

Baldwin-Wallace College

Bach Festival

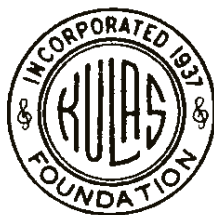
Celebrating 79 years of exceptional music

The First Collegiate Bach Festival in the Nation

Annotated Program

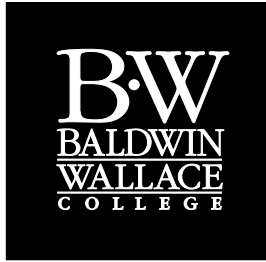
April 15–17, 2011

Thank you to our generous sponsors



The Adrienne and Robert Andrews Bach Festival Fund
in honor of Amelia & Elias Fasil

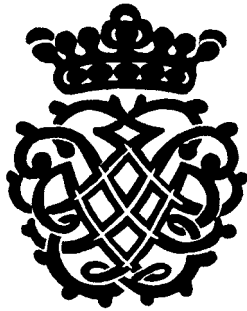




SEVENTY-NINTH ANNUAL

BACH FESTIVAL

THE FIRST COLLEGIATE BACH FESTIVAL IN THE NATION



Annotated Program

APRIL 15–17, 2011

BALDWIN•WALLACE COLLEGE

Founded in 1845, Baldwin-Wallace 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 3,100 undergraduate students as well as 500 part-time evening/weekend and 700 graduate students. The average 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 the 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 165 years, B-W still is characterized by leadership and innovation. The B-W community currently is celebrating the successful completion of ***Transforming Lives: The Campaign for Baldwin-Wallace College***. Through this most ambitious financial undertaking in school history, B-W alumni and friends provided \$97,168,974 for important capital improvements, scholarship and endowment needs, new academic initiatives and operating expenses. B-W truly is approaching its future from a position of strength.



Distinctively B-W

- The College regularly appears among "America's Best Colleges" and "Best Values" in the *U.S. News & World Report* annual rankings.
 - The Music Theatre program was ranked among the top five in the country by *Backstage*, an industry professional journal.
 - B-W was the first college in Ohio to offer an undergraduate major in sustainability and has recently added an MBA in sustainability to its curriculum.
 - Graduates of the athletic training, communications disorders and neuroscience programs have nearly 100 percent acceptance rate into graduate school.
 - Selected by the Rogers and Hammerstein Organization, B-W presented the first non-Equity performance of Andrew Lloyd Webber's *The Phantom of the Opera*.
 - The Riemenschneider Bach Institute at the Conservatory of Music is one of only five institutions in the western hemisphere containing manuscripts in Bach's own hand. It also houses a comprehensive collection of first editions by Bach, Brahms and other masters.
- 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.
 - Baldwin-Wallace College contributes to the economic development of northeast Ohio through research and consulting projects executed by its Center for Innovation and Growth and Institute for Sustainable Business Practices.
 - The Speech Clinic's camp for nonverbal children is the only program of its type in northeast Ohio.
 - A campus-wide commitment to sustainability at B-W can be seen in its wind turbine, recycling efforts and its three geothermal fields—including the first for an Ohio college residence hall—to heat and cool new College buildings.



440-826-2325
www.bw.edu

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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.

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

The Conservatory Outreach Department offers arts instruction and performance opportunities for students of ALL ages and ALL levels from beginner to pre-professional.

Conservatory Outreach Department



Baldwin-Wallace College does not discriminate on the basis of race, creed, age, disability, national origin, gender or sexual orientation in the administration of any policies or programs.

Areas of instruction include:

- **Private Lessons** on all instruments including voice
- **MusicPlay** for infants, toddlers and their caregivers
- **Dalcroze Eurhythmics** for children ages 3 to 8
- **Musical Kaleidoscope** for children with special needs
- **Triple Threat Music Theatre** program for students in grades 4-9
- **Music Fundamentals, Technology, Theory and Composition**
- **Group classes** in guitar, piano, fiddling and voice
- **Medina Strings Program** for first- and second-year elementary string players
- **Suzuki String Program** including lessons and classes
- **Percussion Ensemble** for students in grades 7-12
- **Honors Chorale Program** including two audition-only choirs, one for middle school singers and one for high school singers
- **Youth Orchestra Program** including four orchestras for beginning through advanced instrumentalists
- **Guitar Ensemble** for guitarists age 8 through adult
- **B-W Men's Chorus** for male singers ages 18 and up
- **New Horizons Program**, a beginning instrument program for adults including concert bands, orchestra, beginning instrument classes and chamber ensembles

Summer Music Programs include:

- **String, Band, Piano and Music Theatre Camps** for students in grades 4-9
- **Summer Music Institute** for the serious high school musician in voice, woodwinds, brass, strings and piano
- **Music Theatre Overtures** for high school juniors looking for the best college music theatre audition preparation

Classes and lessons available in Berea, Brecksville and Medina.

**For more information: www.bw.edu/conservatoryoutreach
conreach@bw.edu • 440-826-2365**

Staff & Committee

Baldwin-Wallace College 79th Annual Bach Festival

DR. ALBERT RIEMENSCHNEIDER (1878–1950)
MRS. SELMA (MARTING) RIEMENSCHNEIDER (1882–1971)
Founders

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*Director of the Conservatory
Festival General Manager*

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*Program Annotator and Editor
Director, Riemenschneider Bach Institute & B-W Singers
Conductor, Bach Service*

ERIKA HASKELL
Conservatory Event Coordinator

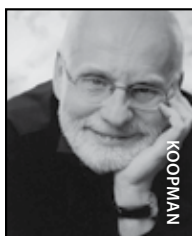
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THE CLEVELAND ORCHESTRA
FRANZ WELSER-MÖST MUSIC DIRECTOR

Baroque & Beyond

April 28 to May 8

The Cleveland Orchestra's new Artist-in-Residence, conductor Ton Koopman, returns to Severance Hall for a special two-week festival of Baroque music — and beyond. Koopman, a leading authority on Baroque styles and influences, leads an exploration of the transition from the Baroque period into classical forms and style.



Royal Fireworks

Severance Hall

APR 28 — Thursday at 8 p.m.

APR 30 — Saturday at 8 p.m.

The Cleveland Orchestra
Ton Koopman, conductor

BACH Orchestral Suite No. 1
HANDEL Music for the Royal Fireworks
HAYDN Symphony No. 104 ("London")

Haydn and C.P.E. Bach

Severance Hall

MAY 6 — Friday at 11 a.m.¹

MAY 8 — Sunday at 3 p.m.²

The Cleveland Orchestra
Ton Koopman, conductor
Steven Isserlis, cello

C.P.E. BACH Sinfonia in G major
C.P.E. BACH Cello Concerto in A major
C.P.E. BACH Sinfonia in D major¹
HAYDN Symphony No. 98

¹not included on Friday Morning Matinee

²Prelude Concert at 2 p.m. featuring Cleveland Orchestra musicians.

SPECIAL PRESENTATION Italian Masterworks

Gartner Auditorium,
Cleveland Museum of Art

MAY 1 — Sunday at 2 p.m.

MAY 4 — Wednesday at 7:30 p.m.

MAY 6 — Friday at 7:30 p.m.³

The Cleveland Orchestra
James Feddeck, conductor and harpsichord

In a collaboration with the Cleveland Museum of Art, The Cleveland Orchestra is featured in three unique programs of great chamber works by Italian composers from across four centuries. Featuring music by Boccherini, Berio, Dallapiccola, Vivaldi, and more.

³Featuring members of The Cleveland Orchestra

Order Tickets: clevelandart.org

These concerts are funded in part by the Keithley Fund for Artistic Collaboration.

Order Tickets: 216-231-1111
or clevelandorchestra.com

Severance Restaurant is open for dining for Severance Hall events. Call 216-231-7373 for reservations.



Greetings

GREETINGS FROM THE PRESIDENT BALDWIN-WALLACE COLLEGE



Dear Friends,

We are delighted to welcome you to the 79th Bach Festival at Baldwin-Wallace College and that you are sharing in this celebration of the beautiful and inspiring music of J. S. Bach and his contemporaries.

We are deeply indebted to Albert Riemenschneider and his wife, Selma, for having the uncommon wisdom and courage to establish this festival. For generations Baldwin-Wallace College, the people of Berea, the Greater Cleveland community, and music lovers from across the land have benefitted from the beauty and grandeur of the works of J. S. Bach as it has been so distinctively showcased in this enduring gift to the region.

Our students have been preparing since September to perform for you this evening. Their work is reflective of the depth of talent and the quality throughout our Conservatory of Music. It also is indicative of the quality of teaching and learning that is taking place in every corner of our campus.

You can feel the excitement at B-W each day. We welcomed another large class of new students this fall and we dedicated the \$27 million Thomas Family Center for Science and Innovation. That four-building complex provides state-of-the-art facilities to match the quality of the programs they house. The dust you see outside this building announces more major new construction and renovation that is adding needed practice and performance space while nearly doubling the area for the Conservatory. That project is scheduled for completion this summer.

These initiatives, as well as the improvements to the athletics facilities, are products of Transforming Lives: The Campaign for Baldwin-Wallace College. Through this effort, more than 15,300 B-W alumni and friends provided \$97,168,974 to help us face the future from a position of strength.

As you look around, you also can see that this festival is stronger than ever. We are grateful to our patrons, subscribers, guests, benefactors and external partners whose support keeps this exceptional tradition alive and growing.

Thank you for coming. Enjoy the wonderful music and the exceptional talents of our students, faculty and guest performers. We look forward to welcoming you back in the future.

Dick Durst

A handwritten signature in black ink that reads "Dick Durst". The signature is written in a cursive, flowing style. Below the signature, the word "President" is printed in a simple, sans-serif font.

President

THE SINGERS' CLUB OF CLEVELAND PRESENTS

AMERICANA

May 14, 2011
7:30 pm

Celebrating American Composers & Music about America
Breen Center for the Performing Arts at St. Ignatius

Music exploring the wide diversity of American-born song with works by Aaron Copeland, Leonard Bernstein, and folk songs on themes of life, love and work in America. Guest performers are The Stockdale Family Band and club scholarship winner, Timothy Bruno, of the University of Cincinnati.



TO ORDER TICKETS Call 216-556-4405
or email info@singersclub.org
www.singersclub.org

Adults \$20, Seniors \$17, Students \$10
All seats are reserved.



The Singers' Club receives public support with local tax dollars from Cuyahoga Arts and Culture, to preserve and enrich our region's artistic and cultural heritage.

THE
SINGERS'
CLUB
OF CLEVELAND

89.7
WKSU

Welcome

CONSERVATORY DIRECTOR'S WELCOME

Greetings Friends,

Welcome to the 79th Annual Bach Festival at Baldwin-Wallace College. This campus-wide tradition every spring, which presents the magnificent music of Johann Sebastian Bach and his contemporaries, was inspired by a car trip taken by Albert and Selma Riemenschneider in 1932 to attend the 25th Anniversary of the Bethlehem (PA) Bach Festival. It was this inspiration, ingenuity, and entrepreneurship that created the first collegiate Bach Festival in the nation in Berea, Ohio, at Baldwin-Wallace College, and it is with that same spirit and freshness that each year we create a new experience for all who attend.



This weekend, you will be treated to performances of many international vocal and instrumental soloists and the talents of our Conservatory faculty and students. You will also be treated to the music of one of history's greatest composers, Johann Sebastian Bach. His music has been performed, analyzed, and interpreted for centuries, and it is the bottomless music of this master that brings us to a different level of discovery each time we perform or hear his music.

There is more, however, to this annual festival that makes it unique than the magnificent music and performers...there is you, the audience. Many of you have made this an annual pilgrimage back to your alma mater for 20, 40, and some for over 60 years. In essence, the Bach Festival represents the best possible alumni reunion imaginable for a college. Some of you have no such formal connection to B-W with the exception of your love of music, especially the fine performances you have found at the Bach Festival and other concerts throughout the year in the Kulas Musical Arts Building. And an increasing number of you are first and second-time attendees. Let me welcome each and every one of you. It is this chemistry of audience, performers, music, tradition, and location that will keep the festival thriving on our college's campus for another 79 years and beyond.

Thank you for continuing to spread the word about the Annual Baldwin-Wallace College Bach Festival!

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
Baldwin-Wallace College

BALDWIN•WALLACE COLLEGE

B-W Men's Chorus

Spring Concert - Sunday, May 1st at 4:00 p.m.

in the state-of-the-art Breen Center, St. Ignatius High School
\$7.00 tickets available at the door. For more information: (440) 826-2365

Hear what the choral world is talking about. An outreach program of the Baldwin-Wallace Conservatory of Music, the chorus features outstanding male singers and musicians from the college and the greater Cleveland community.

Please join us for our **SPRING CONCERT** at the new Breen Center on the St. Ignatius High School campus. (Detroit Road and West 30th Street in Ohio City)

Interested in learning more about the B-W Men's Chorus or becoming a member? Please contact Director Frank Bianchi at fbianchi@bw.edu



Find us on FACEBOOK: B-W Men's Chorus

Boston Early Music Festival



QUEEN OF THEBES

by Agostino Steffani (1654-1728)

The fully staged operatic centerpiece of the
June 2011 Boston Early Music Festival!

June 12-19, 2011 | Boston
June 24-25, 2011 | The Berkshires

Paul O'Dette & Stephen Stubbs,
Musical Directors
Gilbert Blin, *Stage Director*

Amanda Forsythe, *Niobe*
Philippe Jaroussky, *Anfone*



metamorphoses

change and transformation
june 2011 festival

“Heaven... for early music fans.”

—The New York Times

Join us for the most engaging, inspiring, and exciting early music experience in North America.

- Concerts by Jordi Savall, The King's Singers, Kristian Bezuidenhout and members of the Freiberg Baroque Orchestra and many others
- The world-famous Exhibition and BEMF CD Store
- Masterclasses and Symposia all week long

Festival subscriptions are going fast so don't delay.
SECURE YOUR SEATS TODAY!

TICKETS ARE NOW ON SALE! WWW.BEMF.ORG • 617-661-1812

Endowments

THE BACH FESTIVAL FUND

HONORING THE PAST AND INVESTING IN THE FUTURE

The link between present day audiences and J. S. Bach has been established through the enduring power of his music. Similarly, the link between the artistic excellence of the first Bach Festival and today's Festival has been established through the enduring strength of the Bach Festival Fund. Seeded in 1933 by gifts from attendees of the inaugural Festival, the Bach Festival Fund is a permanent, named endowment that generates important financial support for the Bach Festival and ensures artistic integrity and quality of performance. The Fund has grown over the past 79 years through the generous contributions of individuals to whom our gratitude is perpetually extended.

Bach Festival Fund gifts may also be used to honor loved ones and important individuals in our lives. Each year, a roster of people whose names have been permanently honored or memorialized appears in the Bach Festival program. Gifts totaling \$1,000 or more have been made to the Fund in the name of these individuals. We invite you to make a gift in any amount in honor of one whose name appears on the permanent roster, as well as to consider honoring or memorializing a new individual with your gift of \$1,000 or more.

Gifts to the Bach Festival Fund may be in the form of outright gifts, life income gifts, or estate gifts via a trust or will. For further information and to learn about the impact of your support, please contact Peter Landgren, Director of the Conservatory, at (440) 826-2362 or Thomas H. Konkoly, Director of Development for Gift Planning, at (440) 826-3460 or tkonkoly@bw.edu; or by writing to one of them at Baldwin-Wallace College, 275 Eastland Road, Berea, OH 44017-2088.

2011 ADDITIONS TO THE BACH FESTIVAL ENDOWMENT

In Honor of Artie Smith Kirby
by Dr. and Mrs. Anthony T. Lauria

In Honor of Tom Riemenschneider and John Riemenschneider
by Mr. and Mrs. Frank C. Dawson

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(Thecla A. Kemmler)

Endowments

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SUPPORTERS OF THE 2011 BACH FESTIVAL

Annually, the Baldwin-Wallace College Bach Festival receives the major part of its philanthropic support from generous contributions above and beyond ticket prices. Contributors at various levels receive recognition in the program. Selma Circle members contribute a minimum of \$5,000, Riemenschneider Fellows a minimum of \$1,000, Sponsors a minimum of \$500, Benefactors a minimum of \$250, and Patrons a minimum of \$50.

As of March 15, the individuals listed below had made contributions to the 2011 Bach Festival. The names of supporters whose gifts were received after that date are recognized in the lobby of the Kulas Musical Arts Building.

Any person wishing to contribute to the annual Festival may contact Erika Haskell at (440) 826-8070 or ehaskell@bw.edu, or by writing to the Baldwin-Wallace Conservatory Events Office, 275 Eastland Road, Berea, OH 44017-2088. Gifts in the form of a check should be made payable to the Baldwin-Wallace College Bach Festival.

Selma Circle \$5,000+ Kulas Foundation

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**CONTRIBUTIONS TO THE 2011 BACH FESTIVAL RECEIVED AFTER
MARCH 15 WILL BE RECOGNIZED IN THE KULAS LOBBY.**

Supporters

BACH FESTIVAL ATTENDEES—20 TO 79 YEARS OF PATRONAGE

The Bach Festival enjoys unsurpassed longevity due to the dedicated support of our Selma Circle members, Riemenschneider Fellows, Sponsors, Patrons, and Subscribers. The Riemenschneider Bach Institute compiles a list of patrons who indicated on their ticket order form that they have attended at least 20 Festivals. The 79th Bach Festival is pleased to honor these, our steadfast supporters.

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

History

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 79th 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 79 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.

History

THE RIEMENSCHNEIDER BACH INSTITUTE



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

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 bibliographical 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, 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

History

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 655 in 26 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 approximately 40,000 items, (of which 1,337 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

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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.

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Women's Committee

THE BALDWIN-WALLACE CONSERVATORY WOMEN'S COMMITTEE

The Conservatory Women's Committee was organized in August of 1963 with the purpose of supporting and promoting the activities of the Baldwin-Wallace Conservatory and its students. Each year they organize fund-raising concerts and events, serve receptions, provide students scholarships and offer financial support to the Conservatory.

Sophie Albrecht
Catherine Algers
Amelia Bailey
Mary Baker
Esther Berger
Margaret Bergh
Rebecca Brawley
Janet Brown
Julianne Bruzina
Patricia Ciancutti
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Pauline Diamond
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Nancy Drury
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Alberta Gill
Susan Hall
Mabledean Hancy
Jan Harlamert
Nancy Hawthorne
Sharon Hill
Lois Hubler
Mary Lou Hunger
Arline Kadel
Joan Kamper
Betsy Kennedy
Deborah Krutchick
Emily Lada
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Alice Maslach
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April McCormack
Susan McHale
Kathy McKenna-Barber
Alberta Meloro
Ruth Mercer
Susan Monseau
Dolores Oleksiak

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Judy Riemenschneider
Nancy Riemenschneider
Karan Rose
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Margaret Scharf
Karen Schindler
Mary Jo Schmidt
Janice Schmidt
Claire Spooner
Suzanne Stansbury
Betty Unger
Virginia Walker
Thelma Walton
Martha Wason
Donita Witte
Laurene Young

HONORARY
MEMBERS
Karen Durst
Judith Landgren
Jean Geis Stell

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'
Mixtur 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'
Mixtur 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 ENSEMBLES AND CONDUCTORS

Baldwin-Wallace Motet Choir
Baldwin-Wallace Festival Choir*
B-W Singers
Festival Chamber Orchestra
Festival Brass Choir
Members of the Opera Cleveland Orchestra
*a combined ensemble of the B-W Motet and College Choirs

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

GUEST ARTISTS

Duo Amaral
 Jorge Amaral † *guitar*
 Mia Pomerantz-Amaral *guitar*
Jonathan Moyer † *organ*
Musica Pacifica ¹
 Judith Linsenberg *recorder*
 Andrew Fouts *baroque violin*
 Stephen Hammer *baroque oboe*
 Steuart Pincombe *baroque cello*
 Peter Bennett *harpsichord*
Jory Vinikour *harpsichord*

VOCAL SOLOISTS

Suzie LeBlanc ² *soprano*
Juliana Gondek ³ *mezzo-soprano*
Benjamin Butterfield ⁴ *tenor*
Daniel Lichti ⁵ *bass-baritone*

OBBLIGATISTS

Julian Ross † *violin*
Sean Gabriel † ‡ *flute*
Katherine O'Malley ‡ *flute*
Danna Sundet *oboe, oboe d'amore*
Nathaniel Hubbard ‡ *oboe, oboe d'amore*
George Sakakeeny *basoon*
Andrea Donze ‡ *basoon*
Jesse McCormick † *horn*

CONTINUISTS

Regina Mushabac † *violoncello*
Kent Collier *violoncello*
Henry Peyrebrune † *bass*
George Sakakeeny *basoon*
Nicole Keller ‡ *organ and harpsichord*

†Baldwin-Wallace Conservatory Faculty

‡Baldwin-Wallace Conservatory Student or Alumnus

¹Musica Pacifica appears by arrangement with JOANNE RILE ARTISTS MANAGEMENT INC., 93 Old York Rd., Jenkintown, PA 19046, (215) 885-6400

²Suzie LeBlanc appears by arrangement with DEAN ARTISTS MANAGEMENT, 204 St. George Street, Toronto, Ontario M5R 2N5, (416) 969-7300

³Juliana Gondek appears by arrangement with CALIFORNIA ARTISTS MANAGEMENT, 564 Market Street, San Francisco, CA 94104, (415) 362-2787

⁴Benjamin Butterfield appears by arrangement with IMG ARTISTS, 152 W. 57th Street, 5th Floor, New York, NY 10019, (212) 994-3500

⁵Daniel Lichti appears by arrangement with GOSSAGE ARTIST MANAGEMENT, 170 Shade Street, New Hamburg, Ontario N3A 4J2, (519) 788-5819

Personnel

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

Peter Landgren	<i>Festival General Manager</i>
Melvin Unger	<i>Program Annotator, Editor, Translator</i>
Erika Haskell	<i>Festival Coordinator</i>
Craig Reynolds	<i>Concert Production and Scheduling</i>
Sandra Eichenberg	<i>Bach Institute Staff</i>
Laura Kennelly	<i>Bach Institute Staff</i>
Mark Graham	<i>Piano Technician</i>
Ostoja (Joe) Mijailovic	<i>Facilities Coordinator</i>
Judy Riemenschneider	<i>Festival Volunteer</i>
Kelsey Ferguson	<i>Festival Intern</i>
Aryn Johns	<i>Festival Intern</i>

SUPPORT PERSONNEL

USHERS

Robert Ebert, *Head Usher*

Dave Barber	Veronica Kalich	Kathy McKenna Barber
Lorrie Beatty	Tom Konkoly	Randy Molmen
Margaret Brooks-Terry	Hilda Kovac	Susan Penko
Chungsim Han	Anthony T. Lauria	Barbara Peterson
Ellen Hansen-Ellis	Richard Little	Timothy Riggle
	Dennis Miller	

ARTIST TRANSPORTATION

Aryn Johns, *Student Transportation Coordinator*

Caitlin Houlahan
Andi Judt
Melissa Paulsen
Laura Pillman
Anna Risch
Ian Woodworth

PATRON SHUTTLE SERVICE

Provided by Conservatory Student Council
Alyssa Neri, *president*

Personnel

SUPPORT PERSONNEL (CONTINUED)

STAGE CREW

Andrew Genemans, *Head Stage Manager*

Ruthie Daley, Pablo Issa, Christin LaFarge, Jordan Macosko

RECORDING STUDIO STAFF

William Hartzell

Recording Studio Supervisor, Festival Recording Engineer

Intern:

Megan Poletti

Marty Brass
Maksis Cickovskis
Dylan Hayden

Erika Platton
Kyle Shriver
Elizabeth Sterling

Performing Groups

FESTIVAL BRASS CHOIR

John Brndiar, *Music Director and Conductor*

TRUMPET

David Baker*
Amanda Ross
Ryan Harris
Andrew Florian
Kevin Johnson*

TROMBONE

Philip de Oliveira*
Noah Hamrick
Laura Crytzer

TUBA

Dan Honaker*

HORN

Jonathen Morawski*
Calla Bufford

* *members of the
Ostoja Brass Quintet
(Friday evening only)*

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

J. S. Bach

Chorales
Sheep May Safely Graze
Suscepit Israel
La Organista Bella
Gigue
Sonata
Canzon VI
Canzona per sonare No. 3
Canzon septimi toni No. 2
O Magnum Mysterium

Adriano Banchieri

Joseph Bodin de Boismortier
Giovanni Buonamente
Giovanni Gabrieli

Sonata pian'e forte
Madrigal
Air and Hornpipe
Allegro and Fugue
La Rejouissance

Orlando Gibbons

George F. Handel

Madrigal
Chromatic Fugue
Beati Estis
Bourree
Rondo
Canzon

Thomas Morley

Johann Pachelbel

Peter Philips

Michael Praetorius

Henry Purcell

Samuel Scheidt

Galliard Battaglia

Tylman Susato

Mon Ami

Pavane Battaille

Orazio Vecchi

Coppia Real

Performing Groups

FESTIVAL CHAMBER ORCHESTRA

DWIGHT OLTMAN, *Music Director*

VIOLIN I

Julian Ross, *Concertmaster*
Lara Ciacco
Lydia Byard
Amanda Stenroos
Jessica Firing
Benjamin Bliss

VIOLIN II

Wei-Shu Co, *Principal*
Laura Jacobs
Megan Sullivan
Kaitlin Rose
Benjamin Freeman
Julianna Schoon

VIOLA

Louise Zeitlin, *Principal*
Anna Risch
Amy McFarland
Lauren Wright
Seth Pae

VIOLONCELLO

Regina Mushabac, *Principal*
Victoria Hamm
Pablo Issa
Rebecca Yoder

CONTRABASS

Henry Peyrebrune, *Principal*
Nathan Varga

ORGAN

Nicole Keller

FLUTE

Sean Gabriel, *Principal*
Katherine O'Malley

OBOE

Danna Sundet, *Principal*
Katherine Stites, Part I
Nathaniel Hubbard, Part II
Kathleen Carter, Sanctus

OBOE D'AMORE

Danna Sundet, *Principal*
Katherine Stites, Part I
Nathaniel Hubbard, Part II

BASSOON

George Sakakeeny, *Principal*
Andrea Donze

TRUMPET

Charles Berginc, *Principal*
Nicholas Ciulla
Kevin Johnson

HORN

Jesse McCormick

TIMPANI

Josh Ryan

ADMINISTRATIVE ASSISTANT

Sarah Hummel

ORCHESTRA LIBRARIAN

Victoria Hamm

Performing Groups

MEMBERS OF THE OPERA CLEVELAND ORCHESTRA
DWIGHT OLTMAN, *Conductor*

VIOLIN I

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

VIOLIN II

Jiah Chung, *Principal*
Amber Dimoff
Sara Schaft

VIOLA

Laura Shuster, *Principal*
Louise Zeitlin

VIOLONCELLO

Kent Collier, *Principal*
Heidi Albert

BASS

Tracy Rowell, *Principal*

FLUTE

Sean Gabriel, *Principal*

ORGAN and HARPSICHORD

Nicole Keller

PERSONNEL MANAGER

Virginia Steiger

Performing Groups

MOTET CHOIR

DIRK GARNER, *Music Director*

SOPRANO

Mary Clare Becks
Marissa Chalker
Lindsay Espinosa
Alessandra Gabbianelli
Madeline Healey
Ashley Lingenhoel
Alice Nelson
Myroslava Stefaniuk
Antoinette Vargo
Jessica Waddle

TENOR

Michael Barrett
Tom Bonezzi
Andre Brown
Ben Brunnette
Patrick Hyzy
Julian Karahalios
Benjamin Krumreig
Max Nolin
Jacob Sonnenberg
Harold Wright

ALTO

Angela Bruzina
Katie Ging
Sara Gresko
Caitlin Houlahan
Aubrey Johansen
Kathryn Louis
Grace Olmsted
Elizabeth Sterling

BASS

Jonathan Cooper
Alec Donaldson
Aaron Dunn
Cory Isler
Alexander Lane
Michael Revis
Zachary Rusk
Zachary Siler
Alec Sturgis

Performing Groups

COLLEGE CHOIR
DIRK GARNER, *Music Director*

SOPRANO

Kalee Bondzio
Adrianna Cleveland
Kristin Fahning
Rachael Fasano
Kelsey Ferguson
Desiree Johnson
Katherine Staskus
Salena Williams

TENOR

Akeem Campbell
Louis Fernandez
Ian Gregory Hill
Sean Ellis Hussey
Julian Karahalios
Chris McCarrell
Nicholas Pankuch
Braden Pontoli
Cory Svette

ALTO

Rebecca Bergh
Sophie Brown
Lauren Koteles
Megan Krainz
Erin McCamley
Mary Margaret Platz
Allison Schumaker
Marjorie Stump

BASS

Jordan Abu-Elhawa
Justin Caithaml
Nathan Carr
James Penca
Chad Pittman
Jacob Sinatra
Alexander Syiek
Andrew Way

Performing Groups

B-W SINGERS

MELVIN UNGER, *Director*

SOPRANO

Lois Ballas
Katherine Butcher
Ashley Coleman
Jennifer Darling
Rachael Fasano
Hilary Hapgood
Rachel Jones
Laura Kennelly
Kara Konken
Hillary Krutchick
Kathryn Major
Shannon O'Boyle
Martha Peck
Jo Swanson
Betty Unger
Emily Witte
Anna Womack

ALTO

Lauren Alger
Janis Augustine
Annika Bergman
Rachel Brawley
Judy Davis
Lydia Griffiths
Ciara Harper
Samantha Husted
Andi Judt
Andrea Leach
Julia Mansfield
Meg Maley
Dar Marlink
Lauren Messina
Bailey Moulse
Elizabeth Wehrli

TENOR

Cameron Cornelius
Jay Ellis
Mark Goins
Antwaun Holley
Andrew Holmes
Ryan Hook
Ian LeRoy
Anthony Sagaria
Matthew Shirilla
Bradley Stone
Stewart Tabler
Nick Varricchio
Robert Wank

BASS

Chris Cowan
Danny English
Neil Fullerton
Joel Logan
Thomas Markham
Robert Mayerovitch
Jude McCormick
Dryden Meints
Austin Minor
Randy Molmen
Bryan Reichert
Jonathan Williams
Kenneth Williams
Joseph Zeigler
David Zody

Claire Black, *rehearsal accompanist*

Performing Groups

BACH SERVICE ORCHESTRA

MELVIN UNGER, *Director*

VIOLIN I

Rachel Huch, *Concertmaster*
Leah Goor
Ariel Clayton

VIOLIN II

Alex Vago
Liesl Langmack
Donna Dehn

VIOLA

Michele George
Christiana Reader

VIOLINCELLO

Tara Klein

CONTRABASS

Ole Latham

OBOE D' AMORE

Courtney Miller

Featured Soloists

BIOGRAPHICAL INFORMATION



Internationally renowned, Acadian soprano **SUZIE LEBLANC** has established an extraordinary career specializing in Baroque and Classical repertoire and exploring and recording a substantial amount of unpublished material while living in Europe. Her thirst and curiosity for new vistas now lead her toward the repertoire of French mélodies, lieder, Acadian folk music as well as exploring the art of improvisation with Helmut Lipsky and “Au parfum de Tango.”

She has worked with many of the world’s leading early music ensembles in concert and opera performances as well as on film and on disc. Concerts have taken her to festivals all over the world as well as to the Concertgebouw (Amsterdam), the Wigmore Hall and the Konzerthaus in Vienna.

The film *Lost Song* directed by Rodrigue Jean, in which she plays the lead character, won the City TV Best Canadian Feature Award at the Toronto International Film Festival (TIFF) in September 2008. Her recent recording of works by Olivier Messiaen, titled *Chants de terre et de ciel*, won the 2009 OPUS award for Best recording of the Year in contemporary music and she won the 2011 OPUS award in the World Music category for her CD collaboration with Helmut Lipsky; *Tempi con variazioni*.

Her contribution to Acadian culture with the CDs *La Mer Jolie* and *Tout passe* and with the documentary *Suzie LeBlanc: A Musical Quest*, directed by Donald Winkler, along with her performances of Early Music have earned her honorary doctorates from King’s College University in Halifax and Mount Allison University in New Brunswick.

In 2010–2011, she returns to the Baldwin Wallace Bach Festival for Bach’s Coffee Cantata and Mass in B Minor (also for the Elora Singers), *Johannes-Passion* for the Toronto Mendelssohn Choir, The Wedding Cantata and Mozart’s Exultate Jubilate for the Victoria Symphony, a unique programme with Montreal’s Arion featuring music with chalumau, *Matthäus-Passion* in the Netherlands, Messiah with Symphony Nova Scotia and the initial concert in a series of events surrounding the life and work of Elizabeth Bishop, again with Symphony Nova Scotia. Next season she debuts as soloist in Messiah with the Minnesota Orchestra and will be heard in the same work with the Toronto Symphony.

Suzie LeBlanc is the founder of Le Nouvel Opéra (www.lenouvelopera.com), ensemble-in-residence at the Montreal Conservatory and co-chair of the Elizabeth Bishop Centenary Festival (2011) in Nova Scotia (www.elizabethbishopcelebration.ca).

Featured Soloists



Mezzo-soprano **JULIANA GONDEK** is internationally renowned for her performances in opera and concert, lauded for her interpretations of Mozart, Baroque, *bel canto*, and contemporary repertoire. She has performed with many of the major conductors of the world including Herbert von Karajan, Leonard Bernstein, James Levine, Carlos Kleiber, and Robert Shaw, in leading roles at the Metropolitan Opera, Netherlands Opera, Scottish Opera, San Francisco, Houston, New York City, Dallas, Seattle, Miami, St. Louis, Utah, and Baltimore Operas. She has sung at the Salzburg Festival, Edinburgh Festival, Avignon Festival, Göttingen and

Halle Handel Festivals, Antibes's Bel Canto Festival, Lincoln Center's Mostly Mozart, Marlboro, Caramoor, Newport, and the Bard Festivals.

Miss Gondek has created leading roles in six opera world premieres: Ela in David Carlson's *Dreamkeepers*, the triple role of Dianne Feinstein/Harvey's Mama/Hooker in Stewart Wallace/Michael Korie's *Harvey Milk*, the title role in Stewart Wallace/Michael Korie's *Hopper's Wife*, Sabina in David Diamond's *The Noblest Game*, La Madre in Ian Krouse's *Lorca*, *Child of the Moon* and The Sphinx in Paul Chihara's *Oedipus*. She has performed the leading roles in Leonard Bernstein's *A Quiet Place* and Bright Sheng's *The Song of Majnun*. She has appeared with nearly all of the major North American symphony orchestras, as well as many prominent European orchestras.

Her discography includes recordings of *Harvey Milk* on the Teldec label, Handel operas *Ottone*, *Radamisto*, *Giustino*, and *Ariodante* (winner of the 1996 Gramophone Record of the Year Award), music of Bright Sheng with the Hong Kong Philharmonic and Hugo Weisgall's *Esther* with the Seattle Symphony, the complete songs of Karol Szymanowski (winner of the "Fryderyk Prize for best recording of Polish music), Mozart's *Exsultate jubilate*, vocal chamber music (winner of the Yehudi Menuhin Foundation Prize), Bernstein's *West Side Story* and a "Live from the Met" telecast and videodisc recording of *Die Zauberflöte* with the Metropolitan Opera.

Recent performances include her Los Angeles Philharmonic debut, performances with the Pacific Symphony Orchestra in music of George Crumb, the Asian premiere of Bright Sheng's *Songs from the Sung Dynasty* with the Hong Kong Philharmonic and the Carnegie Hall premiere with the New York Philharmonic, concerts with the Munich Chamber Orchestra, appearances at the Bowdoin International Music Festival and the Hawaii Performing Arts Festival, a recital of Mahler, Strauss, Berg, and Schoenberg for the Los Angeles Philharmonic's "Order and Disorder" series.

Upcoming performance include Baroque recitals, a solo cabaret evening, staged performances of Purcell's *The Fairy Queen* at the Astoria Music Festival, recitals at the Hawaii Performing Arts Festival and the Vianden Music Festival (Luxembourg), a gala with the Napa Valley Youth Orchestra, and the title role (Eleanor Roosevelt) in the concert premiere of Kenneth Wells' opera *The First Lady*.

Featured Soloists



Acclaimed as one of Canada's finest concert and oratorio singers, **DANIEL LICHTI** continues to build on his successes with major North American symphonic, choral, and concert organizations, his activity extending to the concert halls of Europe, Japan, South America, and Israel. He has bowed at Teatro dell'Opera di Roma, L'Opéra de Montréal, Opéra de Québec, Opera Atelier, and Opera Ontario. Mr. Lichti is Associate Professor of Music at Wilfrid Laurier University in Waterloo.

Highlights of past seasons include a Proms Concert at Royal Albert Hall in a premiere performance of Libby Larsen's *I It Am* (a co-commission by the Bach Choir of Bethlehem and the BBC), and performances of Bach's Mass in B minor at King's College, and the Thomaskirche in Leipzig. Concerts and an acclaimed video recording with the Bach specialist, Helmuth Rilling and the Bach Akademie of Stuttgart, as well as concerts with the Bach Aria Group and the Washington Bach Consort are also among his past credits. Mr. Lichti has been a frequent guest artist at most North American Bach Festivals, notably The Bach Festival in Bethlehem, PA, the Carmel Bach Festival, the Baldwin-Wallace College Bach Festival, the Shenandoah Bach Festival and the Oregon Bach Festival.

Mr. Lichti's discography includes *Songs of Hugo Wolf*, two Dorian recordings of Bach Cantatas and the Mass in B minor with the Bach Choir of Bethlehem, Sony's "The Gift of Messiah," and recordings of Lieder by Schubert, Schumann, and Brahms with pianist Janina Fialkowska on the Opening Day label. A Centaur Records recording of baroque gems, *The Soulful Bach & Telemann*, features Mr. Lichti with the American early music ensemble "Olde Friends." He has also recorded with the Ottawa Bach Choir and the Bach Choir of Bethlehem.

Recent performances include *Elgar's Dream of Gerontius* with the Grand Philharmonic Choir, the monumental Mass in B minor at the 75th Anniversary of the Bach Festival in Winter Park, Florida, Bach's *Matthäus-Passion* in Victoria and Schubert's *Winterreise* with pianist Leslie De'Ath.

The coming year will include a return to the operatic stage with Opera Ontario as Bartolo in Mozart's *Le Nozze di Figaro*, and Bach Passions with the Toronto Mendelssohn Choir, Richard Eaton Singers in Edmonton, as well as at home, with the Grand Philharmonic Choir under their new conductor, Mark Vuorinen.

Featured Soloists



Regarded as a “musically arresting presence” by the San Francisco Chronicle, **BENJAMIN BUTTERFIELD** is in demand for concert, opera and recital. His stage repertoire has encompassed roles in the *Barber of Seville*, *Don Giovanni*, *Die Zauberflöte*, *Rake's Progress*, *Persephone*, *Cunning Little Vixen* and *Tamerlano* with performances in Naples at Il Teatro di San Carlo, Theatre du Capitole in Toulouse, Welsh National Opera, the Canadian Opera Company, L'Opera Nationale de Montpellier, and Arizona Opera, as well as New York City Opera, L'Opera de Montreal, Vancouver Opera, Glimmerglass Opera Festival, and Canterbury Opera in New Zealand.

In concert he has appeared in Britten's *War Requiem* with the London Symphony Chorus and the State Orchestra of Thessaloniki, the St. Matthew Passion and St. John Passion with the Philharmonia Baroque Orchestra under Nicholas McGegan and *Das Buch mit sieben Siegeln* at the Toronto International Choral Festival. He has toured throughout Europe with Trevor Pinnock and the English Concert, the RIAS Kammerchor of Berlin and with Marc Minkowski and Les Musiciens du Louvre. Mr. Butterfield has also performed with the Symphony Orchestras of Detroit, San Francisco, New Jersey and Chicago. Other appearances have included the Saito Kinen Festival with Seiji Ozawa, Festival Vancouver performing the Mad Woman in Britten's *Curlew River* and in recital with Graham Johnson for VISI.

A busy season for Benjamin Butterfield in 2010/11 included a role debut as Grimoaldo in Handel's *Rodelinda* at Pacific Opera Victoria and a return to the San Francisco Symphony as well as the Calgary Philharmonic in Handel's *Messiah*. A frequent Bach interpreter, Mr. Butterfield will also join the Richard Eaton Singers as well as Vancouver Voices in the St. Matthew Passion and make a return to the Bethlehem Bach Festival to record the St. John Passion for Analekta.

Highlights from Mr. Butterfield's previous seasons have included appearances at the Carmel Bach Festival in California as well as performances of the *Messiah* with the San Diego Symphony and the American Bach Soloists. Mr. Butterfield returned to Opera Ontario as Belmonte in Mozart's *Die Entführung aus dem Serail*, and also as Tamino at Calgary Opera in Mozart's *Die Zauberflöte*. In France he debuted with L'Orchestre Philharmonique de Strasbourg singing *L'enfance du Christ*, sang in Berlioz's *Romeo and Juliet* with the Toronto Symphony, and performed numerous Bach Cantatas at the BBC Proms with the Bach Choir of Bethlehem.

Special Guests



DUO AMARAL was launched in 2008 by husband and wife Mia Pomerantz-Amaral and Jorge Amaral. This dynamic young duo is gaining momentum and steadily attracting audiences in the USA and abroad as their reputation grows with each recital and master class. Duo Amaral has been described by *Il Messagero Veneto* as “masterful, with poetic virtuosity and intensity of expression.” In just two-and-a-half years, they have toured in Italy, Germany, Poland,

Panama, Mexico, Israel, and the USA, performing, giving workshops and master classes and judging international competitions.

Mr. and Mrs. Amaral completed their studies at the Peabody Conservatory of Music of the Johns Hopkins University, where both were awarded Master of Music and Graduate Performance Degrees with Manuel Barrueco and Julian Gray, respectively.

Jerusalem native Mia Pomerantz-Amaral is a top prizewinner of several international guitar competitions, including the *Guitar Gems Competition* in Natanya Israel, *The Fernando Sor Guitar Competition* in Rome, Italy, and several others. Her playing has been characterized as having “a powerful sound, beautiful; rich in harmony with a sure, clean technique”.

Jorge Amaral, a native of Guadalajara, has won many international prizes and has been described by the eminent master Alirio Diaz as “a brilliant figure in the future of the classical guitar.” He has toured widely through Europe, Mexico and the USA as performer, juror and teacher. Mr. Amaral currently serves in the faculty of the Conservatory of Baldwin Wallace College.

Duo Amaral performs a wide repertoire, from the Baroque to the Contemporary, and is always seeking innovative interpretations to explore and share. They have arranged numerous compositions for two guitars and are commissioning new pieces in the hopes of helping to expand the guitar repertoire. In spring of 2011, they will release their first duo album, including a world-premier composition written for and dedicated to them by renowned Mexican composer and Mr. Amaral’s father—Victor Manuel Amaral Ramirez. For more information please visit: www.duoamarals.com

Special Guests



JONATHAN WILLIAM MOYER is the music director and organist of the Church of the Covenant, and he teaches organ and harpsichord at the Baldwin Wallace Conservatory of Music. Critics have described his playing as “ever-expressive, stylish, and riveting.” He has performed throughout the northeastern United States, Europe, and Japan, including such venues as The Cathedral of St. John the Divine (NYC), Washington National Cathedral, Princeton University Chapel, St. Thomas Episcopal Church (NYC), the Great Auditorium in Ocean Grove (NJ), numerous British cathedrals, as well as the Dvorak Spring

Festival in Prague and Vienna. He has performed with such ensembles as Apollo’s Fire, the Richmond Symphony Orchestra, Concert Artists of Baltimore, the Handel Choir of Baltimore, the Johns Hopkins University Chorale, and the Cantate Chamber Singers of Washington DC. He is a member of the critically acclaimed early music vocal ensemble Quire Cleveland.

In 2008 he performed the complete organ works of Olivier Messiaen in four recitals at the Cathedral of Mary Our Queen in Baltimore, MD. *The Baltimore Sun* said of his second recital, “Moyer revealed the composer’s musical genius as vividly as his spiritual richness, taking full advantage of the cathedral’s Shantz organ.... Passages of rapt reflection were shaped with a keen sense of import.” In 2008, he received the second prize in the Sixth International Musashino Organ Competition in Tokyo, Japan, and in 2005 he was one of four finalists in the St. Albans International Organ Competition.

Dr. Moyer is pursuing an artist diploma at the Oberlin Conservatory of Music as a student of James David Christie and Olivier Latty. He holds a doctor of musical arts degree as a student of Donald Sutherland at the Peabody Conservatory of Music (Baltimore), where he completed both a graduate performance diploma in organ and a master’s degree in piano as a student of Ann Schein. While at Peabody he studied harpsichord with Webb Wiggins and served as graduate assistant choral conductor to Edward Polochick. He received a bachelor of music degree in piano from Bob Jones University where he studied with Laurence Morton. He has attended organ festivals throughout Europe and has coached with such organists as Susan Landale, Marie-Claire Alain, Guy Bovet, Michael Radulescu, and Gillian Weir.

Dr. Moyer has served as an opera coach/accompanist for the Peabody Opera Department, Baltimore Opera Company, Opera Vivente (Baltimore), the Baltimore School for the Arts, and the Washington DC Wagner Society Emerging Singer Program, founded by Thomas Stewart and Evelyn Lear. He appears frequently as accompanist for art song and opera recitals.

Dr. Moyer resides in Shaker Heights, Ohio, along with his wife, Kaori Hongo, and sons, Christopher and Samuel.

Special Guests

MUSICA PACIFICA has, since its founding in the San Francisco Bay Area in 1990, achieved a widespread reputation as one of America's premier baroque ensembles by bringing together virtuosic musicianship with imaginative programming and a spirited performing style. Called "some of the finest baroque musicians in America" (*American Record Guide*) and "among the best in the world" (*Alte Musik Aktuell*, Regensburg), these highly accomplished musicians are masters of their repertoire who regularly perform with many prominent early music ensembles in the U.S. and around the world. The *Washington Post* noted: "the effect was transporting—a small miracle of precision and musical electricity."



JUDITH LINSENBERG is one of the leading exponents of the recorder in the US and has been acclaimed for her "virtuosity," "expressivity," and "fearless playing." She has performed extensively throughout the United States and Europe, including solo appearances at the Hollywood Bowl and Lincoln Center; and has been featured with such leading American ensembles as the San Francisco Symphony, the SF and LA Operas, the Oregon Symphony, LA Chamber Orchestra, Philharmonia Baroque, American Bach Soloists, the Portland and Seattle Baroque Orchestras, the Oregon and Carmel Bach Festivals, and others. Judith has recorded for

Virgin Classics, Dorian, harmonia mundi usa, Koch International, Reference Recordings, Musical Heritage Society, Drag City Records, and Hänssler Classics. A Fulbright scholar to Austria, she was awarded the Soloist Diploma with Highest Honors from the Vienna Academy of Music. She is a *summa cum laude* graduate of Princeton University, holds a doctorate in early music from Stanford University, and has been a visiting professor at the Vienna Conservatory and Indiana University's Early Music Institute in Bloomington.



ANDREW FOUTS, *baroque violin*, has been noted for his "mellifluous sound and sensitive style" (*Washington Post*) and as "an extraordinary violinist" who exhibits "phenomenal control" (*Bloomington Herald-Times*), while the *Lincoln Journal-Star* wrote that his "talent challenges the top soloists of today's classical stage." He studied at the Eastman School of Music and Indiana University, where his principal teachers were Charles Castleman and Stanley Ritchie, respectively. In 2008 Andrew won first prize at the American Bach Soloists' International Baroque Violin Competition. That same year he joined Pittsburgh's acclaimed trio, Chatham Baroque, which

performs over 50 concerts annually, both at home and around the country. In addition to Chatham Baroque's schedule, this past season Andrew has performed extensively with The Four Nations Ensemble, on European tour with Apollo's Fire, and as concertmaster for The Washington Bach Consort, a post he will maintain throughout the 2011–12 season. He has also performed with Philharmonia Baroque, The National Cathedral Baroque Orchestra, American Bach Soloists, Quince, American Opera Theater, and as concertmaster for the Bloomington Early Music Festival Orchestra.

Special Guests



STEPHEN HAMMER is principal oboist of the Bach Ensemble, Boston Handel and Haydn Society, Concert Royal, Arcadia Players, Clarion Music Society, the Aston Magna festival, and other well-known period instrument ensembles, and has been a featured soloist at festivals across the USA and in Europe, South America, and Australia. He teaches oboe, chamber music, and performance practice at the Bard College Conservatory of Music and rhetoric of Baroque performance at the Longy Conservatory; he has also taught at Indiana University, Boston University, and the Oberlin Baroque Performance Institute. Stephen was co-founder and

artistic director of the acclaimed New York Collegium, and collaborates with the New York instrument-maker Joel Robinson in building replicas of historical oboes and shawms. His more than 150 recordings of solo, chamber, obligato, and orchestral repertoire appear on Decca L'Oiseau-lyre, EMI, Smithsonian, Dorian, Nonesuch, Pro Arte, Sony Classics, and other labels. A graduate of Oberlin College where he studied with James Caldwell, he now lives in Clermont, NY, in the beautiful Hudson River valley.



STUART PINCOMBE received a B.M. in modern cello and a M.M. in viola da gamba and baroque cello at the Oberlin Conservatory of Music. Stuart has appeared in solo and chamber music performances in major venues in the USA, Poland, Germany, and The Netherlands, including at the Boston Early Music Festival, Robert Conant's Festival of Baroque Music, the Kennedy Center, and the Concertgebouw, Amsterdam. He has also independently released two CDs of the complete Bach suites for solo cello and has recorded new music for the Centaur label. Stuart has collaborated in chamber concerts with many of the leading American Baroque performers and ensembles and was most recently invited to

perform a solo and chamber program at the Bruges Early Music Festival in Belgium. Stuart plays a rare, original Carlo Antonio Testore baroque cello from 1720, kindly on loan from the Jumpstart Jr. Foundation in The Netherlands. He currently lives with his wife Michelle in Oberlin, Ohio and is the cellist of the Credo Trio and a baroque cellist in Apollo's Fire: The Cleveland Baroque Orchestra.

Special Guests



PETER BENNETT, *harpsichord*, combines careers as both a performer and academic. Born in the UK, Peter studied in Cambridge, Vienna, London, Siena, and Paris, before returning to London to work as a freelance continuo player and to found Ensemble Dumont, a consort of singers, viols and continuo. With Ensemble Dumont Peter appeared widely at early music festivals in the UK and Europe, broadcast internationally, and made two critically acclaimed recordings for Linn Records. In the USA Peter now plays regularly with Apollo's Fire, Cleveland, and frequently collaborates with other period and modern ensembles. He was appointed Assistant Professor of Musicology at Case Western Reserve

University in 2005. He holds a D.Phil. in Music from Oxford University, with a dissertation on early 17th-century French sacred music, and his research now centers on the music and institutions associated with Louis XIII's Paris: recent publications include: *Sacred repertoires in Paris under Louis XIII* (Royal Musical Association Monographs, 2009); *Antoine Boesset, Complete sacred music* (2 vols, A.R. Editions); and *Collaborations between the Musique de la Chambre and the Musique de la Chapelle at the court of Louis XIII* (*Early Music*, August 2010)

Special Guests



JORY VINIKOUR is recognized as one of the outstanding harpsichordists of his generation. A highly diversified career brings him to the world's most important festivals and concert halls as recital and concerto soloist, partner to several of today's finest singers, and as one of the most visible continuo performers. Born in Chicago, Jory Vinikour came to Paris on a scholarship from the Fulbright Foundation to study with Huguette Dreyfus and Kenneth Gilbert. First Prizes in the International Harpsichord Competitions of Warsaw (1993) and the Prague Spring Festival (1994) brought him to the public's attention, and he has since appeared in festivals and concert series throughout much of the world.

A concerto soloist with a repertoire ranging from Bach to Nyman, he has performed as soloist with leading orchestras including Rotterdam Philharmonic, Flanders Opera Orchestra, Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, Philharmonic of Radio France, Ensemble Orchestral de Paris, Netherlands Chamber Orchestra, Cape Town Symphony Orchestra, and Moscow Chamber Orchestra. He participated in a recording of Frank Martin's *Petite Symphonie Concertante* with the Lausanne Chamber Orchestra under the direction of Armin Jordan (Suisse Romande, 2005), and also performed the Harpsichord Concerto by the same composer with the Symphony Orchestra of the MDR in Leipzig's Gewandhaus under the direction of Martin Haselböck in January of 2003.

Well-known as an accompanist, he has appeared extensively in recital with artists such as David Daniels, Hélène Delavault, Magdalena Kozena, Annick Massis, and Marijana Mijanovic. He has accompanied legendary Swedish mezzo-soprano Anne Sofie von Otter in recital. Recorded with luthenist Jakob Lindberg, their programme of English and Italian music of the 17th century, entitled *Music for a While*, was released by Deutsche Grammophon in early 2005.

As an active exponent of contemporary repertoire for the harpsichord, he has given the premieres of *Toccatas* by Harold Meltzer and Régis Campo's *Perpetuum mobile*, both written for him. With members of the Orchestra National de France, Mr. Vinikour has performed Maurice Ohana's *Miroir de Célestine* and Manuel de Falla's *Harpsichord Concerto* (March, 2010, Radio France). He has also given important performances of works by Ligeti, Nyman, as well as several 20th century concerti, including Cyril Scott's *Harpsichord Concerto*, which Mr. Vinikour prepared and edited for Novello editions.

Mr. Vinikour appears regularly as harpsichordist/ continuoist at the Paris Opera, Netherlands Opera, Salzburg Festival, Teatro Real de Madrid, Glyndebourne, etc., and is heard on many recordings from Deutsche Grammophon, EMI, Erato, *et al.* Jory is a regular presence at the Zurich Opera, and has appeared on their stage (disguised as Handel!) with Cecilia Bartoli in Handel's *Il trionfo del tempo è del disinganno*. He performed Stravinsky's solo harpsichord part in productions of *The Rake's Progress* at the Théâtre des Champs-Élysées, the Paris Opera and Théâtre de la Monnaie.

His recording of Bach's *Goldberg Variations*, released on Delos International in 2001 received excellent reviews throughout the world. Mr. Vinikour's 2009 Delos release of Handel's 1720 Suites for Harpsichord has received wide critical acclaim. Partnering with flautist Joshua Smith, he has recorded Bach's sonatas for flute and harpsichord, garnering attention from around the world.

Special Guests



GEORGE B. STAUFFER is Dean of the Mason Gross School of the Arts and Professor II of Music History at Rutgers University. He is known internationally as a scholar, performer, and writer on the music and culture of the Baroque Era and the life and works of J. S. Bach in particular.

Educated at Dartmouth College, Bryn Mawr College, and Columbia University, he has published eight books on Baroque music and Bach, including, most recently, *Bach: The Mass in B Minor*, *The World of Baroque Music*, and *About Bach*. He has also contributed to *The New Grove Dictionary of Music and Musicians*, *Collier's Encyclopedia*, *Early Music*, *Bach-Jahrbuch*, and many other American, European, and Asian publications. He has also written feature articles for *The New York Times* and *The Weekly Standard*.

Stauffer has lectured at Harvard University, Yale University, Princeton University, University of Leipzig, National Sun Yat-sen University, and many other colleges and universities in the United States and abroad. He has also given pre-concert talks at Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Merkin Hall, and many other concert venues. He has written program or CD liner notes for Yo Yo Ma, Peter Serkin, Murray Perahia, Kathleen Battle, Nathalie Stutzmann, Giuliano Carmignola, and many other distinguished musicians.

As a performer, Stauffer studied organ with Robert Elmore, John Weaver, and Vernon de Tar, and from 1977 to 1999 served as University Organist and Chapel Music Director at Columbia University, where he appeared frequently in concert. His Bach playing has been termed “fluent, four-square, and solidly musical” by *The New York Times*. He is a featured artist on the 4-CD album *The Great Organs of New York*.

Before coming to Rutgers, Stauffer taught at Yeshiva University and Hunter College (where he served as Chair of the Music Department and Program in Dance) and the Graduate Center of CUNY. He has held IREX, Guggenheim, Fulbright, ACLS, and Bogliasco fellowships, and is a past president of the American Bach Society.

Stauffer has a son, Matthew, a business analyst for FreshDirect in New York, and is married to percussionist She-e Wu. His hobbies include canoeing, hiking, and squash.

Directors

MUSIC DIRECTOR



DWIGHT OLTMAN is renowned as one of America's leading interpreters of the music of J. S. Bach. Celebrating his thirty-sixth 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



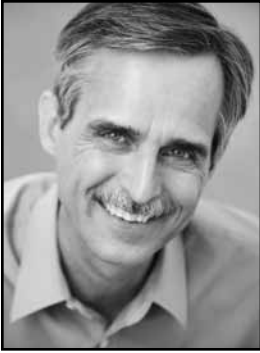
DR. DIRK GARNER serves as Director of Choral Studies at Baldwin-Wallace College Conservatory of Music. He is a noted Bach scholar whose continuing research concerns the *Golden Mean* in Bach's *Sacred Cantatas*, a topic he discussed during a two-hour interview on National Public Radio's "Bach Sunday." 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 holds the Master of Music degree from the Cincinnati College-Conservatory of Music, and the Doctor of Musical Arts 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 118th season. Before moving to the US from Canada, Dr. Unger served for eighteen 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 five books on choral-related topics. His most recent, a *Historical Dictionary of Choral Music* for Scarecrow Press, was released in June, 2010. 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 is Lecturer in Trumpet and Director of the Brass Choir at Baldwin-Wallace College, where he has also coached chamber ensembles, taught conducting classes and directed rehearsals of the Symphonic Wind Ensemble. He is Principal Trumpet of the Cleveland Chamber Symphony, a Grammy Award winning ensemble, and is featured on their recording of the Shostakovich Concerto No. 1 for Piano and trumpet. John has performed, recorded, and toured with The Cleveland Orchestra for 34 seasons as an extra and substitute trumpeter. He is a member of the Paragon Brass Quintet, the Kent Brass Quintet, the Blossom Festival Orchestra and Band, and the Festival Mozaic Orchestra in California.

As a free-lance musician, Mr. Brndiar has performed with the Metropolitan Opera Orchestra, the Cleveland Symphonic Winds, the Ohio Chamber Orchestra, the Cleveland Opera and Cleveland Ballet Orchestras, Red {an orchestra}, the Akron Symphony, the Canton Symphony, the Erie Philharmonic, and the Ashland Symphony. He has also toured to Europe and China with the Paragon Brass Quintet presenting concerts and master classes, and he was a founding member of the Metropolitan Brass Quintet. He recently appeared as soloist in the Concerto for Trumpet and Orchestra by Franz Joseph Haydn with the Wooster Symphony; and other solo performances have included recitals at Baldwin-Wallace, concerts with the Freedom Brass Band, the Lorain Community Orchestra, the Euclid Orchestra, the Parma Symphony, the Strongsville Band, and as soloist and conductor with the Lakewood Hometown Band.

Mr. Brndiar recently recorded several solo CDs for the Ludwig Master Series for young students, and has also been a featured soloist in the orchestra and band recordings produced by Ludwig. He has played in Broadway touring company productions, and has recorded numerous radio and television commercials. In the jazz field, he has performed with the Cleveland Jazz Orchestra and the Jazz Unit, and with the Hot Jazz Seven.

A graduate of the Cleveland Institute of Music and the Baldwin-Wallace Conservatory, Mr. Brndiar was a trumpet student of Bernard Adelstein, Charles Schlueter, James Darling, and Mary Squire. He studied conducting with Loris Chobanian and Dwight Oltman; and has taught trumpet at CIM, Case Western Reserve University, Cleveland State University, the Oberlin Conservatory, the University of Akron, Ashland University, and The College of Wooster.

Directors

STAGE DIRECTOR



BENJAMIN WAYNE SMITH brings a balance of practical experience and innovative storytelling to his productions. His work has been hailed by Opera News as “full of comic inventiveness.” He has led ten new opera productions since 1999, ranging from Mozart’s *Così fan tutte* to Conrad Susa’s modern treatment of *The Dangerous Liaisons*.

Ben has directed for Tacoma Opera, Seattle Opera’s Young Artist Program, Asheville Lyric Opera, Opera Theatre of Pittsburgh, The Intermountain Opera Association, the Young Artist Program at Pittsburgh Opera, the University of Cincinnati/CCM, Baldwin-Wallace College and The Opera

Theater of Lucca, in Lucca, Italy.

Upcoming projects include *Il barbiere di Siviglia* with the Intermountain Opera Association in a return to Italy to join the faculty of CCM Spoleto where he is a stage director and dramatic coach.

Ben recently finished his tenure as the Resident Assistant Director at Seattle Opera where he worked on eleven productions over two years. He has also worked as an Assistant Director for Washington National Opera, Cincinnati Opera, Michigan Opera Theater, Pittsburgh Opera, and the Opera Theatre of Pittsburgh.

In August of 2010, Ben joined the faculty at Baldwin-Wallace College as their first Director of Opera. Increasingly in demand as a clinician, Ben has given masterclasses on “actioning” technique at the University of Cincinnati/CCM, Penn State University, Western Kentucky University, University of Akron, University of Miami (Ohio), Mars Hill College (North Carolina), Oakland University (Michigan), and the Venture Theater in Montana.

Ben holds an MFA in Opera Stage Directing from the University of Cincinnati, where he studied with Nick Mangano, Nic Muni and Sandra Bernhard. He began his career in opera as a singer, performing twenty-one leading roles in opera, operetta, and musical theater. He has logged over 250 performances in the U.S. and Italy.

Ben’s wife Bonnie is a percussionist, currently based in San Diego. When not in the theater, he can be found playing his ukulele or cooking for his family and friends.

Concerts

SUNDAY, APRIL 10, 2011

3:00 p.m.

FEDERATED CHURCH, CHAGRIN FALLS

Baroque Guitar Works

Duo Amaral

Mia Pomerantz-Amaral, *guitar*

Jorge Amaral, *guitar*

Antonio Vivaldi

1678–1741

arr. Jurg Kindle and Duo Amaral

L'estro Armonico Concerto No. 9

Allegro

Larghetto

Allegro

Domenico Scarlatti

1685–1757

arr. Julian Gray and Ronald Pearl

Sonata in A minor, K. 175

Sonata in E minor, K. 147

Sonata in D Major, K. 119

INTERMISSION

J. S. Bach

1685–1750

Prelude, Fugue and Allegro BWV 998

Mia Pomerantz-Amaral, *guitar*

George Frederick Handel

1685–1759

Chaconne

With 21 Variations

Preview Recitals

NOTES ON THE PROGRAM

BY MELVIN UNGER

Known as the “red-haired priest,” Antonio Vivaldi (1678–1741) is famous today primarily for his 500-plus concertos, many of which are characterized by great energy and rhythmic drive. The volatility so often associated with Vivaldi’s music may have been the result of a “red-haired” temperament—the fact that his brothers were once arrested for brawling suggests it could have run in the family!

For much of his career, Vivaldi worked as a music teacher and director at *Pio Ospedale della Pietà*, one of four Venetian institutions that provided schooling for hundreds of girls. Music was central to the curriculum, and Vivaldi wrote many of his works for concerts at the school. These concerts attracted visitors from all over Europe, and prompted donations to the school.

While Vivaldi wrote much vocal music (including over fifty operas) he became famous throughout Europe as a composer of instrumental music with the release of his first collection of twelve concertos, *L’Estro armonico*, Op. 3, published as two books in Amsterdam in 1711. We hear the ninth concerto here, transcribed for guitar.

Domenico Scarlatti (1685–1757), son of the Neapolitan opera composer, Alessandro Scarlatti, spent most of his career in Lisbon at the royal chapel at the court of João V. There he taught members of the royal family, among them, the Infanta Maria Barbara. When she married Crown Prince Ferdinando of Spain in January of 1729, Domenico remained in her employ. He followed the couple to Spain, where he continued to serve Maria Barbara and Ferdinando after they acceded to the throne in 1746.

Scarlatti is best remembered for his many keyboard sonatas, which are typically cast in binary form, a fledgling musical form significant because it represents the first successful attempt to organize a musical structure on the basis of modulation—establishing one key area, then departing from it, before returning home. The form led ultimately to sonata-allegro form, which reigned supreme for more than a century, having been perfected by such masters as Haydn, Mozart, and Beethoven.

Seven of Bach’s works (BWV 995–1000 and 1006a) are usually listed as being intended for lute. For some of these, however, the intended instrumentation is unclear. Three of them are arrangements of works for other instruments. All of them “present textual or technical problems for both editor and performer.” [Tim Crawford] Fortunately, Bach’s autograph score of the Prelude, Fugue, and Allegro in E♭ major, BWV 998, still survives. Probably dating from the early 1740s, it is entitled “Prelude pour la Luth ò Cembal” (for lute or harpsichord).

George Frederick Handel (1685–1759) was born in Halle, Germany, not far from Bach’s birthplace. Unfortunately the two never met. Having perfected his craft as a young man in Italy, Handel spent most of his career in England. He wrote works of every type,

Preview Recitals

but a few of his instrumental works and oratorios have tended to overshadow all the others. His Chaconne in G Major with 21 Variations (HWV 435), originally written for keyboard, demonstrates his facility at writing a series of variations over a repeated bass line. “The happy combination of freedom-in-necessity becomes the rule as the music gains in momentum and expressivity, the music moving to the minor in Variations 9–16, then reverts to the major mode after having achieved a stunning series of stretti (overlapping entries of the theme).” [Gary Lemco, *Audiophile Audition*]

Concerts

Monday, April 11, 2011

7:30 p.m.

THE CHURCH OF THE COVENANT

**Mendelssohn's 1840 Bach Concert
at St. Thomas, Leipzig**

Jonathan Moyer, *organ*

Jonathan Moyer
b. 1975

Praeludium in E-flat
in the style of Mendelssohn

J. S. Bach
1685–1750

Fugue in E-flat Major, BWV 552/2

Schmücke dich, o liebe Seele, BWV 654

Prelude and Fugue in a minor, BWV 543

INTERMISSION

J. S. Bach

Passacaglia in c minor, BWV 582

Pastorale in F Major, BWV 590

Toccatà and Fugue in d minor, BWV 565

Felix Mendelssohn
1809–1847

Sonata No. 6, Op. 65
Choral with variations

Preview Recitals

NOTES ON THE PROGRAM

By Jonathan Moyer

In the summer of 1840, Felix Mendelssohn wrote the following in a letter to his mother.

On Thursday, I gave an organ concert here in the Thomas Church, from the proceeds of which old Sebastian Bach is to have a monument erected to his memory, in front of the Thomas School. I gave it *solissimo*, and played nine pieces, and at the end a free fantasy. This was the whole program ... I practiced hard for eight days previously, till I could scarcely stand upright, and executed nothing but organ passages along the street in my gait when I walked out. (Russell Stinson, *The Reception of Bach's Organ Works from Mendelssohn to Brahms*, 55)

Robert Schumann attended the performance and printed the following account:

How well Mendelssohn understands the treatment of Bach's royal instrument is generally known; and yesterday he laid before us nothing but precious jewels, in the most glorious variety and gradation, which he only prefaced, as it were, at the beginning, and concluded with a fantasy of his own ... A fine summer evening shone through the church windows; even outside, in the open air, many may have reflected on the wonderful sounds, thinking that there is nothing greater in music than the enjoyment of the twofold mastery displayed when one master expresses the other. (Russell Stinson, *The Reception of Bach's Organ Works from Mendelssohn to Brahms*, 56)

Tonight's program is a reproduction of the works that appeared in Mendelssohn's recital. Mendelssohn's own two works that opened and closed the concert were improvised, and no known score exists. We know from Schumann's account that the final work was a set of variations based upon the choral "O Haupt voll Blut und Wunden." To open the concert, I have written my own short *praeludium* in the style of Mendelssohn, and to conclude the concert I have selected the first movement from Mendelssohn's Organ Sonata No. 6, which is a set of variations on the choral "Vater unser im Himmelreich."

Concerts

Friday, April 15, 2011

2:00 p.m.

MASTER CLASS (Chamber Hall)
Juliana Gondek, *mezzo-soprano*

G. F. Handel: E pur così in un
giorno...Piangerò la sorte mia
From Giulio Cesare

Marissa Chalker, *soprano*
Rae Sakurai, *piano*

G. F. Handel: Where'er you walk
From Semele

Benjamin Krumreig, *tenor*
Claire Black, *piano*

G. F. Handel: Tornami a vagheggiar
From Alcina

Madeline Healey, *soprano*
Jason Aquila, *piano*

3:15–3:45 p.m.

FESTIVAL BRASS CHOIR
(MARTING HALL TOWER)
John Brndiar conducting

4:00 p.m.

FIRST CONCERT

Members of the Opera Cleveland Orchestra

Dietrich Buxtehude
1637–1707

Membra Jesu Nostri

III. *Ad manus*
Madeline Healey, *soprano*
Marissa Chalker, *soprano*
Benjamin Krumreig, *tenor*
Alec Donaldson, *baritone*

IV. *Ad latus*
Ashley Lingenhoel, *soprano*
Katherine Ging, *alto*
Benjamin Krumreig, *tenor*
Alec Donaldson, *baritone*

Concerts

- V. *Ad pectus*
Katherine Ging, *alto*
Benjamin Krumreig, *tenor*
Jonathan Cooper, *baritone*
- VI. *Ad cor*
Madeline Healey, *soprano*
Ashley Lingenhoel, *soprano*
Jonathan Cooper, *baritone*
- VII. *Ad faciem*
Elizabeth Sterling, *alto*
Benjamin Krumreig, *tenor*
Cory Isler, *baritone*
Katherine Ging, *alto*

INTERMISSION

J. S. Bach
1685–1750

Schweigt stille, plaudert nicht, BWV 211
(The “Coffee” Cantata)

Suzie LeBlanc, *soprano*
Benjamin Butterfield, *tenor*
Daniel Lichti, *bass-baritone*

Benjamin Wayne Smith, *stage director*
Dwight Oltman, *conductor*

First Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

Dietrich Buxtehude: Cantatas from *Membra Jesu Nostri*, Bux WV 75

Although Buxtehude's fame rests primarily on his organ music, he also wrote much vocal music, which varies greatly in style, instrumentation, type of text, and length. Only a handful of secular works survive. Of approximately 115 surviving sacred vocal works, most have German texts; only about a quarter employ Latin texts. Their scoring ranges from one voice accompanied by a single instrument (*Jubilate Domino, omnis terra; Singet dem Herrn ein neues Lied*) to six choirs plus orchestra (*Benedicam Dominum*). Often Buxtehude combined movements of different types (most often sacred concertos for prose texts and arias for poetic texts) to form composite works that we now call cantatas.

Membra Jesu is a cycle of seven cantatas dedicated in 1680 to Gustaf Düben, who was conductor of the orchestra at the Swedish court and a church organist. The text is based on a devotional medieval poem (attributed to Bernard of Clairvaux) in which the "members" of the crucified Christ's body are contemplated: feet, knees, hands, side, breast, heart, and face. Last year, we presented the first two cantatas of the cycle. This season we present the remaining five pieces. Each cantata follows a similar pattern. Vocal ensemble movements (labeled here as choruses), alternate with solo movements, usually supported by continuo alone (bass line with supporting harmonies). Instrumental refrains (ritornellos) provide transitions between movements. Since the versification of the Latin Psalter differs from that in English translations, citations have been adjusted here to correspond to English versions.

III. *Ad manus* (To his hands)

The third cantata of the cycle opens with an instrumental sonata, which leads directly into a choral lament, whose text is taken from Zacharias 13:6. Contrapuntal sections (sections characterized by interweaving individual melodic lines) alternate with forceful chordal sections sung by all voices.

1. Chorus

Quid sunt plagas istae in medio manuum tuarum?	What are these wounds in your hands? (Zechariah 13:6)
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A soprano aria, meditating on the agony of Christ's crucifixion yet relatively comforting in tone, follows.

2. Soprano Aria

Salve Jesu, pastor bone, Fatigatus in agone, Qui per lignum es distractus Et ad lignum es compactus Expansis sanctis manibus.	Hail, Jesus, good shepherd, Wearied in agony, Tormented on the cross, Nailed there, Your sacred hands stretched out.
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First Concert

After an intervening ritornello, which follows without break, the soprano continues with a second stanza.

3. Soprano Aria

Manus sanctae, vos amplector,
Et gemendo condelector,
Grates ago plagis tantis,
Clavis duris, guttis sanctis,
Dans lacrimas cum oculis.

Sacred hands, I embrace you,
And in weeping I rejoice,
I give thanks for such wounds,
Hard nails, sacred drops of blood,
With tears and kisses.

After the expected concluding ritornello, a trio of alto, tenor, and bass sing the third stanza.

4. Alto, Tenor, Bass Trio

In cruore tuo lotum
Me commendo tibi totum,
Tuae sanctae manus istae
Me defendant, Jesu Christe,
Extremis in periculis.

Washed in your blood
I entrust myself wholly to you,
May your sacred hands there
Defend me, Jesus Christ,
In the last danger.

After another ritornello, the chorus returns with its opening material.

5. Chorus

Quid sunt plagae istae in medio manuum
tuarum?

What are these wounds in your hands?

IV. *Ad latus* (To his side)

The fourth cantata starts with a short, forceful instrumental introduction, which is followed by a five-part setting of a biblical verse from the Song of Solomon. The opening call for the lover to come, sung by a single voice part, is immediately taken up by the other voices, before commencing an imitative section on the words “in caverna maceriae” (in the hollow of the cliff).

1. Chorus

Surge, amica mea, speciosa mea, et veni:
columba mea in foraminibus petrae, in
caverna maceriae.

Arise, my love, my fair one, and come
away, my dove in the clefts of the rock, in
the hollow of the cliff. (Song of Solomon
2:13b–14a)

Accompanied (as usual) by continuo alone, the soprano sings passionately of her love.

2. Soprano Aria

Salve latus salvatoris,
In quo latet mel dulcoris,
In quo patet vis amoris,

Hail, O side of the Savior,
Where the honey of sweetness lies,
Where the force of love is seen,

First Concert

Ex quo scatet fons cruoris,
Qui corda lavat sordida.

From which a fount of blood pours,
Which washes foul hearts clean.

A concluding ritornello leads to a second stanza, set as a trio for alto, tenor, and bass. The mood is impassioned, almost dancelike.

3. Trio (ATB)

Ecce tibi appropinquo,
Parce, Jesu, si delinquo,
Verecunda quidem fronte,
Ad te tamen veni sponte
Scrutari tua vulnera.

Lo, I approach you,
Pardon, Jesus, if I sin,
With reverent countenance
I freely come to you
To behold your wounds.

After the customary ritornello, the soprano returns for a third stanza, repeating the previous melodic material and harmonic pattern.

4. Soprano Aria

Hora mortis meus flatus
Intret, Jesu, tuum latus,
Hinc expirans in te vadat,
Ne hunc leo trux invadat,
Sed apud te permaneat.

In the hour of death, may my soul
Enter your side, Jesus,
Hence, dying, may it go into you,
Lest the cruel lion seize it;
Instead, let it dwell with you.

A final ritornello leads to a reprise of the choral opening.

5. Chorus

Surge, arnica mea, speciosa mea, et veni:
columba mea in foraminibus petrae, in
caverna maceriae.

Arise, my love, my fair one, and come
away, my dove in the clefts of the rock, in
the hollow of the cliff.

V. *Ad pectus* (To his breast)

The fifth cantata opens in the now familiar manner—with a short sonata. A three-part, chorus for alto, tenor, and bass follows. Its biblical text, taken from 1 Peter 2:2–3.

1. Chorus (ATB)

Sicut modo geniti infantes rationales et sine
dolo (lac) concupiscite, ut in eo crescatis in
salutem. Si tamen gustastis, quoniam dulcis
est Dominus.

As newborn babes, long for the sincere milk
of the word, that by it you may grow in
respect to salvation, if indeed you have
tasted that the Lord is gracious. (1 Peter
2:2–3)

First Concert

In the following aria, the alto elaborates on this idea. A ritornello follows without break.

2. Alto Aria

Salve, salus mea, Deus,
Jesu dulcis, amor meus,
Salve, pectus reverendum,
Cum tremore contingendum,
Amoris domicilium.

Hail, O my salvation, God,
Sweet Jesus, my love,
Hail, O breast to be revered,
Trembling to be touched,
Home of love.

Two more arias on the same harmonic pattern follow. First, the tenor offers a prayer of ardent devotion. It is followed without pause by a ritornello.

3. Tenor Aria

Pectus mihi confer mundum,
Ardens, pium, gemebundum,
Voluntatem abnegatam,
Tibi semper conformatam,
Juncta virtutum copia.

Grant me a pure heart,
Ardent, pious, full of sighs,
My will surrendered,
Ever together with thee,
In the fullness of virtues.

Accompanied by strings, the bass continues the prayer.

4. Bass Aria

Ave, verum templum Dei,
Precor miserere mei,
Tu totius arca boni,
Fac electis me apponi,
Vas dives, Deus omnium.

Hail, true temple of God,
I pray, have mercy on me,
Thou, shrine of all that is good,
Place me among the chosen,
Costly vessel, God of all.

A final ritornello leads back to the opening text, now set for five voice parts.

5. Chorus

Sicut modo geniti infantes rationales et sine dolo (lac) concupiscite, ut in eo crescatis in salutem. Si tamen gustastis, quoniam dulcis est Dominus.

As newborn babes, long for the sincere milk of the word, that by it you may grow in respect to salvation, if indeed you have tasted that the Lord is gracious.

VI. *Ad cor* (To his heart)

The sixth cantata of the cycle addresses the heart of Christ. It begins with an instrumental introduction (scored for five violas da gamba), in which fast and slow sections alternate. The introduction is followed by a trio for three voice parts (SSB), supported by continuo. Its biblical text, taken from the Song of Solomon, is set in a languid manner.

First Concert

1. Chorus (SSB)

Vulnerasti cor meum, soror mea, sponsa.

You have ravished my heart, my sister, my spouse. (Song of Solomon 4:9a)

In the following aria, the soprano takes up the idea of “the heart.”

2. Soprano Aria

Summi regis cor, aveto,
Te saluto corde laeto,
Te complecti me delectat
Et hoc meum cor affectat,
Ut ad te loquar animes.

Heart of the highest king, hail,
I salute you with a joyful heart,
It delights me to embrace you,
And my heart desires this,
That you bring me to speak to you.

After an instrumental ritornello, the soprano, supported by continuo alone, expresses her heartfelt love in more joyous tones.

3. Soprano Aria

Per medullam cordis mei,
Peccatoris atque rei,
Tuus amor transferatur,
Quo cor tuum rapiatur
Languens amoris vulnere.

Through the marrow of my heart,
Of me a sinner and offender,
Let your love be carried,
By which your heart may be seized
Languishing in the wound of love.

A bass aria is set dramatically, highlighting the energy of the heart’s “living voice.”

4. Bass Aria

Viva cordis voce clamo,
Dulce cor, te namque amo,
Ad cor meum inclinare,
Ut se possit applicare
Devoto tibi pectore.

I cry with the living voice of the heart,
Sweet heart, for I love you,
Incline to my heart,
So that it may follow
You with a devoted heart.

The cantata concludes with a reprise of *Vulnerasti*, which is reworked to end with the softly repeated words “cor meum” (my heart).

5. Chorus (SSB)

Vulnerasti cor meum, soror mea, sponsa.

You have ravished my heart, my sister, my spouse.

VII. *Ad faciem*

The final cantata of the cycle addresses the face of Christ. To add a cyclical element, Buxtehude returns to the instrumentation of the first cantata (two violins, violone, and organ continuo) as well as the original key of C minor. After an opening sonata, we hear a five-part setting of a Psalm text.

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1. Chorus

Illustra faciem tuam super servum tuum;
salvum me fac in misericordia tua.

Let your face shine upon your servant; save
me in your mercy. (Psalm 31:16)

A trio now presents the original Latin version of the familiar hymn text by Paul Gerhardt, “O Haupt voll Blut und Wunden” (O sacred head sore wounded). In contrast to the familiar German chorale tune, however, the music here is rhythmic—even dancelike.

2. Trio (ATB)

Salve, caput cruentatum,
Totum spinis coronatum,
Conquassatum, vulneratum,
Arundine verberatum,
Facies sputis illita.

Hail, blood-stained head,
All crowned with thorns,
Beaten, wounded,
Struck with a reed,
Your face spat upon.

An alto aria on the same harmonic pattern follows, contemplating the poet’s own eventual death.

3. Alto Aria

Dum me mori est necesse,
Noli mihi tunc deesse,
in tremenda mortis hora
Veni, Jesu, absque mora,
Tuere me et libera.

Since I must die,
Be then not far from me,
In the terrible hour of death
Come, Jesus, without delay,
Protect and set me free.

The combined voices present the third stanza.

4. Chorus

Cum me jubes emigrare,
Jesu care, tunc appare,
O amator amplectende,
Temet ipsum tunc ostende
In cruce salutifera.

When you bid me go,
Dear Jesus, then appear,
O lover, to be embraced,
Show yourself then
On the cross of salvation.

The cantata concludes with an exuberant choral “Amen,” the instruments participating in the imitative interplay.

5. Chorus

Amen.

Amen.

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Schweigt stille, plaudert nicht, BWV 211 (The “Coffee” Cantata)

While the late 1720s and early 1730s were, for Bach, somewhat unhappy years because of difficult relations with his Leipzig employers and supervisors—the Leipzig Town Council and the rectors of the St. Thomas School—he did enjoy certain of his associations and musical opportunities. One of these commenced in 1729 when he assumed direction of the Leipzig Collegium Musicum, an organization of student musicians originally founded by Telemann. In winter, this group performed every Friday night from 8 to 10 p.m. in Zimmermann’s coffee-house and, in summer, from 4 to 6 p.m. in Zimmermann’s open-air restaurant at the Grimmische Gate outside the city of Leipzig. There were two such organizations in Leipzig, both formed for the purpose of giving students practical music experience. Visitors to Leipzig came in great numbers to hear these performances, especially during the Leipzig fair.

Like others of Bach’s secular cantatas, the Coffee Cantata was probably first performed in 1734 by the Collegium at Zimmerman’s Coffee House. The libretto, which had appeared in a publication of 1732, was by Picander (Christian Friedrich Henrici), a librettist who also composed sacred texts and, though less gifted than his rival, Gottsched, was particularly skilled at adapting texts to musical requirements (hence he was also known for his ability to work with composers on parodies—works in which a composer refitted music with new texts.) His “coffee libretto” was apparently popular—two other composers are known to have set it to music. The plot is simple and humorous: a father (Herr Schlendrian) is worried because his daughter, Liesgen, has become addicted to coffee in the new coffee craze. No matter what he does, he cannot induce her to give up the habit, until he finally offers her a husband as bribe. While Picander’s plot ends here, Bach’s script goes on. In the following recitative we learn that Liesgen has let it be known privately that no suitors will be welcome unless they agree to include a provision in the marriage contract allowing her to drink coffee at will. In the final ensemble number we hear the moral of the story: Just as cats by nature will chase mice, so young maidens must have their coffee. If grandmother and mother loved coffee, how can one expect a daughter to give it up?

Scored for Soprano (Liesgen), Tenor (narrator), and Bass (Father Schlendrian) with flute, string, and continuo accompaniment, the work proceeds in the manner of a comic cantata. A narrator addresses the audience, introducing the two characters. (Translations of the recitatives-sung here in English-are by Daniel Lichti.)

1. Tenor Recitative

Good morning,
Quiet down and listen
Or you’ll miss some fun.
Here comes Mr. Schlendrian
And with him Lizzie, his gorgeous daughter.
There’s something bugging the old man.
Just listen,
You’ll discover why!

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As Herr Schlendrian begins his first aria, it becomes immediately apparent—perhaps contrary to pre-conceived notions—that Bach was altogether capable of writing in the style of contemporary comic opera. While perhaps not common in his oeuvre, stylistic features such as syllabic declamation on repeated notes and figures can also be found, for example, in his cantata *Leichtgesinnte Flattergeister* (Scatterbrained and Shallow People), BWV 181.

2. Bass Aria

Hat man nicht mit seinen Kindern
hundertausend Hudelei!
Was ich immer alle Tage meiner Tochter
Liesgen sage,
gehst ohne Frucht vorbei.

2. Bass Aria

Does not a man with his children have a
hundred-thousand vexations?
Whatever I say daily to
my daughter Liesgen,
goes entirely without effect.

Father and daughter now clash over the issue at hand—her love of coffee.

3. Soprano & Bass Recitative

SCHLENDRIAN:
You stubborn girl,
Disobedient daughter, oh!
Will you never change your ways?
Give up this coffee craze!

LIZZIE:
Dear Daddy,
Please don't be put off.
Surely, you want to see me happy.
So ease up, please, about the coffee!

In Liesgen's aria, a paen to the taste of coffee, we hear further demonstration of Bach's mastery of the pre-classical musical style, characterized here, in particular, by the flute's elegantly flowing triplets.

4. Soprano Aria

Ei! wie schmeckt der Coffee süsse,
lieblicher als tausend Küsse,
milder als Muskatwein.
Coffee, Coffee, Coffee muss ich haben,
und wenn jemand mich will laben, ach,
so schenkt mir Coffee ein!
Ei! wie schmeckt: der Coffee süsse,
lieblicher als tausend Küsse,
milder als Muskatwein.

4. Soprano Aria

Oh! how sweet the coffee tastes,
lovelier than a thousand kisses,
milder than muscat-wine.
Coffee, coffee, coffee I must have,
and if someone would refresh me, oh,
give me a coffee!
Oh! how sweet the coffee tastes,
lovelier than a thousand kisses,
milder than muscat-wine.

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In a fast-paced secco recitative accompanied only by continuo (instrumental bass and supporting harmonies), Herr Schlendrian now threatens various punishments.

5. Soprano & Bass Recitative

SCHLENDRIAN:

If I see coffee in this house,
I warn you now, my little louse,
You'll have to stay inside.

LIZZIE:

Okay, but only if my coffee stays.

SCHLENDRIAN:

You irritating little monkey,
You cannot have that whale-bone skirt,
No matter if it's stylish.

LIZZIE:

That doesn't bother me at all.

SCHLENDRIAN:

You cannot stand there at the window,
Or talk to neighbors passing by.

LIZZIE:

Whatever,
But please, Papa,
Don't take away my precious coffee.

SCHLENDRIAN:

If you don't do what you are told,
You can be sure that I'll withhold
The dowry that I promised!

LIZZIE:

Oh yeah?
I'd rather have my coffee.

SCHLENDRIAN:

You wicked Lizzie, you!
Why don't you try some other brew?

As Schlendrian laments the hard-headedness of his daughter, his own stubbornness is revealed. Both are depicted in the assertively striding instrumental bass line (each phrase beginning with an aggressive appoggiatura). It is an example of Bach's use of *perfidia*—a rhetorical device characterized by the obstinate repetition of a particular figure.

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6. Bass Aria

Mädchen, die von harten Sinnen,
sind nicht leichte zu gewinnen,
Doch trifft man den rechten Ort,
O! so kömmt man glücklich fort.

6. Bass Aria

Maidens with stubborn minds
are not easy to persuade.
Yet if one could find the right point,
Oh, one could end up right.

It now becomes clear that the devious Schlendrian has come up with a threat that will work.

7. Soprano and Bass Recitative

SCHLENDRIAN:

Now, listen to the plan I've got.

LIZZIE:

Well... just if coffee's in the plot.

SCHLENDRIAN:

Enough, I've one more final threat:
A husband you can just forget.

LIZZIE:

Oh no!
No husband!
I protest!

SCHLENDRIAN:

I swear this is no idle threat.

LIZZIE:

And you will hold me to this test?
Well, coffee,
Here's goodbye forever.
Alright, you've won!
I'll swear off coffee now!

SCHLENDRIAN:

A husband is our next endeavor!

Carried away by her new daydream, Liesgen now sings an extended aria set as a courtly dance—much like a French gigue.

8. Soprano Aria

Heute noch, lieber Vater, tut es doch!
Ach! ein Mann, ach, ach, ein Mann!
wahrlich, dieser steht mir an!
Wenn es sich doch balde fügte,
das ich endlich vor Coffee
eh ich noch zu Bette geh,
einen wackern Liebsten kriegte!

8. Soprano Aria

Today yet, dear father, do it now!
Ah! a man! Ah, ah, a man!
Surely, this one appeals to me!
Would that it might happen soon
that finally, in exchange for coffee
and before I go to bed,
I could receive a lover!

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Heute noch, lieber Vater, tut es doch!
Ach! ein Mann! ach, ach, ein Mann!
Wahrlich, dieser steht mir an!

Today yet, dear father, do it now!
Ah! a man! Ah, ah, a man!
Surely, this one appeals to me!

The narrator now returns, revealing that Liesgen intends to have the last laugh.

9. Tenor Recitative

So there he goes,
The old man Schlendrian
To see if he can find a husband
And offer Lizzie as a bride!
But Lizzie spreads the word around,
“No bachelor need here apply
Unless he swears upon his life,
And writes it in the marriage contract too,
That she can always have a cup of coffee
If she wants, whenever.”

All join in for an extended, happy finale. The courtly mood returns, accentuated by graceful passagework by the flute in the instrumental interludes.

10. Ensemble

Die Katze lässt das Mäusen nicht,
die Jungfern bleiben Coffeeschwestern.
Die Mutter liebt den Coffeebrauch
Die Grossmama trank solchen auch,
wer will nun auf die Töchter lästern!

10. Ensemble

The cat will not cease chasing mice;
young women will all remain coffee drinkers.
The mother loved her coffee,
the grandmother enjoyed drinking it too—
Who can blame the daughters?

Concerts

Friday, April 15, 2011

7:15–7:45 p.m.

FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar, *conductor*

8:00 p.m.

SECOND CONCERT

Viva Venezia!

Musica Pacifica

Judith Linsenberg, *recorder*

Andrew Fouts, *baroque violin*

Stephen Hammer, *baroque oboe*

Steuart Pincombe, *baroque cello*

Peter Bennett, *harpsichord*

Antonio Vivaldi
1678–1741

Concerto In F Major, RV 434
(*arr. Musica Pacifica*)

Allegro ma non tanto

Largo cantabile

Allegro

tutti

Giovanni Legrenzi
1626–1690

Sonata da Camera, from Op. 4

Allemanda La Pozzi

Corrente

Sarabanda

Balletto

La Biffi

recorder, violin, continuo

Domenico Gabrielli
1651–1690

Two Ricercari for unaccompanied cello
(1689)

Dario Castello
fl. 1620

Sonata II

from *Sonata concertate in stile*

moderno, Libro II (Venice, 1629)

recorder and continuo

Concerts

Giovanni Picchi
fl. 1600–25

Toccata in D minor (Fitzwilliam Virginal
Book)
Passa e Mezzo (*Intavolatura di balli*, 1621)

solo harpsichord

Maurizio Cazzati
1620–1677

Ciaccona a tre con il suo balletto (Venice,
1659)

Tarquinio Merula
1594/95–1665

Ballo detto Eccardo
from *Canzoni overo sonate
concertate, Libro III, Op. 12*
(Venice, 1637)

Marco Uccellini
d. 1631

Sonata sopra la Bergamasca

recorder, violin, continuo

Intermission

Vivaldi

Concerto In G minor, RV 104 “La Notte”
La Notte: Largo
Fantasmi: Presto-Largo-Andante-

Presto

Il Sonno: Largo
Allegro

tutti

Tomaso Giovanni Albinoni
(1671–1751)

Sonata a tre in A minor, Op. 1, No. 6
Grave
Allegro
Grave
Allegro

violin, oboe, continuo

Concerts

Francesco Maria Veracini
1690–1768

Sonata In D, Op. 2, No. 12
Capriccio Cromatico - Adagio -
Ciaccona

violin and continuo

Vivaldi

Concerto In G minor, RV 107
Allegro
Largo
Presto

tutti

Second Concert

NOTES ON THE PROGRAM

BY MUSICA PACIFICA

The Carnival of Venice is everywhere talk'd of. The great Diversion of the Place at that time, as well as on all other high Occasions, is Masking. The Venetians, who are naturally Grave, love to give in to the Follies and Entertainments of such Seasons, when dignified in a false personage.—John Addison, 1705

Venice of the Baroque stood apart from the other great Italian cities in that her ties to the east were as strong or stronger than many of her ties to the Italian mainland. Perhaps it is this eastern influence that is heard in the exotic scorings, theatricality, and intense emotionalism of Venetian music. In addition, there is a gravity to much of the music—somber slow movements and poignant undertones, like the hidden face behind the carnival mask, all of which contribute to the richness and complexity of Venetian music.

Antonio Vivaldi—nicknamed “The Red Priest” for his shock of red hair—is an archetypal Venetian figure, and it is not difficult to hear Venice in his music. The three chamber concertos we present tonight are among more than 20 chamber concertos he wrote for mixed wind and string instruments. These pieces display the same form and style as his concertos for one or more soloists, string orchestra, and continuo, but here they appear in a chamber medium more suitable for home performance. The fast outer movements recreate the typical concerto “ritornello” form, alternating tutti sections in which all the instruments play a “refrain” (or ritornello) with lighter-scored episodes in which individual instruments take solo turns. The central slow movements, with their reduced scoring, reflect the style and form of the sonata genre. It is well known that Vivaldi used several of his chamber concertos as the basis for later composed solo concertos. In the Concerto in F major, after RV434, we have reversed this process, taking a solo concerto for flute and strings and arranging it for a chamber ensemble of mixed winds and strings, resulting in a more intimate, conversational approach.

The life of **Giovanni Legrenzi** was perhaps fairly typical of the most talented career composers/musicians of 17th-century Europe, being marked by increasingly prestigious appointments in an atmosphere of intense competition. It is not only to Legrenzi’s effective political maneuvering that he owed his eventual employment as *maestro di cappella* at Venice’s San Marco, but also to his thorough command of a variety of musical forms, from opera and oratorio to church and chamber works. His style is marked by an easy and appealing balance of harmonic, rhythmic, and contrapuntal elements. The dance movements on this program reveal great inventiveness and originality, despite their relatively small scope.

These *ricercars* by **Domenico Gabrielli** were written in 1689 and along with his canons and cello sonatas, are some of the earliest pieces of their kind. A virtuoso cellist, Gabrielli maintained an active career between Bologna, Venice, and Modena. He was a member of Accademia Filarmonica in Bologna, and from 1680–1687 was principal cellist at San Petronio. He studied composition with Legrenzi in Venice and most of his operas,

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cantatas, and oratorios were produced in Venice. The ricercars being performed in this concert reveal both a strong idiomatic conception and a virtuosic flair for the instrument.

Very little is known about the life of **Dario Castello**, other than what the titles of his publications indicate—that he was first, the leader of the wind instrument players, and later, the leader of all instruments at San Marco in Venice. With his music, we enter a totally different musical world, that of the early 17th century: an idiom that is expressive, fanciful, and virtuosic, evincing a joy of vivid contrasts and sheer extravagance of gesture. Castello's *Sonata seconda* is typical of his style: impetuous, mercurial, running from section to section as though each idea made the composer impatient for the next. Castello frequently employed an idiosyncratic cadential formula for the final cadence, declamatory and powerful, which can be heard in tonight's sonata.

In a letter to the “gracious reader” prefacing his *Intavolatura di Balli* (1621), **Giovanni Picchi** asked, “may everybody observe that although in many places in my compositions he will discover dissonances and false relations, they must be played exactly as printed in order to produce the sweetest melody.” The fact that Picchi felt it necessary to make such a statement clearly points to the adventurous and forward looking manner of his compositions, and the difficulty that his contemporaries must have had in comprehending them. Even to us today, Picchi's music is among the most creative and adventurous of the early keyboard writers, a feature that also makes it some of the most interesting to play and to listen to. His *Toccata*, while based on many of the same principles as those of his Roman contemporary Frescobaldi, is a virtuoso tour de force and pushes the harmonic language of the day to its absolute limits, as well as introducing the kind of dramatic flourishes which would next appear in German organ music towards the end of the 17th century. And his *Passa e Mezzo*, an extended set of variations on the dance ground bass introduces some strikingly original keyboard techniques (very complex syncopations, for example), again not seen in the works of other composers until many years later.

Maurizio Cazzati was *maestro di cappella* at San Petronio in Bologna, but his *Ciaccona a tre con il suo balletto* was published in a collection of dance music in Venice in 1659. This lively little *ciaccona* consists of more than 30 variations of a two-measure *ostinato* (repeating bass pattern) in a swaggering, syncopated rhythm that was also used in compositions by other 17th-century Italian composers, including Merula and Monteverdi. Atypically, it is followed directly by a short, ten-measure dance (*balletto*) in duple meter.

Tarquinio Merula was born in Cremona, probably in 1594 or 95, and died there in 1665. An organist, violinist, and composer, he spent most of his life employed as *maestro di capella* at the cathedrals in Cremona and Bergamo, in addition to a short stint as organist at the Polish Court in Warsaw. His *Ballo detto Eccardo* was published in a collection of instrumental music—consisting of canzonas, variations, and dances—in Venice in 1637. It is divided into three sections, all in triple meter and each of which is repeated, followed by a variation of these sections. The piece is characterized by lively syncopations and hemiolas, with a bustling flurry of activity at the end.

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Although **Marco Uccellini** may well have been to Venice during his life, he merits inclusion in our Venetian program only by virtue of the fact that, as with Cazzati and Merula, the Venetians had the good sense to publish his excellent music! His life was spent mostly as a *maestro di cappella*, first in Modena, at the Este court, and later, at the Farnese court in Parma. His surviving works are mostly instrumental—sonatas, sinfonias, dances and variations on popular tunes. “La Bergamasca” falls into this last category. It is not exactly variations on a tune, but rather on a harmonic progression: the bass melody and harmonies are repeated no fewer than 31 times, while the two top voices engage in bantering dialogue above. The tune was indeed popular: at least ten Italian composers wrote variations on the Bergamasca bass line, and it inspired several French and German composers as well.

According to the system of rhetoric prevalent in the Baroque era, the key of G minor was associated with the representation of fear, agitation, or revenge. It is no wonder then that Vivaldi chose it for his concerto, RV104, “La Notte” (Night), with its depiction of frightening, nocturnal visions. Unusual in its departure from Vivaldi's typical three-movement (fast-slow-fast) concerto form, this piece is vivid example of program music. It begins in a dark and sinister mood, with the dotted rhythms and unison chords of the first movement used to evoke the beating heart of a person falling asleep. But with sleep comes the uncertain territory of dreams: the second movement presents various states of unease and repose, starting with the ghosts and phantoms of the first Presto (“Fantasmi”—Dreams) followed by a short respite in the pleasant melody of the Andante. The mood of dread quickly returns in the agitated Presto that comes next. In the second Largo (“Il Sonno”—Sleep), reminiscent of the slow movement of the “Autumn” concerto from “The Four Seasons,” eerie dissonant chords herald the return of ghoulish nightmares in the final Presto.

Ours is an age that highly prizes professionalism, so it may strike some as odd that **Tomaso Albinoni** (like his Venetian colleagues the Marcellos) proudly proclaimed his status as an amateur. A member of the nobility, Albinoni always went to great lengths to make it clear that his passion for music was only a hobby of sorts, and that, although many of his publications met with success, he didn't need the money. Albinoni was probably the first composer to use the oboe in what we now call the standard concerto setting, with a full complement of string parts. He was a friend and admirer of the younger Vivaldi, and while this is apparent in his later concertos, the trio sonata on this program looks more toward Corelli as its model.

During his rather colorful life, **Francesco Maria Veracini** was esteemed as a composer of sacred and vocal music, was hailed as one of Europe's finest violinists, got shipwrecked in the English Channel, and earned a reputation everywhere as an eccentric and even unstable man. Many acquaintances were offended by his arrogance. His instability—and a purported threat to his life—caused him to leap from a third-story window, laming himself, at the age of 32. He divided his time among the courts and concert houses of Florence, Venice, Dresden, and London. The violin sonatas, for which he is chiefly known in this century, reveal a highly energetic and persuasive musical character, full of typical late Baroque forms of fashionable virtuosity: double- and triple-

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stopping, writing for the upper reaches of the violin, and flashy bowing techniques. The Sonata 12 in D minor comes from his *Sonate Accademiche Op. 2*, published in 1744. They are considered to be his finest compositions. Sonata 12 opens with a chromatic, descending line which is ingeniously employed, in different meters and clever inversions, throughout the work, culminating in a fiery and virtuosic finale.

The concerto in G minor, RV107, is an example of one of Vivaldi's earliest chamber concertos, composed around 1716 or 1717. This concerto has a true chamber music feel to it, with each of the instruments participating equally in the texture. In the first movement, the ritornello is only three measures long, and it appears no fewer than seven times. The solo sections are correspondingly long, and each is delightfully different in instrumentation and texture. The central slow movement is a pastoral *siciliana* with two repeated halves in which the recorder and oboe weave sinuous melodic lines over arpeggiated figures in the violin and a rhythmic pattern of octaves in the cello. The final *Presto* is in the form of an Italianate chaconne in which the bass line is repeated 15 times, while the other instruments, in turn and together, engage in florid variations above.

Concerts

SATURDAY, APRIL 16, 2011

- 2:00 p.m. LECTURE: “*The Mass in B minor: Bach’s Musical Last Will and Testament*”
Presented by Dr. George B. Stauffer, Dean of the
Mason Gross School of the Arts and Professor of
Music History at Rutgers University
- 3:15–3:45 p.m. FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar, conductor
- 4:00 p.m. **THIRD CONCERT**
- J. S. Bach *Goldberg Variations*, BWV 988*
1685–1750 Jory Vinikour, harpsichord

*Mr. Vinikour will be playing today on a beautiful instrument built in 1963 by the famous Boston harpsichord maker William Dowd. This lovely instrument was a generous gift to The Baldwin Wallace Conservatory by Mrs. Berdie d'Aliberti. After careful evaluation, it was decided that the instrument needed re-voicing and upgrading, so in 2010 the instrument was sent to the Shaker Heights shop of harpsichord builder Philip M. Cucchiara to completely rebuild, restore, re-voice and modify its capabilities. The results of this process were totally successful, as you will hear during this concert.

Third Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

According to Bach's first biographer, J. N. Forkel (1749–1818), Bach wrote the so-called "Goldberg Variations" at the request of a student, J. G. Goldberg, who needed keyboard pieces to entertain the Russian ambassador to the Saxon court, Count Keyserlingk, during his bouts of insomnia.

In apparent acknowledgment of Goldberg's talent, Bach included in the work some of his most difficult keyboard music, with frequent hand crossings and rapid figurations. What is particularly astonishing about these pieces is the great variety included within a very regimented formal scheme. The work comprises an "aria" (which begins and ends the work) and 30 variations based on the bass line of the aria. Every third variation is a canon (a form in which melodic lines imitate each other in strict fashion): No. 3 is at the unison, No. 6 at the second, No. 9 at the third, and so on until No. 27 at the ninth. John Butt notes,

The closing variation comes where we would expect a canon at the tenth, but it is in fact a *quodlibet*, a piece which combines fragments drawn from folk melodies. The two melodies are "Cabbage and beets have driven me away" and "I have for so long been away from you" . . . the latter [coming] from a *Kehraus*, the final dance of an evening, and . . . therefore particularly appropriate for the set. [Boyd, *J. S. Bach*]

The return of the aria may well be implied by these words.

The very definition of "canon" suggests the possibility of symbolic usage:

The word [canon] means "rule" and, musically, it is applied to that sort of counterpoint in which one melodic strand gives the rule to another [*Concise Oxford Dictionary of Music*].

Whether or not that was Bach's intention here is not clear. In his personal copy of the printed score (discovered in 1974) Bach added a further fourteen canons on the first eight bass notes of the aria, suggesting that he could easily have extended the number of variations beyond 3x10. (In its present form the work comprises 32 pieces of music, corresponding to the 32 measures of the aria.) Whatever his intention, it is clear that Bach succeeded in generating the greatest possible stylistic diversity within the greatest unity. By providing a "comprehensive, encyclopedic view of his musical world through the narrow focus of a single harmonic form" [Butt] Bach revealed not only a personal predisposition but also a particular philosophical stance in which all reality (hence, also, all creative endeavor) is understood to be the unfolding of a fundamental unity.

Concerts

SATURDAY, APRIL 16, 2011

6:45–7:15 p.m.

FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar, *conductor*

8:00 p.m.

FOURTH CONCERT

J. S. Bach
1685–1750

Mass in B Minor, BWV 232
Part I: Kyrie and Gloria

Part II: Symbolum Nicenum (Credo), Sanctus,
Osanna, Benedictus, Agnus Dei, Dona nobis
pacem

ENSEMBLES

Baldwin-Wallace Festival Choir
Baldwin-Wallace Festival Chamber Orchestra
Dwight Oltman, *conductor*

SOLOISTS

Suzie LeBlanc, *soprano*
Juliana Gondek, *mezzo-soprano*
Benjamin Butterfield, *tenor*
Daniel Lichti, *bass-baritone*

OBBLIGATISTS

Julian Ross, *violin*
Sean Gabriel, *flute*
Katherine O'Malley, *flute*
Danna Sundet, *oboe d'amore*
Nathaniel Hubbard, *oboe d'amore*
George Sakakeeny, *bassoon*
Andrea Donze, *bassoon*
Jesse McCormick, *horn*

CONTINUISTS

Regina Mushabac, *violoncello*
Henry Peyrebrune, *contrabass*
George Sakakeeny, *bassoon*
Nicole Keller, *organ*

Fourth Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

Mass in B Minor (BWV 232)

On July 27, 1733, Johann Sebastian Bach sent a set of beautifully prepared parts of a Kyrie and Gloria to the elector of Saxony, Frederick Augustus II (1696–1763), who had succeeded his father, August the Strong, a few months previously. (Two years later, after a successful election to the Polish throne, he would become August III of Poland.) In the letter accompanying the gift, Bach wrote:

To His Most Serene Highness, the Prince and Lord, Frederick Augustus, Royal Prince in Poland and Lithuania, Duke in Saxony . . .

To Your Royal Highness I submit in deepest devotion the present small work of that science which I have achieved in musique, with the most wholly submissive prayer that Your Highness will look upon it with Most Gracious Eyes, according to Your Highness's World-Famous Clemency and not according to the poor composition; and thus deign to take me under Your Most Mighty Protection. For some years and up to the present moment, I have had the Directorium of the Music in the two principal churches in Leipzig, but have innocently had to suffer one injury or another, and on occasion also a diminution of the fees accruing to me in this office; but these injuries would disappear altogether if Your Royal Highness would grant me the favor of conferring upon me a title of Your Highness's Court Capelle, and would let Your High Command for the issuing of such a document go forth to the proper place. Such a most gracious fulfillment of my most humble prayer will bind me to unending devotion, and I offer myself in most indebted obedience to show at all times, upon Your Royal Highness's Most Gracious Desire, my untiring zeal in the composition of music for the church as well as for the orchestra, and to devote my entire forces to the service of Your Highness, remaining in unceasing fidelity Your Royal Highness's most humble and most obedient servant. . . .

Johann Sebastian Bach¹

With these words the unhappy cantor of St. Thomas introduced the first part of what is now regarded as an artistic monument of Western civilization, his *Mass in B Minor*. While the work that Bach sent to the ruler in Dresden included only the Kyrie and Gloria portions of the mass ordinary, Bach would probably have considered it complete for such "short" mass settings were typical in Lutheran Germany at that time. It was perhaps Bach's first attempt at setting the Kyrie and Gloria texts—the other four extant masses were all written later—and it was apparently his most ambitious: the scope of this *missa* is far beyond that of most *missae brevis*. Incorporating twelve movements lasting about forty-five minutes, it more closely approximates the "monumental celebratory settings that were performed on special occasions in the Dresden *Hofkirche*."² Furthermore, aspects of style and structure reveal that this *missa* has an internal unity of its own. All five voices are utilized in the solo movements, the instrumental families are represented in turn in the solo instrumental roles, and various aspects of symmetry can be identified.

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The complete mass was not assembled until the very end of Bach's life. Sometime between August 1748 and October 1749 the various movements (many of them adaptations from previous works) were gathered and numbered into three primary divisions: the *missa* became No. 1, the Credo (*Symbolum Nicenum*) became No. 2; the Sanctus, No. 3; and the Osanna / Benedictus / Agnus Dei et / Dona nobis pacem, No. 4.³ The result was a work of grand proportions. Lasting close to two hours, it would have been too long for most liturgical settings. Why did Bach write such an unusually long work? Was it ever performed during Bach's lifetime? Why were the movements divided into four nonliturgical sections? Why did an apparently staunchly Lutheran composer write a Catholic mass in the first place? Did he even conceive of the work as a unified whole?

Concerning the last question Andreas Bomba writes:

The unusual diversity of its origins could easily give cause to doubt that the *Mass in B Minor* was conceived as a single piece of music. It would seem rather that Bach collected individual movements scattered throughout his work into a sort of *pasticcio*. Of course, this view is based on a notion of creating and composing music which is not inherent but imposed from without: that a work of art must be "original," composed of fresh ingredients, so to speak, with the conception preceding the composition. A closer look reveals that this premise does not accurately describe what really took place in the course of music history. The mere fact that Bach combined the various portions and composed new music for certain sections as needed proves that a different notion of the creative process is perfectly justifiable: the act of composition need not be restricted to individual notes, the smallest units of music, but can also consist in the creation of an inventive synthesis of larger elements, from quoting motifs and melodies to organizing entire movements and pieces in an artistic arrangement.⁴

Why did Bach compile this great mass? As a universal statement of Christian faith? That is the view of some scholars, including Yoshitake Kobayashi, whose research is responsible for the chronological redesignation of the work, demonstrating that it was Bach's last creative endeavor—his *opus ultimum*.⁵ Other scholars suggest that Bach was motivated by a desire for achieving a supreme artistic expression in a timeless art form. Thus Georg von Dadelsen writes:

As a whole, this Mass has no place in the Lutheran worship service, and at the same time it is unlikely that it was expressly written for a particular catholic rite. . . . Bach probably wished to compose in a field that represented the highest achievement since the time of Josquin and Palestrina, who elevated the Mass to an independent work of art. Bach took it outside the realm of the liturgy, as an expression of his personal mastery.⁶

Christoph Wolff notes the compendium of styles represented by the work and writes:

More traditions attach to the Mass than to any other form of vocal music, and it has indeed been regarded since the fourteenth-century as the central genre of sacred vocal music, so it is not surprising if Bach wanted to write his own contribution to this particular chapter in the history of music.⁷

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Similarly, John Butt writes:

Historically the work is an exhaustive—if not didactic—summation of the composer’s skills, and of all the styles, idioms and devices available to his age. Bach clearly viewed the mass genre as the most historically durable form. . . . The concepts of hard work, thoroughness and of following an established order to its furthest implications [so characteristic of Bach], are evident both in the genesis of the *Mass in B Minor*—obviously aiming towards the perfection and unification of pre-existent material—and in the sheer density of the resulting work.⁸

Nevertheless, the work has too many marks of intended performance to be an abstract work for posterity: the extroverted nature of certain movements (which seem calculated to appeal to an audience of Bach’s time), the structure of the manuscript (loose gatherings typical of Bach’s performance scores and four title pages listing the forces needed for each section), and the revision of the previously existing Sanctus to correspond to the voicing of the other movements.⁹

Several of the work’s features point to Dresden: five-part, SSATB vocal scoring (unusual for Bach and impractical in Leipzig), extensive length (similar to that of settings by other Dresden composers), emphasis on antique polyphonic style, juxtaposition of contrasting styles, emphasis on chorus writing, and formal division of the work into sections (which appear in separate folders).¹⁰ Whatever, Bach’s motivation, the resulting work exhibits remarkable unity and dramatic power.

Kyrie

The Kyrie opens with a solemn and grand motto introduction. While such chordal prefatory statements were unusual for Bach, they were common in works by Dresden composers. Indeed, it is possible that Bach was working from a specific model here: a Mass in G Minor by Johann Hugo von Wilderer, which Bach copied out and apparently also performed around 1730.¹¹ Noteworthy is the incorporation of Luther’s Kyrie melody (from the German Mass of 1526) in the uppermost line.¹² Because Bach used this liturgical melody in other works as well (the Mass in F, BWV 233, and the single Kyrie, BWV 233a)¹³ we may assume that its appearance here is significant.

The Kyrie fugue constituting the bulk of the movement is a marvel of linear tension. The contour of the primary theme (also related to Luther’s traditional cantus firmus¹⁴) masterfully depicts the text, an anguished plea for divine mercy. We hear the melody inching slowly and chromatically upward; several times it falls back abruptly, as if struggling out of a deep and dark abyss. The tension of this “complex, emotionally charged subject” is released only in the piccardy-third cadence of the final measure.¹⁵ “A clue to Bach’s thinking is provided by his Weimar colleague Johann Gottfried Walther, who [once] described writing a solemn Kyrie on the hymn “Aus tiefer Not schrei ich zu dir” (“Out of the depths have I cried unto thee, O Lord”), Luther’s paraphrase of Psalm 130.”¹⁶ The image is strengthened in the second vocal development where the voices enter

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sequentially from lowest to highest. The overall sense of anguish is heightened by the appearance of disjointed sighing figures occurring in the middle of text syllables, powerfully portraying the sheer inarticulateness of the speaker.

(Note: For the convenience of readers using music scores employing the older numbering system rather than the one used in the new collected edition, movement numbers are given here according to both schemes whenever they differ.¹⁷)

1. Chorus

Kyrie eleison.

Lord, have mercy.

Of the second movement, George Stauffer writes:

In the “Christe eleison” Bach moves from the elevated world of the chorus fugue to the intimate realm of the [Neapolitan] love duet . . . [with] dulcet parallel thirds and sixths (emphasized here through sustained notes), diatonic melodic lines, a *galant* mixture of duple and triple figures, straightforward harmonies, expressive appoggiaturas, and weak-beat phrase endings that resolve downward as “sighs.”¹⁸

Set in D major, the relative major (i.e., companion key) of B minor, the key of the previous movement, the “Christe” offers a distinct contrast in tonality, style, and effect. It had long been common practice to make the “Christe” more intimate than the surrounding “Kyrie” statements, often by reducing the choral forces, but Bach achieves even greater contrast by setting the text as a duet in theatrical style. Though not in *Da capo* form, the movement is unified by means of a *ritornello* (a harmonically stable, instrumental “refrain”). While duets were often structured as dialogues, this one is different: the voices sing mostly in parallel motion, suggesting agreement between the two singers.

2. Soprano I and Soprano II Duet

Christe eleison.

Christ, have mercy.

After the *Christe*, Bach sets the second *Kyrie* in antique style—as an intense Renaissance-style movement for voices and continuo bass. Except for the bass, the instruments have no independent role—they simply double the vocal parts. The conscious adoption of an archaic style for *Kyrie II* was common among Dresden composers; Bach, however, adds elements of emotional tension by employing fugue form (in which a primary theme is treated imitatively throughout the texture), choosing a tonality (F# minor) considered highly expressive by Baroque composers,¹⁹ and creating a primary theme (the fugue subject) that moves sinuously by half steps. For added tension both subject and counter-subject are treated in *stretto*—that is, the voices “butt in,” creating overlapping statements of the theme. It is noteworthy that the fugue theme appears thirteen times—a phenomenon that may have symbolic intention in a movement constituting a desperate cry for mercy.

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3. Chorus

Kyrie eleison.

Lord, have mercy.

Gloria

In the Gloria Bach abandons the reserve of the preceding Kyrie, expanding the vocal and instrumental sonority to the utmost. Trumpets and timpani play for the first time, and regular oboes replace the less powerful oboes d'amore, doubling the flute parts. The style is that of the concerto: a highly virtuosic interplay of voices and instruments, which places great technical demands on all performers, suggests a scene of majestic splendor.

George Stauffer observes:

With the Gloria, we encounter an abrupt and shocking change of mood. Bright D major, the Baroque key of trumpets and drums, sweeps away the brooding B minor and F# minor of the Kyrie, extroverted concerto writing replaces introverted fugal development; and springy, dance-like rhythms, notated in the chamber meter of 3/8, supplant the *alla breve* gravity of Renaissance vocal style.²⁰

With its origin in the angelic hymn occurring at Jesus' birth as recorded in the Gospel of Luke, the opening text has Christmas associations that are mirrored in Bach's treatment: the abrupt change of mood suggests the sudden appearance of the angels; the overt exuberance and dance-like triple meter suggest the nature of their news; the prominence of the trumpets, their heraldic function; and the rich texture (a total of sixteen independent vocal and instrumental parts), perhaps the numerical strength of the angel host. That Bach later reused this music in a cantata for Christmas Day (BWV 191) "leaves no doubt that he associated the score with the Nativity." The style of the movement is clearly instrumental; perhaps Bach adapted the music from a concerto movement that is no longer extant.

4. Chorus

Gloria in excelsis Deo.

Glory to God in the highest.

The shift to a contemplation of peace on earth occurs without a break. At the end of "Gloria in excelsis" the soprano voices were taken to their extreme upper register. Now most of the voices drop, the lines become more linear, the meter changes from sprightly triple groupings to a more sedate arrangement of four pulses per measure, and the trumpets and drums are hushed briefly. Lifting two-note groupings, sweet harmonies of parallel thirds and sixths, and sustained bass notes work together to create a pastoral atmosphere. After twenty measures the main theme becomes the subject of a fugue; a lively counter-subject accompanies the primary melody, providing momentum. From the "lyricism of the Christmas Eve reminiscence" at the beginning of the movement, the music gradually intensifies until the "prophetic vision appears to be triumphantly fulfilled."²¹

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5. (4.) Chorus

Et in terra pax hominibus bonae voluntatis. And on earth, peace to men of good will.

For the centerpiece of the triptych with which the Gloria begins, Bach writes an aria in the florid operatic style, which may have been intended for the Dresden operatic mezzo-soprano Faustina Bordoni. Bach was evidently acquainted with Faustina (along with her husband, the composer Hasse). Her vocal technique was legendary, as the following description by the eighteenth-century writer Charles Burney attests.

She in a manner invented a new kind of singing, by running divisions with a neatness and velocity which astonished all who heard her. . . . Her beats and trills were strong and rapid; her intonation perfect.²²

Similarly, the Baroque theorist and flautist Johann Joachim Quantz (1697–1773) observed:

Her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful and quick a shake that she could put it in motion upon short notice, just when she would. The passages might be smooth, or by leaps, or consisting of iterations of the same tone, their execution was equally easy to her as to any instrument whatever.²³

The solo violin part is likewise demanding. As for the other strings, they do not merely accompany but participate in the thematic unfolding of the movement.

6. (5.) Soprano II Aria

Laudamus te, benedicimus te, adoramus te, We praise you, we bless you, we worship
glorificamus te. you, we glorify you.

For the “Gratias” text, Bach chose to reuse a chorus from an earlier work—Cantata 29—where the words “Wir danken dir, Gott, und verkündigen deine Wunder” express the same prayerful homage as the Latin text of the mass. As in Kyrie II, Renaissance-style polyphony (now within the formal design of a double fugue) is used to set the text. The rising lines of the first theme appear in immediately overlapping fashion; the resulting dense web of sounds suggests the thickly intertwining trails of ascending incense. Then a second, more rhythmic subject is introduced on the words “propter magnam gloriam”; a subsequent combination of the two themes produces further intensification. Finally, “in a brilliant extension of the *stile antico* practice”²⁴ Bach adds additional instrumental lines to the four-voice vocal setting: first the second trumpet, then the first trumpet, and lastly the third trumpet with timpani, so that the movement climaxes in a blaze of glory.

7. (6.) Chorus

Gratias agimus tibi propter magnam gloriam We give thanks to you for your great glory.
tuam.

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In the following love duet between God the Father and God the Son, Bach returns to the intimate, galant style of the “Christe” and “Laudamus te.” Scored for obbligato flute, muted upper strings, and plucked cellos and basses, the duet features melodic lines that cascade downward, as if from heaven. The slurred note pairs of the instruments are often performed in reverse-dotted rhythm (the so-called Lombard rhythm), as was common in Dresden.

Bach’s treatment of the text is noteworthy: two phrases (describing Father and Son, respectively) are presented more or less simultaneously—not, apparently, to shorten the movement but to emphasize the interaction between the two persons. Bach is not literal about the representation: the roles of Father and Son switch back and forth between soprano and tenor soloists. However, as Stauffer points out, “the first voice always carries the ‘Domine Deus’ line and the second the ‘Domine Fili,’ thus preserving the theological image of the Father preceding the Son.”²⁵ Bach also adds a word (“altissime”—not normally part of the mass text) to the second text phrase, perhaps to allow better matching of the two text phrases by increasing the number of syllables in the latter. The presence of the flute is striking—perhaps it signifies the unmentioned Spirit, the life-giving breath of God.

8. (7.) Soprano and Tenor Duet

Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite,
Jesu Christe altissime,
Domine Deus, Agnus Dei,
Filius Patris.

Lord God, King of Heaven,
God the Father almighty.
Lord, the only begotten Son,
Jesus Christ, most high.
O Lord God, Lamb of God,
Son of the Father.

For the “Qui tollis” Bach adapted music from a work he had composed some twenty-five years earlier—the opening chorus of Cantata 46, *Schauet doch und sehet*. The appropriateness of Bach’s choice is apparent from the similarity of affect between the original text and the new one. In Cantata 46 a verse from the book of Jeremiah’s Lamentations (“Behold and see if there is any sorrow like my sorrow . . .”) is applied Christologically to the Gospel lesson for the tenth Sunday after Trinity, which depicts Jesus weeping over Jerusalem’s impending destruction. Bach’s music, with its sighing and circling figures, monotonously plodding bass (whose throbbing cello rhythm is new to the mass setting), and harmonic dissonance effectively portrays a mood of resigned lament. It is therefore a good general match for the new text (“You who take away the sins of the world . . .”). Several of Bach’s changes are illuminating. The new key is lower (B minor in place of the original D minor), serving to intensify the dark mood. The vigorous fugue with which the original setting concluded (on a suitably agitated text) now has no place, and is omitted. Finally, since the original chorus specifies only four voices, the vocal texture in the mass is reduced to that number. Bach does it, however, not by combining the two soprano parts but rather by omitting the higher of the two, an effect called for in only one other movement of mass—the “Crucifixus.”

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9. (8.) Chorus

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. You who take away the sins of the world, have mercy upon us. You who take away the sins of the world, receive our prayer.

Unlike Bach's other, shorter masses or masses by Dresden composers, the "Qui sedes" in the *Mass in B Minor* is set as an independent movement. The scriptural context for the text has both Old Testament and New Testament roots: the words of the psalmist ("The Lord said unto my Lord, 'Sit thou at my right hand, until I make thine enemies thy footstool'" — Ps. 110:1) are reinterpreted according to the New Testament teaching of Christ's ascension ("So then after the Lord had spoken unto them, he was received up into heaven, and sat on the right hand of God." — Mark 16:19) and the doctrine of Christ as advocate at the right hand of God (Hebrews 8). After the lament of the "Qui tollis" (corresponding to Christ's Passion) this restrained and courtly dance movement (a gigue)—in which an oboe d'amore echoes the voice (effectively appearing "to the right of it") before joining with it in unison (i.e., the two are "of the same substance")—is evidently intended to suggest Christ's divine nature and his exalted position and role as mediator at the royal right hand of God.

10. (9.) Alto Aria

Qui sedes ad dextram Patris, miserere nobis. You who sit at the right hand of God the Father, have mercy upon us.

The scoring of the "Quoniam" is extraordinary and unique. The movement calls for bass voice, natural horn (playing in a relatively high range), two bassoons (playing in thirds), and continuo bass. The contrast between the higher horn (which, along with the key of D major, had royal associations) and the other voices, all of them low, must surely have been inspired by the words, "tu solus altissimus Jesu Christe." With its determined ascending octave leap, the horn contributes an intense, magisterial presence, undoubtedly intended to symbolize Christ. Bach rarely wrote for obbligato bassoon; that he calls for *two* in this movement was probably because several virtuoso players were available in Dresden. The use of a hunting horn also points to Dresden, where it was a specialty.²⁶ Bach's unusual orchestration is further emphasized by the fact that two of the three obbligato instruments are unique to this movement: the corno da caccia and the second bassoon appear nowhere else in the entire mass.

The movement is cast in modified ternary form; Bach's attention to detail is evident in the fact that, when the opening material returns, Bach does not leave the expected ornamentation to the whims of the singer but writes out the embellishment.

11. (10.) Aria (Baritone)

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. For you alone are holy; you alone are Lord; you alone, Jesus Christ, are most high.

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The final movement of the Gloria, and one of exceptional virtuosity, follows without pause. While it had long been commonplace to clothe texts dealing with the Spirit “dynamically,” Bach’s setting of “cum sancto Spiritu” is particularly energetic. The overall design reveals five sections, which alternate between concertato style (instrumental and vocal bodies of sound placed in opposition to each other) and dense fugal writing, in which a leaping subject (derived from the material of the opening) is accompanied by an animated but more linear countersubject. To create a sense of forward motion Bach writes the first fugal exposition for voices alone (not counting the omnipresent continuo), then reinforces the vocal parts with instrumental doublings in the second one. To further energize the second exposition Bach creates “false” entries in stretto (the entries overlapping one another), leaving the listener guessing which of the statements will be completed. The overall effect is one of “feverish contrapuntal activity,”²⁷ which climaxes in the final seven measures when the sixteenth-note motion of first sopranos (doubled by the first violins, first oboe, and both flutes) passes to the first trumpet, whose sound radiates above the entire texture. Bach’s own words, inscribed under the last measure of his manuscript, seem entirely fitting: “Fine—Soli Deo gloria” (“The End. To God alone be the glory.”).²⁸

12. (11.) Chorus

Cum Sancto Spiritu in gloria Dei Patris, With the Holy Ghost, in the glory of God the Father. Amen.

Symbolum Nicenum

For the Credo, Bach could not very well turn to Dresden models, for what few Credo settings existed were too short for his purpose. Written some fifteen years after the music of the Kyrie and Gloria, Bach’s Credo (especially the opening movement) reflects his preoccupation with Renaissance-style polyphony in the intervening years. The overall structure is clearly symmetrical, with the centerpiece being the “Crucifixus.” Bach’s division of the text into individual movements is *not* commensurate with the text length but, apparently, with the relative significance of the text segments in Bach’s estimation.

It is clear that Bach intended from the outset to assign entire movements to the individual statements in the text that he believed the most significant, even if these often consisted of only a few words.²⁹

A number of structural details suggest that Bach aimed to produce a highly integrated work, with “compelling transitions and cyclical allusions.”³⁰ While perfectly chiasmic, it is also developmental, following the three articles of Luther’s Trinitarian division of the Creed. “That Bach was thinking along Lutheran lines . . . is verified by his label for the ‘Et in unum Dominum’ insert: ‘Duo Voces Articuli 2’: ‘The two vocal parts of Article 2.’”³¹

In the first movement Bach turned again to the antique church style, in which a theme is treated imitatively in all voices. It may well be that Bach’s choice of style was motivated in part by a desire to portray the traditional text in an objective manner. The movement’s

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musical theme is the chant intonation to the Credo used in Leipzig, and some part of it appears in every measure except the closing few. “In turning to a chant-derived theme and the sixteenth-century idiom of Palestrina, Bach acknowledged the roots of the Nicene Creed in the ancient church.”³² In all there are seven interwoven strands of melody in the counterpoint: five vocal parts and two violin lines. The resulting dense musical web is supported by a Baroque walking instrumental bass line, which adds an eighteenth-century instrumental touch to what is essentially a sixteenth-century style.³³

1. (12.) Chorus

Credo in unum Deum.

I believe in one God.

In the “Patrem” Bach turned back to previously composed music: the opening chorus (a fugue) of Cantata 171, *Gott, wie dein Name, so ist auch dein Ruhm* (“According to thy name, O God, so is thy glory”). However, he made numerous clever adaptations: for example, to avoid emphasizing the division between the “Patrem” and the previous movement, he added material to the opening so that it begins in A major—even though the rest is in D. Bach also added declamatory “Credo” statements in the voices not preoccupied with the fugue theme. These, too, serve to unite the “Patrem” movement with the foregoing “Credo”; in addition, they perhaps pay homage to the so-called Credo Masses that were common in Dresden during Bach’s time.³⁴

The original cantata material is in four parts. Since Bach was apparently concerned about maintaining five-part vocal scoring throughout most of the mass (even reworking a four-voice cantata movement into five voices in the case of the “Et expecto”), it is initially surprising that he maintained the four-part vocal texture here. Upon closer examination, however, we see that, in both cantata and mass versions, an obbligato first trumpet line expands the fugal texture to five parts—perhaps Bach left it unaltered for this reason.

In Bach’s symmetrical design, the first two movements of the Credo—the “Credo in unum Deum” and the “Patrem omnipotentem”—form an antique/modern style pair that is counterbalanced by another pair of movements at the end—the “Confiteor” and the “Et expecto.” While the two movements are dissimilar in form and style it is clear that Bach wanted the components of the opening Credo sentence to be understood as inseparable. By using the venerated church style for the opening phrase (“Credo in unum Deum”) he freed it from subjective associations. Accepted as dogma, it then becomes the basis for the second movement, which portrays the glorification of God as extending “to the ends of the earth” (as the original cantata model states it).³⁵

2. (13.) Chorus

Patrem omnipotentem, factorem coeli et terrae, visibilia omnia et invisibilia. The Father Almighty, maker of heaven and earth, and of all things visible and invisible.

The following love duet originally ended with the words “Et incarnatus est . . . et homo factus est.” At some point, however, Bach decided to compose a new, self-contained

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movement for those words, apparently for the purpose of making the “Crucifixus” the centerpiece of a symmetrical arch. The decision entailed removing the “Et incarnatus” text from the duet without, however, shortening the music. Instead Bach kept the instrumental parts intact and reworked the vocal lines, redistributing the words over the entire musical span. Even with adjustments made to the vocal parts to accommodate the new text distribution, the process undermined the close relationship between text and music that had characterized the original version.³⁶ On the other hand, it highlighted the “Et incarnatus” text, which was now set as a self-contained movement.

The duet exhibits numerous symbolic features. Many writers have suggested that the two voices symbolize the second person of the Trinity (as they perhaps also do in the “Christe eleison”). In Helmuth Rilling’s view,

Bach expresses [the] simultaneous unity and difference between the Father and the Son in a single motive, which appears canonically in m. 1 in the highest orchestral parts and continues to pervade the entire movement. The notes of the motive are identical in both parts, a representation of the common substance of the Father and the Son. But the articulation is different, the last two eighths in the first part being marked staccato, while the same notes in the second part are slurred. The first motive, the stronger of the two, represents the all-powerful Father; the second motive, a gentler musical gesture, represents the Son, who proceeds from the Father. This perfect musical synonym for the meaning of the text permeates the entire movement.³⁷

3. (14.) Soprano and Alto Duet

Et in unum Dominum Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis.

And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all ages, God of God, Light of Light, very God of very God, begotten, not made, of one substance with the Father, by whom all things were made. Who, for us men and for our salvation came down from heaven.

What follows is—despite its brevity—one of the most expressive pieces of the entire mass. Clearly symbolic are the imitative vocal lines (which descend as if coming down a staircase) and the sighing figures of the unison violin part (in whose jagged outline some writers perceive symbolic cross figures). Probably also symbolic are the many sharp signs, since the German word for sharp (*Kreuz*) simultaneously signifies “cross.” A pulsating instrumental bass adds a hint of resignation and—because it sometimes repeats a single bass note many times before eventually finding resolution—expectation. In fact, all of the above musical elements combine to “create an atmosphere of anticipation—anticipation of the crucifixion that was made possible through Christ’s incarnation.”³⁸ The crucifixion, as portrayed in the following movement, is also foreshadowed in the alto line near the end of the “Et incarnatus,” where we hear, in inverted form, the chromatic “lament” motive of the “Crucifixus.” Immediately following this statement in the alto, the descending sighing/

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cross motive is presented in *stretto* (i.e., in overlapping fashion) in the two violin parts and the instrumental bass.

4. (15.) Chorus

Et incarnatus est de Spiritu sancto ex Maria And was incarnate by the Holy Spirit of the Virgin Mary, and was made man.
et homo factus est.

For the centerpiece of the Credo Bach adapted the opening chorus of his 1714 Weimar cantata “Weinen, Klagen, Sorgen, Zagen,” BWV 12. The distinguishing musical feature of this movement is the “lamento bass,” a bass line that descends by semitones from the tonic to the dominant. In the Baroque the figure was understood as a stereotypical gesture of lament, and was often used as a ground bass: a bass line that is continually repeated in a composition and thereby becomes the unifying element in the work. Bach presents the theme thirteen times (!) in throbbing quarter notes, thus heightening the sense of pathos and making this movement analogous to the “Qui tollis.” A number of indicators suggest that this movement was very important in Bach’s conception: its central position in a symmetrical structure, the use of ground bass (traditionally used for key texts), and the repetition of the entire text for emphasis. The ending—a musical extension that repeats the words “et sepultus est”—is particularly evocative with its chromatic harmonic language, low range and descending melodic movement, and subdued dynamic. Structurally, it accomplishes a modulation to G major, which allows the following movement (“Et resurrexit”) to explode upon the listener’s ear without pause.

5. (16.) Chorus

Crucifixus etiam pro nobis sub Pontio Pilato, Crucified also for us under Pontius Pilate, he
passus et sepultus est. suffered and was buried.

After the sepulchral ending of the “Crucifixus,” the full orchestra (including trumpets and drums) erupts jubilantly in D major. The ascending figures are the antitheses of those in the preceding movement (especially noteworthy is the occasional ascending chromatic bass line, which approximates an inversion of the lamenting bass theme of the “Crucifixus”), and the overall effect suggests absolute confidence in the belief of the resurrection as described by Paul the apostle: “We shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, and the dead will be raised imperishable and we shall be changed.”³⁹ Bach’s writing is instrumental, and of a sufficiently virtuosic nature to suggest that he may have reused music from a now-lost concerto movement. “The switch from the primarily vocal idiom of the ‘Et incarnatus’ and the ‘Crucifixus’ to the unabashed instrumental style in the ‘Et resurrexit’ helps to produce the miraculous effect of euphoric awakening.”⁴⁰ After a striking passage in which the vocal bass alone renders the text “And he shall come again, with glory, to judge both the quick and the dead,” Bach repeats the opening music for the final phrase, “Whose kingdom shall have no end.” This time, however, the trumpets dominate, and the “breathlessly ebullient” movement ends with a final triumphant flourish.

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6. (17.) Chorus

Et resurrexit tertia die secundum scripturas; et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis.

And the third day he rose again according to the Scriptures; and ascended into heaven, and sits at the right hand of the Father. And he shall come again with glory to judge both the living and the dead, and his kingdom shall have no end.

In the following bass aria, Bach sets one of the longest text units in the Credo. The music reverts to the intimate style of such movements as the “Qui sedes.” While the absence of close text-music relationships have led writers to conclude that this movement must be a parody of an earlier work, a connection between the general pastoral mood (created by the lilting dance meter, symmetrical phrases, sweet-sounding oboes d’amore, and consonant harmonies) and the textual image of the Holy Spirit (the “giver of life” who, like a shepherd, calls and gathers his flock through the Gospel) is discernible.

7. (18.) Bass Aria

Et in Spiritum sanctum Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son; who together with the Father and the Son is adored and glorified; who spoke by the prophets. And I believe in one, holy, catholic, and apostolic Church.

The Credo concludes as it began, with a pair of choruses in contrasting (old versus modern) styles. The first of the two choral pillars, like its counterpart at the beginning of the Credo, is written in archaic motet style and, in the second half, cites a chant tune. Two distinct themes, one motto-like, the other motoric, are first developed independently, then combined. Again the chromatically rising bass theme (itself an inversion of the “lamento bass” heard in the “Crucifixus”) appears. When Bach introduces the liturgical chant in measure 73, he does so in a structurally rigid manner, as if adding a further objective component. First the ancient tune appears in canon at the fifth between bass and alto, written in half notes with entrances one measure apart. In measure 92 the tenors sing it, now in longer (whole note) values. It is as if “Bach and his personal interpretation relinquish the place of importance to the objective affirmation of the Gregorian quotation.”⁴¹

The movement ends with an eery rendition of the words “And I look for the resurrection of the dead,” which will be repeated in the following movement. The fact that Bach chose to include the words here and repeat them at the beginning of the next movement is surely significant, especially in view of the fact that he apparently rejected a similar approach earlier when he decided to revise “Et unum Dominum” and make “Et incarnatus” an independent movement. (In that instance, he excised the “Et incarnatus” text from the end of “Et unum Dominum” and reworked the choral parts of the duet. It would have been much simpler to leave “Et in unum Dominum” as it was, then repeat the “Et incarnatus”

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text in the new movement.) Why did Bach follow a different course here? Perhaps he intended to make clear the connection between resurrection and baptism by having the words “Et expecto resurrectionem” follow on the heels of “unum baptismam in remissionem peccatorum.” Perhaps he wanted to portray the tension inherent in Christian hope—a state conceptualized and expressed by theologians as “already . . . but not yet.” Undoubtedly, by creating a bridge passage with a soft dynamic, slow tempo, and unstable harmonies (complete with reappearance of chromatically descending “Crucifixus” bass motive) he makes the jubilation of the following movement all the more abrupt, underscoring the suddenness of the event.

8. (19.) Chorus

Confiteor unum baptismam in remissionem peccatorum. Et expecto resurrectionem mortuorum. I confess one baptism for the remission of sins. And I await the resurrection of the dead.

For the final movement of the Credo, Bach reworked a choral movement from his 1728 cantata “Gott, man lobet dich in der Stille,” BWV 120, written for the inauguration of the Leipzig town council. His extensive revisions so completely altered the music that commentators did not recognize the connection until the twentieth century. One significant change is the vocal scoring: Bach expanded the four-voice original to five voices, so that it matches the scoring of the foregoing choral movements. Fanfare motives for the trumpets, soloistic timpani writing, ascending figures for “resurrectionem,” and a developmental design serve to render the meaning of the words and to propel the music toward the substantial and ecstatic “Amen,” which concludes not only the “Et expecto” but, “bound as it is to the prospect of eternal life, [also] the entire affirmation of the Credo.”⁴²

9. (20.) Chorus

Et expecto resurrectionem mortuorum et vitam venturi seculi, amen. And I await the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Originating some twenty years earlier, the Sanctus is the oldest music in the *Mass in B Minor*. This fact helps account for its uniqueness: the orchestration requires no flutes but does call for a third oboe; the six-part vocal scoring is virtually unparalleled in Bach’s output; within the mass itself no other movement uses polychoral texture (in which groups of voices and/or instruments respond to one another in an antiphonal manner) as a dominant structural principle.

The movement opens with a grand portrayal of the Isaiah text. The numbers 6 and 3 appear prominently—perhaps they are intended to function symbolically as Trinitarian references. At “Pleni sunt coeli” the texture abruptly changes, the accumulated inner tension of the amassed sound released in a fugue in 3/8 meter. Of this dramatic change Helmuth Rilling writes:

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Bach desired a contrast here: instead of the seventeen-part texture used up to now, one voice begins alone; instead of the carefully balanced and symbol-laden rhythms of the first section, the rhythmic character of the motivic material is light and lively. . . . The . . . countersubject . . . with its uninterrupted sixteenth-note coloratura, demonstrates even more clearly than the subject itself Bach's desire to write a virtuosic, "play-fugue."⁴³

At the end Bach writes "a textbook-perfect example of a composed crescendo. All of the parts here begin in a relatively low range and move constantly upward for five measures. . . . The development of this crescendo culminates with the reentry of the trumpet-and-timpani-supported motive in the bass."⁴⁴

1. (21.) Chorus

Sanctus, sanctus, sanctus Dominus Deus Holy, holy, holy Lord God of hosts. Heaven Sabaoth. Pleni sunt coeli et terra gloria ejus. and earth are full of his glory.

Osanna, Benedictus, Agnus Dei, Dona nobis pacem

For the Osanna Bach expands the scoring to the limit. With eight-part choral writing (in double choir format) and the reentry of the flutes the texture now comprises a total of twenty parts—the most expansive in the entire Mass. The Benedictus, on the other hand, goes to the opposite extreme: with just three parts it represents the thinnest texture of the entire work. The Osanna is clearly related to the opening chorus of Bach's secular cantata "Preise dein Glücke, gesegnetes Sachsen," BWV 215; therefore either the Osanna is a reworking of BWV 215 or both were derived from a third now-lost work.

The Osanna's fast triple meter with upbeat suggests the *passepied*, a spirited court dance of French origin. Fortuitously, the borrowed material has a primary motive similar to the second subject of the "Pleni sunt coeli." This relationship helps connect the Osanna with the preceding Sanctus.

The Osanna is exuberant yet carefully structured. After an initial concerto-style opening the forces are reduced to chamber dimensions. Then begins a fugue-like development in which the motive works its way systematically (at two-measure intervals) through Choir I, Choir II (ascending from bass through soprano in Choir I; descending from soprano to bass in Choir II), and finally the orchestra (first the strings and woodwinds, then the trumpets). After a further section in which instrumental and vocal groups play off each other, the movement ends with instruments alone. "It is logical that the movement should end as it does with a purely instrumental section, given the previously observed transition from vocal to instrumental dominance within the movement."⁴⁵

1. (22.) Chorus

Osanna in excelsis.

Hosanna in the highest.

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In the Benedictus, we encounter the most intimate scoring of the entire mass: a solo tenor is accompanied by a treble instrument (unspecified in Bach's original but the part is perhaps most suitable for flute due to its range and tone color) and continuo. The variety of rhythms in the obbligato treble line imparts an improvisational character, typical of the "more pliant, flexible idiom" of the emerging *empfindsamer Stil* (the pre-Classical "sensitive style"), while the somewhat halting phrase structure of the tenor line suggests meditative restraint. Framed as it is by the two overtly exuberant Osanna statements, this movement "creates a very different world, one of solitary, almost mystical reflection."⁴⁶

2. (23.) Tenor Aria

Benedictus qui venit in nomine Domini.

Blessed is He who comes in the name of the Lord.

3. (-) Chorus (Repetition)

Osanna in excelsis.

Hosanna in the highest.

In the liturgy, the Agnus Dei is a threefold prayer just before the distribution of the bread and the wine of the Eucharist. In the *Mass in B Minor* Bach follows the Dresden custom of dividing the text into two separate movements. The threefold prayer is reduced to two and one-half statements—the concluding words, "Dona nobis pacem," lacking the introductory phrase "Agnus Dei, qui tollis peccata mundi." The most immediate reason for this structure is Bach's decision to create cyclical unity in the mass by bringing back the music of the "Gratias" for the "Dona nobis." One could also argue, as Helmuth Rilling has done, that the closing ritornello (i.e., instrumental passage) of the Agnus Dei functions as a third (non-verbal) statement of "Agnus Dei, qui tollis."

Bach's genius is once again evident in the music of this movement, which, while taken from an earlier aria (reused by Bach also for an aria in the *Ascension Oratorio*, BWV 11), displays much invention in its adaptation. A number of plaintive rhetorical figures help establish a mood of intense supplication: dissonant, wrenching leaps (especially in the violins), two-note slurred sighs (heard already in previous movements), and a hypnotic walking bass of eighth notes separated by rests. The vocal theme is echoed at the fifth by the violins playing in unison—as if they are repeating the text rhetorically. The strict counterpoint, accompanied as it is by the inflexible bass, produces an effect of still meditation (perhaps even benumbed sadness), which finds some release at an interior pause—the only instance within the entire work where a fermata appears within a movement rather than on a final chord.

The five instrumental measures with which the Agnus Dei ends are of utmost expressiveness, with unusual chromatic leaps that disorient the listener with regard to the tonal center. Perhaps Bach wished to obscure the ending of the Agnus Dei so that the "Dona nobis pacem," with its D-major tonality and conjunct ascending lines, would stand out as much as possible.⁴⁷

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4. (24.) Alto Aria

Agnus Dei qui tollis peccata mundi, miserere nobis. Lamb of God, who takes away the sins of the world, have mercy upon us.

For the “Dona nobis” the music of the “Gratias” returns. That Bach chose *not* to compose new music for the end of his work is surely significant. Not only does the return of earlier material produce a sense of cyclical unity, it also serves as a hermeneutical device, illuminating the new text. While the words “Dona nobis pacem” are ordinarily heard as supplication, they become here an assurance of prayer answered—a benediction. The suppliants’ anguished “miserere nobis” has been heard and peace is assured. It is as if the great heavenly gates are opening slowly to receive not just the prayer of the petitioners but the very suppliants themselves.

As before, Bach’s expansion of the four-part contrapuntal texture with three trumpet lines (after their initial role of simply doubling the voices) produces an unexpected dynamic intensification: first the trumpets enter, soaring high above the previous lines, and then, with a dramatic note of finality, the timpani enters.

5. (25.) Chorus

Dona nobis pacem. Grant us peace.

Program notes on the *Mass in B Minor* 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.

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Notes

1. Translated by Christoph Wolff, *New Bach Reader*, no. 162 (p. 158).
2. George B. Stauffer, *The Mass in B Minor* (New York: Schirmer Books, 1997; reprinted Yale University Press, 2003), 51.
3. John Butt, *Bach: Mass in B Minor* (Cambridge: Cambridge University Press, 1991), 14.
4. Andreas Bomba, CD booklet, J. S. Bach, *Mass in B Minor*, Gächinger Kantorei, Bach-Collegium Stuttgart (Helmuth Rilling, conductor), Hänssler CD 92.070, p. 32.
5. Yoshitake Kobayashi, trans. Jeffrey Baxter, “Universality in Bach’s B Minor Mass: A Portrait of Bach in his Final Years (In Memoriam Dietrich Kilian),” *BACH: The Journal of the Riemenschneider Bach Institute* 24 (Fall/Winter 1993): 3–25.
6. Georg von Dadelsen, “Bach’s h-Moll Messe,” *Über Bach und anderes. Aufsätze und Vorträge 1957–1982* (Laaber: Laaber, 1983): 139; trans. in Stauffer, *Mass in B Minor*, 256.
7. Christoph Wolff, “Bach the Cantor, the Capellmeister, and the Musical Scholar: Aspects of the B-Minor Mass,” *The Universal Bach. Lectures Celebrating the Tercentenary of Bach’s Birthday* (Philadelphia: American Philosophical Society, 1986), 45; cited in Stauffer, *Mass in B Minor*, 257.
8. Butt, *Bach: Mass in B Minor*, 102.
9. Stauffer, *Mass in B Minor*, 257–58.
10. Stauffer, *Mass in B Minor*, 19–23.
11. See Christoph Wolff, Origins of the Kyrie of the B Minor Mass, *Bach. Essays on His Life and Music* (Cambridge, Mass.: Harvard University Press, 1991), 141–51; Stauffer, *Mass in B Minor*, 54.
12. See Wolff, “Origins of the Kyrie,” 147–48; Robin A. Leaver, “Bach and the German Agnus Dei” in *A Bach Tribute. Essays in Honor of William H. Scheide* (published simultaneously in the United States and Germany. Kassel: Bärenreiter; Chapel Hill: Hinshaw Music; 1993), 163. Luther based both his Kyrie and the so-called German Agnus Dei (“Christe du Lamm Gottes”) on the traditional first psalm tone. See Wolff, “Origins of the Kyrie,” 147; Robin A. Leaver, “Liturgical Chant Forms in Bach’s Compositions for Lutheran Worship: A Preliminary Survey,” *Die Quellen Johann Sebastian Bachs – Bachs Musik im Gottesdienst*. Proceedings of the Symposium of the Internationale Bachakademie Stuttgart, 1995 (Heidelberg: Manutius, 1998), 418, 425; Robin A. Leaver, “Luther and Bach, the ‘Deutsche Messe’ and the Music of Worship,” *Lutheran Quarterly*, 15 (2001): 331.
13. Wolff, “Origins of the Kyrie,” 147.
14. Leaver, “Bach and the German Agnus Dei,” 163; Leaver, “Luther and Bach,” 331; Robin A. Leaver, “The Mature Vocal Works and Their Theological and Liturgical Context,” in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 112.
15. Stauffer, *Mass in B Minor*, 56.
16. Stauffer, *Mass in B Minor*, 53.
17. The first number follows the numbering system used in the new critical edition of Bach’s works: *Johann Sebastian Bach: Neue Bach-Ausgabe sämtlicher Werke (NBA)*, ed. Johann-Sebastian-Bach-Institut Göttingen, and Bach-Archiv Leipzig (Leipzig and Kassel, 1954–). The second number (in parentheses) follows the system used in the *Bach-Werke-Verzeichnis* (BWV); see Wolfgang Schmieder, *Thematisches Verzeichnis der musika-*

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lischen Werke von Johann Sebastian Bach, rev. and expanded ed. (Wiesbaden: Breitkopf and Härtel, 1990).

18. The unison violin line reinforces the sense of happy concord. Stauffer, *Mass in B Minor*, 57.

19. Stauffer, *Mass in B Minor*, 62.

20. Stauffer, *Mass in B Minor*, 64.

21. Rilling, *B-minor Mass*, 24.

22. Charles Burney, *A General History of Music from the Earliest Ages to the Present* (London, 1789), with critical and historical notes by Frank Mercer (New York: Dover, 1957), 2:738.

23. Johann Joachim Quantz cited by Charles Burney, *A General History of Music*, 2:745.

24. Rilling, *B-minor Mass*, 28.

25. Stauffer, *Mass in B Minor*, 79.

26. For example, high florid horn parts appear frequently in mass settings by Johann David Heinichen (1683–1729) and Jan Dismas Zelenka (1679–1745). See Stauffer, *Mass in B Minor*, 90–91. Stauffer also notes that in the Dresden performing parts of Bach’s work the horn part “is written on a separate sheet of paper, which leads one to believe that Bach intended it for a specialist rather than an unoccupied trumpet player.”

27. Stauffer, *Mass in B Minor*, 94.

28. Rilling, *B-minor Mass*, 43, 47, 48.

29. Rilling, *B-minor Mass*, 52.

30. Stauffer, *Mass in B Minor*, 141.

31. Stauffer, *Mass in B Minor*, 144; see also 99.

32. Stauffer, *Mass in B Minor*, 103.

33. Stauffer, *Mass in B Minor*, 100.

34. Stauffer, *Mass in B Minor*, 109.

35. See also Rilling, *B-minor Mass*, 63.

36. Rilling, *B-minor Mass*, 68.

37. Rilling, *B-minor Mass*, 64.

38. Stauffer, *Mass in B Minor*, 116.

39. 1 Corinthians 15:51–52, Revised Standard Version.

40. Stauffer, *Mass in B Minor*, 127.

41. Rilling, *B-minor Mass*, 99.

42. Rilling, *B-minor Mass*, 110.

43. Rilling, *B-minor Mass*, 124.

44. Rilling, *B-minor Mass*, 128.

45. Rilling, *B-minor Mass*, 139.

46. Stauffer, *Mass in B Minor*, 162.

47. Rilling, *B-minor Mass*, 148.

Concerts

SUNDAY, APRIL 17, 2011

11:15 a.m.

BACH SERVICE (United Methodist Church)
Free Concert

J. S. Bach
1685–1750

Cantata: *Sehet, welch eine Liebe*, BWV 64

Nanette Canfield, *soprano*
Marissa Chalker, *mezzo-soprano*
Alec Donaldson, *baritone*
B-W Singers
Bach Service Orchestra

Melvin Unger, *conductor*

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.

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

Bach Service

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 (usually a double-choir work from an earlier era), *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.

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

Composed for the third day of Christmas of Bach's first year in Leipzig (December 27, 1723), the cantata "Sehet, welch eine Liebe" is based on a modified version of a libretto by Johann Oswald Knauer, which had been published some years earlier for performance by the court musicians in the chapel of the Friedenstein palace in Gotha. It begins with a motet-like setting of a biblical text affirming the believer's identity as a child of the heavenly King. In Bach's musical setting, the instruments double the voices, which spin constantly like angels' wings (an effect also seen in the opening chorus of Bach's St. John Passion).

1. Chorus (1 John 3:1)

*Sehet, welch eine Liebe hat uns der Vater
erzeigt, daß wir Gottes Kinder heißen.* *Behold, what manner of love the Father has
shown to us, that we should be called God's
children.*

A chorale, expressing the confidence of the gathered congregation, follows.

2. Chorale

Das hat er alles uns getan, Sein groß Lieb zu zeigen an. Des freu sich alle Christenheit Und dank ihm des in Ewigkeit. Kyrieleis!	He has done all that for us, To show his great love. Let all Christendom rejoice over this And thank him throughout eternity. Kyrieleis!
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With the third movement, the librettist turns to ideas expressed in the previous chapter of the biblical chapter from which the cantata's opening text was taken: "Do not love the world or the things in the world. The love of the Father is not in those who love the world; for all that is in the world—the desire of the flesh, the desire of the eyes, the pride in riches—comes not from the Father but from the world. And the world and its desire are passing away, but those who do the will of God live forever." Musically, the movement is characterized by a rapidly ascending motive played by the supporting bass instrument(s), which underscores the dismissive sentiment of the words.

3. Alto Recit.

Geh, Welt! behalte nur das Deine, Ich will und mag nichts von dir haben, Der Himmel ist nun meine, An diesem soll sich meine Seele laben. Dein Gold ist ein vergänglich Gut, Dein Reichtum ist geborget, Wer dies besitzt, der ist gar schlecht versorget. Drum sag ich mit getrostem Mut:	Go, world! Keep - what is yours, I seek and desire nothing from you, Heaven is now mine, My soul shall refresh itself with this. Your gold is a transient possession, Your wealth is borrowed, Whoever possesses it does not have much. Therefore I say with confident courage:
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Bach Service

A chorale, in which all join to complete the declaration of faithfulness to Jesus, follows without pause.

4. Chorale

Was frag ich nach der Welt
Und allen ihren Schätzen,
Wenn ich mich nur an dir,
Mein Jesu, kann ergötzen!
Dich hab ich einzig mir
Zur Wollust vorgestellt:
Du, du bist meine Lust;
Was frag ich nach der Welt!

What do I care for the world
If I can just delight myself
And all its treasures,
In you, O my Jesus!
I have chosen you alone
For my pleasure:
You, you are my delight;
What do I care for the world!

A major da capo aria for soprano follows. It is set in the form of a gavotte (a courtly dance), in which the rapid passage-work of the violin apparently depicts tendrils of smoke vanishing into thin air.

5. Soprano Aria

Was die Welt
In sich hält,
Muß als wie ein Rauch vergehen.
Aber was mir Jesus gibt
Und was meine Seele liebt,
Bleibet fest und ewig stehen.

What the world
Contains,
Must pass away like smoke.
But what Jesus gives me
And what my soul loves,
Stands firm for ever.

The bass now restates the confident stance of the believer, ending with an allusion to Jesus' words at his trial: "Pilate asked him, "So you are a king?" Jesus answered, "You say that I am a king. For this I was born, and for this I came into the world." (John 18:37a, NRSV)

6. Bass Recit.

Der Himmel bleibt mir gewiß,
Und den besitz ich schon im Glauben.
Der Tod, die Welt und Sünde,
Ja selbst das ganze Höllenheer
Kann mir, als einem Gotteskinde,
Denselben nun und nimmermehr
Aus meiner Seele rauben.
Nur dies, nur einzig dies macht mir noch
Kümmernis,
Daß ich noch länger soll auf dieser Welt
verweilen;
Denn Jesus will den Himmel mit mir teilen,
Und dazu hat er mich erkoren,
Deswegen ist er Mensch geboren.

Heaven remains certain for me,
And I possess it already in faith.
Death, the world, and sin,
Yes, even the entire host of hell
Can never—since I am a child of God—
Ever
Steal it from my soul.
Only this one thing still causes me concern,
That I must tarry yet longer in this world;
For Jesus would share heaven with me,
And for that he has chosen me;
For that reason he was born a human being.

Bach Service

A second aria in courtly style, this one for alto, follows. It reinforces the idea of the believer's royal identity.

7. Alto Aria

Von der Welt verlang ich nichts,
Wenn ich nur den Himmel erbe.
Alles, alles geb ich hin,
Weil ich genug versichert bin,
Daß ich ewig nicht verderbe.

From the world I desire nothing,
If I can just inherit heaven.
I surrender all else,
For I am sufficiently assured,
That I shall not perish eternally.

The cantata ends with a stanza from a hymn Bach had used a few months before as the basis for his longest motet, *Jesu, Meine Freude* (BWV 227), written for the funeral of Johanna Maria Käsin, the wife of Leipzig's postmaster.

8. Chorale

Gute Nacht, o Wesen
Das die Welt erlesen!
Mir gefällst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben!

Good night, O existence
Chosen by the world!
You do not please me.
Good night, you sins,
Remain far behind,
Come no more to light!
Good night, pride and pomp!
You life-of-wickedness, I give you a
Complete "Good night"!

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, 2011.
- BWV 245, *Johannespassion*. 1937, 1941, 1948, 1952, 1956, 1960, 1964, 1968, 1972, 1976, 1980, 1984, 1990, 1994, 1998, 2002, 2006, 2010.
- BWV 248, *Weihnachts-Oratorium*. 1938, 1942, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1986, 1991, 1995, 1999, 2003, 2009.
- BWV 244, *Matthäuspasion*. 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, 2010.
- 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 erhub 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 fähret 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 64, Sehet, welch eine Liebe. 2011.
- Cantata, BWV 65, Sie werden aus Saba alle kommen. 1963.
- Cantata, BWV 66, Erfreut euch, ihr Herzen. 1948.

Repertory

- Cantata, BWV 67, Halt im Gedächtnis Jesum Christ. 1948, 2009.
Cantata, BWV 68, Also hat Gott die Welt geliebt. 1936, 1969.
Cantata, BWV 70, Wachtet, 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 105, Herr, gehe nicht ins Gericht, 2010
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, Wachtet 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 196, Der Herr denkt an uns. 2010.
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, Zerriesst, zersprenget, zertrümmert 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, 2011.
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.

Repertory

Sacred Songs

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

Repertory

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.
Aria di G{ }ovannini 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, 2010.
 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 998, Prelude, Fugue and Allegro. 2011.
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.

Repertory

- BWV 1010, Suite No. 4 in E-flat Major for Violoncello Solo. 1952, 2010.
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.
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, 2010.
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, 2010.
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, 2010.
BWV 1035, Sonata No. 3 in E Major for Flute and Figured Bass. 1980, 2010.
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, 2010 (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, 2011.

“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, 2010.

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.

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Sinfonia 11 in G Minor, BWV 797. 1956.
Sinfonia 15 in B Minor, BWV 801. 1956.
Six Little Preludes, BWV 933–938. 1960.
Toccatina in D Major, BWV 912. 1967.
Toccatina in E Minor, BWV 914. 1935, 1936, 1976, 1998.
Toccatina in G Major, BWV 916. 2010.
Two Mirror Fugues from the Art of the Fugue (two claviers), BWV 1080. 1941.

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), 2011.
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.
Toccatina Adagio, and Fugue in C Major, BWV 564. 1942, 1944, 1949, 1967. (Adagio, only, 1936).
Toccatina and Fugue in D Minor, BWV 565. 1939, 1957, 2011.
Prelude (Toccatina) and Fugue in F Major, BWV 540. 1950. (Toccatina, only, 1954, 1955), 2004. (Toccatina, only, 2007)
Prelude (Toccatina) and Fugue (Doric), BWV 538. 1961. (Toccatina, only, 1949, 1955).
Fugue in C Minor Over a Theme by Giovanni Legrenzi, BWV 574. 1963.
Fugue in E-flat Major, BWV 552/2, 2011.
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. (Passacaglia, only, 2011).
Pastorale in F Major, BWV 590. 1953, 2011.
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.

Repertory

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 jubilo, BWV 608. 1949.
Jesu, Meine Freude, BWV 610. 2007.
Christum wir sollen loben schon, BWV 611. 1949.
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.
Wacht 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, 2011.
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.

Repertory

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 freuet 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.

Works by other Composers

- Tomaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.
 - Concerto in G Major for Strings and Continuo, Op. VII No. 4, 2011.
 - Sonata a tre in A minor, Op. 1 No. 6, 2011.
- Alfonso the Wise (13th century, for lute): Cantigas de Santa Maria: Quen a virgen; Como poden per sas culpas. 1962.
- Johann Ernst Altenburg: Polonoise (1795), 2010.
- Elias Nicolaus Ammerbach: Orgel oder Instrument Tabulatur:
 - Galliart, 2007.
 - Hertzog Moritz Dantz, 2007.
 - Ich hab's gewagt, 2007.
 - Isspruch ich mus dich lassen, 2007.
 - Johan. Baptista: Wenn wir in höchsten nöten sind, 2007.
 - Passamezzo italia, 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 Gestreiff't Dannzet. 1957.
- Anonymous (17th-century Spain): Zarabanda. 2009.
- Anonymous (Elizabethan, for lute): Heartes Ease. 1957.
- Anonymous: Fanfare "Rocky", 2010
- 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.
 - Marcia - for the Ark (after 1767), 2010.
 - 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 freuet 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.
- Barbigant (not J. Barbireau): Der Pfoben Swancz, 1962.
- Ludwig van Beethoven: Fra tutte le pene, 1995.

Repertory

- 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.
Duet (1676), 2010.
- 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.
Membra Jesu nostri, Bux WV 75: (Cantatas *Ad pede and Ad genua*, only, 2010), (Cantatas *Ad manus*, *Ad Latus*, *Ad Pectus*, *Ad cor and Ad faciem*, only, 2011).
Missa Brevis, Bux WV 114, 1964.
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.
Sonata II from Sonata concertate in stile moderno, Libro II, 2011.
- Francesco Cavalli: Canzon a 3, 1989.
- Maurizio Cazzati: Ciaccona a tre con il suo balletto, 2011.
- 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.
- Francois Dauverne: Quator No. 3, 2010.
- 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 Nachtegaeltje, 2002.
- Girolamo Fantini: Entrata Imperiale per Sonare in concerto, 2010.
Sonata di Risposta detta la Salviati (1638), 2010.
- Giovanni Battista Fontana: Sonata Terza, 2002.

Repertory

- 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.
Two *Ricercari* for unaccompanied cello (1689), 2011.
- 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.
Chaconne with 21 Variations, 2011.
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. 7, 1982.
Concerto Grosso, Op. 6, No. 1, 2007
Concerto Grosso, Op. 6, No. 4, 2006.
Concerto Grosso, Op. 6, No. 6, 1976, 1998.
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.
Sarabande in D Minor, 1943.
Silete venti, HWV 242, 1985.
Solo 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 Hieronymus Kapsberger, *Colascione and Piva* Canario. 2009.
- Johann Kuhnau: *Toccata* in A Major, 2004.
Suonata prima, Der Streit zwischen David und Goliath, 2007.
- Michel l'Afflard: *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.
- Giovanni Legrenzi: *Sonata da Camera*, from Op. 4, 2011.
- Pietro Locatelli: *Sonata* in G Minor (viola and harpsichord), 1958.
Theme and Variations (violin and lute), 1960.
- Graf Logi: *Courante extraordinaire* (lute), 1960.
- Giovanni per Luigi de Palestrina: *Kyrie* from *Missa Sine Nomine*, 2008, 2009.
- 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.

Repertory

- Variations on La Folia, 1960.
- Allessandro Marcello: Concerto in D Minor for Oboe, Strings and Basso Continuo, 2011.
- 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.
Sonata No. 6, Op. 65: 2011.
- Tarquinio Merula: Ballo detto Eccardo, 2011.
- 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.
- Jonathan Moyer: Praeludium in E-Flat in the style of Mendelssohn, 2011.
- 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 Picchi: Four Pieces for Harpsichord, 1958.
Pass'e mezzo antico di sei parti, 1958, 2011.
Saltarello del ditto pass'e mezzo.
Ballo alla polacha.
Todesca.
Toccata in D minor, 2011.
- 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.
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.
- Gottfried Reiche: Abblasen, 2010.
- Esaias Reussner: Prelude, Sonate, Gigue (lute), 1960.
- Bartholomäus Riedl: Ein schöner Aufzug (1680), 2010.
- 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 sequite 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 A Minor, K. 175 (arranged for guitar duo), 2011.
Sonata in C Minor, K. 56, 1987.
Sonata in D Major, K. 45, 1985.

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- Sonata in D Major, K. 119 (arranged for guitar duo), 2011.
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 E Minor, K. 147 (arranged for guitar duo), 2011.
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 dolcezze (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: Fantasia [in E-flat Major, No. 7] for Violin without Continuo (c. 1735), 1996.
Fantasia [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.
Overture 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.
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.
Sonata sopra la Bergamasco, 2011.
- Francesco Maria Veracini: Sonata in D Major, Op. 2, No. 12, 2008, 2011.
- 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.
Concerto in F Major RV 434, (arranged for recorder, violin, oboe, cello and harpsichord) 2011.
Concerto in G minor, RV 104 "La Notte", 2011
Concerto in G minor, RV 107, 2011.
Credo (RV/R 591), 1983.
Kyrie from Chamber Mass, 1978.

Repertory

L'estro Armonica Concerto No. 9 (arranged for guitar duo), 2011.
Le Quattro Stagioni (The Four Seasons), 2011.
Motet: O qui coeli, (RV/R 631), 2004.
Nisi dominus (RV 608), 1997.
Piccolo Concerto in A Minor, 1978, 1992.
Sinfonia in A Major for Strings and Continuo, RV 158, 2011.
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.
Johan Dismas Zelenka: Fanfare VI, 2010.
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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THE FIRST COLLEGIATE BACH FESTIVAL IN THE NATION

ST. MATTHEW PASSION, BWV 244

APRIL 13–15, 2012

The Baldwin-Wallace College 79th Annual Bach Festival

Baldwin-Wallace College Conservatory Student Council

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3:00–4:15 p.m. 3:00–4:15 p.m.

5:30–8:15 p.m. 5:30–8:15 p.m.

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