by Christoph von Dohnanyi as Assistant Principal and E-flat clarinetist, of The Cleveland Orchestra. Mr. McKelway has served on the faculties of the Longy School in Boston, the Bowdoin Festival, Hope College (MI), the North Carolina School for the Arts, and the Kent/Blossom Music Festival.

Over the years, Mr. McKelway has become one of the most sought-after soloists and chamber musicians of his generation, giving highly acclaimed debuts in Washington, D.C., New York, Boston, and Los Angeles. He has performed in more than forty states and twelve foreign countries. He has also participated in numerous festivals, including Angelfire, Blossom, Bowdoin, Bravo! Colorado, Brevard, Dubrovnik, Edinburgh, Foothills, Kapalua, Marlboro, New College, Newport, Prussia Cove, Taipei, Tanglewood, and Vancouver. He has toured and recorded with the Orpheus Chamber Orchestra. Recent appearances include performances with the Kandinsky Trio and the Miami String Quartet, and as soloist with the New Brunswick Symphony at the University of Oklahoma.

Jeffrey Rathbun is Lecturer in Oboe at Baldwin-Wallace. Mr. Rathbun became Assistant Principal Oboe of The Cleveland Orchestra in 1990, and served as Principal Oboe from 2001 to 2003. Rathbun was previously a member of the Atlanta, San Francisco, Oakland, and Honolulu Symphony Orchestras. In 1988 he won first prize in the Lucarelli International Competition for Solo Oboe Players held at Carnegie Hall's Weill Recital Hall, where he also gave his New York debut recital in April of 1990. He has taught at Kent State University and Kent-Blossom Chamber Music Festival. He has been a visiting oboe professor at the Cleveland

Special Guests

Institute of Music and Indiana University, and has given master classes at Manhattan School of Music, Mannes, and other institutions.

Mr. Rathbun studied with Charles Veazey at the University of North Texas, and with John Mack at the Cleveland Institute of Music. Mr. Rathbun is an active composer of chamber and orchestral works. His compositions are published by Theodore Presser Co., Jeanne, Inc., and Amoris International. In 1995 The Cleveland Orchestra presented the world premiere of Rathbun's *Daredevil*, his *Three Psalms of Jerusalem* in August of 1998, and in January 2000 his *Motions for Cellos* was premiered by the Orchestra's cello section. Mr. Rathbun's compositions have been conducted by Christoph von Dohnanyi, Leonard Slatkin, Jahja Ling, and Franz Welser-Moest.

Marisela Sager is a flutist who joined The Cleveland Orchestra in 2005. She was previously a member of the Baltimore and New World Symphonies. She is a native of southern California, and won the San Diego Flute Guild, Musical Merit Foundation, and Frank Bowen Young Artist competitions. Marisela studied at San Diego State and Rice Universities and has performed at Summerfest La Jolla and on NPR's "Performance Today."

Barrick Stees is from Rockford, Illinois, and has studied at the Eastman School of Music. Prior to joining The Cleveland Orchestra in 2002, he was Professor of Bassoon at Michigan State University and served as Principal Bassoon of the East Lansing and Hartford symphonies. Mr. Stees has toured in Hong Kong and China as a soloist and he has performed at the Santo Domingo Festival, the Festival Y Escuela, and Festival dei Duo Mondì.

WITH MEMBERS OF THE CLEVELAND ORCHESTRA

Sonja Braaten was appointed to the second violin section of The Cleveland Orchestra, beginning with the 2000 Blossom Festival season. Prior to this appointment, Ms. Braaten was a member of the Canton Symphony. She earned bachelor and master of music degrees from the Cleveland Institute of Music (C.I.M.), where she studied with William Preucil, David Updegraff, and Linda Cerone. At C.I.M., she was a recipient of the Dr. Jerome Gross Prize in Violin, was named Theodore Presser Scholar, and was co-recipient of the Dr. Bennett Levine Memorial Award in Chamber Music. In addition, she has participated in the Aspen Music Festival and the Sarasota Music Festival, and performed in the National Repertory Orchestra in Colorado.

Paul Kushious, cello, was a member of the Columbus Symphony from 1985 to 1995 before joining The Cleveland Orchestra. He earned a bachelor of music degree from the Oberlin College Conservatory of Music, and also studied at

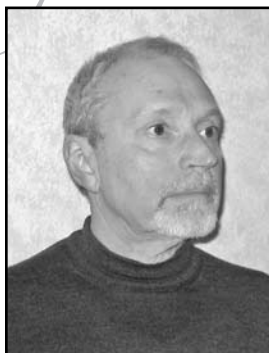
Special Guests

Tanglewood. His teachers have included Richard Kapuscinski, Leonard Rose, and Joel Krosnick.

Sae Shiragami joined the second violin section of The Cleveland Orchestra in 2001. Prior to this appointment, she was a member of the Boston Symphony Orchestra, principal second violin of the Houston Symphony, and assistant concertmaster of the Canton Symphony Orchestra. She also served as concertmaster of the Tanglewood Music Center Orchestra and the Pacific Music Festival Orchestra. Ms. Shiragami earned a bachelor of music degree from the San Francisco Conservatory of Music and a professional studies diploma and master of music degree from the Cleveland Institute of Music (C.I.M.). Her teachers have included Donald Weilerstein at C.I.M., Isadore Tinkleman, and Miwako Watanabe. She has won top honors in several music competitions, including first prize in the 1994 American String Teachers' Association National Competition.

Lembi Veskimets was appointed to the Cleveland Orchestra in 1997, having previously served as principal viola of the Ohio Chamber Orchestra and the National Repertory Orchestra. She has performed in chamber music venues from Carnegie Hall to the *Cité de la musique* in Paris and the Expo in Osaka, Japan, as well as at the festivals of Aspen, Sarasota, and Taos. She earned her bachelor and master of music degrees from the Cleveland Institute of Music, where she was a student of Robert Vernon. Currently a faculty member at the Cleveland Music School Settlement and Encore School for Strings, she performs in public schools as an artist-teacher in the Orchestra's *Learning Through Music* program.

Special Guests



ROBERT L. MARSHALL **LECTURER AND SACHAR PROFESSOR OF** **MUSIC EMERITUS, BRANDEIS UNIVERSITY**

A specialist in the life and music of J. S. Bach and Mozart, Robert L. Marshall has taught at the University of Chicago, Princeton, Columbia, and at Brandeis University, where he was the Sachar Professor of Music. Marshall's *The Compositional Process of J. S. Bach* (Princeton: Princeton University Press, 1972) received the Otto Kinkeldey Prize of the American Musicological Society, 1974, for the best book of the year. His essay collection *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (New York: Schirmer Books, 1989) received the 1990 ASCAP-Deems Taylor award for excellence. His *Mozart Speaks: Views on Music, Musicians, and the World* (New York: Schirmer Books, 1991) was described by a reviewer as "one of the few useful contributions to the Mozart bicentenary." Most recently he co-edited *Variations on the Canon: Essays on Music from Bach to Boulez in Honor of Charles Rosen on His Eightieth Birthday* (University of Rochester Press, 2008).

Mr. Marshall was born in New York City in 1939. During the 1950s he studied the French horn with Gunther Schuller, along with undergraduate and graduate training at Columbia (B. A. 1960) and Princeton Universities (M.F.A. 1962, Ph.D. 1968). From 1966 to 1983 he taught at The University of Chicago, serving as Chairman from 1972 to 1978. From 1983 until his retirement in 2000 he was a member of the faculty of Brandeis University. He has also been a Visiting Professor at Columbia and Princeton universities. Mr. Marshall was an early Chairman of the American Bach Society (1974-77; honorary member since 1987) and was the first to serve as the Harold Spivacke Consultant to the Music Division of the Library of Congress (1984-85).

Mr. Marshall has contributed numerous articles to scholarly journals on the lives and the music of Johann Sebastian Bach and Wolfgang Amadeus Mozart, and has appeared in the TV documentaries "Mozart" (A & E Biography) and "Bach" (BBC Great Composers).

An honorary member of the American Musicological Society since 2003, Mr. Marshall served as its Vice President (1984-86) and was a Presidential nominee of the Society in 1975.

Directors

MUSIC DIRECTOR



Dwight Oltman is renowned as one of America's leading interpreters of the music of J. S. Bach. Celebrating his thirty-fourth season as Music Director of the Festival, he is also conductor of the Baldwin-Wallace Symphony Orchestra and the Baldwin-Wallace Symphonic Wind Ensemble. Selected students from those ensembles form the core of the Festival Chamber Orchestra.

His career highlights include conducting two concerts at Kennedy Center when the Bach Festival was invited to appear at the "Festival of Festivals" in Washington, D.C. Another event receiving national acclaim was a telecast of Bach's *St. Matthew Passion*, which was seen on 116 PBS stations across the U.S. In past seasons, Mr. Oltman has collaborated with an impressive array of distinguished American, Canadian, and European singers. This includes such artists as Arleen Auger, Phyllis Bryn-Julson, Lorna Haywood, Jan DeGaetani, Catherine Robbin, Marietta Simpson, Ingeborg Danz, Jon Humphrey, Karl Markus, Seth McCoy, Kurt Equiluz, Thomas Paul, Ruud van der Meer, and Richard Zeller. Adding further to the international dimensions of the Bach Festival, Mr. Oltman has invited world-acclaimed ensembles and instrumental artists, including Anner Bylsma, Frans Brüggen, Catherine Crozier, Peter Hurford, Roberto Micconi, Sergiu Luca, Monica Huggett, Elizabeth Wallfisch, Paula Robison, the Quink Vocal Ensemble, the New York Baroque Dance Company, and the Netherlands Chamber Orchestra.

Throughout his years at Baldwin-Wallace, Mr. Oltman has maintained a busy professional conducting schedule. During twenty-four seasons as Music Director and Principal Conductor of the Cleveland Ballet, he conducted for the company in major cities including New York, Chicago, Detroit, Atlanta, and San Jose, and at the prestigious Edinburgh Festival in Scotland. Founding Music Director of the Ohio Chamber Orchestra, he conducted an impressive range of music during his twenty-year tenure.

Currently, Mr. Oltman is Music Director of Ballet San Jose in California, where he continues to collaborate with many gifted choreographers and dancers. In May 2008 he traveled with the company to China, where he conducted the Shanghai Philharmonic Orchestra and the Shanghai Festival Chorus in performances at the Grand Theater. Orchestral guest conducting engagements have taken him to orchestras and festivals throughout the United States and in eight other countries. His honors have included two *Northern Ohio Live* awards for the Bach Festival, ASCAP awards for the Ohio Chamber Orchestra, and a proclamation from Mayor Michael White for "Dwight Oltman Day in Cleveland."

Directors

DIRECTOR OF CHORAL STUDIES



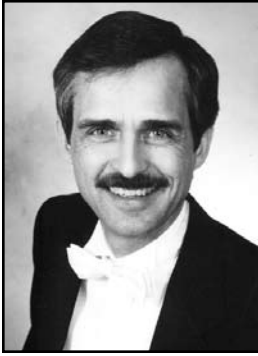
Dr. Dirk Garner is in his first year as Director of Choral Studies at Baldwin-Wallace College Conservatory of Music. He is a noted Bach scholar whose continuing research concerns the *Golden Mean* in Bach's *Sacred Cantatas*, a topic he discussed during a two-hour interview on National Public Radio's "Bach Sunday." He also has presented on the subject on the campuses of Western Michigan University, The University of Eastern Connecticut, and Wake Forest University. In addition, he regularly lectures on topics relating to J. S. Bach's music and baroque performance practice.

Prior to his appointment at Baldwin-Wallace, Dr. Garner served as Director of Choral Studies at Oklahoma State University where he conducted the Concert Chorale, Chamber Choir, and led the graduate program in Choral Conducting. Dr. Garner also served as the Director of Choral Activities at Southeastern Louisiana University, and on the faculties of High Point University and Albertson College of Idaho. Popular as a clinician and adjudicator, Dr. Garner has conducted festivals in twenty-one states and his choirs have been heard across the country and in regional and state conventions of American Choral Directors Association (ACDA) and the National Association for Music Education (MENC). In January 2008 he conducted Mozart's *Requiem* in Carnegie Hall for Mid-America productions. During the summers he serves as master teacher and Coordinator of Research and Editions for the Westminster Choir College summer workshop in Florence, Italy. He has judged competitions for the National Association of Teachers of Singing and ACDA, and has served as State Chair of Repertoire and Standards for Colleges and Universities in Louisiana.

Dr. Garner earned a Master of Music degree from the Cincinnati College-Conservatory of Music, and a Doctor of Musical Arts degree in Choral Conducting and Pedagogy from the University of Iowa.

Directors

BACH SERVICE DIRECTOR



Melvin Unger holds the Riemenschneider Chair in Music at Baldwin-Wallace College, where he serves as director of the Riemenschneider Bach Institute and conductor of the B-W Singers. Since 2001 he has also been conductor of the Singers' Club of Cleveland, a male chorus now in its 116th season. Before moving to the US from Canada, Dr. Unger served for 18 years as music director of the Da Camera Singers in Edmonton. He holds the D.M.A. degree in choral music from University of Illinois (where he was a University fellow), the M. Mus. degree in choral conducting from the University of Oregon (home of the Oregon Bach Festival), and the B. Mus. degree in choral

music education from the University of Saskatchewan (Canada).

He was one of the first North American conductors to study with Bach specialist, Helmuth Rilling, at the *Hochschule für Musik und darstellende Kunst* in Frankfurt, while on a scholarship from the German government. His ensembles have appeared at national and international conventions and festivals, including the Classical Music Seminar-Festival in Austria, where his choir served as principal chorus-in-residence, an honor that included a performance of Vierne's *Messe solennelle* at St. Stephen's Cathedral in Vienna. His North American appearances have taken him to twenty-six states and provinces. Dr. Unger has published numerous scholarly articles, several critical music editions, and four books on choral-related topics. Currently, he is writing a *Historical Dictionary of Choral Music* for Scarecrow Press. He is a recipient of the American Bach Society's William H. Scheide Fellowship (1996), two American Choral Directors Association's Research Awards (1991, 1997), and the Association of Canadian Choral Conductors' 1998 Book Award.



Melvin Unger, conducting B-W choirs and orchestra.

Directors

FESTIVAL BRASS DIRECTOR



John Brndiar, Director of the Festival Brass, is also an instructor of trumpet at the Baldwin-Wallace College Conservatory of Music where he has taught conducting classes and directed rehearsals of the Symphonic Wind Ensemble. He is Principal Trumpet of the Cleveland Chamber Symphony, a member of the Opera Cleveland Orchestra, and Red {an orchestra}. He has performed, recorded and toured with The Cleveland Orchestra as a substitute musician since 1974. As a member of the Paragon Brass Quintet he has toured Europe and traveled three times to China, playing concerts and giving master classes at conservatories in Beijing, Shanghai, and Shenyang.

As an active freelance musician, Mr. Brndiar has performed with the Metropolitan Opera Orchestra and on many occasions with the Erie Philharmonic, Akron Symphony, Canton Symphony, and the Blossom Festival Orchestra and Band. He is a member and soloist of the Freedom Brass Band, and has been conductor and soloist of the Lakewood Hometown Band. Mr. Brndiar has played with the Cleveland Jazz Orchestra and Jazz Unit, has worked in the pit for Broadway touring companies and has recorded numerous radio and TV commercials.

Mr. Brndiar is a former member of the Metropolitan Brass Quintet and has taught at the Cleveland Institute of Music, Case Western Reserve University, Cleveland State University, and the University of Akron. Mr. Brndiar earned the B.M.E. degree from the Baldwin-Wallace Conservatory and a Master of Music degree from the Cleveland Institute of Music.



John Brndiar with student.

Concerts

Friday, April 17, 2009

1:00–3:00 p.m.

OPEN HOUSE: RIEMENSCHNEIDER BACH INSTITUTE
Exhibit: *Rare Items from the Vault*

3:15–3:45 p.m.

FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar *conducting*

4:00 p.m.

FIRST CONCERT

Chatham Baroque:

Andrew Fouts, baroque violin
Patricia Halverson, viola da gamba
Scott Pauley, theorbo, lute,
and baroque guitar

GASPARA SANZ
1640–1710

Canarios

ANONYMOUS
17TH-CENTURY SPAIN

Zarabanda

J. S. BACH
1685–1750

Sarabande and Gigue

BARTOLOME DE
SELMA Y SALAVERDE
1580–1640

Canzon 11

ARCANGELO CORELLI
(1653–1713)

La Folia

INTERMISSION

Concerts

Friday, April 17, 2009

FIRST CONCERT CONTINUED

J. S. BACH
1685–1750

Sonata in E minor

JOHANNES
HIERONYMOUS KAPSBERGER
1580–1651

Colascione, Piva and Canario

GASPAR SANZ
1640–1710

Fandango and Espanoleta

SANTIAGO DE MURCICA
(birth and death dates
not known)

Jota

First Concert

NOTES ON THE PROGRAM

BY ANDREW FOUTS

Spanish musicologist José López-Caló remarked, “secular instrumental music in Spain during the seventeenth century constitutes one of the most sad and inexplicable gaps in all of our musical history.” He points out that while there exists a sizeable repertory for solo guitar, harp, and keyboard, there is virtually no surviving ensemble music in seventeenth-century Spain. While his comment is true, it does not tell the whole story. We know, for instance, that other instruments, such as shawms, viols, violins, and percussion played important roles in the musical culture of Spain, often playing together in ensemble. With this in mind, we have adapted a variety of Spanish dances for Chatham Baroque. These unique arrangements demonstrate how music might have been performed by ensembles in baroque Spain using instruments that were available at the time. The task of arranging various guitar, harp, and keyboard compositions was facilitated by a publication of dances compiled by Maurice Esses, called *Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries*. This book provides examples of nearly 500 Spanish works from which we derived our arrangements.

While a good deal of the dance music has survived, sadly, the choreographies of the dances have not been preserved; few were expressly notated as they were in France and, to a lesser extent, Italy. Historical accounts describe the erotic nature of some of the dances, so it comes as no surprise that some of them were outlawed. The *Zarabanda*, for example, is said to have been a popular dance that is “merry and lewd because it is performed with movements of the body which are indecent . . . Although they move with all the parts of their bodies, the arms make most of the gestures while playing the castanets . . .” There are others, however, which fall into a more stylized (and less licentious) form suitable for the courts.

Spanish guitarist **Santiago de Murcia** may have actually traveled to the New World since two of his surviving manuscripts were discovered only in Mexico. Murcia was also familiar with the newly forming cultural world of the Americas that was to include native American, African, and European elements. Murcia’s *fandango* is among the first extant examples of its kind. The *fandango* became an important and fiery dance in Spain and Latin America in the eighteenth and nineteenth centuries. As one spectator remarked, “The sound of the castanets, the supple swaying of the dancers, fill the spectators with ecstasy.”

Gaspar Sanz, a virtuoso guitarist-composer, wrote music that has inspired our arrangements, as well as those of other composers, including the famous guitar concertos by twentieth-century composer Joaquín Rodrigo. Sanz’s publication of music and theoretical writings, *Instrucción de música sobre la guitarra española*,

First Concert

contains ninety pieces for solo guitar. The book was quite popular, with at least eight editions during the next twenty-five years. Sanz studied in Italy with some of the leading composers of his day, and was familiar with French music, as well. Yet his music retains a Spanish character.

Johann Hieronymus Kapsberger, the son of a German colonel, was raised in Venice. The theorbo, also known as *chitarrone* or *tiorba*, is a long-necked bass lute that was first developed to accompany singers. Its very existence was a result of a new spirit of experimentation in the early seventeenth century. The Italians were attempting to recreate a new style of music that imitated the ancient Greek music, where the words took precedence over the music. In recreating this ancient yet new music, the Italians needed an instrument like the Greek lyre, or *kithara*. The result was the *chitarrone* (literally, “large *kithara*”), which could accompany singers and such instruments as the violin, recorder, or viola da gamba. When the instrument first came into existence, there was no solo music for it to play alone, so the composers who played it developed a small but significant repertoire. Kapsberger was one of the first of these pioneering and innovative composers to begin writing for the solo theorbo. He spent most of his career in Rome and became known as a virtuosic, if slightly eccentric, lutenist, as well as a composer of vocal music. The *Colascione* is a piece that imitated a stringed instrument of the same name. The *colascione* was a two- or three-stringed long-neck lute that has its origins in Turkey. It normally would be tuned in octaves and fifths, and this is exactly how Kapsberger wrote the piece. The result not only broke every rule of Western composition in the book, it sounded remarkably modern in a “rock n’ roll” sort of way. The *Piva* that followed (Italian for “bagpipe”) was an earthy folk tune and was followed by Kapsberger’s spirited version of a *Canario*, a popular dance imported to Italy from the Canary Islands via the trade route.

In addition to the Spanish dance music, we include a *Canzon* by **Bartolomeo da Selma y Salaverde**. Born and educated in Spain, Selma y Salaverde moved to Innsbruck in 1628 where he worked as a bassoonist for the Archduke Leopold. A few years later he moved to Venice. His only collection of works, *Primo libro Canzoni, Fantasie et Correnti da suonar a 1, 2, 3, 4 voci con basso continuo*, was published there in 1638, the year of his death. The form of the early *Canzon* is a precursor to the later, more formalized *Sonata*. Early versions of *Sonatas* were scarcely different from the *Canzon*, both containing alternating slow and fast sections that often flowed into one another, the final note of a section becoming the first in the following section. From this developed the prototypical form of the sonata in the high Baroque, with alternating sections becoming expanded and codified into separate movements.

The violin sonatas and trio sonatas of **Arcangelo Corelli** are the paragon of sonata form in the high Baroque. His *Opus 5*, written for one violin and continuo,

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was first published in Rome in 1700 and rapidly came to epitomize the contemporary Italian style, with sumptuous adagios contrasting with vibrant allegros, full of virtuosic passagework, challenging arpeggios and chords. *Opus 5* was an instant success and was quickly disseminated across Europe. An integral part of the performance tradition of these sonatas was the addition of ornamentation to the slow movements, a skill for which Corelli was highly revered and emulated. So praised were his extemporaneous and florid additions that another edition was issued in 1710 by Etienne Roger that contains ornamented renditions of the adagios composed by Corelli himself. This evening's *Follia* comes from Corelli's *Opus 5*, where it appears following the eleventh sonata, almost like a bonus. The *Follia* is Spanish in origin and is defined by its 16-measure, repeating bass line. Many composers throughout the Baroque offered interpretations and variations of it, as was done with many other grounds as well. The *Follia* lends itself well to fiery and virtuosic elaborations, as is evidenced by this challenging rendition by Corelli.

Among the great plethora of instrumental chamber music by **Johann Sebastian Bach** can be found only two sonatas for violin and basso continuo. And although the sources for the two works cite Bach as the composer, the attribution of the *Sonata in E minor* remains questionable. Not only is the only extant copy of the sonata not in either J. S. Bach's or Anna Magdalena's hand, but its two-part opening movement is followed by a pair—not a complete sequence—of dance movements, which is atypical of Bach. In contrast, the sequence of movements in the *Sonata in G major* alternates slow and fast movements, a pattern frequently employed by Bach. Also characteristic of his style is the expressive melodic writing of the two slow movements, *Adagio* and *Largo*, as well as the fugal texture of the *Presto*. The primary copyist in this case is Anna Magdalena Bach. We have chosen to present the *E minor* to showcase its dubious authenticity.

The *Six Sonatas and Partitas* (BWV 1001–1006) of **Bach** were composed while he was employed by Prince Leopold of Anhalt-Cöthen, from 1717–1723. During these years, Bach's output was primarily instrumental, as the Prince was a Calvinist and only Calvinist Psalms were permitted in the Reformed Church. The Prince, however, was an accomplished violinist, and he employed a chamber orchestra of around sixteen players. Consequently, while in Cöthen, Bach produced the *Brandenburg Concerti*, at least one *Orchestral Suite*, the cello suites and the *Sonatas and Partitas* for unaccompanied violin. Some surmise that the *Sonatas* and *Partitas* are of a complete idea—the formal *Sonatas* in g, a, and C represent the Nativity, Passion, and Resurrection, respectively; the dance-filled *Partitas* represent humanity; and the monumental chaconne in the center represents a synthesis of divinity and earthliness. This program's *Sarabande and Gigue* comes from the *D minor Partita*, which ends with the aforementioned *Chaconne*.

First Concert

Perhaps the juxtaposition of the *Sarabande*, with its ancestral Spanish *Zarabanda*, best exemplifies the essence of this program of seemingly disparate styles and sources. For here we have a perfect example of related form offered in culturally and canonically divergent contexts. Perhaps no other period of music but the Baroque can encapsulate simultaneously contrasting yet related music. Dance is the common denominator in all this program's offerings. From the most obscure sources to the work of the venerable and instantly recognizable J. S. Bach, the multitudinous forms and realizations of dance are perhaps the single most important inspiration behind Baroque composition.

Concerts

Friday, April 17, 2009

7:15–7:45 p.m.

FESTIVAL BRASS CHOIR (Marting Hall Tower)

John Brndiar *conducting*

8:00 p.m.

SECOND CONCERT

Members of the Opera Cleveland Orchestra

J. S. BACH
1685–1750

Suite No. 1 in C Major, BWV 1066

Overture
Courante
Gavotte I & II
Forlane
Menuet I & II
Bourrée I & II
Passepied I & II

Dwight Oltman *conducting*

J. S. BACH
1685–1750

Motet, BWV 228, Fürchte dich nicht

G. F. HANDEL
1685–1759

Let Thy Hand be Strengthened

Baldwin-Wallace Motet Choir

Dirk Garner *conducting*

INTERMISSION

J. S. BACH
1685–1750

Cantata, BWV 78, Jesu der du meine Seele

Tamara Matthews, Soprano
Marietta Simpson, Mezzo-soprano
Benjamin Butterfield, Tenor
Christòpheren Nomura, Baritone

Baldwin-Wallace Motet Choir

Dwight Oltman *conducting*

Second Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

Suite in C Major, BWV 1066

Among Bach's chamber music works are four orchestral suites modeled on a type of "overture-suite" very popular in Germany in the 1730s and 1740s, when German courts had a great taste for French style. Precise dates of origin for these works are unknown. They appear to come from Bach's Leipzig period (1723–1750), but were probably not conceived of as a set.

The first suite, BWV 1066, is simply scored for two oboes, bassoon, strings, and continuo. In C major, it consists of a substantial French overture, followed by six different dance types, four of these being presented in a double format, to be played "alternativement." This practice involved repeating the first dance of each pair after the second had played. As was customary, the individual dance movements are in binary form—a constructional pattern significant historically for being the first musical ground plan based on modulation (the first section travels from the tonic to the dominant key; the second returns home).

The French overture begins in expected fashion: with stately tempo and dotted rhythms (often played in double-dotted manner) to reinforce the regal air. A lively, imitative section follows.

A French courante, with its characteristic triple meter and dotted rhythms in a sedate tempo, comes next. Interestingly, the expected metrical shifts (typically found at cadences) are not heard, although the final measure (a single chord) is notated in 6/4 meter.

A pair of gavottes follows. Of these Robin Stowell notes, "Of the Italianate binary-form gavottes, the second features the wind instruments over a texture in which unison violins and violas intone a fanfare theme identical to one that punctuates the opening chorus of Cantata 70."

Next comes a forlane—evidently the only example of this dance type found in Bach's oeuvre. Perhaps of Slav origin, the dance is characterized by a brisk tempo, dotted rhythms, and symmetrical (often partially repeated) phrases begun with an upbeat. However, in Bach's hands the jaunty rhythm is balanced with linear part-writing in the inner voices.

A pair of minuets follows, the first of which is for full ensemble. In contrast the second is more subdued, calling only for strings and continuo, and marked *piano*.

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In the following pair of bourées (characteristically set in a brisk duple meter with short upbeat), Bach similarly provides contrast between the two, the second dance being set in the minor mode and calling only for winds.

Two passepieds (characterized by a brisk triple meter with opening upbeat, and regular displacements of accents) conclude the work. In the first dance, the first violins and oboes play the melody in unison; in the second, the violins and violas repeat the melody in a lower register, while the oboes play a counter melody above them.

Fürchte dich nicht, BWV 228

The meaning of the term motet changed a great deal over the centuries. Common to the genre's entire history, however, is a close connection between words and music. This characteristic is suggested by the etymology of the term itself (from the French "le mot" = the word). A contemporary (and relative) of Bach, Johann Gottfried Walther, in his music dictionary of 1732, defined it thus:

. . . a composition largely ornamented with fugues and *Imitationibus*, based on a Biblical text, and written to be sung without any instruments (apart from the thorough-bass); yet the vocal parts may actually be filled and supported by all manner of instruments.

From Walther's definition we understand that, in Bach's day, the motet was a sacred composition in contrapuntal style (generally unaccompanied except for continuo)—a somewhat archaic style in which individual vocal lines interweave to form a musical tapestry.

Bach's duties as music director of the churches in Leipzig did not include the composition of motets, which, although regularly performed in Leipzig church services, were usually taken from an established repertory. For special services such as burial services, however, newly-composed motets were needed. Depending on which pieces are assigned to the genre, only six or seven motets by Bach survive. Of these all but one have no independent instrumental parts—although instruments would apparently have doubled the vocal parts under normal circumstances. Bach's motets were first published some fifty years after his death. Examples of these first editions may be seen in the Riemenschneider Bach Institute Library of Baldwin-Wallace College.

Fürchte dich nicht, an eight-voice, double chorus motet, sets two biblical verses from Isaiah (41:10 and 43:1b) and stanzas 11 and 12 of *Warum sollt ich mich denn grämen*, a hymn by Paul Gerhardt. Both biblical passages begin with the words, "Fear not . . ." and this idea becomes the textual theme for the entire motet. The

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“fear not” material appears three times—at the beginning, middle, and end of the two-part work, thus forming structural pillars.

In the opening section the two choirs toss short motives back and forth in a manner similar to that found in the relatively homophonic (chordal) motets of earlier German composers. Bach’s treatment of the conventional statement-and-response pattern shows considerably more inventiveness, however. Most of the phrases (both statement and response) in the opening section begin on off-beats. Not only does the resulting syncopation intensify the dialog (the choirs “butting” in like eager conversationalists) but, since the initiating phrase typically ends on a dissonance or seventh chord—caught in mid-air, as it were—the responding phrase effectively “catches” the first, “rescuing” it from implied disaster. This rhetorical device brilliantly captures the essence of the biblical text: “Do not fear—for I am with thee.”

Bach further contrasts the concepts of reassurance and fear in the opening four measures by having the basses of the two choirs intone calm, unwavering notes in unison, while the upper voices of the two choirs present the dialog, their syncopations and off-beat entrances sounding agitated by comparison.

Is. 41:10

Fürchte dich nicht, ich bin bei dir,
Weiche nicht, denn ich bin dein Gott,
Ich stärke dich,
Ich helfe dir auch,
Ich erhalte dich
durch die rechte Hand meiner Gerechtigkeit,
Fürchte dich nicht.

Do not fear, for I am with thee,
Do not shrink back, for I am thy God,
I will strengthen thee,
I will also help thee,
I will uphold thee
with my righteous right hand.
Do not fear.

In the second section the texture is reduced to four parts for a dialogue between the fearful Christian believer (represented by the soprano singing the chorale, “O Lord, my shepherd . . . thou art mine”) and the triune God (represented by the lower three voices singing Is. 43:1, “for I have redeemed you; I have called you by name, you are mine” in intricate, three-part counterpoint). The impetus for combining the two texts is probably the phrase they have in common: “you are mine,” which is spoken by the human author in the chorale and by the divine comforter in the lower three parts. At the end of the motet the double chorus “fear not” material appears again. This time the prominent bass part of Choir I spells out the B-A-C-H motive, transposed to G. Evidently Bach incorporated his “signature” in the texture to recall the phrase “I have called you by name.”

Is. 43:1

Fürchte dich nicht!
Denn ich habe dich erlöset,

Do not fear!
For I have redeemed thee,

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Ich habe dich bei deinem Namen gerufen,
Du bist mein!

Chorale

**Herr, mein Hirt,
Brunn aller Freuden,
Du bist mein,
Ich bin dein,
Niemand kann uns scheiden,
Ich bin dein, weil du dein Leben
Und dein Blut
Mir zu gut
In den Tod gegeben.**

Du bist mein, weil ich dich fasse
Und dich nicht,
O mein Licht,
Aus dem Herzen lasse.
Laß mich, laß mich hingelangen
Da du mich
Und ich dich
Lieblich werd umfassen.
Fürchte dich nicht,
Du bist mein!

I have called thee by name,
Thou art mine!

O Lord, my shepherd,
fount of all joy,
Thou art mine,
I am thine,
No one can ever part us,
I am thine, for thou thy life
And thy blood
To my benefit
Didst offer up to death.

Thou art mine, because I embrace thee,
And will
(O thou my light)
Not let thee depart from my heart.
O let me persevere,
To that place where thou me,
And I, thee,
Lovingly shalt embrace.
Do not fear,
Thou art mine!

Cantata 78

Cantata 78 (Jesu, der du meine Seele), intended for the fourteenth Sunday after Trinity, was first performed September 1724 in Leipzig. It belongs to Bach's so-called chorale cycle, which he produced during his second year in Leipzig. As such, the libretto (written by an unknown author) is based on a twelve-stanza hymn (chorale) by Johann Rist. Although only loosely related to the day's Gospel reading, the libretto assumes that the listener is familiar with two biblical themes: 1) the opposition between human nature and the Spirit of God (an idea reinforced by the Epistle of the day), and 2) leprosy as a metaphor for fallen human nature (a theme linked superficially to the day's Gospel reading, which recounts Christ's healing of ten lepers, only one of whom returned to give thanks).

The overall structure of the work is symmetrical, with the first, fourth, and final movements acting as pillars in the key of G minor. As is often the case in Bach's works, the central, "pivot" movement acts as the arch's "keystone," the point at which the dramatic vectors of the work come together—an emotional turning point.

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The cantata opens with an impressive chorus, built over a repeated bass (ground bass), characterized by the chromatically descending interval of a fourth. This so-called “lamento bass” was used by composers as diverse as Monteverdi and Purcell. Bach himself used it in the “Crucifixus” of the *Mass in B Minor*, a movement based, in turn, on material from his Cantata 12. Against this melancholy bass (symbolizing Christ’s Passion) the soprano declaims the hymn tune, while the other voices and instruments present a variety of contrapuntal ideas, some jagged, others chromatic and sinuous, as if to illustrate the severity of the human condition and the assertive nature of Christ’s spiritual rescue. Noteworthy are certain passages in which the continuo bass drops out, a technique often used in Bach’s day to signify incomprehensible realities.

1. Chorus (Chorale Vs. 1)

**Jesu, der du meine Seele
Hast durch deinen bitterm Tod
Aus des Teufels finstern Höhle
Und der schweren Seelennot
Kräftiglich herausgerissen
Und mich solches lassen wissen
Durch dein angenehmes Wort,
Sei doch itzt, o Gott, mein Hort!**

Jesus, thou who hast rescued my soul
By thy bitter death
Out of the devil’s dark cavern
And oppressive spiritual affliction
Forcefully,
And hast assured me of this
Through thy pleasant Word,
Be now, O God, my refuge!

In complete contrast, the following duet for soprano and alto depicts the scurrying lepers, running to Jesus for help. Here the text is a madrigalian paraphrase of the second hymn stanza, and the mood is childlike and sprightly. The two singers sing in canon (i.e., in exact imitation), a technique commonly used during the time to signify discipleship (following in the steps of one’s teacher). Since, in the original performing parts, the violone obbligato’s music appears on the back of the corno da tirarsi (slide trumpet?) part, it is probable that both instruments were played by the same person—an indication of how versatile the *Stadtpeifer* (town instrumentalists) were in Bach’s day.

2. Soprano & Alto Duet

(Based on Chorale Vs. 2)

Wir eilen mit schwachen,
doch emsigen Schritten,
O Jesu, o Meister, zu helfen zu dir.
Du suchest die Kranken
und Irrenden treulich.
Ach höre, wie wir
Die Stimmen erheben,
um Hülfe zu bitten!
Es sei uns dein gnädiges Antlitz
erfreulich!

We hasten with weak,
yet eager steps,
O Jesus, O master, to thee for help.
Thou dost seek the sick
and erring faithfully.
Ah hear, how we
raise our voices,
for help do entreat thee!
May thy gracious countenance
smile upon us!

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A profoundly expressive tenor recitative follows. The text, which paraphrases stanzas 3, 4, and 5 of the hymn, incorporates six lines of the hymn verbatim, and alludes to Paul's anguished confession in the seventh chapter of Romans: "For I know that nothing good dwells within me, that is, in my flesh. I can will what is right, but I cannot do it. For I do not do the good I want, but the evil I do not want is what I do. . . . Wretched man that I am! Who will rescue me from this body of death? Thanks be to God through Jesus Christ our Lord! (vv. 18–19, 24–25a). Supported by many colorful diminished chords, the tenor negotiates a chromatically saturated line (i.e., a line that covers all twelve pitch classes) to express the anguish he feels over the hopelessness of his condition, depicted here as leprosy. Significantly, Bach manages to cover the twelve pitches in exactly seven measures. Then he does it again in the following seven. One cannot help but wonder at the intent of this 7 + 7 construction. Is it coincidental that the text comprised recycled material from the seventh chapter of Romans? Furthermore, Bach often used the number 14 in structurally significant ways, either self-referentially (the letters B-A-C-H equating numerically to 14), or in reference to Christ, the Alpha and Omega (rendered in German as "das A und das O" (the first and fourteenth letters of the German alphabet; "I" and "J" being treated orthographically as equivalents). It seems likely that Bach used both expressive and numerological means here to portray the powerful ideas of the text. As if to reinforce its seriousness, he ends the movement with a final keening (reminiscent of Peter's weeping in Bach's two Passions) on the word *erzürnet*.

3. Tenor Recit. (Based on Chorale Vss. 3–5)

Ach! ich bin ein Kind der Sünden

Ach! ich irre weit und breit.

Der Sünden Aussatz, so an mir zu finden,
Verläßt mich nicht
in dieser Sterblichkeit.

Mein Wille trachtet nur nach Bösen.

Der Geist zwar spricht:

ach! wer wird mich erlösen?

Aber Fleisch und Blut zu zwingen

Und das Gute zu vollbringen,

Ist über alle meine Kraft.

Will ich den Schaden nicht verhehlen,

So kann ich nicht,

wie oft ich fehle, zählen.

Drum nehm ich nun

der Sünden Schmerz und Pein

Und meiner Sorgen Bürde,

So mir sonst

unerträglich würde,

Ich liefre sie dir, Jesu,

seufzend ein.

Rechne nicht die Missetat,

Die dich, Herr, erzürnet hat!

Ah! I am a child of sin,

Ah! I stray far and wide.

Sin's leprosy, which is found in me,

Never leaves me

throughout this mortal life.

My will strives only after evil.

Indeed, my spirit says:

Alas! who will deliver me?

But to overcome flesh and blood

And to accomplish the good,

Is more than all my strength can manage.

If I would not conceal my sin,

Then I must admit,

I cannot count the times I fail.

Therefore I now take

sin's suffering and pain

And my sorrows' burden—

Which would otherwise

be unbearable for me—and

I deliver them up to thee, Jesus,

with groaning.

Do not reckon the misdeeds against me,

Which have angered thee, O Lord!

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The following tenor aria paraphrases stanzas 6 and 7 of the hymn. Musically, it is noteworthy for its demanding flute part. Nicholas Anderson observes, “It would seem that during a four-month period, August–November 1724, Bach was able to call on the services of an exceptionally gifted flautist. Almost all the cantatas performed at this time contain a flute obbligato requiring advanced technical and expressive skill.” As the central movement in a symmetrical form, the aria represents a “turning point” in the cantata. Victory is now assured, and Bach underscores the fact with energetic vocal flourishes on the word *Streite*—a conspicuous instance of word-painting.

4. Tenor Aria (Based on Chorale Vss. 6–7)

Das Blut, so meine Schuld durchstreicht, Macht mir das Herze wieder leicht Und spricht mich frei. Ruft mich der Höllen Heer zum Streite, So stehet Jesus mir zur Seite, Daß ich beherzt und sieghaft sei.	The blood that strikes out my guilt, Makes my heart light again And pronounces me free. Should hell’s host call me to battle Then Jesus stands at my side, So that I am encouraged and victorious.
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Now the bass singer, accompanied by a “halo of strings” (reminiscent of the “Vox Christi” in Bach’s *St. Matthew Passion*), offers words of comfort. At the thought of judgment, however, the mood changes, and trembling string figures (reminiscent of Cantata 105, which deals with the same subject) appear. These terrors pose no ultimate threat, however, and the singer’s conscience is soothed. The tempo of the recitative becomes more regular, and Bach sneaks in some material from the end of the hymn tune, hiding it in the vocal and instrumental parts.

5. Bass Recit. (Based on Chorale Vss. 8–10)

Die Wunden, Nägel, Kron und Grab, Die Schläge, so man dort dem Heiland gab, Sind ihm nunmehr Siegeszeichen Und können mir verneute Kräfte reichen. Wenn ein erschreckliches Gericht Den Fluch für die Verdammten spricht, So kehrt du ihn in Segen. Mich kann kein Schmerz und keine Pein bewegen, Weil sie mein Heiland kennt; Und da dein Herz für mich in Liebe brennt, So lege ich hinwieder Das meine vor dich nieder. Dies mein Herz, mit Leid vermenget,	The wounds, nails, crown, and grave, The blows, which the Savior bore, Are now symbols of victory, Which can renew my powers. When a dreadful court of justice Pronounces the curse upon the damned, Then thou dost turn it into blessing. No suffering and no pain can stir me, For my Savior knows of them. And since thy heart burns with love for me, I will, in return, lay down before thee Whatever is mine. This my heart, with sorrow mixed,
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**So dein teures Blut besprenget,
So am Kreuz vergossen ist,
Geb ich dir, Herr Jesu Christ.**

Sprinkled with thy precious blood,
Which was shed on the cross,
I give to thee, Lord Jesus Christ.

With the bass aria in C minor, confidence is fully restored in a prayer derived from the eleventh chorale stanza. Musically, the movement requires considerable virtuosity from both oboist and singer.

6. Bass Aria (Based on Chorale Vs. 11)

Nun du wirst mein Gewissen stillen,
So wider mich um Rache schreit,
Ja, deine Treue wird's erfüllen,
Weil mir dein Wort die Hoffnung beut.
Wenn Christen an dich glauben,
Wird sie kein Feind in Ewigkeit
Aus deinen Händen rauben.

Now thou wilt still my conscience,
Which cries for vengeance against me,
Yes, thy faithfulness will accomplish it,
For thy Word offers me hope.
If Christians believe on thee,
No foe can snatch them
Out of thy hands, throughout all eternity.

As is often the case with Bach's cantatas, the work ends with a simply harmonized chorale stanza, in this case the tune of the hymn on which the entire work is based. Instruments double the voices (the flute playing an octave above).

7. Chorale (Vs. 12)

**Herr, ich glaube, hilf mir Schwachen,
Laß mich ja verzagen nicht;
Du, du kannst mich stärker machen,
Wenn mich Sünd und Tod anficht.
Deiner Güte will ich trauen,
Bis ich fröhlich werde schauen
Dich, Herr Jesu, nach dem Streit
In der süßen Ewigkeit.**

Lord, I believe; help me in my weakness,
Indeed, let me not despair;
Thou, thou canst make me stronger,
When sin and death assail.
Thy kindness I will trust,
Till I joyfully shall behold
Thee, Lord Jesus, after the battle
In sweet eternity.

Concerts

Saturday, April 18, 2009

2:00–3:00 p.m. Lecture: “Bach at Mid-life: The *Christmas Oratorio* and the Search for New Paths,” by Robert L. Marshall, Sachar Professor of Music emeritus, Brandeis University; author of *The Compositional Process of J. S. Bach* and *The Music of Johann Sebastian Bach*.

3:15–3:45 p.m. FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar *conducting*

4:00 p.m. **THIRD CONCERT**

J. S. BACH
1685–1750 *Christmas Oratorio, BWV 248: I, II, III*
Tamara Matthews, *Soprano*
Marietta Simpson, *Mezzo-soprano*
Benjamin Butterfield, *Tenor*
Christòpheren Nomura, *Baritone*

Dwight Oltman *conducting*

Third Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

Christmas Oratorio (BWV 248)

The historical origins of the oratorio can be traced back to the devotional exercises of the Congregazione dell'Oratorio, a religious society in Rome founded by St. Philip Neri (1515–1595). Preferring popular styles of sacred music, the society welcomed the adaptation of operatic style for sacred use in its meetings. The works that resulted were called “oratorios,” named after the “oratory” (i.e., prayer chapel) in which they were performed. Soon the term was widely accepted throughout Europe as the designation for a sacred musical drama. While they usually employed neither costumes nor scenery, oratorios borrowed the forms of contemporary opera: recitative, aria, and chorus.

Only three Bach “oratorios” have come down to us, each of which he entitled “Oratorium”: the *Easter Oratorio*, BWV 249 (1725); the *Ascension Oratorio*, BWV 11 (1735), and the *Christmas Oratorio*, BWV 248 (1734–35). Of these, the *Christmas Oratorio* is the only one intended to be performed on six different days, though it forms a unified whole. Put simply, it consists of six separate cantatas to be spread out over the “thirteen days” of Christmas (the “twelve days of Christmas” in the Western church calendar are counted from Christmas Day to the beginning of Epiphany):

- I. The birth of Christ and the angels' announcement to the shepherds: First Day of Christmas (December 25)
- II. The revelation of Christ's birth to the shepherds: Second Day of Christmas (December 26)
- III. The adoration of the shepherds: Third Day of Christmas (December 27)
- IV. The naming of Jesus: Feast of the Circumcision (January 1)
- V. The arrival of the wise men at Herod's court: First Sunday of the New Year
- VI. The adoration and return of the wise men: Feast of the Epiphany (January 6)

Overall unity is provided by the recurring key of D major and its related “festive” orchestration (which includes trumpets and drums—see especially Cantatas I, III, and VI), and the appearance of the same familiar hymn tune near the beginning and at the end of the work.

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Spread out over six days in Bach's time, the parts would each have been performed in the cantata's usual liturgical position, that is, between the Gospel reading and the creed, after which came the sermon. Normally, cantata texts related directly to the prescribed scriptural Gospel lesson. The *Christmas Oratorio* represents an interesting departure from the expected pattern, for three of its six cantatas quote from lessons one day removed from their own. Parts II and III each quote from the Gospel of the day preceding their own, while Part V quotes from the lesson of the day following. Since the Gospel lesson was always read immediately prior to the performance of the cantata (often called the *Hauptmusik*, that is, the "principal music"), one can imagine a certain puzzlement on the part of the listeners, who first heard the day's lesson read or chanted, then the Gospel of the previous day (or coming day) sung. Why were these texts deliberately shifted in this manner?

Probably, this disengagement from the schedule of lessons was motivated by a desire for a unified and compelling story. By extending the first Gospel to the second day and shifting the second Gospel to the third day, the librettist could omit the third lesson (John 1:1–14), which is not narrative in the usual sense and would have stalled the forward thrust of the story. Furthermore, by dividing the Gospel for Epiphany (the sixth and last of the series) between the fifth and sixth days, the poet could omit the account of Mary and Joseph's flight to Egypt, which in fifth place could not logically precede the appearance of the Magi. The resulting libretto is a unified oratorio cycle.

However, nonsynchronization between lessons and libretto may be justified in another way as well. The temporal shifts effectively portray a duality between "recalling" and "anticipating," an important theme in the libretto. Thus, movements 30–32 (in one of the two cantatas that quote previous days' lessons) stress the former (e.g., *Maria behielt alle diese Worte*—"Mary retained all these words," *mein Herz soll es bewahren*—"My heart shall preserve it"); and 51–52 (in the cantata that quotes from the subsequent lesson), stress the latter (e.g., *Wann wird die Zeit erscheinen*—"When shall that time come?").

One striking feature of the *Christmas Oratorio* is the remarkably frequent appearance (even for Bach) of chorales. Fifteen in all, their disposition is symmetrical: three in each of Parts I, II, and III; two in each of Parts IV, V, and VI.

<i>Part</i>	<i>Movement</i>
I.	5, 7, 11
II.	12, 17, 23
III.	28, 33, 35
IV.	38 (continued in 40), 42
V.	46, 53
VI.	59, 64

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These movements, even if they were not actually sung by the congregation in Bach's day, should be understood as corporate statements of affirmation and identification.

Perhaps the most musically significant aspect of the *Christmas Oratorio* is its extensive use of parody—that is to say, for much of it, Bach reused music he had composed earlier for other occasions. Recycling music (parody technique, as it is now called) was common in the Baroque period. By carefully matching emotional sentiment with musical gestures, composers could reuse music they had written earlier. Such economy of means was particularly appealing if the original occasion was a non-recurring event. To be sure, some modern listeners have wondered about Bach's tendency to recycle secular music for sacred use. This is what he did in the *Christmas Oratorio*: much of it is borrowed from Cantatas 213, 214, and 215, all congratulatory cantatas for the Elector of Saxony and his family. (In the sixth part, Bach borrowed from a recently composed—but no longer extant—sacred cantata.)

A number of explanations have been put forth to justify Bach's reuse of previous secular works: the common musical language of the day included stock rhetorical figures, which could be used in any number of contexts provided the affect was the same; the secular-sacred antithesis was not nearly so pronounced in Lutheran orthodoxy as in present-day Western culture; Bach was frugal in nature and liked to exploit all latent potential of musical material (especially in cases where a cantata had been written for a specific, nonrecurring event). All of these arguments have merit. In any case, Bach's technical mastery in refitting music to a new text is such that the new version is often as convincing as the original. Furthermore, the newly composed recitatives and inserted chorales show considerably more imagination than might be expected. These provide additional levels of contemplation (a role normally assumed by the arias of an oratorio—although exceptions can be found, particularly in the *St. Matthew Passion*)—and help draw the listener into progressively deeper involvement and identification with the events of the unfolding story.

PART I

Taken from a cantata composed a year earlier (1733) for the birthday celebration of Electress Maria Josepha of Saxony, the opening movement of the *Christmas Oratorio* retains its original royal air. Like the opening choruses of Parts III and VI it employs the "festive" orchestra, that is, trumpets and timpani have been added to the usual flutes, oboes, strings, and continuo. Particularly noteworthy (and unusual) is the very opening, which features a timpani solo. The reason

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for Bach's choice becomes clear when we consider the original words: *Tönet, ihr Pauken! Ersallet, Trompeten!* ("Sound, ye drums! Resound, ye trumpets!"). Though here applied to the child in the manger, the celebratory, regal mood is nevertheless fitting.

1. Chorus (Parody of BWV 214/1)

Jauchzet, frohlocket,
auf, preiset die Tage,
rühmet, was heute
der Höchste getan!
Lasset das Zagen,
verbannet die Klage,
stimmet voll Jauchzen
und Fröhlichkeit an!
Dienet dem Höchsten
mit herrlichen Chören,
laßt uns den Namen
des Herrschers verehren!

Rejoice and exult,
awake, praise these days;
extol what God
has accomplished today.
Be not faint-hearted,
forsake lamentation,
raise your voices with gladness
and jubilation!
Serve the Most High
with magnificent choirs;
let us honor the name
of the sovereign Lord!

As Alfred Dürr has pointed out,¹ the movements of Part I after the opening chorus can be divided into two matching halves (one presenting the perspective of Advent, the other that of Christmas), following a four-part pattern of reading, reflection, prayer, and hymn:

	Advent	Christmas
Reading:	2. Es begab sich	6. Und sie gebar
Reflection:	3. Nun wird mein liebster	7. Er ist auf Erden kommen arm
Prayer:	4. Bereite dich Zion	8. Großer Herr
Hymn:	5. Wie soll ich dich	9. Ach mein herzliebes Jesulein

Intended for Christmas Day, Part I of the *Christmas Oratorio* would have been performed in the cantata's usual liturgical position, that is, between the Gospel reading and the creed, which was followed by the sermon. Thus the narrator begins the story by quoting from the second chapter of Luke's Gospel, the reading for Christmas Day.

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2. Tenor Recitative (Evangelist)

Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißet Bethlehem; darum, daß er von dem Hause und Geschlechte David war: auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.

And in those same days it came to pass that there went out a decree from Caesar Augustus, that all the world should enroll for taxes. And everyone went to be recorded, each going into his own city. Then Joseph from Galilee also went up, out of the city of Nazareth to the city of David in Judea, which is called Bethlehem, for he was of the house and lineage of David, that he might be enrolled for tax with Mary, his espoused wife, who was pregnant. And while they were there, the time came for her to give birth.

In the baroque theatrical style, recitatives, which presented the plot's development, were usually followed by arias, which reflected on the transpiring events. Here Bach departs from the traditional pattern, inserting a second (reflective) recitative. In metaphorical language borrowed from the Old Testament, the alto assumes the role of the individual believer, Christ's betrothed.

3. Alto Recitative

Nun wird mein liebster Bräutigam,
nun wird der Held aus Davids Stamm
zum Trost, zum Heil der Erden
einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
sein Strahl bricht schon hervor.
Auf, Zion,
und verlasse nun das Weinen,
dein Wohl steigt hoch empor!

Now will my beloved bridegroom,
the champion from David's line,
be born for our consolation,
for the salvation of the world.
Now will the star of Jacob shine;
its rays already break forth.
Arise, Zion,
forsake repining;
your prosperity is ascending!

In a dancelike aria the alto continues with the wedding imagery, exhorting the betrothed (now "Zion") to prepare herself for the bridegroom. The music, taken from the "Hercules" cantata, BWV 213, is transformed here by means of changes in instrumentation and articulation to fit a very different text: while the original setting (*Ich will dich nicht hören*) employed an accompaniment of unison violins marked "staccato," the adaptation in the *Christmas Oratorio* specifies violins doubled by oboe d'amore, and a much more lilting articulation.

4. Alto Aria (Parody of BWV 213/9)

Bereite dich, Zion,
mit zärtlichen Trieben,

Prepare yourself, Zion,
with tender emotion,

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den Schönsten, den Liebsten
bald bei dir zu sehn!
Deine Wangen müssen heut
viel schöner prangen,
eile, den Bräutigam
sehnlichst zu lieben!

to greet the fairest, the dearest,
soon in your midst!
Your cheeks must glow
much fairer today;
hasten to greet the bridegroom
most ardently!

One striking feature of the *Christmas Oratorio* is the inclusion of so many chorales (hymns). The first and last of these (No's. 5 and 64) employ the same tune, and thus provide an element of cyclical unity. While this tune is now known as the "Passion Chorale" ("O Sacred Head Now Wounded"), it did not have such an explicit association in Bach's day, especially in Leipzig. In No. 5 the congregation responds to the alto's foregoing exhortation with a prayer. The chorale alludes to Jesus' parable in Matthew 25, which compares the kingdom of heaven to ten maidens waiting for the heavenly bridegroom with oil-burning lamps. (Five of the maidens are imprudent, and their lamps run out of oil before his arrival.) After the chorale, the narrator continues with the story, again quoting from the day's Gospel.

5. Chorale

**Wie soll ich dich empfangen
und wie begegn' ich dir?
O aller Welt Verlangen,
o meiner Seelen Zier!
O Jesu, Jesu, setzte
mir selbst die Fackel bei,
damit, was dich ergötze,
mir kund
und wissend sei!**

How shall I receive you,
and how do I approach you?
O desire of the whole world,
O treasure of my soul!
O Jesu, Jesu, give
the torch to me yourself,
so that what pleases you
may be declared
and made known to me!

6. Tenor Recitative (Evangelist)

Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge.

And she gave birth to her firstborn son and wrapped him in cloths, and laid him in a manger, for there was no room for them in the inn.

After the relatively simple and straightforward narration by the Evangelist, a more complex movement occurs. Three layers of meaning can be detected. Luther's Christmas hymn, sung by the soprano(s), provides the ecclesiastical/theological perspective: Christ became poor so that the believer might be blessed with heavenly riches. A more personal view is heard from the bass singer, whose utterances are interpolated between phrases of the hymn. Above both singers are

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heard counter melodies played by oboe and oboe d'amore, providing reminiscences of shepherds, fields, and mangers.

7. Soprano Chorale and Bass Recitative

Er ist auf Erden kommen arm,

Wer will die Liebe recht erhöhn,
die unser Heiland für uns hegt?

daß er unser sich erbarm

Ja, wer vermag es einzusehen,
wie ihn der Menschen Leid bewegt?

und in dem Himmel mache reich

Des höchsten Sohn
kömmt in die Welt,
weil ihm ihr Heil
so wohl gefällt,

und seinen lieben Engeln gleich.

so will er selbst als Mensch
geboren werden.

Kyrieleis!

He came to earth poor,

Who can rightly exalt the love
which our Savior bears for us?

that he might have mercy upon us

Yes, who can understand
how human suffering touches him?

and make us rich in heaven,

The Son of the Most High
comes into the world
because its salvation is his
great desire;

and like his dear angels.

therefore he himself chooses
to be born as man.

Kyrieleis!

The mood changes completely with the following bass aria, in which the trumpet returns to help extol the splendor and might of the heavenly king, which have been obscured by a humble earthly birth.

8. Bass Aria (Parody of BWV 214/7)

Großer Herr, o starker König,
liebster Heiland, o wie wenig
achtest du der Erden Pracht!
Der die ganze Welt erhält,
ihre Pracht und Zier erschaffen,
muß in harten Krippen schlafen.

Great Lord, O mighty King,
dearest Savior, O how little
you care for earthly pomp!
He, who sustains the entire world,
who fashioned its splendor and beauty,
must sleep in a crude manger.

As is usually the pattern in Bach's cantatas, Part I of the *Christmas Oratorio* ends with a chorale. Here the subdued tone of the choir's prayer contrasts with brilliant instrumental interludes that feature the three trumpets and timpani of the very opening. Thus the music for Christmas Day comes to an end with a flourish.

9. Chorale

**Ach mein herzliebtes Jesulein,
mach dir ein rein sanft Bettelein,
zu ruhn in meines Herzens Schrein,
daß ich nimmer vergesse dein!**

Ah, little Jesus, my heart's delight
make for yourself a soft little bed,
to rest in my heart's shrine,
so that I never forget you!

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PART II

Part II of the oratorio, intended for the second day of Christmas, begins with a *sinfonia*—the only purely instrumental movement in the entire work. Set in the 12/8 meter of the *siciliano* (a baroque dance with pastoral associations), the *sinfonia* sets two contrasting bodies of sound in opposition, a technique basic to the baroque concerto. On the one hand we hear the flutes and strings; on the other, the oboes *d'amore* and oboes *da caccia* (four independent parts). Perhaps Bach intended symbolic representation here: the flutes and strings exemplifying the music of the angels, the oboes symbolizing the sounds of the shepherds.

10. Sinfonia

With the orchestra having set the scene, the narrator continues the account from Luke's Gospel, describing the appearance of the angels. At this point, his story actually lags behind the story as recounted in the day's Gospel lesson. That is to say, when performed in its original liturgical setting, the Evangelist's recitative does not recapitulate the Gospel heard just moments before (as one might expect); rather, it completes the reading from the previous day. From a musical viewpoint, this recitative, like many in the *Christmas Oratorio*, is relatively straightforward. One interesting feature relates to the continuo line, which is relatively static at first, depicting the peacefulness of the pastoral scene. With the angel's appearance, however, it suddenly becomes animated, scurrying downward as the shepherds react in fear.

11. Tenor Recitative (Evangelist)

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie fürchten sich sehr.

And there were shepherds in that same country, in the fields by their sheepfolds, who were keeping their flocks by night. And lo, the angel of the Lord came to them and the glory of the Lord shone round about them and they were sore afraid.

Following the narrator's account, a simple chorale affords the listeners another opportunity to internalize and appropriate the truths they have heard. This time the chorus actually takes part in the action, welcoming the angels and urging the shepherds not to react so fearfully. The instruments participate, too, doubling the vocal lines. Perhaps as a tonal allusion to the bright angel's light, Bach instructs the flutes to play the melody at the octave above.

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12. Chorale

**Brich an, o schönes Morgenlicht,
und laß den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
weil dir die Engel sagen,
daß dieses schwache Knäbelein
soll unser Trost und Freude sein,
dazu den Satan zwingen
und letztlich Friede bringen!**

Break forth, O beauteous morning light,
and let the heavens dawn!
You shepherd folk, do not be frightened,
for to you the angels say,
that this weak little boy child
our comfort and joy shall be,
and also shall Satan overpower
and finally bring us peace!

The divine message of the angel (taken from the previous day's Gospel lesson) is accompanied by a "halo of strings," an effect Bach had used some years earlier in the *St. Matthew Passion* for the words of Jesus.

13. Tenor and Soprano Recitative

(Evangelist and Angel)

Und der Engel sprach zu ihnen: Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

And the angel said to them, "Do not be afraid, behold, I proclaim to you joyful news, which shall be for all people. For to you there is born this day in the city of David, a Savior, who is Christ the Lord."

Another recitative follows. It explores the "shepherd relationship" between the one to whom the promise had originally come (i.e., Abraham), and those now receiving the good news from the angel. Again, oboes (with their pastoral associations) are heard, punctuating the vocal lines in declamatory fashion.

14. Bass Recitative

Was Gott dem Abraham verheißen,
das läßt er nun
dem Hirtenchor erfüllt erweisen.
Ein Hirt hat Alles das zuvor
von Gott erfahren müssen.
Und nun muß auch ein Hirt die Tat,
was er damals versprochen hat,
zuerst erfüllet wissen.

What God pledged to Abraham,
that he now shows the shepherd choir
as having been fulfilled.
A shepherd had to learn all this
from God beforehand.
And now a shepherd must be the first
to see the deed (which he then
promised) accomplished.

While arias normally gave opportunity for reflection, the tenor aria (No. 15) allows the soloist to join the dramatic activity. In a movement that requires virtuosic performance from both singer and accompanying flutes, the tenor urges

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the shepherds to hurry as they investigate the good news. Bach's decision to accompany the singer with a flute instead of an oboe d'amore (as originally was the case in Cantata 214) was apparently motivated by a desire to suggest shepherds' pipes.

15. Tenor Aria (Parody of BWV 214/5)

Frohe Hirten, eilt, ach eilet,
eh ihr euch zu lang verweilet,
eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
sucht die Anmut zu gewinnen,
geht und labet Herz und Sinnen.

Happy shepherds, hasten, oh, hasten,
lest you tarry too long.
Hasten to see the winsome child.
Go, the joy is just too lovely;
seek to obtain that grace,
go and refresh heart and senses.

16. Tenor Recitative (Evangelist)

Und das habt zum Zeichen: Ihr werdet finden
das Kind in Windeln gewickelt und in einer
Krippe liegen.

And this will be a sign for you: you will find
the child wrapped in cloths and lying in a
manger.

After a brief recitative in which the Evangelist assumes the role of the angel, the chorus again joins the action. In hushed tones they encourage the shepherds to contemplate the scene described by the angel: the mystery of the manger.

17. Chorale

**Schaut hin, dort liegt im finstern Stall,
des Herrschaft gehet überall!
Da Speise vormals sucht ein Rind,
da ruhet itzt der Jungfrau'n Kind.**

Look, in yonder gloomy stable,
lies he whose sovereignty is over all!
Where once an ox sought food,
there rests now the virgin's child.

In No. 18 we hear the authoritative voice of a prophet, urging the shepherds to find the child. When he suggests that all join to sing a lullaby, the instruments become more animated, anticipating their involvement.

18. Bass Recitative

So geht denn hin, ihr Hirten geht,
daß ihr das Wunder seht:
und findet ihr
des Höchsten Sohn
in einer harten Krippe liegen,
so singet ihm bei seiner Wiegen
aus einem süßen Ton
und mit gesamtem Chor
dies Lied zur Ruhe vor!

Therefore go hence, you shepherds go,
that you may behold the miracle:
and when you find
the Son of the Most High
lying in a crude manger,
then sing to him beside his cradle
with a sweet tone
and with full choir
this slumber song.

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But the shepherds do not leave immediately; first they rehearse the lullaby they will perform for the infant Jesus (No. 19). In accordance with the suggestion made by the bass soloist, the whole instrumental ensemble (*gesamten Chor*) participates. In adapting this movement from its original setting in Cantata 213, Bach added woodwinds (oboes d'amore and da caccia double the strings, and a transverse flute doubles the voice at the upper octave), and lowered the key by a minor third. The result is a more rustic and contemplative tone. The close parallel between this text and the original one (*Schlafe, mein Liebster, und pflege der Ruh*) suggests that Picander (who excelled at providing libretti for parody settings and had originally penned the "Hercules" cantata BWV 213) may have been Bach's collaborator here, too.

19. Alto Aria (Parody of BWV 213/3)

Schlafe, mein Liebster, genieße der Ruh,
wache nach diesem
vor aller Gedeihen!
Labe die Brust,
empfinde die Lust,
wo wir unser Herz erfreuen!

Sleep, my dearest, take your rest,
then keep watch afterward
over the commonweal!
Refresh your soul,
experience the delight
there where our heart is gladdened!

20. Tenor Recitative (Evangelist)

Und alsobald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen:

And suddenly there was with the angel, a multitude of the heavenly host, praising God and saying:

With the appearance of the angelic host, all musical forces burst forth jubilantly, presenting the German version of the "Gloria." At the words "peace on earth" the mood changes: not only is the music now subdued in the traditional manner, but the texture is more complex—as if peace on earth is difficult to attain. At the words "good will to all men," however, jubilation breaks out again.

21. Chorus ("Evangelist")

Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen.

Glory to God in the highest and on earth peace, good will to men.

22. Bass Recitative

So recht, ihr Engel, jauchzt und singet,
daß es uns heut so schön gelinget!
Auf denn! wir stimmen mit euch ein,
uns kann es so wie euch erfreun.

'Tis well, you angels, rejoice and sing
that we have been so fortunate today.
Arise then! We'll join with you our voices;
this brings joy to us, as it does to you.

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Taking on the role of spokesperson, the bass soloist reveals his intention to marshal all to join the hymn of praise. What follows is a more elaborate chorale setting than heard heretofore, the instruments accompanying the hymn in the same dancing 12/8 meter (and even some of the same thematic material) with which Part II began.

23. Chorale

**Wir singen dir in deinem Heer
aus aller Kraft
Lob, Preis und Ehr,
daß du, o lang gewünschter Gast,
dich nunmehr eingestellet hast.**

Thus we sing amidst your host
with all our might,
laud, praise, and honor,
that you, O long-awaited guest
have appeared at last.

PART III

On the third (and final) day of Christmas, listeners could reasonably expect more modest music involving smaller forces. However, Part III begins with full festal orchestra. In several ways it recalls the celebratory opening movement of Part I, providing a degree of cyclical unity to the three cantatas for Christmas. This cyclical element was also present in both of these movements' original setting: in BWV 214 (the cantata for the birthday celebration of Electress Maria Josepha of Saxony) the music of *Jauchzet, frohlokket* formed the first movement; the present music, the closing movement. While the text here speaks of "feeble songs," the music is anything but that. Bach's 96-measure structure is symmetrical: each half begins with a purely instrumental section of sixteen measures followed by sixteen measures of free counterpoint in which tenor, alto, and soprano voices enter (nonimitatively) in turn, after which the instrumental section returns with voices embedded in the orchestral fabric.

24. Chorus (Parody of BWV 214/9)

Herrscher des Himmels,
erhöre das Lallen,
laß dir die matten Gesänge gefallen,
wenn dich dein Zion
mit Psalmen erhöh't!
Höre der Herzen
frohlökkendes Preisen,
wenn wir dir itzo
die Ehrfurcht erweisen,
weil unsre Wohlfahrt befestiget steht!

Ruler of heaven,
hear our faltering tones,
accept these feeble songs,
when your Zion
exalts you with psalms!
Hear the jubilant
praise of our hearts
when we now manifest
our reverence to you,
for our well-being is assured.

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After the exuberant choral prayer, the narrator continues his account of the Christmas story. Again his words are taken from the previous day's Gospel reading, so that cantata libretto and liturgical reading are misaligned by one day.

25. Tenor Recitative (Evangelist)

Und da die Engel von ihnen gen Himmel fuhrn, sprachen die Hirten untereinander: And as the angels rose from them toward heaven, the shepherds said to one another:

Acting the role of the shepherds, the members of the chorus begin to exhort each other to begin the search for the child in Bethlehem. In Bach's contrapuntal texture the voices run in opposite directions—some up, some down—as if no one is sure of the right road. Meanwhile the flutes scurry up and down in sixteenth notes.

26. Chorus

Lasset uns nun gehen gen Bethlehem, und die Geschichte sehen, die da geschehen ist, die uns der Herr kundgetan hat. Let us even go now to Bethlehem and see that which has come to pass, which the Lord has made known to us.

No sooner has the choir finished than the bass soloist, taking the role of an Old Testament prophet, interjects, explaining the theological import of these events to the shepherds. Above the tones of his short speech the flutes hover like the last rays of the angels' light.

27. Bass Recitative

(Voice of Old Testament prophet)

Er hat sein Volk getröst',
er hat sein Israel erlöst,
die Hülfe aus Zion hergesendet
und unser Leid geendet.
Seht, Hirten,
dies hat er getan;
geht, dieses trifft ihr an!

He has comforted his people,
he has redeemed his Israel,
has sent help from Zion
and put an end to our suffering.
Behold, shepherds,
this is what he has done;
go, this is what you will find!

The congregation realizes the prophet has been speaking to them as well, and they respond in a corporate affirmation of faith.

28. Chorale

**Dies hat er alles uns getan,
sein groß Lieb zu zeigen an;
des freu sich alle Christenheit**

All this he has done for us,
to demonstrate his great love.
Let all Christendom rejoice over this,

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**und dank ihm des in Ewigkeit.
Kyrieleis!**

and thank him throughout eternity for it.
Kyrieleis!

The chorale ends with a surprisingly broad cadence—the effect is to suggest the cantata might be concluding. However a long duet for soprano and bass follows. The mood is happy, perhaps even secular. While the libretto is not, strictly speaking, a dialogue between the two voices, Bach’s music resembles his love duets for soprano and bass, representing the believer and Christ, respectively. Indeed, in its original setting (the “Hercules” cantata, BWV 213) the music constitutes a love duet between the hero and virtue, complete with references to kissing and betrothal. In an apparent attempt to adapt the music to its new dramatic context (giving it a more sprightly and less sentimental mood) Bach replaced the original two violas with oboes d’amore, and raised the pitch of the movement by a major third.

29. Soprano and Bass Duet (Parody of BWV 213/11)

Herr, dein Mitleid, dein Erbarmen,
tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
deine wundersamen Triebe
machen deine Vatern treu wieder neu.

Lord, your compassion, your mercy,
comforts us and makes us free.
Your gracious favor and love,
your wondrous propensities,
renew your paternal faithfulness.

After the duet Bach allows the narrator to continue at some length. While Bach might have inserted an aria after the shepherds’ arrival at the manger, he did not do so, preferring to highlight the words concerning Mary’s introspection. As noted above, it is this very concept of “recalling former events” that marks the first part of the entire oratorio libretto.

30. Tenor Recitative (Evangelist)

Und sie kamen eilend und funden beide, Mariam und Joseph, dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kind gesaget war. Und alle, vor die es kam, wunderten sich der Rede, die ihnen die Hirten gesaget hatten. Maria aber behielt alle diese Worte und bewegte sie in ihrem Herzen.

And they hastened, and found both, Mary and Joseph, and the babe lying in a manger. And when they had seen it, they spread abroad the saying which had been told them concerning the child. And all who heard these things were filled with wonder at what the shepherds had told them. But Mary kept all these words and pondered them in her heart.

That Bach wanted to stress Mary’s moment of introspection seems clear from the fact that the alto aria he inserted at this point is the only newly composed aria

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in the entire oratorio. The lyrical duet for violin and alto voice is perhaps the most emotionally expressive movement in the work—one in which the Marian focus is expanded to include all individual believers.

31. Alto Aria (Voice of Mary)

Schließe, mein Herze,
dies selige Wunder
fest in deinem Glauben ein!
Lasse dies Wunder,
die göttlichen Werke
immer zur Stärke
deines schwachen Glaubens sein!

O my heart, envelop
this blessed wonder
firmly in your faith!
Let this miracle,
the divine deeds,
ever serve to strengthen
your weak faith!

Mary's self-exhortation now yields to a statement of resolve, a recitative accompanied by the "heavenly light" of the transverse flutes.

32. Alto Recitative (Voice of Mary)

Ja, ja, mein Herz soll es bewahren,
was es an dieser holden Zeit
zu seiner Seligkeit
für sicheren Beweis erfahren.

Yes, yes, my heart will treasure
what it has experienced
at this propitious time,
as certain proof of its salvation.

In a third contemplative response to the narrator's account, the congregation as a whole resolves to treasure not just "these words," but Jesus himself.

33. Chorale

**Ich will dich mit Fleiß bewahren,
ich will dir
leben hier,
dir will ich abfahren,
mit dir will ich endlich schweben
voller Freud
ohne Zeit
dort im andern Leben.**

Diligently I'll treasure you;
I'll live
for you here,
to you I'll depart;
with you I'll soar at last,
filled with joy
unending
in that other life beyond.

In a somewhat abrupt turn, the Evangelist completes the Christmas story. Like the other narrative movements in Part III, the text is taken from the previous day's liturgical lesson.

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34. Tenor Recitative (Evangelist)

Und die Hirten kehrten wieder um, preiseten und lobten Gott um alles, das sie gesehen und gehöret hatten, wie denn zu ihnen gesaget war.

And the shepherds returned, praising and glorifying God for all that they had seen and heard, as it had been told to them.

Following the narrator's short recitative, the choir sings one more hymn, providing further theological application for the listeners. By this point in the oratorio nine chorales have appeared, three in each cantata. Even if they were not actually sung by the congregation, their relative prevalence (even for Bach) indicates the extent to which he wanted to provide opportunity for corporate identification.

35. Chorale

**Seid froh, dieweil,
daß euer Heil
ist hie ein Gott
und auch ein Mensch geboren,
der, welcher ist
der Herr und Christ
in Davids Stadt,
von vielen auserkoren.**

Rejoice meanwhile,
that your salvation
has here been born,
God and also man;
He, who is
the Lord and Christ,
in David's city,
chosen from among many.

Part III ends with a repetition of its opening chorus, the instructions in the score reading, "Chorus I ab initio repetatur et claudatur."

Concerts

Saturday, April 18, 2009

8:00 p.m.

FOURTH CONCERT

J. S. BACH
1685–1750

Christmas Oratorio, BWV 248-IV, V, VI

Tamara Matthews, *Soprano*
Marietta Simpson, *Mezzo-soprano*
Benjamin Butterfield, *Tenor*
Christophere Nomura, *Baritone*

Baldwin-Wallace College Choir
Baldwin-Wallace Motet Choir
Festival Chamber Orchestra

Dwight Oltman *conducting*

OBBLIGATISTS

Danna Sundet, *Oboe d'amore*
Nathan Hubbard, *Oboe d'amore*
Peter Landgren, *Horn*
Michael Sylva, *Horn*
Wei-Shu Wang Co, *Violin*

CONTINUISTS

George Sakakeeny, *Bassoon*
Regina Mushabac, *Cello*
Nicole Keller, *Organ*

Fourth Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

Christmas Oratorio (BWV 248)

PART IV

In Bach's day Part IV was performed on New Year's Day, a day whose liturgical Gospel reading conveyed the account of the circumcision and naming of Jesus. In terms of both its libretto and its musical setting this cantata is the most self-sufficient one in the oratorio. The first movement is joyful in tone (employing triple meter like the opening movements of Parts I and III), but the basic key is now F major instead of D major, and the orchestration excludes trumpets and drums. Hunting horns are featured instead, as is also the case in the "Hercules" cantata from which this movement originates. In its original setting the choral part is marked "Resolution of the Gods" (*Ratschluß der Götter*). Perhaps Bach intended the sound of the natural horns to suggest "divine pronouncement"; in the *Christmas Oratorio* one is inclined to associate it with the Hebrew shofar, one version of which was made of ibex horn (according to the Mishna), had a bell ornamented with gold, and was sounded at New Year.

36. Chorus (Parody of BWV 213/1)

Fallt mit Danken, fällt mit Loben
vor des Höchsten Gnadenthron!
Gottes Sohn
will der Erden
Heiland und Erlöser werden,
Gottes Sohn
dämpft der Feinde Wut und Toben.

Fall with thanksgiving, fall with praise
before the Most High's throne of mercy!
God's Son
intends to become
the Savior and Redeemer of the world.
God's Son
stifles the foes' rage and bluster.

Following the choral call to worship, the narrator sings the brief Gospel lesson for New Year's Day, emphasizing the name given to the infant.

37. Tenor Recitative (Evangelist)

Und da acht Tage um waren, daß das Kind beschnitten würde; da ward sein Name genennet Jesus, welcher genennet war von dem Engel, ehe denn er im Mutterleibe empfangen ward.

And when eight days were completed, so the child could be circumcised, he was named Jesus, the name given by the angel before he had been conceived in his mother's womb.

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In the following recitative the bass soloist addresses Jesus in an intimate way, exploring the significance of the child's name for issues of life as well as death. Following ancient tradition the name is seen as a key to its bearer's character and significance. In the middle of the movement, in an *arioso* section (i.e., a section in which the rhythmic motion approaches the regularity typical of an aria), the soprano joins the bass, singing the words to a chorale's opening lines, though to a newly composed melody. To increase the prominence of the soprano melody, Bach reinforces it with the first violins.

38. Bass Recitative and Soprano Chorale

Immanuel, o süßes Wort!
Mein Jesus heißt mein Hort,
mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben,
mein Jesus soll mir immerfort
vor meinen Augen schweben.
Mein Jesus heißet meine Lust,
mein Jesus labet Herz und Brust.
Komm! Ich will dich mit Lust umfassen,
mein Herze soll dich nimmer lassen,
ach! So nimm mich zu dir!

Chorale (continued in No. 40)

**Jesu, du mein liebstes Leben,
meiner Seelen Bräutigam,
der du dich vor mich gegeben
an des bittern Kreuzes Stamm!**

Auch in dem Sterben
sollst du mir das Allerliebste sein;
in Not, Gefahr und Ungemach
seh ich dir sehnlichst nach.
Was jagte mir zuletzt
der Tod für Grauen ein?
Mein Jesus! Wenn ich sterbe,
so weiß ich, daß ich nicht verderbe.
Dein Name steht in mir geschrieben,
der hat des Todes Furcht vertrieben.

Emmanuel, O sweet word!
My Jesus is my refuge.
My Jesus is my life.
My Jesus gave himself for me.
My Jesus shall evermore
hover before my eyes.
My Jesus is my delight.
My Jesus refreshes heart and breast.
Come, I will embrace you with delight, my heart
shall never leave you.
Ah! Then take me to yourself!

Jesus, my dearest life,
bridegroom of my soul,
you who gave yourself for me
on the bitter cross's beam!

Even in dying
you shall be dearest of all to me;
In distress, peril, and adversity,
I look longingly after you.
How, at the last,
should death frighten me?
My Jesus, when I die,
I know that I shall not perish.
Your name is graven in me;
it has dispelled the fear of death.

In the following echo aria, originating, like the previous movement, in Cantata 213, "Hercules at the Crossroads," the soprano soloist takes up the idea of the fear of death in relation to the name and person of Jesus. While the playful music (with its unpredictable echoes) may strike modern ears as irreverent, it must be heard within the context of the time-honored tradition in Bach's day of composing sacred dialogues. As in its original secular setting, Bach succeeds in creating an atmosphere of suspense, the text vacillating between "yes" and "no."

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39. Soprano Aria (Parody of BWV 213/5)

Flößt, mein Heiland, flößt dein Namen,
auch den allerkleinsten Samen
jenes strengen Schreckens ein?
Nein, du sagst ja selber nein!
Sollt ich nun das Sterben scheuen?
Nein, dein süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland, sprichst selbst ja!

My Savior, does your name
inspire even the smallest seed
of that severe terror?
No, you yourself say no!
Should I now shy from death?
No, your sweet word is there!
Or should I rejoice?
Yes, Savior, you yourself say yes!

The movement that follows parallels the earlier one for bass and soprano: the bass soloist again addresses Jesus, affirming the primacy of Jesus' name in all of life, while the soprano interjects phrases of the words to the hymn started in No. 38, though the music is again newly composed. This time, however, there is a continual alteration between recitative (bass) and arioso (soprano/bass duet) sections so that the effect is that of a love dialogue. As in the earlier companion movement, the first violins double the soprano's melody to reinforce it.

40. Bass Recitative/Arioso and Soprano Chorale

(Continuation of chorale from No. 38)

Wohlan, dein Name soll allein
in meinem Herzen sein!

**Jesu meine Freud und Wonne
meine Hoffnung,
Schatz und Teil,**

So will ich dich entzückt nennen,
wenn Brust und Herz
zu dir vor Liebe brennen.

**mein Erlösung,
Schmuck und Heil,
Hirt und König,
Licht und Sonne,**

Doch, Liebster, sage mir:
Wie rühm ich dich,
wie dank ich dir?

**ach! wie soll ich würdiglich,
mein Herr Jesu, preisen dich?**

Well then, your name alone
shall dwell in my heart!

Jesus, my joy and bliss,
my hope,
treasure and portion,

This is what, enraptured, I shall call you,
when breast and heart
burn for you with love.

my redemption,
adornment and salvation,
shepherd and king,
light and sun;

Yet, dearest, tell me:
How do I extol you,
thank you?

ah, how shall I worthily
praise you, my Lord Jesus?

In a technically demanding da capo aria for tenor, two violins, and continuo, Bach employs energetic figures to depict the zealous efforts to which the poet commits himself. The sentiment parallels that of the original model (BWV 213/7), where Virtue predicts the hero's future successes. "Zealous achievement" is also

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an apt characterization of Bach's choice of form, for in a rare departure from his usual approach, Bach sets the solo aria as a fugue—a complex musical structure in which a distinctive musical idea is treated imitatively by all participating voices (in this case four) according to prescribed procedures. In particular, this movement demonstrates the composer's technical prowess by means of fugal devices such as theme inversion and stretto (overlapping of subject entries).

41. Tenor Aria (Parody of BWV 213/7)

Ich will nur dir zu Ehren leben,
mein Heiland,
gib mir Kraft und Mut,
daß es mein Herz recht eifrig tut!
Stärke mich,
deine Gnade würdiglich
und mit Danken zu erheben!

I'll live only to your honor,
my Savior;
grant me strength and courage,
that my heart may zealously do this!
Strengthen me,
that I may worthily,
and with gratitude, extol your grace!

Part IV of the *Christmas Oratorio* ends with an elaborate setting of a chorale text, a supplicatory prayer stressing the centrality of Jesus' name in the life of the Christian believer, a concept suited for emphasis at the beginning of a new year. The hymn's lines (whose music is probably an invention of Bach) are embedded in a rich orchestral fabric that features concerto-like interplay between the three instrumental groups: corni da caccia, oboes, and strings.

42. Chorale

**Jesus richte mein Beginnen,
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier,
Jesus sei mir in Gedanken,
Jesu, lasse mich nicht wanken!**

Jesus, direct my commencing,
Jesus, abide ever with me,
Jesus bridle my senses,
Jesus, be my only desire.
Jesus dwell in my thoughts,
Jesus, let me not waver!

PART V

Part V begins with a large-scale introductory chorus of unknown origin; perhaps it was newly composed for the occasion. Concerto-like in its construction, the movement features an energetic interplay among woodwinds (two oboes d'amore), strings, and four-part chorus. Syncopated rhythms and stressed downbeats in a dancing triple meter contribute to a spirit of gaiety. Despite the complexity of the movement, its instrumentation is modest: no brass instruments or flutes are included.

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43. Chorus

Ehre sei dir, Gott, gesungen,
dir sei Lob und Dank bereit'.
Dich erhebet alle Welt,
weil dir
unser Wohl gefällt,
weil anheut
unser aller Wunsch gelungen,
weil uns dein Segen
so herrlich erfreut.

Glory be sung to you, O God;
praise and thanks be rendered.
All the world exalts you,
because you take interest
in our well-being;
because this day
our every wish has been granted;
because your blessing
gladdens us so splendidly.

Written for the first Sunday after New Year, Part V takes as its narrative the liturgical lesson for the following feast day: Epiphany (January 6). As Alfred Dürr has noted, the reason probably lies in the fact that a narrative libretto requires a chronological sequence of events. Therefore the appearance of the wise men (depicted in the liturgical lesson for Epiphany) must precede Mary and Joseph's flight to Egypt (described in the reading specified for the first Sunday after New Year). In any case, just as Bach's listeners experienced misalignment between Gospel reading and cantata narration in Parts II and III, so in Part V they heard a Gospel for a different day—in this case, the liturgical reading for the following day. The story of Mary and Joseph's flight to Egypt is omitted entirely.

44. Tenor Recitative (Evangelist)

Da Jesus geboren war zu Bethlehem im jüdischen Lande zur Zeit des Königes Herodes, siehe, da kamen die Weisen vom Morgenlande gen Jerusalem und sprachen:

When Jesus was born in Bethlehem in the land of Judea, in the days of Herod the King, then wise men came from the East to Jerusalem, saying:

Introduced by the Evangelist's narration (No. 44), the chorus now assumes the role of the wise men, who have followed the star and seek the source of its light, the supposed birthplace of a new king. Bach's motet-like setting, with its rapid exchange between voices and instruments on the word "*wo*" ("where") suggests an eager and somewhat disorganized questioning on the part of the kingly visitors. Twice their speech is "interrupted" by the solo alto, who amplifies the biblical account (and answers the Magi's question) with interpolated recitatives that provide personal theological perspectives. The oboes having fallen silent, her words are accompanied by a "halo of strings," symbolic, perhaps, of light.

45. Chorus and Alto Recitative

(Magi and Christ's betrothed)

(Probably adapted from BWV 247)

Wo ist der neugeborne König der Juden?

Where is the newborn King of the Jews?

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Sucht ihn in meiner Brust,
hier wohnt er,
mir und ihm zur Lust!
*Wir haben seinen Stern gesehen im
Morgenlande, und sind kommen,
ihn anzubeten.*
Wohl euch,
die ihr dies Licht gesehen,
es ist
zu eurem Heil geschehen!
Mein Heiland, du, du bist das Licht,
das auch den Heiden
scheinen sollen,
und sie,
sie kennen dich noch nicht,
als sie dich schon verehren wollen.
Wie hell, wie klar
muß nicht dein Schein,
geliebter Jesu, sein!

Seek him within my breast;
here he dwells,
to his and my delight!
We have seen his star in
the East, and have come
to worship him.
Blessed are you
who have seen this light;
it has come to pass
for your salvation!
My Savior, you are the light,
which was to shine
on the Gentiles also,
and they,
though they do not yet know you,
already want to worship you.
How bright, how clear
must not your radiance be,
beloved Jesus!

In the following four-part chorale, which is characterized by a marked degree of contrapuntal part-writing, the chorus takes up the theme of Epiphany (i.e., the penetration of the divine light into all the world) in a prayer for enlightenment.

46. Chorale

**Dein Glanz all Finsternis verzehrt,
die trübe Nacht in Licht verkehrt.**

**Leit uns auf deinen Wegen, daß dein Gesicht
und herrliches Licht
wir ewig schauen mögen!**

Your radiance consumes all darkness,
transforms the darkness into light.

Lead us in your paths,
that we may behold your face
and glorious light eternally!

For the following aria, another prayer for moral enlightenment, Bach reused a movement from a cantata he had composed in 1734 on the occasion of a sudden visit to the Leipzig fair by the Elector of Saxony and his consort, on the anniversary of the Elector's coronation as king of Poland. Bach's ability to refit preexisting music to a new dramatic context is very much in evidence here, for he reworked the aria thoroughly. The original setting was for soprano, lay a fourth higher, had no true continuo, and included flute as well as oboe d'amore obbligato parts. To fit the music to the sentiments of the new text Bach darkened the mood by lowering the key, giving it to the deepest voice, omitting the flute, and adding continuo.

47. Bass Aria (Parody of BWV 215/7)

Erleucht auch meine finstre Sinnen,

Illumine also my dark senses;

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erleuchte mein Herze
durch der Strahlen klaren Schein!
Dein Wort soll mir die hellste Kerze
in allen meinen Werken sein;
dies lässet die Seele
nichts Böses beginnen.

illumine my heart
through the rays' clear gleam!
Your word shall be for me
the brightest candle in all my deeds;
this shall avert any
evil undertaking of my soul.

The prayer for divine deliverance from the evil tendencies of human nature suddenly becomes pertinent as the Evangelist brings listeners back to the story, recounting the self-serving reaction of King Herod and his court.

48. Tenor Recitative (Evangelist)

*Da das der König Herodes hörte, erschra-
ker und mit ihm das ganze Jerusalem.* When King Herod heard these things, he was
alarmed, and with him all of Jerusalem.

Before the Evangelist can complete the story, the alto soloist again interjects, this time with questions intended to spur listeners to personal reflection. Her phrases are punctuated by the strings, playing trembling figures that change subtly when the subject turns to joy.

49. Alto Recitative

Warum wollt ihr erschrecken?
Kann meines Jesu Gegenwart
euch solche Furcht erwecken?
O! solltet ihr euch nicht vielmehr
darüber freuen,
weil er dadurch verspricht,
der Menschen Wohlfahrt zu erneuen.

Why are you frightened?
Can the presence of my Jesus
awaken such fear in you?
Oh! Should you not rather
rejoice therein,
because he promises to restore thereby
the well-being of mankind.

Hardly waiting for the alto to finish, the narrator continues his account of Herod's reaction. At the point where the assembled religious leaders quote an Old Testament prophecy to answer Herod's question about the predicted birthplace of the new king, Bach changes to *arioso* style—the melody becomes more lyrical and the overall rhythm (as especially determined by the instrumental bass) more regular.

Fourth Concert

50. Tenor Recitative (Evangelist)

Und ließ versammeln alle Hohepriester und Schriftgelehrten unter dem Volk und erforschte von ihnen, wo Christus sollte geboren werden. Und sie sagten ihm: Zu Bethlehem im jüdischen Lande; denn also stehet geschrieben durch den Propheten: Und du Bethlehem im jüdischen Lande, bist mitnichten die kleinst unter den Fürsten Juda; denn aus dir soll mir kommen der Herzog, der über mein Volk Israel ein Herr sei.

And he gathered all the high priests and the scribes of the people together, asking them where Christ should be born. And they said to him, "In Bethlehem, in the land of Judea, for thus it is written by the prophets: 'And you Bethlehem in the land of Judea are not the least of the rulers of Judah; for out of you will come forth a prince to be a ruler over my people Israel.'"

In a strikingly arranged trio, we hear a dialogue between the soprano and tenor on the one hand, and the alto (who, like Mary, has been "pondering these words in her heart") on the other. The former pair, not recognizing Christ's coming, continually ply their questions; the latter does not respond for a time, then finally enters abruptly with *Schweigt* ("hush!"). Above the singers a solo violin, like an unseen guest, weaves arabesques based on the motives of the soprano and tenor lines. Of the three singers it is clearly the alto who has the last word. The movement has a ternary shape, wherein a contrasting middle section sets the prayer of the last line: *Jesu, ach, so komm zu mir*. Thereupon the opening material returns.

51. Soprano, Alto, and Tenor Trio

Ach, wenn wird die Zeit erscheinen,
ach, wenn kommt
der Trost der Seinen?
Schweigt, er ist schon wirklich hier!
Jesu, ach so komm zu mir!

Ah, when will the time arrive?
Ah, when shall the consolation
of his people come?
Hush, he is already here!
Ah Jesus, then come to me!

In the following accompanied recitative the alto employs Johannine imagery to explain her foregoing statement: Christ reigns already in the heart of the believer.

52. Alto Recitative

Mein Liebster herrschet schon.
Ein Herz, das seine Herrschaft liebet,
und sich ihm ganz
zu eigen gibet,
ist meines Jesu Thron.

My beloved already reigns.
A heart that loves his lordship,
and gives itself completely
to him to own,
is my Jesus' throne.

Fourth Concert

Part V ends not with the royal pomp with which it began, but with the simple faith of a humble believer. In keeping with the liturgical emphasis on Epiphany, it stresses the manifestation and reception of the divine light.

53. Chorale

**Zwar ist solche Herzensstube
wohl kein schöner Fürstensaal,
sondern eine finstre Grube;
doch, sobald dein Gnadenstrahl
in denselben nur wird blinken,
wird es voller Sonnen dünken.**

Indeed such a heart's chamber
is no beautiful royal hall,
but rather a dark pit;
yet, as soon as the light of your mercy
breaks into it,
it seems full of sunshine.

PART VI

In Part VI, according to evidence gathered from surviving instrumental parts, Bach apparently reused music originating in an earlier, unidentified sacred cantata by Bach.² The festive orchestra, complete with three trumpets and timpani (but now without flutes), appears for the third time. Intended for performance on Epiphany, the cantata continues the narration begun in Part V. Thus, the opening chorus alludes to King Herod's anger at the news of a rival king. To depict a mood of aggressive conflict, Bach chose to write an impressive fugue, whose subject is characterized by upward jabbing leaps. As Alfred Dürr notes, the overall ternary form is impressive in scale and design. An opening three-part orchestral ritornello of 48 measures leads into the fugue proper (*Herr, wenn die stolzen Feinde*), which is then repeated to a new set of words and instrumental doubling (*so gib, daß wir*). After a section of imitative counterpoint (*nach deiner Macht*) and partial ritornello with choral material embedded (*so gib, daß wir*) a contrasting middle section consisting of a canon at the fifth occurs on the final lines (*Wir wollen dir allein vertrauen*), the last part of which is accompanied by some ritornello material. A modified version of the opening material then returns. The overall structure is perfectly balanced: A (120 mm.) = B + A' (120 mm.). At times, within the busy accompaniment, "battle motives" (consisting of rapidly repeated notes) suggest the agitated style (*stile concitato*) first used in 1638 by Monteverdi in his eighth book of madrigals.

54. Chorus (Adapted from BWV 248a/1)

Herr, wenn die stolzen Feinde schnauben,
so gib, daß wir im festen Glauben
nach deiner Macht und Hilfe sehn!
Wir wollen dir allein vertrauen,
so können wir den scharfen Klauen
des Feindes unversehrt entgehn.

Lord, when our haughty foes rage,
then grant that we in firm faith
look to your power and help!
We'll place our trust in you alone;
thus can we escape the sharp claws
of the foe unharmed.

Fourth Concert

Herod's sinister plot is unveiled in the following narration.

55. Tenor and Bass Recitative (Evangelist and Herod)

Da berief Herodes die Weisen heimlich, und erlernet mit Fleiß von ihnen, wenn der Stern erschienen wäre? Und weiset sie gen Bethlehem und sprach: Ziehet hin und forschet fleißig nach dem Kindlein, und wenn ihrs findet, sagt mirs wieder, daß ich auch komme und es anbet.

Then Herod summoned the wise men secretly, and diligently ascertained of them when the star had appeared. And he sent them to Bethlehem and said, "Go there and seek the child diligently, and when you find it, bring me word, so that I also may come to worship him."

Having heard of Herod's scheming, the soprano takes it upon herself to reproach him in a dramatic, accompanied recitative.

56. Soprano Recitative

(Adapted from BWV 248a/2)

Du Falscher,
suche nur den Herrn zu fällen,
nimm alle falsche List,
dem Heiland nachzustellen;
der, dessen Kraft kein Mensch ermißt,
bleibt doch in sichrer Hand.
Dein Herz, dein falsches Herz ist schon,
nebst aller seiner List,
des Höchsten Sohn,
den du zu stürzen suchst,
sehr wohl bekannt.

Treacherous one,
just try to slay the Lord;
employ all deceitful cunning
to waylay the Savior.
He, whose power no one can measure,
remains in safe hands nevertheless.
Your heart, your treacherous heart,
with all its cunning,
is already well known
to the Son of the Most High,
whom you seek to destroy.

Having grown more confident and serene toward the end of her recitative, the soprano now commences a jubilant dance, celebrating the ease of a predicted victory. The music is strongly instrumental in orientation, with clear and symmetrical phrase structure, and several ritornelli sufficiently substantial and self-contained to stand alone.

57. Soprano Aria (Adapted from BWV 248a/3)

Nur ein Wink von seinen Händen
stürzt ohnmächtger Menschen Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
seiner Feinde Stolz zu enden,
o, so müssen sich sofort
sterblicher Gedanken wenden.

Just a wave of his hands can overthrow
the might of powerless humans.
Here all strength is ridiculed!
If the Most High speaks but one word
to put an end to the pride of his enemies,
oh, then their mortal designs
are immediately [or to be] thwarted.

Fourth Concert

The narrator now turns the listener's attention back to the story.

58. Tenor Recitative (Evangelist)

Als sie nun den König gehört hatten, zogen sie hin. Und siehe, der Stern, den sie im Morgenlande gesehen hatten, ging für ihnen hin, bis daß er kam, und stund oben über, da das Kindlein war. Da sie den Stern sahen, wurden sie hoch erfreuet und gingen in das Haus und funden das Kindlein mit Maria, seiner Mutter, und fielen nieder und beteten es an und taten ihre Schätze auf und schenkten ihm Gold, Weihrauch und Myrrhen.

Now when they had heard the king, they departed. And lo, the star that they had seen in the east went before them until it came and stood over where the young child was. When they saw the star they rejoiced greatly and went into the house and found the young child with Mary his mother, and they fell down and worshiped him and opened their treasures and gave to him gold, frankincense, and myrrh.

With the wise men having found the house where Jesus was and given their gifts in worship, the congregation responds in kind. In a bit of traditional poetic license they imagine themselves (and the wise men) at the manger, where they offer themselves to the Christ child.

59. Chorale

**Ich steh an deiner Krippen hier,
o Jesulein, mein Leben;
ich komme, bring und schenke dir,
was du mir hast gegeben.
Nimm hin!
es ist mein Geist und Sinn,
Herz, Seel und Mut,
nimm alles hin,
und laß dirs wohl gefallen!**

I stand by your manger here,
O Jesus child, my life;
I come, bring, and give to you,
what you have given me.
Take it!
It is my spirit and disposition,
heart, soul, and mettle;
take it all,
and may it please you well!

With the following recitative the Evangelist brings the Epiphany account to an end. The Magi are warned about Herod's intentions and they escape by a different route. Bach's musical setting is relatively simple at first: a ten-beat pedal tone undergirds the singer's line for the opening measures (as is often the case in Bach's recitatives). For the final cadence, however, the harmonies take a strikingly circuitous route at the words "they went back by another way."

60. Tenor Recitative (Evangelist)

Und Gott befahl ihnen im Traum, daß sie sich nicht sollten wieder zu Herodes lenken, und zogen durch einen andern Weg wieder in ihr Land.

And God commanded them in a dream not to return to Herod, and they went back by another way into their own land.

Fourth Concert

Reflecting on the wise men's departure, the tenor sings a recitative accompanied by two oboes d'amore, which play frequent sighing figures.

61. Tenor Recitative (Adapted from BWV 248a/4)

So geht!	Begone then!
Genug, mein Schatz geht nicht von hier, er bleibt da bei mir, ich will ihn auch nicht von mir lassen. Sein Arm wird mich aus Lieb mit sanftmutsvollem Trieb und größter Zärtlichkeit umfassen; er soll mein Bräutigam verbleiben, ich will ihm Brust und Herz verschreiben. Ich weiß gewiß, er liebet mich, mein Herz liebt ihn auch inniglich und wird ihn ewig ehren. Was könnte mich nun für ein Feind bei solchem Glück versehen! Du, Jesu, bist und bleibst mein Freund; und werd ich ängstlich zu dir flehn: Herr, hilf!, so laß mich Hülfe sehn!	Enough! My treasure will not leave, he will stay by me; I'll also not let him part from me. His arm will embrace me in love, with gentle desire and the greatest tenderness. He shall remain my bridegroom; I'll ascribe breast and heart to him. I am certain that he loves me; my heart also loves him fervently and will ever revere him. What foe could hurt me now amidst such prosperity! You, Jesus, are and will remain my friend; and if I implore you anxiously, "Lord, help!" then let me see your aid!

The two oboes d'amore continue to accompany the tenor in the aria that follows. In its textual emphasis the movement relates to the opening chorus (in vain the foe rages against the Christ child and his followers), and Bach's setting has a correspondingly strong forward drive. The instruments provide interludes, and they respond in concerto-like fashion to the vocal motives. Three times, however, the vigorous rhythm is unexpectedly halted. The dramatic reason appears to be the singer's wandering attention: as he ponders his mystic love relationship with Jesus (*mein Schatz . . . ist hier bei mir*), he momentarily forgets his aggressive posture.

62. Tenor Aria (Adapted from BWV 248a/5)

Nun mögt ihr stolzen Feinde schrecken; was könnt ihr mir für Furcht erwecken? Mein Schatz, mein Hort ist hier bei mir. Ihr mögt euch noch so grimmig stellen, droht nur, mich ganz und gar zu fällen, doch seht! mein Heiland wohnet hier.	Now you proud foes can try to terrify; what fear can you arouse in me? My treasure, my refuge is here with me. You may appear ever so fierce, threaten to bring me down completely, yet see, my Savior dwells here!
--	---

A brief triumphant exchange among the four solo voices (with a fanfare-like motive carried imitatively from one to the another) ensues. Each successive vocal entry introduces a new key. The resulting sense of tonal instability eases at the end, and the music comes to rest in D major.

Fourth Concert

63. S. A. T. B. Recitative

(Adapted from BWV 248a/6)

Was will der Hölle Schrecken nun,
was will uns Welt und Sünde tun,
da wir in Jesu Händen ruhn?

What can hell's terror now do
what can world and sin do,
since we rest in Jesus' hands?

Bach ends the oratorio with an elaborate chorale arrangement for full orchestra and chorus. The impressive instrumental opening, featuring a variation of the fanfare motive heard in the previous recitative, already suggests that this movement will exceed all previous ones in splendor, but gives no hint of the chorale to be included. Indeed the structure of the movement is essentially that of an instrumental concerto (characterized by interplay amongst the various instrument groups) into which the phrases of the hymn, harmonized in four-parts, are intermittently embedded. Bach's skill at combining disparate musical elements is evidenced by the fact that he reconciles the "tonality" of the chorale (Phrygian on F#) with the key of the movement as a whole (the festal key of D major). Throughout the movement the first trumpet plays a prominent role, leading the victory celebration, as it were, and helping to bring the Christmas story to a triumphant close.

64. Chorus (Chorale)

(Adapted from BWV 248a/7)

**Nun seid ihr wohl gerochen
an eurer Feinde Schar,
denn Christus hat zerbrochen,
was euch zuwider war.
Tod, Teufel, Sünd und Hölle
sind ganz und gar geschwächt;
bei Gott hat seine Stelle
das menschliche Geschlecht.**

Now you are well avenged
against your horde of foes,
for Christ has broken
what was opposing you.
Death, devil, sin, and hell
are completely weakened;
the human race
has its place with God.

NOTES

1. Alfred Dürr, *Die Kantaten von Johann Sebastian Bach mit ihren Texten*, 2 vols. (Kassel: Bärenreiter, 1985), 1:133. (*Christmas Oratorio*, Part I).
2. Dürr, *Die Kantaten*, 1:215.

Program notes on the *Christmas Oratorio* are taken from Melvin Unger, *J. S. Bach's Major Works for Voices and Instruments: A Listener's Guide* (Lanham, MD: Scarecrow Press, 2005) and are used here with the publisher's permission.

Concerts

Sunday, April 19, 2009

11:15 a.m.

BACH SERVICE: United Methodist Church
(Free Concert)

B-W Singers
Bach Service Orchestra

Melvin Unger *conducting*

H. L. Hassler
1564–1612

Da Jesum an dem Kreuze stund

G. P. PALESTRINA
1525/26–1594

Kyrie (from Missa Sine Nomine)

J. S. BACH
1685–1750

Gloria (from Magnificat, BWV 243)

J. S. BACH
1685–1750

*Cantata, BWV 67, Halt im Gedächtnis
Jesum Christ*

Bach Service

NOTES ON THE PROGRAM

BY MELVIN UNGER

IN BACH'S DAY

With the exception of some avant-garde works, vocal music has always concerned itself with words and their meanings, with the literary images and concepts of poetry and narrative. This concern appears heightened at certain times or in particular genres. Such is unquestionably true of the German church cantata during the time of J. S. Bach (1685–1750).

The German church cantata originally went by a variety of names, including "Cantata," "Concerto," "Dialogus," and "Motetto," and embraced a diversity of forms and styles. Defined functionally rather than structurally or stylistically, it was performed between the Gospel reading and the sermon of the Lutheran liturgy, and was the culmination of a long tradition of "sermon music" that sought to teach and persuade the listener. Its text was written with this didactic purpose foremost in mind and, therefore, usually explored a sermon's themes, which were determined by the prescribed scriptural lessons. Most of the cantata librettists were clergymen "who took the substance of their poetry from their sermons ..." [Brausch]. Thus, the church cantata grew into a fully developed genre largely because it was regarded as a significant medium for the proclamation, amplification, and interpretation of scripture. "According to Lutheran thinking everything finally depended on...whether...new musical forms...could become 'vessels and bearers of ecclesiastical proclamation' and ecclesiastical confession" [Stiller].

Given this didactic role, the cantata typically incorporated numerous allusions to scriptural passages or themes into its libretto. Unfortunately, many of these remain enigmatic to the twentieth-century musician, because they presuppose a much closer familiarity with the Bible than is common today. Frequently, the allusions are sketchy, at best, and the listener must supply the substance and context from a personal store of biblical phrases, images, or stories.

If some of the texts strike modern readers as overly sentimental and others as too moralistic, they should be reminded that poets of cantata texts were more interested in theological persuasiveness than in beauty. A leading librettist of the time, Erdmann Neumeister, expressed this sentiment in the foreword to his publication of 1704:

In this style I have preferred to retain biblical and theological modes of expression. For it seems to me that a magnificent ornamentation of language in human artistry and wisdom can impede the spirit and charm in sacred poetry as greatly as it may promote both in political verse.

Bach Service

THE LITURGY IN LEIPZIG

Bach's great period of sacred composition began when he became music director for the city of Leipzig, a position he held from the summer of 1723 until his death in 1750. As city music director Bach was responsible for supervising the music at four Leipzig churches and teaching music at the choir school associated with the main church, St. Thomas.

Services were generally long. The morning service began at 7 a.m. and ended as late as 11 a.m. On ordinary Sundays Bach alternated between St. Thomas and St. Nicholas, the two main churches in Leipzig, leading the cantata (performed by the most accomplished choir of the school) in the church where the superintendent was scheduled to preach. The cantata was regarded as the "main" music (*Hauptmusik*) of the service. On festival Sundays it was performed twice: in one church during the morning service, and in the other during the afternoon (Vespers) service. Usually, the cantata was Bach's own composition. One can hardly imagine Bach's heavy workload those first years in Leipzig! Each week he wrote, rehearsed, and performed a cantata twenty or more minutes in length. Some of his earliest Leipzig cantatas are even longer: two-part works that were split in performance, the first part coming before the sermon, the second part, after.

Because the cantata was intended to edify the listeners, congregational members typically received a booklet containing the librettos for several Sundays. This pamphlet also indicated the place of performance so that church-goers could plan accordingly.

Of course, in addition to the cantata, other music was expected of the musicians each Sunday: an organ prelude, an Introit motet, *Kyrie* and *Gloria* (on special Sundays), and communion music.

We hope that you will enjoy today's Bach service: both the wonderful music Bach created and the liturgical context for which it was intended.

NOTES ON THE MUSIC

Da Jesum an dem Kreuze stund

Hassler was a German composer, who brought Italian concerted and polychoral styles and forms to Germany, synthesizing them with native traditions. In 1584 he traveled to Venice, where he studied under Andrea Gabrieli, became acquainted with Giovanni Gabrieli, and presumably also met other leading musicians associated with St. Marks Cathedral. By 1586 he was back in Germany. Hassler wrote both Latin and German sacred works. Of the German pieces, the most significant are perhaps a set of 52 mostly chordal settings of Lutheran hymns. Almost all are for four voices. All of Hassler's published music was widely disseminated.

Bach Service

1. Da Jesus an dem Kreuze stund
und ihm sein Leib war ganz verwund't
mit bitterlichen Schmerzen,
die sieben Wort, die er da sprach,
betracht in deinem Herzen.

As Jesus hung on the cross,
wounded in body
with grievous pain,
he spoke seven words:
these ponder in your heart.

2. Zuerst sprach er gar liebe reich
zum Vater in dem Himmelreich
mit Kräften und mit Sinnen:
"Vergib, o Gott; sie wissen nicht,
was sie an mir beginnen."

At first he spoke lovingly
to his Father in Heaven
with all his powers and faculties:
"Forgive them, O God,
for they know not what they do.

8. Zuletzt rief er vor seinem End:
"O Vater mein, in deine Händ
ich meinen Geist befehle."
Und neigt' sein Haupt
und starb für uns.
Herr, rette unsre Seele!

At the end, he called out:
"O my Father, into they hands
I commit my spirit."
And bowed his head,
and died for us.
Lord, save our souls!

9. Wer Jesus ehret immerfort
und oft gedenkt der sieben Wort,
des wird auch Gott gedenken
und ihm durch seines Sohnes Tod
das ewig Leben schenken.

Whoever honors Jesus steadfastly
and oft thinks on these seven words,
will be remembered, in turn, by God
and, through his Son's death,
be granted eternal life.

Kyrie and Gloria

Toward the end of his career Bach took a keen interest in the music of Palestrina (ca. 1525–1594), even transcribing some of it for his own study and use. Today's *Kyrie* is taken from Palestrina's four-voice mass, *Missa Sine Nomine*. It is a fine example of Palestrina's typically serene style, which has been admired by church musicians for centuries.

The *Gloria* is a short fragment intended for insertion in Bach's *Magnificat* BWV 243 (after the seventh movement, *Fecit potentiam*). As one would expect, it is joyous and outgoing in tone.

Kyrie eleison
Christe eleison
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy

Gloria in excelsis Deo!
Et in terra pax hominibus bona voluntas.

Glory to God in the highest!
And peace on earth, good will toward men.
(Luke 2:14)

Bach Service

Cantata

Bach Cantata 67: *Halt im Gedächtnis Jesum Christ*

Written for the first Sunday after Easter (Quasimodogenit), *Cantata 67* was first performed on 16 April 1724, about a year after Bach arrived in Leipzig. The text, by an unknown librettist (perhaps Salomon Franck), follows the theme of the Gospel reading, which recounts Jesus' appearance to the disciples after his resurrection; in particular, his confrontation with the doubting Thomas. The opening chorus is substantial, its joyous mood enhanced by a *corno da tirarsi*—an instrument whose identity remains unclear. Perhaps a slide trumpet is meant. The text is a single sentence from 2 Timothy 2:8. Two words, in particular, are singled out for obvious word-painting: "halt" (which can mean either "stop" or "hold") is alternately set to declamatory chords or sustained tones, while *aufstanden* ("arisen") is set to energetic eighth notes.

1. Chorus

Halt im Gedächtnis Jesum Christ, der
aufstanden ist von den Toten.

Remember Jesus Christ, arisen
from the dead.

A demanding aria for tenor, with obbligato oboe d'amore and strings, follows. While dance-like, the movement is characterized by agitation—reflecting the fear and doubt of the disciple.

2. Tenor Aria

Mein Jesus ist erstanden,
Allein, was schreckt mich noch?
Mein Glaube kennt des Heilands Sieg,
Doch fühlt mein Herze Streit und Krieg,
Mein Heil, erscheine doch!

My Jesus is risen,
But why am I still afraid?
My faith knows the Savior's conquest,
Yet my heart experiences strife and warfare,
O my Salvation, please appear!

This vacillation between doubt and faith is underscored by the alto in a short recitative. She remembers the hymn of praise that Christ's followers had been given (perhaps an oblique reference to the hymn they had sung at the Last Supper).

3. Alto Recit.

Mein Jesu, heißest du des Todes Gift
Und eine Pestilenz der Hölle:
Ach, daß mich noch
Gefahr und Schrecken trifft?
Du legtest selbst auf unsre Zungen
Ein Loblied, welches wir gesungen:

My Jesus, if thou art called death's poison
And a plague to hell:
Ah, why does terror and a sense of peril
still strike me?
Thou didst lay on our very tongues
A song of praise, which we did
sing:

Bach Service

All join to sing the hymn

4. Chorale

**Erschienen ist der herrlich Tag,
Dran sich niemand gnug freuen mag:
Christ, unser Herr, heut triumphiert,
All sein Feind er gefangen führt.
Alleluja!**

The glorious day has appeared,
Over which we can not rejoice enough:
Christ, our Lord, triumphs today,
All his foes he captive leads.
Alleluia!

In the following recitative, the alto soloist, while acknowledging lingering fear, affirms a conviction that God will come to her aid. The ending incorporates an allusion to Philippians 1:6: "He who began a good work in you will bring it to completion. . . ."

5. Alto Recit.

Doch scheinest fast,
Daß mich der Feinde Rest,
Den ich zu groß und allzu
schrecklich finde,
Nicht ruhig bleiben läßt.
Doch, wenn du mir den Sieg erworben hast,
So streite selbst mit mir, mit deinem Kinde:
Ja, ja, wir spüren schon im Glauben,
Daß du, o Friedefürst,
Dein Wort und Werk an uns erfüllen wirst.

Yet it almost seems
As if the foe's remnant,
Whom I find too great and all
too dreadful,
Will not leave me in peace.
Yet, after thou hast won the victory for me,
Then contend even with me, with thy child:
Yes, yes, we perceive already in faith,
That thou, O Prince of Peace,
Wilt fulfill thy word and work in us.

The alto's reference to "the Prince of Peace" is taken up in the following chorus, where Christ appears suddenly, greeting the disciples. In traditional manner, the Vox Christi is sung by a bass soloist, while the astounded disciples are represented by a three-part chorus of sopranos, altos, and tenors. In this symbolic drama, Bach "effectively highlights the contrasting elements by adopting a scheme of alternating time signatures, dynamic markings, and instrumental groupings" (Nicholas Anderson). Significantly, Bach later reused this music in the Gloria of his *Mass in A Major*.

6. Bass Aria & SAT Ensemble

Bass (Christ):
Friede sei mit euch!

Peace be with you!

Soprano, Alto, Tenor:

Wohl uns!
Jesus hilft uns kämpfen
Und die Wut der Feinde dämpfen,
Hölle, Satan, weich!

How blessed we are!
Jesus helps us do battle
And dampens the rage of enemies,
Hell, Satan, retreat!

Bach Service

Bass:

Friede sei mit euch!

Peace be with you!

Soprano, Alto, Tenor:

Jesus holet uns zum Frieden
Und erquicket in uns Müden
Geist und Leib zugleich.

Jesus fetches us to peace
And revives in us weary ones
Spirit and body alike.

Bass:

Friede sei mit euch!

Peace be with you!

Soprano, Alto, Tenor:

O Herr, hilf und laß gelingen,
Durch den Tod hindurchzudringen
In dein Ehrenreich!

O Lord, help us. and let us succeed,
To press through death
Into thy kingdom of glory!

Bass:

Friede sei mit euch!

Peace be with you!

The cantata ends in confident manner with the ensemble singing a stanza from another hymn.

7. Chorale

**Du Friedefürst, Herr Jesu Christ,
Wahr' Mensch und wahrer Gott,
Ein starker Nothelfer du bist
Im Leben und im Tod:
Drum wir allein
Im Namen dein
Zu deinem Vater schreien.**

Thou Prince of Peace, Lord Jesus Christ,
True man and true God,
Thou art a strong helper in need,
In life and in death:
Therefore we cry
To thy Father
In thy name alone.

Concerts

Sunday, April 19, 2009

3:00 p.m.

FIFTH CONCERT

J. S. Bach
1685–1750

Art of Fugue, BWV 1080

CO5 and Friends:

Marisela Sager, *Flute*

Jeffrey Rathbun, *Oboe*

Daniel McKelway, *Clarinet*

Barrick Stees, *Bassoon*

Jesse McCormick, *Horn*

With Members of The Cleveland Orchestra:

Sonja Braaten, *Violin*

Sae Shiragami, *Violin*

Lembi Veskimets, *Viola*

Paul Kushious, *Violoncello*

Fifth Concert

NOTES ON THE PROGRAM

BY JOAN LIPPINCOTT

Die Kunst der Fuge (The Art of Fugue)

Johann Sebastian Bach's masterpiece *Die Kunst der Fuge (The Art of Fugue)* overwhelms us by its beauty and skillful composition. The German critic F. W. Marburg wrote in the preface to the 1752 edition of the *Art of Fugue*, "In this work are contained the most hidden beauties possible to the art of music." In our time, the world-renowned Bach scholar Christoph Wolff has called the work "one of the loftiest accomplishments of the human mind." Philosopher Edward Said was recently quoted in *The New York Times* on Bach's counterpoint, saying, "The listener is aware of a remarkable complexity but never a laborious or academic one. Its authority is absolute. For both listener and performer, the result is an aesthetic pleasure based equally on immediate accessibility and the greatest technical prowess."

The *Art of Fugue* exists in two versions: in an autograph manuscript from around 1740 and in a printed version from 1751/52, largely prepared by Bach before his death.

There are fourteen fugues (called *contrapuncti*) and four canons, as follows:

- 4 fugues in simple counterpoint
- 3 counterfugues, i.e., fugues in which the answer is an inversion of the subject
- 4 double and triple fugues, i.e., fugues with two and three subjects
- 2 mirror fugues, in which the entire texture is inverted
- 4 canons
- a quadruple fugue

The four simple fugues present the theme, on which the entire work is based, in normal form in **Contrapuncti 1** and **2**, and in inverted form in **Contrapuncti 3** and **4**. Their style is that of *stile antico* (old style, referring to sixteenth-century counterpoint).

The three counterfugues, sometimes called *stretto* fugues because of the overlapping of subject and answer entrances, present the theme slightly embellished with passing notes and dotted rhythm. **Contrapunctus 5** begins with this theme in inversion answered in normal form. At the end, the two are combined. **Contrapunctus 6** is in "French style" with the theme stated in normal and diminished (twice as fast) note values. **Contrapunctus 7** presents the theme combined with its inversion in both diminished and augmented note values.

In the double and triple fugues, the opening subjects are "newly" created, but derived from and containing the notes of the main theme, with which they combine in the course of each fugue. **Contrapunctus 8** is a triple fugue, whose

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themes appear again, inverted, in **Contrapunctus 11**. **Contrapuncti 9** and **10** are double fugues.

The mirror fugues, **Contrapuncti 12** and **13**, each of which is heard twice, invert exactly.

The four canons, in two voices, are 1) at the octave, 2) at the 10th, 3) at the 12th, and 4) in augmentation and contrary motion.

The quadruple fugue, **Contrapunctus 14**, breaks off after the third subject which is based on B-A-C-H, i.e., the notes B₄-A₄-C₅-B₄. (In German nomenclature B₄ is "H".) It is thought that the completion of this fugue must have been worked out by Bach, that he must have worked out the combinations of four subjects before he could write the first three, and that it is lost or to be discovered. In many performances, the piece ends suddenly where the quadruple fugue ends in the printed edition.

This brief description of the structure of the *Art of Fugue* doesn't begin to do justice to the grandeur and "lofty accomplishment" of the work. Through the variation of the theme, the variety of styles of the contrapuncti, the increasing complexity of the counterpoint, and the expressiveness of the harmonic language, the work unfolds, and we are brought into a realm of the highest art.



Dwight Oltman conducting.

Repertory

Presenting a comprehensive picture of Bach's creative genius is one of the chief objectives of the Baldwin-Wallace Bach Festival. The list that follows records works performed on Festival programs since its inception in 1933.

VOCAL WORKS

Large Choral Works

- BWV 232, Messe in h-moll. 1935, 1936, 1940, 1946, 1947, 1951, 1955, 1959, 1963, 1967, 1971, 1975, 1979, 1983, 1985, 1989, 1993, 1997, 2001, 2005, 2007.
- BWV 245, Johannespassion. 1937, 1941, 1948, 1952, 1956, 1960, 1964, 1968, 1972, 1976, 1980, 1984, 1990, 1994, 1998, 2002, 2006.
- BWV 248, Weihnachts-Oratorium. 1938, 1942, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1986, 1991, 1995, 1999, 2003, 2009.
- BWV 244, Matthäuspassion. 1939, 1950, 1954, 1958, 1962, 1966, 1970, 1974, 1978, 1982, 1987, 1992, 1996, 2000, 2004, 2008.
- BWV 243, Magnificat in D-Dur. 1933, 1934, 1937, 1939, 1943, 1945, 1946, 1950, 1957, 1962, 1968, 1976, 1984, 1996, 2006.
- BWV 249, Oster-Oratorium. 1962, 1990.

Motets

- BWV 225, Singet dem Herrn ein neues Lied. 1940, 1950, 1957, 1963, 1971, 1976, 1982, 1991, 1996, 1999, 2006.
- BWV 226, Der Geist hilft unsrer Schwachheit auf. 1937, 1949, 1956, 1962, 1968, 1977, 1985, 1992, 1997, 2003, 2007.
- BWV 227, Jesu, meine Freude. 1934, 1939, 1943, 1951, 1955, 1960, 1966, 1969, 1975, 1981, 1988, 1995, 2001, 2005.
- BWV 228, Fürchte dich nicht, ich bin bei dir. 1936, 1947, 1952, 1958, 1964, 1972, 1979, 1995, 2002.
- BWV 229, Komm, Jesu, komm. 1941, 1949, 1954, 1961, 1967, 1973, 1992, 1993, 1999, 2004.
- BWV 230, Lobet den Herrn, alle Heiden. 1938, 1942, 1952, 1959, 1965, 1970, 1974, 1980, 1986, 1994, 1998, 2003, 2008.
- BWV Anh. 159, Ich lasse dich nicht. 1938, 1947, 1953, 1984, 1990.

Cantatas

- Cantata, BWV 1, Wie schön leuchtet der Morgenstern. 1937, 1953.
- Cantata, BWV 4, Christ lag in Todesbanden. 1940, 1944, 1948, 1952, 1965, 2000.
- Cantata, BWV 6, Bleib' bei uns, denn es will Abend werden. 1938, 1948.
- Cantata, BWV 8, Liebster Gott, wann werd' ich sterben. 1946.
- Cantata, BWV 11, Lobet Gott in seinen Reichen (Ascension Oratorio). 1942, 2002.
- Cantata, BWV 12, Weinen, Klagen, Sorgen, Zagen. 1955.
- Cantata, BWV 15, Denn du wirst meine Seele nicht in der Hölle lassen. 1954.
- Cantata, BWV 19, Es erhob sich ein Streit. 1941.
- Cantata, BWV 21, Ich hatte viel Bekümmernis. 1952, 1967, 1991.
- Cantata, BWV 23, Du wahrer Gott und Davids Sohn. 1937.
- Cantata, BWV 27, Wer weiss, wie nahe mir mein Ende. 1958.
- Cantata, BWV 29, Wir danken dir Gott, wir danken dir. 1966.
- Cantata, BWV 30, Freue dich, erlöste Schar. 1966.
- Cantata, BWV 31, Der Himmel lacht, die Erde jubiliert. 1948, 2000.
- Cantata, BWV 32, Liebster Jesu, mein Verlangen. 1993, 2007.
- Cantata, BWV 34, O ewiges Feuer, o Ursprung der Liebe. 1941, 1982.
- Cantata, BWV 36, Schwingt freudig euch empor. 1953.
- Cantata, BWV 39, Brich dem Hungrigen dein Brot. 1944.
- Cantata, BWV 40, Dazu ist erschienen der Sohn Gottes. 2004.
- Cantata, BWV 43, Gott fährt auf mit Jauchzen. 1959, 1970.
- Cantata, BWV 44, Sie werden euch in den Bann tun. 1955.
- Cantata, BWV 50, Nun ist das Heil und die Kraft. 1936, 1938, 1942, 1945, 1952, 1957, 1959, 1964, 1998.
- Cantata, BWV 51, Jauchzet Gott in allen Landen. 1950, 1957, 1959, 1967, 1972, 1978, 2008.
- Cantata, BWV 52, Falsche Welt, dir trau' ich nicht. 1951.
- Cantata, BWV 53, Schlage doch gewünschte Stunde. 1934, 1956, 1968, 1972.
- Cantata, BWV 54, Widerstehe doch der Sünde. 1938.
- Cantata, BWV 55, Ich armer Mensch, ich Sündenknecht. 1934, 1947, 1977.
- Cantata, BWV 56, Ich will den Kreuzstab gerne tragen. 1936, 1946, 1972, 1980, 1989.
- Cantata, BWV 57, Selig ist der Mann. 1953.
- Cantata, BWV 58, Ach Gott, wie manches Herzeleid. 1986.
- Cantata, BWV 61, Nun komm, der Heiden Heiland. 1940, 1982.
- Cantata, BWV 63, Christen, ätzt diesen Tag. 1949, 1988.
- Cantata, BWV 65, Sie werden aus Saba alle kommen. 1963.
- Cantata, BWV 66, Erfreut euch, ihr Herzen. 1948.
- Cantata, BWV 67, Halt im Gedächtnis Jesum Christ. 1948, 2009.
- Cantata, BWV 68, Also hat Gott die Welt geliebt. 1936, 1969.

Repertory

- Cantata, BWV 70, Wachet, betet, seid bereit allezeit. 1950.
Cantata, BWV 71, Gott ist mein König. 1950.
Cantata, BWV 75, Die Elenden sollen essen. 1971.
Cantata, BWV 78, Jesu, der du meine Seele. 1956, 1977, 1995, 2009.
Cantata, BWV 79, Gott, der Herr, ist Sonn' und Schild. 1943, 1965.
Cantata, BWV 80, Ein feste Burg ist unser Gott. 1933, 1938, 1947, 1978, 1998.
Cantata, BWV 81, Jesus schläft, was soll ich hoffen. 1941, 1945.
Cantata, BWV 82, Ich habe genug. 1937, 1951, 1958, 1970, 1976, 1982, 1992.
Cantata, BWV 92, Ich hab in Gottes Herz und Sinn. 1973.
Cantata, BWV 93, Wer nur den lieben Gott lässt walten. 1944.
Cantata, BWV 95, Christus, der ist mein Leben. 1952.
Cantata, BWV 102, Herr, deine Augen sehen nach dem Glauben. 1945.
Cantata, BWV 104, Du Hirte Israel, höre. 1942, 1948.
Cantata, BWV 106, Gottes Zeit ist die allerbeste Zeit. 1933, 1941, 1971.
Cantata, BWV 108, Es ist euch gut, dass ich hingehe. 2008.
Cantata, BWV 110, Unser Mund sei voll Lachens. 1949, 1954, 1987.
Cantata, BWV 112, Der Herr ist mein getreuer Hirt. 1943, 2007.
Cantata, BWV 116, Du Friedefürst, Herr Jesu Christ. 1954.
Cantata, BWV 118, O Jesu Christ, mein's Lebens Licht. 1940, 1950.
Cantata, BWV 130, Herr Gott, dich loben alle wir. 1980, 2008.
Cantata, BWV 131, Aus der Tiefe rufe ich, Herr, zu dir. 1957.
Cantata, BWV 137, Lobe den Herren, den mächtigen König der Ehren. 1934.
Cantata, BWV 140, Wachet auf, ruft uns die Stimme. 1934, 1935, 1945, 1983, 2003.
Cantata, BWV 142, Uns ist ein Kind geboren. 1949.**
Cantata, BWV 147, Herz und Mund und Tat und Leben. 1981, 2005.
Cantata, BWV 148, Bringet dem Herrn Ehre seines Namens. 1993.
Cantata, BWV 149, Man singet mit Freuden vom Sieg. 1947.
Cantata, BWV 154, Mein liebster Jesus ist verloren. 2007.
Cantata, BWV 158, Der Friede sei mit dir, 1939, 1963, 1977, 1985.
Cantata, BWV 159, Sehet, wir geh'n hinauf gen Jerusalem. 1940.
Cantata, BWV 160, Ich weiss, dass mein Erlöser lebt. 1948, 1952.*
Cantata, BWV 161, Komm, du süsse Todesstunde. 1969.
Cantata, BWV 169, Gott soll allein mein Herze haben. 1981.
Cantata, BWV 170, Vergnügte Ruh', beliebte Seelenlust. 1983.
Cantata, BWV 171, Gott, wie dein Name, so ist auch dein Ruhm. 1963.
Cantata, BWV 172, Erschallet, ihr Lieder, erklinget, ihr Saiten. 1994.
Cantata, BWV 174, Ich liebe den Höchsten von ganzem Gemüte. 1985.
Cantata, BWV 180, Schmücke dich, o liebe Seele. 1945, 1989.
Cantata, BWV 182, Himmelskönig, sei willkommen. 1974, 1987.
Cantata, BWV 183, Sie werden euch in den Bann tun. 1981.
Cantata, BWV 187, Es wartet alles auf dich. 1979.
Cantata, BWV 189, Meine Seele rühmt und preist. 1960.
Cantata, BWV 191, Gloria in excelsis Deo. 1958.
Cantata, BWV 198, Lass Fürstin, lass noch einen Strahl. 1964.
Cantata, BWV 199, Mein Herze schwimmt im Blut. 1987.
Cantata, BWV 201, Geschwinde, geschwinde, ihr wirbelnden Winde. 1965, 1980.
Cantata, BWV 202, Weichet nur, betrübte Schatten. 1947, 1965, 1977, 1983, 2001.
Cantata, BWV 203, Amore traditore. 1942, 1955, 1968.
Cantata, BWV 205, Zerreiſset, zersprenget, zertrümmet die Gruft. 1961.
Cantata, BWV 208, Was mir behagt, ist nur die muntre Jagd (the "Hunting Cantata"). 1997.
Cantata, BWV 209, Non sa che sia dolore. 1935, 1979.
Cantata, BWV 210, O holder Tag, erwünschte Zeit. 1964, 1983.
Cantata, BWV 211, Schweigt stille, plaudert nicht. 1933, 1944, 1947, 1958, 1982, 1999.
Cantata, BWV 212, Mer hahn en neue Oberkeet. 1937, 1944, 1958, 1984.
Cantata, BWV 213, Lasst uns sorgen, lasst uns wachen. 1986.

* Bach research now attributes this cantata to G. P. Telemann.

**Bach research now regards this cantata as spurious.

Sacred Songs

- Auf, auf! mein Herz, mit Freuden, BWV 441. 1943, 1959.
Bist du bei mir, BWV 508. 1934, 1970.
Die bittere Leidenszeit beginnt abermal, BWV 450. 1944.

Repertory

Brich entzwei, mein armes Herze, BWV 444. 1941.
Das walt' mein Gott, BWV 520. 1944.
Dir, dir, Jehova, will ich singen, BWV 452. 1939, 1954, 1959, 1970.
Eins ist Not, BWV 453. 1956.
Es ist nun aus mit meinem Leben, BWV 457. 1935, 1968.
Es ist vollbracht! BWV 458. 1941.
Gedenke doch, mein Geist zurücke, BWV 509. 1937, 1954, 1968, 1970.
Gib dich zufrieden und sei stille, BWV 510. 1936, 1968.
Die goldne Sonne, BWV 451. 1940.
Gott lebet noch, BWV 461. 1939, 1943.
Ich habe genug, BWV 82. 1970.
Ich halte treulich still, BWV 466. 1941.
Ich lass dich nicht, BWV 467. 1959.
Ich steh' an deiner Krippen hier, BWV 469. 1956.
Jesu, meines Glaubens Zier, BWV 472. 1959.
Jesus, unser Trost und Leben, BWV 475. 1944.
Komm, süsßer Tod, BWV 478. 1935, 1959.
Kommt, Seelen, dieser Tag, BWV 479. 1936, 1944, 1954.
Der lieben Sonne Licht und Pracht, BWV 446. 1939.
Liebster Herr Jesu, BWV 484. 1940.
Liebster Immanuel, BWV 485. 1968.
Mein Jesu, dem die Seraphinen, BWV 486. 1935.
Mein Jesu, was für Seelenweh, BWV 487. 1954.
Meine Seele, lass es gehen, BWV 552. 1937.
Nur mein Jesus ist mein Leben, BWV 490. 1956.
O finstre Nacht, wann wirst du doch vergehen, BWV 492. 1968.
O Jesulein süß, O Jesulein mild, BWV 493. 1940, 1943, 1959, 1968.
So oft ich meine Tabakspfeife, BWV 515. 1937.
Steh' ich bei meinem Gott, BWV 503. 1936.
Vergiss mein nicht, mein allerliebster Gott, BWV 505. 1934, 1968.
Warum betrübst du dich, BWV 516. 1954, 1970.
Wie wohl ist mir, BWV 517. 1970.
Willst du dein Herz mir schenken, BWV 518. 1934.

Excerpts from Larger Works

Four Choruses from Mass in B Minor, BWV 232. 1934.
Kyrie and Gloria from Mass in B Minor, BWV 232. 1946.
Five numbers from the original version of the St. John Passion, BWV 245. 1941, 1948:
 Chorus: O Man, Bewail Thy Grievous Sin
 Tenor aria: Destroy Me Now, Ye Rocky Crags and Spires
 Bass aria with chorale: Heaven Open, World Be Shaken
 Tenor aria: Be Not So Much Distressed
 Chorus: Lamb of God, Our Saviour
Three Wedding Chorales. 1943.
Four Passion Chorales from St. Matthew Passion, BWV 244. 1948.
Three Easter Chorales. 1948.
Gloria, Christmas interpolation from Magnificat in E-flat, BWV 243a. 2007, 2008, 2009.
Chorale from Cantata BWV 130. 1943.
Chorale from Cantata BWV 137. 1943.
Chorale: Allein zu dir, Herr Jesu Christ, BWV 260. 1992.
Chorale: Ich steh an deiner Krippen hier, BWV 248/59. 1992.
Chorale: Wer Gott vertraut, BWV 443. 1992.
Three Choruses from the original E-flat version of the Magnificat, BWV 243. 1943:
 1. From Heaven Above to Earth I Come
 2. Rejoice and Sing with Might
 3. Gloria in excelsis Deo
Chorale: Befiehl du deine Wege, BWV 270. 1992.
Chorale: Nun ruhen alle Walder, BWV 392. 1992.
Chorale: Christ lag in Todesbanden, BWV 227. 1992.
Kyrie: Kyrie I, Christe, du Lamm Gottes, BWV 233a. 2007.
Aria: Ah Tarry Yet, My Dearest Saviour from Cantata BWV 11. 1934.
Aria: Alles mit Gott und nichts ohn' ihn, BWV 1127. 2006.
Aria: Bekennen will ich seinen Namen, a lost cantata. 1937.
Aria: Bete, bete aber auch dabei, from Cantata BWV 115: Mache dich, mein Geist bereit. 1994.

Repertory

Aria di G{io}vannini from the second (1725) Notebook of Anna Magdalena Bach, BWV 518. 1970.
Aria: Die Welt . . . Phoebus eilt, from the “Wedding Cantata,” BWV 202. 2006.
Aria: Drum sucht auch Amor . . . Wenn die Frühlingslüfte streichen, from the “Wedding Cantata,” BWV 202. 2006.
Aria: Have Mercy, Lord on Me, from St. Matthew Passion, BWV 244. 1935.
Aria: Jesus soll mein erstes Wort, from Cantata BWV 171. 2006.
Aria: Öffne dich, mein ganzes Herze, from Cantata BWV 61. 2006.
Aria: Wenn die Frühlingslüfte streichen, from the “Wedding Cantata,” BWV 202. 1998.
Reconstructed aria: Wo soll ich fliehen hin. 1938.
Duet: We Hasten With Eager Yet Faltering Footsteps from Cantata BWV 78. 1944.
Trio for women’s voices: Thus, Then, the Law from the Motet: Jesu, Priceless Treasure, BWV 227. 1944.
Trio for women’s voices: Suscepit Israel from Magnificat in D, BWV 243. 1944.
Sheep May Safely Graze from Cantata BWV 208. 1962.
Sinfonia from Cantata BWV 42. 1980, 1990.

INSTRUMENTAL WORKS

Concertos and Works for Orchestra

BWV 1041, Concerto in A Minor for Violin. 1939, 1970, 1981, 1988.
BWV 1042, Concerto in E Major for Violin. 1943, 1961, 1967, 1977, 1991.
BWV 1043, Concerto in D Minor for Two Violins. 1933, 1963, 1990.
BWV 1044, Concerto in A Minor for Clavier, Flute and Violin. 1938.

Six Brandenburg Concertos:
 BWV 1046, Concerto in F Major. 1935, 1943, 1954, 1964, 1985, 2005.
 BWV 1047, Concerto in F Major. 1933, 1937, 1949, 1958, 1969, 1976, 1988, 2002.
 BWV 1048, Concerto in G Major. 1934, 1940, 1947, 1952, 1966, 1969, 1982, 1990, 1999.
 BWV 1049, Concerto in G Major. 1937, 1944, 1951, 1963, 1977, 2008.
 BWV 1050, Concerto in D Major. 1934, 1949, 1953, 1962, 1971, 1994.
 BWV 1051, Concerto in B Major. 1935, 1950, 1960, 1984.
BWV 1052, Concerto in D Minor for Clavier. 1934, 1963, 1971, 1986.
BWV 1052, Concerto in D Minor for Violin (Reconstructed). 1952, 1965.
BWV 1054, Concerto in D Major for Clavier. 1940, 1978.
BWV 1055, Concerto in A Major for Clavier. 1990, 1999.
BWV 1056, Concerto in F Minor for Clavier. 1936, 1942.
BWV 1056, Concerto in F Minor for Violin (Reconstructed). 1956.
BWV 1060, Concerto in C Minor for Violin and Oboe. 1955, 1973.
BWV 1061, Concerto in C Major for Two Claviers. 1937, 1966.
BWV 1064, Concerto in C Major for Three Claviers. 1953.
BWV 1065, Concerto in A Minor for Four Claviers. 1938, 1986.
BWV 1066, Overture in C Major. 1936, 1939, 1953, 1990, 2009.
BWV 1067, Overture in B Minor. 1933, 1941, 1955, 1973, 1989.
BWV 1068, Overture in D Major. 1934, 1941, 1950, 1961, 1970, 1972, 1988, 2000. (Air only, 1935).
BWV 1069, Overture in D Major. 1935, 1938, 1952, 1966.
BWV 1080, Die Kunst der Fuge. 1950, 1951, 1956, 1960, 1968, 2006. Incomplete 1941, 1945, 2008, 2009.

Chamber Music

BWV 106, Sonatina from Cantata 106. 1962.
BWV 995, Suite for Lute in G Minor. 1957 (Gavottes, only, 1960).
BWV 1001, Sonata No. 1 in G Minor for Violin Solo without Basso Continuo. 1953, 1969, 1982.
BWV 1002, Partita No. 1 in B Minor for Violin Solo without Basso Continuo. 1996, 2005.
BWV 1003, Sonata No. 2 in A Minor for Violin Solo without Basso Continuo. 1986, 2005.
BWV 1004, Partita No. 2 in D Minor for Violin Solo without Basso Continuo. 1946, 1981, 1996.
BWV 1005, Sonata No. 3 in C Major for Violin Solo without Basso Continuo. 1959, 2005.
BWV 1006, Partita No. 3 in E Major for Violin Solo without Basso Continuo. (Prelude, Loure, Gavotte), 1936.
BWV 1007, Suite No. 1 in G Major for Violoncello Solo. 1940, 1945, 1993, 2006.
BWV 1009, Suite No. 3 in C Major for Violoncello Solo. 1947, 1980, 1993.
BWV 1010, Suite No. 4 in E-flat Major for Violoncello Solo. 1952.
BWV 1011, Suite No. 5 in C Minor for Violoncello Solo. 1993.
BWV 1013, Sonata in A Minor for Flute Alone. 1939, 1970, 2002.
BWV 1014, Sonata No. 1 in B Minor for Clavier and Violin. 1957, 1986.
BWV 1015, Sonata No. 2 in A Major for Clavier and Violin. 1941, 1957, 1982.
BWV 1016, Sonata No. 3 in E Major for Clavier and Violin. 1946, 1957, 1980, 1992.
BWV 1017, Sonata No. 4 in C Minor for Clavier and Violin. 1957, 1986.
BWV 1018, Sonata No. 5 in F Minor for Clavier and Violin. 1957.

Repertory

- BWV 1019, Sonata No. 6 in G Major for Clavier and Violin. 1946, 1957, 1982.
BWV 1023, Sonata in E Minor for Violin and Continuo. (Prelude-Adagio ma non tanto). 2005, 2009.
BWV 1027, Sonata No. 1 in G Major for Clavier and Viola da Gamba, and Continuo. 1941, 1966, 1971, 1974, 1980, 1994, 2000.
BWV 1028, Sonata No. 2 in D Major for Clavier and Viola da Gamba. 1960, 1971, 1974, 1980.
BWV 1029, Sonata No. 3 in G Minor for Clavier and Viola da Gamba. 1954, 1958, 1967, 1971, 1974, 1980, 2000.
BWV 1030, Sonata No. 1 in B Minor for Clavier and Flute. 1972.
BWV 1031, Sonata No. 2 in E-flat Major for Clavier and Flute. 1953, 1972.
BWV 1034, Sonata No. 2 in E Minor for Flute and Figured Bass. 1953, 1992, 2002.
BWV 1035, Sonata No. 3 in E Major for Flute and Figured Bass. 1980.
BWV 1036, Sonata in D Minor for Two Violins and Clavier. 1934, 1987.
BWV 1037, Sonata in C Major for Two Violins and Figured Bass. 1954, 1961.
BWV 1038, Sonata in G Major for Flute, Violin, and Continuo. 1935, 1955, 1994.
BWV 1042, Concerto in E Major for Violin. 1991.
BWV 1079, The Musical Offering (complete) (arr. Hans T. David). 1945, 1950, 1957, 1970.
Trio, Only. 1934
Ricercar a 6, only. 1940.

Clavier Works

- Anna Magdalena Bach Notebook (1725):
Aria in G, BWV 988. 1970.
Allemande in C Minor, BWV 813. 1970.
Polonaise, 1936.
Polonaise in G, BWV Anh. 130. 1970.
Preludio in C, BWV 846. 1970.
Two Menuetts. 1936.
Praeludium and Fughetta in G Major, BWV 902. 1976.
Polonaise in G Minor, BWV Anh. 123. 1970.
Sonata in D Minor for Clavier, BWV 964. 2000.
Capriccio in B-flat Major, BWV 992. 1955. (Lament, only, 1943).
Chromatic Fantasia and Fugue in D Minor, BWV 903. 1944, 1963. (Fantasia, only, 1935).
Clavierübung, Part I (Six Partitas), BWV 825–830. 1950.
Partita No. 1 in B-flat Major, BWV 825. 1935, 1961.
Partita No. 2 in C Minor, BWV 826. 1957, 1976.
Partita No. 3 in A Minor, BWV 827. 1960.
Partita No. 4 in D Major, BWV 828. 1985.
Partita No. 6 in E Minor, BWV 830. 1985.
Clavierübung, Part II (Italian Concerto and French Overture), BWV 971 and 831. 1950, 1994.
Italian Concerto, BWV 971. 1935.
French Overture, BWV 831. 1946, 2001.
Clavierübung, Part IV (Goldberg Variations), BWV 988. 1950, 1964, 1985, 2001.
“English” Suite No. 2 in A Minor, BWV 807. 1934, 1982.
“English” Suite No. 3 in G Minor, BWV 808 (Prelude, Sarabande, Gavotte, and Musette). 1936.
Fantasia and Fugue in A Minor, BWV 904. 2006.
Fantasia in C Minor, BWV 906. 1935, 1943, 1960
“French” Suites, complete, BWV 812–817. 1968.
Sarabande from Suite No. 1 in D Minor, BWV 812. 1935.
Suite No. 3 in B Minor, BWV 814. 1986.
Suite No. 5 in G Major, BWV 816. 1992.
Suite No. 6 in E Major, BWV 817. 1967.
Inventio 6 in E Major, BWV 777. 1956.
Sinfonia 5 in E-flat Major, BWV 791. 1956.
Sinfonia 6 in E Major, BWV 792. 1956, 1984.
Sinfonia 7 in E Minor, BWV 793. 1956.
Sinfonia 9 in F Minor, BWV 795. 1956.
Sinfonia 11 in G Minor, BWV 797. 1956.
Sinfonia 15 in B Minor, BWV 801. 1956.
Six Little Preludes, BWV 933–938. 1960.
Toccata in D Major, BWV 912. 1967.
Toccata in E Minor, BWV 914. 1935, 1936, 1976, 1998.
Two Mirror Fugues from the Art of the Fugue (two claviers), BWV 1080. 1941.

Repertory

Organ Works (Except Chorales)

- Prelude and Fugue in A Major, BWV 536. 1965.
Prelude (Fantasia) and Fugue in A Minor, BWV 543. 1949.
Prelude and Fugue in B Minor, BWV 544, 1944, 1953. (Prelude, only, 1941).
Prelude and Fugue in C Major, BWV 531. 1965, 2004.
Prelude (Fantasia) and Fugue in C Minor, BWV 537. 1965.
Prelude and Fugue in D Major, BWV 532. 1936, 1950, 1997, 2007.
Prelude and Fugue in C Major, BWV 545. 2004.
Prelude and Fugue in C Major, BWV 547. 1978.
Prelude and Fugue in E-flat Major, BWV 552. 1938, 1963, 1969, 1978, 1990. (Fugue, only, 1941).
Prelude and Fugue in E Minor ("Cathedral"), BWV 533. 1934, 1944, 1963.
Prelude and Fugue in E Minor ("Wedge"), BWV 548. 1959, 1997.
Prelude in F Minor, BWV 534? 1955.
Prelude and Fugue in G Major, BWV 541. 1949, 1982, 1985.
Fantasia and Fugue in C Minor, BWV 562. 1957.
Fantasia in G Major, BWV 571. 1957, 1973, 1990.
Prelude (Fantasia) and Fugue in G Minor, BWV 542. 1950, 1963, 1990, 2007.
Toccata Adagio, and Fugue in C Major, BWV 564. 1942, 1944, 1949, 1967. (Adagio, only, 1936).
Toccata and Fugue in D Minor, BWV 565. 1939, 1957.
Prelude (Toccata) and Fugue in F Major, BWV 540. 1950. (Toccata, only, 1954, 1955), 2004, (Toccata, only, 2007)
Prelude (Toccata) and Fugue (Doric), BWV 538. 1961. (Toccata, only, 1949, 1955).
Fugue in C Minor Over a Theme by Giovanni Legrenzi, BWV 574. 1963.
Fugue in G Major, BWV 577. 1942, 1943.
Fugue in G Minor, BWV 578. 1941.
Passacaglia and Fugue in C Minor, BWV 582. 1944, 1955, 1973, 1982, 1985.
Pastorale in F Major, BWV 590. 1953.
Sonata (Trio No. 1 in E-flat Major), BWV 525. 1954, 1973, 2002.
Sonata (Trio No. 3 in D Minor), BWV 527. 1957, 2004.
Sonata (Trio No. 5 in C Major), BWV 529. 1949, 1969, 1982, 1985.
Sonata (Trio No. 6 in G Major), BWV 530. 1950, 1955, 1997.
Concerto No. 1 in D Major (after Duke Johann Ernst), BWV 592. 1942.
Concerto No. 2 in A Minor (after Vivaldi), BWV 593. 1961, 1978, 1982.
Concerto in D Minor (after Vivaldi), BWV 596. 1989, 1997.
Partita diverse, BWV 767. 2004.
Ricercar a 6, from *Musikalisches Opfer*, BWV 1079. 1961.
Well-Tempered Clavier, Book I, BWV 846–825 only. 1951, 2000.
 Prelude and Fugue in C Major, BWV 846. 1937.
 Prelude and Fugue in D Major, BWV 850. 1960 (Fugue, only, 1943).
 Prelude in F Minor, BWV 857. 1937.
 Prelude and Fugue in F-sharp Major, BWV 858. 1956.
 Prelude in B-flat Major, BWV 866. 1937.
Well-Tempered Clavier, Book II, BWV 870–893. 1952.
 Prelude and Fugue in D Major, BWV 874. 1956.
 Prelude and Fugue in D Minor, BWV 875. 1956.
 Prelude and Fugue in E-flat Major, BWV 876. 1956.
 Prelude and Fugue in E Major, BWV 878. 1984.
 Prelude in F Minor, BWV 881. 1956.
 Prelude in F-sharp Minor, BWV 883. 1956.
 Prelude and Fugue in G Major, BWV 884. 1956.
 Prelude and Fugue in G Minor, BWV 885. 1956.
 Fugue in A Minor, BWV 889. 1956.
 Fugue in B-flat Minor, BWV 891. 1956.
 Prelude and Fugue in B Minor, BWV 893. 1956.

Organ Chorales

- Partitas on O Gott, du frommer Gott, BWV 767. 1957, 1990.
Canonic Variations on Vom Himmel hoch da komm' ich her, BWV 769. 1950.
"Neumeister" Chorales: Christus der ist mein Leben, BWV 1112. 1997.
Orgelbüchlein, complete, BWV 599–644. 1946.
 Der Tag, der ist so freudenreich, BWV 605. 1944.
 In dulci júbilo, BWV 608. 1949.
 Jesu, Meine Freude, BWV 610. 2007.
 Christum wir sollen loben schon, BWV 611. 1949.

Repertory

- Das alte Jahr vergangen ist, BWV 614. 1942.
In dir ist Freude, BWV 615. 1934, 1939, 1941, 2007.
Mit Fried und Freud ich fahr dahin, BWV 616. 2007.
Herr Gott, nun schleuss den Himmel auf, BWV 617. 1949, 2007.
O Mensch, bewein' dein' Sünde gross, BWV 622. 1965, 1985, 1990.
Christ lag in Todesbanden, BWV 625. 1955.
Herr Jesu Christ, dich zu uns wend', BWV 632. 1949, 2007.
Liebster Jesu, wir sind hier, BWV 633. 1955, 2007.
Liebster Jesu, wir sind hier (distinctus), BWV 634. 2007.
Dies sind die heil'gen zehn Gebot', BWV 635. 1949.
Ich ruf' zu dir, Herr Jesu Christ, BWV 639. 1939, 1942.
Wenn wir in höchsten Nöten sein, BWV 641. 1955.
Alle Menschen müssen sterben, BWV 643. 1944.
Christum wir sollen loben schon, BWV 611. 1982.
Gelobet seist du, Jesu Christ, BWV 604. 1982.
Herr Christ, der ein'ge Gottes-Sohn, BWV 601. 1982.
Nun komm' der Heiden Heiland, BWV 599. 1982.
Vom Himmel hoch, BWV 606. 1982.
Lob' sei dem allmächtigen Gott, BWV 602. 1982.
Gottes Sohn ist kommen, BWV 600. 1982.
- Sechs Choräle von verschiedener Art . . . , BWV 645–650. 1950.
Wachet auf, ruft uns die Stimme, BWV 645. 1942, 1961, 1967, 1986.
Wo soll ich fliehen hin, BWV 646. 1941, 1967.
Meine Seele erhebet den Herren, BWV 648. 1961, 1967.
Kommst du nun, Jesu, vom Himmel herunter, BWV 650. 1959, 1967, 1969.
- From the Eighteen Large Chorale-Preludes:
An Wasserflüssen Babylon, BWV 653b. 1949, 1961, 1997.
Schmücke dich, o liebe Seele, BWV 654. 1952.
Herr Jesu Christ, dich zu uns wend', BWV 655. 1952, 1973.
O Lamm Gottes unschuldig, BWV 656. 1952.
Von Gott will ich nicht lassen, BWV 658. 1934, 1941, 1955, 1973, 1997.
Nun komm', der Heiden Heiland, BWV 659. 1950, 1952, 1969, 1997.
Nun komm', der Heiden Heiland, BWV 660. 1952.
Nun komm', der Heiden Heiland, BWV 661. 1952.
Allein Gott in der Höh' sei Ehr', BWV 662. 1973, 1978.
Komm, Gott Schöpfer heiliger Geist, BWV 667. 1985.
Vor deinen Thron tret' ich, BWV 668. 1952.
- Clavierübung, Part III (Catechism), complete, BWV 669–689. 1945, 1950.
Kyrie, Gott Vater in Ewigkeit, BWV 669. 1978.
Kyrie, Gott heiliger Geist, BWV 671. 1985.
Dies sind die heil'gen zehn Gebot', BWV 678. 1978.
Christ, unser Herr, zum Jordan kam, BWV 685. 1985.
Aus tiefer Not schrei' ich dir, BWV 686. 1978.
Wir glauben all' an einen Gott, BWV 680. 1936, 1942, 1969.
Vater unser im Himmelreich, BWV 682. 1965.
Jesus Christus, unser Heiland, BWV 688. 1950, 1978.
- Kirnberger's Sammlung
Christum wir sollen loben schon, BWV 696. 1982.
Gelobet seist du, Jesu Christ, BWV 697. 1982.
Gottes Sohn ist kommen, BWV 703. 1982.
Herr Christ, der ein'ge Gottes-Sohn, BWV 698. 1982.
Lob' sei dem allmächt'gen Gott, BWV 704. 1982.
Nun Komm' der Heiden Heiland, BWV 699. 1982.
Vom Himmel hoch da komm' ich her, BWV 701. 1982.
- Miscellaneous Chorale-Preludes:
Wo soll ich fliehen hin, BWV 694. 1957.
Ein' feste Burg ist unser Gott, BWV 720. 1949.
Erbarm' dich mein, O Herre Gott, BWV 721. 1941.
Herzlich tut mich verlangen, BWV 727. 1944.
Liebster Jesu, wir sind hier, BWV 731. 1941, 1963.
Nun freut euch, lieben Christen g'mein, BWV 734. 1944, 1963, 1985.
Valet will ich dir geben, BWV 736. 1957.
Vater unser im Himmelreich, BWV 737. 1954.
Wir glauben all' an einen Gott, Vater, BWV 740. 1942.

Repertory

Works by other Composers

- Tomaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.
Alfonso the Wise (13th century, for lute): Cantigas de Santa Maria: Quen a virgen; Como poden per sas culpas. 1962.
Elias Nicolaus Ammerbach: Orgel oder Instrument Tabulatur:
Galliart, 2007.
Hertzog Moritz Dantz, 2007.
Ich hab gewagt, 2007.
Isspruch ich mus dich lassen, 2007.
Johan. Baptista: Wenn wir in höchsten nöten sind, 2007.
Passamezzo italica, 2007.
Wo Gott der Herr Nicht bey uns helt, 2007.
Anonymous (13th-century chanson de quete, for lute): Le moi de May, 1962.
Anonymous (ca. 1540, for lute): Der Gestreifft Dannzet. 1957.
Anonymous (17th-century Spain): Zarabanda. 2009.
Anonymous (Elizabethan, for lute): Heartes Ease. 1957.
Carl Philipp Emanuel Bach:
Concerto in B-flat Major for Violoncello (Adagio and Allegro assai), 1959.
Adagio, from Sonata for Organ (Wq. 171), 1955.
Concerto for Oboe in E Flat (Wq. 165), 1984.
Concerto in A Major for Violoncello (Wq. 172), 1984.
Fantasie in C Major (Wq. 61), 1973.
Rondo in C Major (Wq. 56), 1973.
Rondo in C Minor (Wq. 59), 1973.
Six Sonatas for Winds, 2002.
Sonata in B-flat Major (Wq. 59), 1973.
Sonata in E Minor, H. 529, 2002.
Sonata in G Minor for Clavier and Gamba, 1974.
Sonata in G Minor for Oboe and Continuo (Wq. 135), 1984.
Sonata No. 2 in C Major (Wq. 55), 2002.
Sonata No. 4 in A Major (Wq. 55), 2002.
Suite in D Major (transcribed H. Casadesus), 1957.
Johann Bernard Bach: Chorale Prelude, Nun frent euch, lieben Christen g'mein, 1955.
Johann Christian Bach: Sinfonia in D, Op. 18, No. 4, 1984.
Quintet in D Major, Op. 22, No 1, 2002.
Trio in A Major, Op. 15, No. 2, 2002.
Johann Christoph Bach: Aria and Variations in A Minor, 2004.
Johann Christoph Bach, (1642-1703): Two Motets for five voices:
Der Mensch, vom Weibe geboren, 1992.
Sei getreu, 1992.
Johann Christoph Bach: Fugue for Organ, 1955.
Motet, I. Wrestle and Pray, 1938, 1947, 1953.
Johann Christoph Friedrich Bach: Gigue-Rondo (organ), 1955.
Johann Michael Bach: Chorale Prelude, Von Gott will ich nicht lassen, 1955.
Wilhelm Friedemann Bach: Chorale prelude, Jesu, meine Freude (Falck 38/1), 1955.
Adagio and Fugue in D Minor (Falck 65), 1984.
Barbigan (not J. Barbireau): Der Pfoben Swancz, 1962.
Ludwig van Beethoven: Fra tutte le pene, 1995.
Nei campi e nelle selve, 1995.
Quella centra ah pur fa sei, 1995.
J. B. Besardus: Branle (for lute). 1957.
Heinrich F. Biber: Passacaglia for Violin without Continuo [No. XVI appended to XV of the Mystery (Rosary) Sonatas of c. 1676], 1996.
Joseph Bodin de Boismortier: Sonata in G Major for three flutes, 1961.
Trio in A Minor from Op. 37, No. 5, 2008.
Johannes Brahms: Three Songs for Six-Part Chorus: Op. 42, 1992.
John Bull: Les Buffons, 1958.
Dietrich Buxtehude: Cantata: Gen Himmel zu dem Vater Mein, Bux WV 32, 2006.
Cantata: Herr, ich lasse dich nicht, Bux WV 36, 1975.
Cantata: O Gottes Stadt, Bux WV 87, 1975.
Chaconne in E Minor, Bux WV 160, 1956.
Chorale Prelude: Ein feste Burg ist unser Gott, Bux WV 184, 1956.
Chorale Prelude: Nun bitten wir den heiligen Geist, Bux WV 209, 1990.
Chorale Prelude: Nun komm, der Heiden Heiland, 1956.
Missa Brevis, Bux WV 114, 1964.

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- Prelude and Fugue in D Major, Bux WV 211, 1956.
Prelude in D Major, Bux WV 139, 1990.
Toccata in F, Bux WV 157, 1990.
- William Byrd: The Queen's Alman, 1976.
- Antonio Caldara: Praeambulum (D Minor) and Fuga (D Major), 1989.
Suonata da camera in G Minor, 1972.
- André Campra: Entrée from Hesione, 1994.
Entree from L'Europe galante, 1994.
- Dario Castello: Sonata concertato IX, 1998.
Sonata prima, 2002.
- Francesco Cavalli: Canzon a 3, 1989.
- Giovanni Paolo Cima: Sonata in D Minor, 2002.
- Arcangelo Corelli: Concerto Grosso, Op. 6, No. 1, 1983.
La Folia. 2009.
Sonata in C Major for Recorder and Basso Continuo, 1987.
Sonata Op. 5, No. 8 in E Minor, 2008.
- Corelli-Brueggen: Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20. 1987.
- François Couperin: L'Arlequine, 1967.
La Misterieuse, 1967.
La Pantomime, 1958.
La Visionaire, 1967.
Le croc-en-jambe, 1967.
Le Grand: Les Barricades Mistérieuses, 2008.
Muséte de Taverni, 1958.
- Jean-Henri d'Angelbert: Chaconne de Galatée, 1958.
- Johann Friedrich Doles: Drei Choralvorspiele:
Mach dich mein Geist bereit, 2007.
Herzlich lieb hab ich dich, o Herr, 2007.
Jesu meines Herzens Freud, 2007.
- Andreas Düben: Praeludium ex E vel A pedaliter, 2007.
- Guillaume Dufay: Ave Regina, 1962.
- Samuel Ebart: Geistliches Konzert: Miserere—Christe mei, 1962.
- Jacob van Eyck: From Der Fluyten Lusthof
Bravada, 2002.
Amarilli mia bella, 2002.
Engels Nachtgaelte, 2002.
- Giovanni Battista Fontana: Sonata Terza, 2002.
- G.B.A. Forqueray: Three Dances, 1960.
La Mandoline
La Leon
La Latour
- Girolamo Frescobaldi: Aria detta la Frescobaldi, 1967.
- Giovanni Gabrieli: Canzon a 8 Septimi Toni (No. 1) from Sacrae Symphoniae (1597), 1983.
Canzon a 4, 1989.
Sonata pian' e forte, 1989.
Motetto: Exultavit cor meum, 1989.
- Baldassare Galuppi: Sonata in D Minor (organ), 1989.
Sonata con Ripieni e Flauti (organ, flute), 1989.
Theobaldo di Gatti: Gigue from Scylla, 1994.
- George Frideric Handel: Cara sposa from Rinaldo, 1988.
Chandos Anthem: As Pants the Hart, 1976.
Concerto a due cori No. 1 in B-flat Major, 1985.
Concerto Grosso, Op. 3, No. 1, 1993.
Concerto Grosso, Op. 6, No. 1, 2007
Concerto Grosso, Op. 6, No. 4, 2006.
Concerto Grosso, Op. 6, No. 6, 1976, 1998.
Concerto Grosso, Op. 6, No. 7, 1982.
Coronation Anthem: Zadok the Priest, 1976, 1985, 2007.
Dixit Dominus, 1999.
il Moderata HWV 55, 1994.
Let Thy Hand be Strengthened. 2009.
Lucretia, 1974.
Minuet from Alcina, 1992.
Organ Concerto in B-flat Major, Op. 4, No. 2, 1992.
Passacaille in G Minor, 1943.

Repertory

- Sarabande in D Minor, 1943.
Silete venti, HWV 242, 1985.
Sólo Cantata: In Praise of Harmony, 1976, 2001.
Solo Cantata: Mi Palpita il Cor, 2003.
Solo Cantata: Salve Regina, 1976.
Sonate a tre in D Minor, 1972.
St. John Passion (1704), 1972.
Suite No. 2 in F Major (Harpsichord), 1976.
Sweet Bird from L' Allegro, il Penseroso ed Theodora, 1988.
Vivi tiranno from Rodelinda, 1988.
Water Music: Suite in G, 1996.
Water Music: Suite No. 2 in D Major, 2003.
- Johannes Hieronymous Kapsberger, Colascione and Piva Canario. 2009.
Johann Kuhnau: Toccata in A Major, 2004.
 Suonata prima, Der Streit zwischen David und Goliath, 2007.
- Michel l'Affilard: Gavotte and Passacaille, 1994. from *Airs le mouvement*
Orlando di Lasso: Aus meiner Sünden Tiefe, 2008.
 Jubilate Deo, 2007.
- Jean-Marie Leclair: Sonata Op. 5, No. 1 in A Major, 2008.
 Sonata Op. 5, No. 4 in B-flat Major, 2008.
- Pietro Locatelli: Sonata in G Minor (viola and harpsichord), 1958.
 Theme and Variations (violin and lute), 1960.
- Graf Logi: Courante extraordinaire (lute), 1960.
- Jean-Baptiste Lully: Sarabande pour femme from *Le Bourgeois gentilhomme*, 1994.
Thomas Lupo: Fantasia a 4, 1962.
- Marin Marais: Benedetto Marcello: Cantabile in E-flat Major, 1989.
 Five French Dances (viola and harpsichord), 1958.
 Fugue in G Minor, 1989.
 Les Folies d' Espagne, 2002.
 Suite in A Minor (Pièces de voile, Book III), 1994.
 Suite in E Minor, 1998.
 Variations on La Folia, 1960.
- Felix Mendelssohn-Bartholdy: Choral Motetto: Op. 23, No. 1, Aus tiefer Noth schrei' ich zu dir, 1992.
 3 Songs from *Im Grünen*, Op. 59/1,3,4, 1992. %%%
 3 Songs from *Six Songs for Four-Part Chorus*: Op. 48/1,2,6, 1992.
- Francesco da Milano: Fantasia (for lute). 1957.
- Claudio Monteverdi: A un giro sol de' begli occhi, 1989.
 E questa vita un lampo (from *Selve morale e spirituali*). 1975.
 Ecco mormorar l'onde, 1989, 1992.
 Io mi son giovinetta, 1992.
 O ciechi, ciechi (from *Selve morale e spirituali*). 1975.
 Voi ch'ascoltate (from *Selve morale e spirituali*). 1975.
- Thomas Morley: Madrigal: Fyre, Fyre. 1992.
 Pavan (for lute). 1957.
- Wolfgang Amadeus Mozart: Adagio and Finale for String Trio, arranged from J.S. Bach's Sonata No. 2 for Organ, 1939.
 Adagio and Fugue for String trio, arranged from Wilhelm Friedemann Bach, 1939.
 Adagio and Fugue for Strings, K546, 1991.
 Fantasy and Fugue in C Major, K 394, 1991.
 Symphony in C Major, No. 41 ("Jupiter"), K 551, 1991.
- Santiago de Murcia: El Sarao de Venus, 1992.
- Santiago de Murcia: Jota. 2009.
- Jacob Obrecht: Agnus Dei, 1962.
- Johannes Ockeghem: Tsaat een Meskin, 1962.
- Diego Ortiz: Recercada Segunda, 2002.
- James Paisible: Entrée from *The Lady's Entertainment*, 1994.
- Giovanni per Luigi de Palestrina: Kyrie from *Missa Sine Nomine*, 2008, 2009.
- Giovanni Picchi: Four Pieces for Harpsichord, 1958.
 Pass'e mezzo antico di sei parti.
 Saltarello del ditto pass'e mezzo.
 Ballo alla polacha.
 Todesca.
- Carlo Francesco Pollarolo: Sonata in D Minor (organ), 1989.
- Henry Purcell: The Blessed Virgin's Expostulation: Tell Me, Some Pitying Angel, 1998.
 Dido's Lament, Dido and Aeneas, Z626/38a, 1995.

Repertory

- Funeral Music for Queen Mary II (Z860, Z27), 1973.
Rejoice in the Lord alway Z49, 1995.
Suite: The Gordian Knot Unty'd Z597, 1995.
Toccata in A Major (Z226 [doubtful]), 1943.
Two Anthems: Hear my prayer, O Lord Z15, 1995.
- Jean Philippe Rameau: Concert IV, 1972.
Cinquième Concert (Les Pièces de clavecin en concerts), 1994, 1998.
- Max Reger: Ich hab' die Nacht getraumet, 1995.
Wie kommt's dass du so traurig bist, 1995.
- Esaias Reussner: Prelude, Sonate, Gigue (lute), 1960.
- Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
- Cipriano de Rore: Anchor che'cu partire, 1989.
- Salamone Rossi: Cercai fuggir amore (from Three Canzonets). 1962
Torna dolce il mio amore (from Three Canzonets). 1962.
Voi che sequire il cieco ardor di Venere (from Three Canzonets). 1962.
- J-P. Rousseau: L'Allemande du Devin du Village, 1992.
- Giuseppe Sammartini: Concerto in F Major for Descant Recorder, Strings, and Continuo, 1983.
- Gaspar Sanz: Canarios. 2009.
Fandango and Espanoleta. 2009.
- Domenico Scarlatti: Sonata in A Major, K. 208, 1985.
Sonata in A Major, K. 209, 1985.
Sonata in C Minor, K. 56, 1987.
Sonata in D Major, K. 45, 1985.
Sonata in D Major, K. 145, 1987.
Sonata in D Major, K. 443, 1976.
Sonata in D Major, K. 444, 1976.
Sonata in D Minor, K. 9, 1976.
Sonata in D Minor, K. 32, 1985.
Sonata in D Minor, K. 64, 1987.
Sonata in D Minor, K. 141, 1987.
Sonata in G Major, K. 144, 1987.
- Johann Schneider: Prelude and Fuge in G Minor, 2004.
- Heinrich Schütz: Die mit Tränen säen, SWV 378, 1992.
Dunque addio, SWV 15, 1995.
Es ist erschienen die heilsame Gnade Gottes, SWV 371, 1992.
Fuggi o mio core, 1989.
Magnificat (SWV, 486), 1975.
O dolcezza (Seconda parte), SWV 2, 1995.
O primavera (Prima parte), SWV 1, 1995.
O quam tu pulchra es and Veni de libano (SWV 265 and 266) from Symphoniae Sacrae I, 1975.
Psalm 84 (SWV, 29), 1975.
Singet dem Herrn ein neues Lied, SWV 22, 1992.
Vater Abraham, erbarme dich mein (SWV 477), 1975.
- Bartolome de Selma y Salaverde: Canzon 11. 2009.
- Francesco Spinaccino: Ricercar (for lute). 1957.
- Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Basso, and Continuo, 1994.
- Stralock MS: Canaries (for lute). 1957
- Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
- J. P. Sweelinck: Psalm 47: Or sus, tous humains, 1995.
Psalm 78: Sois ententif, mon peupl' à ma doctrine, 1995.
Psalm 114: Quand Israël hors d'Egypte sortit, 1995.
Psalm 137: Estans assis aux rives aquatiques de Babylon, 1995.
Psalm 138: Il faut que de tous mes esprits ton los, 1995.
- Giuseppe Tartini: Andante in D Major (viola and harpsichord), 1958.
Sonata in G Minor for Violin and Viola da Gamba ("The Devil's Trill"), 1994.
- Georg Philipp Telemann: Fantasie [in E-flat Major, No. 7] for Violin without Continuo (c. 1735), 1996.
Fantasie [in D Major, No. 10] for Violin without Continuo (c. 1735), 1996.
Cantata: Ich weiss, dass mein Erlöser lebt, 1979.*
Cantata: Ihr Völker hört, 1999.
Motet: Sei Lob und Preise mit Ehren, 1984.
Ouverture in D Major, 1979.
Overture from the "Andreas Bach Book," 1984.
Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.
Quartet in G Major, 1998.
Scherzo secondo from III Trietti methodici e III Scherzi, 1972.

Repertory

Sonata in B-flat Major for Oboe and Continuo, 1984.

Suite in A Minor for Flute, Strings, and Continuo, 1979.

Trio Sonata in A Major, 1965.

Thomas Tomkins: Barafostus Dreame, 1962.

Giuseppi Torelli: Sonata in D (G. 1) for Trumpet, Strings, and Continuo, 1982.

Francis Tregian: Balla d' amore, 1962.

Marco Uccellini: Two Sonatas for Violin and Continuo, 2006.

Francesco Maria Veracini: Sonata Op. 2, No. 12 in D Minor, 2008.

Antonio Vivaldi: Concerto in B Minor for Violins, Violoncello, Bass, and Harpsichord, Op. III, No. 10, 1986.

Concerto for Strings and Continuo in G (RV 151), 1994.

Concerto for Two Violins in A Minor, (RV 522), 2004.

Concerto for Violin and Organ in F, Pin. 274, 1989.

Concerto in A Major (in due Cori), Pin. 226, 1989.

Concerto in D Minor for Organ, Op. 3, No. 11, 1989, 1997.

Credo (RV/R 591), 1983.

Kyrie from Chamber Mass, 1978.

Motet: O qui coeli, (RV/R 631), 2004.

Nisi dominus (RV 608), 1997.

Piccolo Concerto in A Minor, 1978, 1992.

Sinfonia in B Minor (ad Santo Sepolcro [RV, 169]), 1978, 1985.

Sonata in C Minor for Oboe and Bass Continuo, F. XV, n. 2, 1984.

Sonata No. 7 in G Minor, RV 42 for Cello and Basso Continuo, 2008.

Stabat Mater (RV 625), 1978.

Sylvius Weiss: Chaconne (lute), 1960.

Adrian Willaert: Dulces exuviae, dum fata deusque sinebar, 1989.

Pietro Andrea Ziani: Capriccio in C Major (Keyboard), 1989.

Miscellaneous

Canzone, Sonate, Toccate, Sinfonie by Cesare, Marini, Uccellini, Frescobaldi, Selma y Salaverde, Cartello, 1987

Three Dutch Folksongs (arr. J. Bremer), 1995.

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We take accurate time keeping for granted today. The dawn of mass production brought us inexpensive clocks for every home. The electronics age and the age of miniaturization brought us tiny digital watches that are very accurate and reliable. The Nuclear age brought us the most accurate clocks, and the information age makes that accuracy available on every mobile phone and wrist.

There was an Era when time keeping was an art, entrusted only to the hands of the master craftsman. Each individual, mechanical, analog clock was a work of art in its own right - made one-by-one and signed by the proud artisan clockmaker.

These two pieces are examples of the fascinating instruments of time you'll find in the showrooms next door to the Conservatory. Stop by between concerts and admire our impressive collection of clocks, watches, and automata.



- Long-Running Regulator
- Solid cherry wood
 - Hand made, limited production
 - Runs 31 days on one winding
 - Jeweled pivots, ball bearings
 - Sweep second hand
 - Astronomer's dial
 - Power reserve



- Perpetual Calendar
- Rare Makassar wood
 - Only 50 hand-made examples
 - Jeweled movement
 - Bell chime
 - Keeps track of leap year

www.SuburbanClock.com