

72nd Annual

Baldwin-Wallace

BACH FESTIVAL



Annotated Program
April 23 & 24, 2004





“Ahhh Bach.”

Service

... for nearly a half century we have provided legal services to the Cleveland Southwestern Community.

This dedication, with the expertise in real estate, probate, corporate, municipal, domestic, personal injury law and employment law, makes us uniquely qualified to handle your individual needs.

We are conveniently located in the heart of downtown Berea.

May we be of service to you.

JOHN J. WARGO, JR.

MARK FUSCO

MARIE M. RADY

WILLIAM F. MAHONEY

(OF COUNSEL)

JOHN J. WARGO

(1921-1996)

WARGO AND WARGO

A LEGAL PROFESSIONAL ASSOCIATION

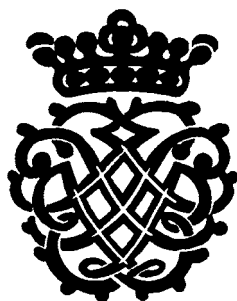
30 Park Drive / Berea, Ohio 44017 / Phone: (440) 234-0662

E-mail: www.wargoandwargo.com

BALDWIN-WALLACE
COLLEGE

SEVENTY-SECOND ANNUAL

BACH FESTIVAL



ANNOTATED PROGRAM
APRIL 23–24, 2004

CONTENTS

BACH FESTIVAL COMMITTEE AND STAFF	3
COMMUNICATIONS: <i>College President, Dr. Mark Collier, and Conservatory Director, Dr. Catherine Jarjisian</i>	5
BACH FESTIVAL ENDOWMENTS	9
SUPPORTERS OF THE 2004 BACH FESTIVAL	11
CONSERVATORY ADVISORY BOARD	13
THE BACH FESTIVAL ORGAN	14
THE CHANCEL ORGAN (UNITED METHODIST CHURCH OF BEREA)	15
ARTISTIC PERSONNEL	16
ADMINISTRATIVE PERSONNEL AND USHER LIST	17
PERFORMING GROUPS — PERSONNEL LISTS	18
BIOGRAPHICAL INFORMATION	25
NOTES ON THE PROGRAMS, TEXTS, AND TRANSLATIONS <i>Dr. Melvin Unger, Director Riemenschneider Bach Institute</i>	33
REPERTORY LIST	79
ANNOUNCEMENT OF THE 2005 BACH FESTIVAL	IBC

INFORMATION FOR TICKET HOLDERS

Please select seats at least ten minutes prior to the scheduled time of each performance. **Please help us save paper by bringing your program back with you to each performance .**

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

All events will be held in the Gamble Auditorium of the Kulas Musical Arts Building, 96 Front Street, Berea, Ohio, unless otherwise indicated.



Apollo's Fire

THE CLEVELAND BAROQUE ORCHESTRA
JEANNETTE SORRELL

BACH at the COFFEEHOUSE

Featuring Bach's hilarious *Coffee Cantata* – starring soprano Sandra Simon and baritone Christòpheren Nomura – with some of the virtuoso concertos that Bach performed at Zimmerman's Coffeehouse

Thursday, April 29, 7:30 PM
Fairlawn Lutheran Church

*Friday, April 30, 8:00 PM

*Saturday, May 1, 8:00 PM
St Paul's Episcopal, Cleveland Hts

*Sunday May 2, 4:00 PM
Rocky River Presbyterian Church

* pre-concert lecture one hour before

Bach's

ST JOHN PASSION

A DRAMATIC PRESENTATION
IN ENGLISH

Ian Honeyman, EVANGELIST
Jeffrey Strauss, JESUS, with
Anne Grimm, Daniel Taylor, and
Richard Edgar-Wilson

Thursday, June 3, 7:30 PM
St Paul's Episcopal, Cleveland Hts

*Followed by a Gala Reception to
celebrate our West Coast debut at the
Ojai Festival (CA).*

COUNTRYSIDE CONCERTS AT THE BAROQUE MUSIC BARN IN HUNTING VALLEY

Scarborough Fayre

TUNES AND TALES FROM THE
BRITISH ISLES & THE NEW WORLD

Sunday, May 30, 3:00 PM

Benefit Concert & CD Release Party

Scotch Snap!

THE VIRTUOSO
FIDDLER, FROM FOLK TO BAROQUE

Friday, June 11, 8:00 PM

Saturday, June 12, 8:00 PM

Sunday, June 13, 3:00 PM & 7:30 PM

FOR TICKETS AND INFORMATION CALL APOLLO'S FIRE AT 800-314-2535

BALDWIN-WALLACE COLLEGE
72ND ANNUAL BACH FESTIVAL

DR. ALBERT RIEMENSCHNEIDER (1878–1950)

Founder

BACH FESTIVAL STAFF AND COMMITTEE

CATHERINE JARJISIAN

Director of the Conservatory

Festival General Manager

DWIGHT OLTMAN

Festival Music Director

STUART RALEIGH

Festival Choral Director

MELVIN UNGER

Program Annotator and Editor

MARY L. TUCK

Festival Coordinator

The logo for Lyric Opera Cleveland features the word "Lyric" in a large, elegant, black cursive script. To the right of "Lyric", the words "OPERA" and "CLEVELAND" are stacked vertically in a smaller, black, all-caps serif font.

Jonathon Field, Artistic Director
Donald Bernardo, Managing Director

Summer 2004 Season

The Ohio Professional Premiere of
Mark Adamo's

Little Women

(Directed by composer Mark Adamo)

June 16, 19, 20 (matinee) and 24, 2004

Gilbert & Sullivan's

The Mikado

July 7, 10, 11 (matinee), and 15, 2004

Mozart's

Così fan tutte

July 28, 29, 31 and August 1 (matinee), 2004

(dates subject to change)

All performances at the intimate Drury Theatre
of the Cleveland Play House
8500 Euclid Avenue

Intermission picnics on the lawn!

New Subscriptions On Sale Now

Call 216-685-5976 for details!

MESSAGE FROM THE PRESIDENT BALDWIN-WALLACE COLLEGE

Dear Friends:

Welcome to the 72nd Annual Bach Festival at Baldwin-Wallace College. This annual spring celebration of some of the greatest music ever written is woven deeply into the fabric of our community and we are delighted that you are here to help continue that wonderful tradition.

We are pleased to present the featured work of Bach's *St. Matthew Passion* Part 1 and Part 2 in two concerts at 4 p.m. and 8 p.m. on Saturday. Most of the soloists will be familiar to regular Bach patrons. Christine Abraham, *mezzo-soprano*, Sanford Sylvan, *baritone*, Alan Bennett, *lyric tenor*, and Frederick Urrey, *tenor*, have all performed at the Bach Festival in recent years.

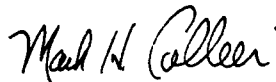
The Friday evening organ concert held at the United Methodist Church of Berea at 8:00 p.m. opens with Ullrich Böhme, *Organist, St. Thomas Church, Leipzig*, where Bach worked the last 27 years of his life. Böhme will perform J. S. Bach: *Partita diverse, BWV 767*, *Prelude and Fugue in C Major; BWV 531* *Prelude and Fugue in C Major; BWV 545* *Sonata III in D minor, BWV 527* *Toccat and Fugue in F Major, BWV 540*, and selections by Kuhnau, Schneider, and J. C. Bach.

I also want to take this opportunity to extend special thanks to our patrons, guarantors and guests. Your continuing support keeps this exceptional musical tradition alive and growing. We are very grateful. This year we also welcome Conservatory alumni who are enjoying several special events this weekend.

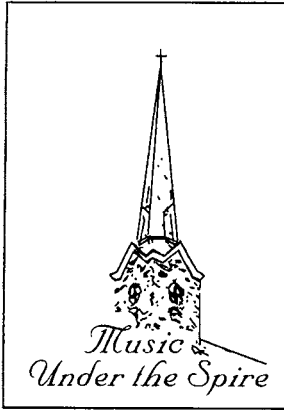
Finally, thanks go to everyone in our Baldwin-Wallace community whose excellent work leads to the continuing success of this Festival. I am thinking especially of our musicians and directors and the administrative staff of the Festival and Conservatory. They are wonderful and talented colleagues.

Again, thank you for coming. Enjoy this wonderful and inspiring music!

Very sincerely,



Mark H. Collier
President



Third Sunday Chapel Series
at
Baldwin-Wallace College
Lindsay-Crossman Chapel
56 Seminary St.
Berea, OH

A concert series under the direction
of Warren Scharf, Margaret Scharf,
and Nicole Keller

2004-2005 Concert Schedule
Third Sundays at 7:45 p.m.
Our Fourth Season

October 17, 2004

February 20, 2005

November 21, 2004

March 20, 2005

December 19, 2004

April 17, 2005

The public is warmly invited to attend these free concerts.
 The Chapel is handicapped accessible.

To be placed on the mailing list for the 2004-05 season,
 please call the Chapel Office at 440 826 2175.

Over the centuries an enormous corpus of great music,
 instrumental and vocal, has been composed for the church.
Music Under the Spire presents music from this rich corpus
 in its natural habitat—a sacred space.


**We are pleased to bring to you
the 72nd annual Baldwin-Wallace College
Bach Festival.**

Thank you for joining us during this weekend of recitals and concerts presented by Baldwin-Wallace students, faculty members, and guest artists. Resident conductors Jack Brndiar, Dwight Oltman, and Stuart Raleigh have prepared a vast array of musical delights to stimulate the mind and enrich the spirit.

As always, the Conservatory is in debt to many: The Festival and its program have been produced by Mel Unger and new Festival Coordinator, Mary Tuck; the Conservatory Women's Committee is hosting (delicious) post-performance receptions; *emeritus* professor Tony Lauria has recruited and trained the ushers, volunteers from across campus; the Berea merchants are supporting the Festival through their ads and promotions, and WCLV makes it possible for other listeners to "participate in" part of the Bach Festival by broadcasting the two-part performance of the *St. Matthew Passion*. The annual Bach Festival is truly a collaborative effort.

Your increased support during recent years provides welcome affirmation of the significance of the Festival and inspires our efforts for 2005 and beyond. Thank you very much.

Sincerely,



Catherine S. Jarjisian
Director, Conservatory of Music

BACH FESTIVAL ENDOWMENTS ENDURING MEMORIALS

<p>MR. HARRY L. AIKEN JOHN G. BEACH MRS. HAROLD C. BEYER (VERNA HERTZLER BEYER) DR. AND MRS. JOHN M. BLOCHER ERWIN COCHRAN HELENE CORZELIUS MRS. GEORGE M. DAY MR. AND MRS. WILLIAM DIDELIUS DR. MIRIAM GELVIN NORMAN AND THELMA MERNER GOLDSWORD DOROTHY GROVER MISS EDNA M. HASSLER LLOYD AND MILDRED HOFFMAN EDWARD A. KEMMLER THECLA A. KEMMLER (MRS. EDWARD A.) MILDRED MARTIN KERSCHNER FYNETTE AND E. J. KULAS MARY JEANNE MACOSKO-LONGWORTH MR. AND MRS. NICHOLAS MANKO</p>	<p>JOSEPHINE S. MAYER DR. PAUL O. MAYER LILLIAN J. MUNK LESLEY NEWTON GLADYS LOCKE PARKER DORIS A. PEAKE DR. WILLIAM D. AND RUTH PICKERING CAPTAIN AND MRS. WARD POWELL (WILMA RIEMENSCHNEIDER) NICHOLAS A. AND MARGARET L. RAYCHEFF DR. MICHAEL QUIGLEY SOPHIE SCHLATHER ADOLPH BENEDICT AND ILA ROBERTS SCHNEIDER ALBERT BOYNTON STORMS MILDRED WALKER ROY AND BESSIE MARKELL WILLIAMS MRS. FRANCES ZIVNEY VERA ZUGICH</p>
---	--

THE ALBERT RIEMENSCHNEIDER MEMORIAL FUND

Endowment gifts in any amount may be given in honor of Festival founder, Dr. Albert Riemenschneider.

The income from the several Bach Festival endowment funds helps support the annual Festival and guarantees the continuance of a high level of artistic integrity. Your consideration of this opportunity is invited, through either current gifts or bequests. Persons wishing further information may contact Dr. Catherine Jarjisian, Director of the Conservatory, or Thomas H. Konkoly, Director of Planned Giving at Baldwin-Wallace College, 275 Eastland Road, Berea, Ohio 44017-2088.

THE GEORGE POINAR MEMORIAL FUND

A Bach Festival Endowment Fund has been established in memory of George Poinar. Dr. Poinar enjoyed a long and productive tenure as a faculty member in the Conservatory of Music and as Music Director of the Bach Festival. This fund was established by the faculty and staff of Baldwin-Wallace College. Gifts to the fund in any amount may be made by contacting Dr. Catherine Jarjisian, Director of the Conservatory, or Thomas H. Konkoly, Director of Planned Giving at Baldwin-Wallace College, 275 Eastland Road, Berea, Ohio 44017-2088.

Canal Fulton United Methodist
Canal Fulton, Ohio



Fine Quality Pipe Organs since 1976

The Henry Pipe Organ Co.

14460 Caves Rd.

Novelty, Ohio 44072

440 338-8592

email TimHenry@Henryorgan.com

Let us build one for you.

SUPPORTERS OF THE 2004 BACH FESTIVAL

The Baldwin-Wallace Bach Festivals receive a major part of their support from a large group of guarantors. For a minimum of \$120 annually, guarantors receive tickets that admit two people to all concerts (single guarantorships are available at \$60 each).

Any person wishing to become a guarantor may contact the Baldwin-Wallace Bach Festival, Merner-Pfeiffer Hall, Berea, Ohio 44017-2088. Checks should be made payable to the Baldwin-Wallace Bach Festival.

We regret that we have not been able to include the names of guarantors of the Bach Festival whose gifts were received after April 1st. The complications involved in printing a monograph as extensive as our Bach Festival Annotated Program make late insertions impossible. The names of guarantors whose gifts were received after April 1st will appear in the glass case in the Martha Goldsworthy Arnold Lobby.

RIEMENSCHNEIDER FELLOWS

Cavour and Ruth Hauser, Rocky River
 Rudolf D. Kamper, Berea
 Mr. and Mrs. John K. Riemenschneider, Wadsworth
 Dr. and Mrs. Thomas Riemenschneider,
 Chagrin Falls
 Mr. and Mrs. Jackman S. Vodery, East Liverpool
 (In memory of William H. Vodery, III)
 Barbara V. Wamelink, Gates Mills

SPONSORS

Mrs. William B. Astrop, Atlanta, GA
 Charles Clark Griesinger, Green Valley, AZ
 Arline Kadel, Rocky River
 Robert and Joanne Miller, Rocky River
 Dwight and Shirley Oltman, Strongsville
 Pat and Dale Vonderau, Rocky River
 Mr. and Mrs. Roy L Williams, Gates Mills

PATRONS

Mrs. Esther M. Berger, Olmsted Falls
 Dr. and Mrs. John M. Bolcher, Jr., Oxford
 Catherine M. Bremner, Worthington
 William and Molly Brown, Lakewood
 Vilnis and May Ciemins, Rocky River
 William S. Cumming, Cleveland Heights
 Sandra and Joseph G. Curatolo, Esq., Westlake
 Bryan and Maryellen Davis, Berea
 Wilda and Vernon Donegan, Strongsville
 Mr. and Mrs. Americo F. Forestier, Berea
 Marion E. Gibbons, Monson, MA
 Mrs. Anne S. Grauel, Grafton
 Bruce and Muriel Hardy, Olmsted Falls
 Paul and Jan Harlamert, Berea
 Mary Lou and Richard Higginson, Strongsville
 John and Dee Hoyt, Allison Park, PA

Mr. and Mrs. Thomas E. Huenefeld, Cincinnati
 William Johnston and Cynthia Peck, Lakewood
 Rudolf G. Kamper, Berea
 Mrs. Harry J. Kiefer, Olmsted Township
 Mr. and Mrs. Anthony Lauria, Berea
 Mrs. Andrea Leibach, Rocky River
 Laura and Richard Little, Lakewood
 Mild to Moderate Education Students
 Mr. and Mrs. James Moyer, Kodak, TN
 Dr. and Mrs. Chris and Laura (Marshall) Nelson,
 North East, PA
 Judith M. Pendergast, Rocky River
 Elizabeth and Harlan Peterjohn, Bay Village
 Dr. and Mrs. Paul Riemenschneider,
 Santa Barbara, CA
 Mr. and Mrs. Walter Riemenschneider, Berea
 Kathy Sands, Rocky River
 Drs. Warren and Margaret Scharf, Lakewood
 Frank Shoemaker and Marta Perez-Stable, Westlake
 Max B. and Pat B. Stone, Berlin, PA
 Jim and Carol Templeman, Berea
 Mr. Jon Terry, Brooklyn, NY
 Edward and Hildred Tomberg, Novelty
 Mr. and Mrs. James VanArnhem, North Royalton
 Mr. and Mrs. James M. Wallace, Doylestown

GUARANTORS

Sophie S. Albrecht, Elyria
 Robert M. Alexander, North Olmsted
 Norman A. André, Jr., Westbrook, CT
 Katrina Andrews, Dover
 Torrance, Juliann, and Joshua Baker, Berea
 Baldwin-Wallace Conservatory Women's Committee
 Pastor Ken and Lois Ballas, Parma
 Mr. and Mrs. Dave and Kathy McKenna Barber,
 Berea

John R. Baur, Columbus
Mr. James A. Benson, New Castle, PA
Mr. and Mrs. John A. Berger, Medina
Mr. David Betts, Berea
Frank Blaizgis, Brecksville
Mr. and Mrs. Clarence Bowers, Painesville
Miss Mary Helen Bowers, Akron
Willis and Elizabeth Braun, Berea
James Mills Buncher, Fairview Park
Drs. Paul and Laura Canis, Cleveland
Mr. and Mrs. Mike Carney, Lakewood
Daniel and Lori Cavalancia, Sr., Uniontown
Daniel Cavalancia, Jr., Uniontown
Mark Chaney, Rochester, NY
Loris and Deanna Chobanian, Strongsville
Sarah Cohen, San Marcos, TX
David Cohen, Baltimore, MD
Mark and Martha Collier, Strongsville
Dr. Vicotria Covington, Berea
Cynthia and Larry Cramer, Medina
Kathleen P. Creagan, Orchard Park, NY
Ned B. Crislip, Queensbury, NY
Kevin M. Crowe, Shaker Heights
Mr. and Mrs. William R. Davis, Berea
Frances and Helmut Dehn
Lynn Streater Dunbar, Pittsburgh, PA
Robert G. Dutro, Flint, MI
Deborah Harsh Dornon, Middletown
Tiffany Dulmage, Pickerington
Dr. Robert and Marcia Ebert, Rocky River
Christine Eigel, Berea
Leslie and Anita Evans, Strongsville
James and Charlotte Feldman, Berea
Marty and Mary Rose Ferrara, Erie, PA
Maria Fesz, North Olmsted
Mr. and Mrs. Richard Fletcher, Strongsville
Bill and Carol Foley, Chagrin Falls
Kenneth and Lillian Fromm, East Amherst, NY
Sean Gabriel, Lakewood
Mrs. Mary Gay, Berea
William E. Glaeser, Cuyahoga Falls
Gregg Grisa, Washington, DC
Mary and Eric Grindahl, Milan
Steven Grove, Berea
Mr. and Mrs. Andrew Hanis, Jr., Parma
Dr. and Mrs. Lawrence Hartzell, Berea
Shirley and Peter Henderson, Lakewood
H. Elizabeth Howe, Sarasota, FL
Sally E. Howe, Washington DC
Rev. Horst Hoyer, Cleveland
Mr. and Mrs. William C. Hunger, Middleburg Hts.
Samantha Inman, Peoria, IL
Institute for Learning in Retirement,
Baldwin-Wallace College
Catherine Jarjisian, Cleveland
Melissa Jones, Cleveland Hts.
Ms. Diane Brooke Joyce, Berea
Lisa Marie Judge, Lakewood
Nicole Keller, South Euclid
Dr. and Mrs. H. Wendell King, Howard
Dr. Harlan Knautz, Berea
Sarah Koenig, Berea
Drs. Raymond and Katharine Kolcaba, Chagrin Falls
Tom Konkoly, David Soltesz, Berea
Emily J. Lada, Cleveland
Marybelle H. Landrum, Ashland
Mr. and Mrs. Stephen P. Leiby and Steve Leiby,
Hudson
Richard P. Lothrop, Oberlin
Thomas G. Macbeth, Westford, Mass
Drs George and Kathleen Maciuszko, Berea
Jimmy Madsen, Lorain
Mr. and Mrs. Robert V. Maier, Lakewood
Ron and Elisabeth Markle, Columbus
Mr. and Mrs. John L. Marting, Berea
Mr. and Mrs. Edward F. Mason, Lakewood
Keith and Joan Mathews, Strongsville
Julianne Matsko, Chagrin Falls
Laura and Robert Mayerovitch, Berea
Gene McKimm, Parma
Dr. Genevieve Miller, Cleveland
Stephan J. Moloney, Gahanna
Edwin L. Morrison, Temperance, MI
Walt and Michelle Neubauer, Pataskala
The Family of Melissa Noe, Maumee
Drs. Seth and Bonnie Oppenheimer, Starkville, MS
Earl M. and Martha K. Peck, Strongsville
Alfred Penko, North Royalton
Susan and Paul Penko, Berea
Richard and Jane Pfeifer, Rochester, NY
Ruth J. Pickering, Berea
Pamela and James Pitcher, Berea
Daniel H. Putnam, Davis, CA
Jean Unnewehr Putnam, Yellow Springs
Jason E. Pyszkowski, Berea
Christian and Vickie Riemenschneider, Lakewood
Jay Riemenschneider, Cincinnati
Bill and Donna Robertson, Rittman
Mr. and Mrs. Leonard Salvo, Ashland
Lisa M. Salwan, University Heights
Sayler Family, Berea
Nicole Scafidi, Alliance
Mark and Peggy Schauer, North Ridgeville
Janice M. Schmidt, Olmsted Falls
Mrs. Marlis Schmidt, Mentor
Daniel and Margaret Schneider, Pittsburgh, PA
Richard and Juanita Schubert, Hinckley
Eugene A. Sharick, Rittman
Norine W. Sharp, Cleveland Hts.
Mr. Gabor Sebo, Shrewsbury, MA
Jack and Marlene Sievert, Dalton
Allan and Henrietta Silberger, Shaker Heights

Dr. David and Rev. Kit Snyder, Ransomville, NY
 Joe and Catherine Snyder, Charlotte, NC
 Chuck and Claudia Sperl, Pittsburgh, PA
 Roy H. Springborn, Westlake
 Roberta Stamper, Valley City
 The Stein Family, Berea
 Jean Geis Stell, Rocky River
 Miss Abigail Sten, Berea
 Catherine M. and Gary V. Stolcals, Berea
 Michael Strasser, Cleveland
 Ray and Ann Strasser, Dublin
 Sylvia C. Taylor, Elyria
 Charles V. Thomas, Boston, MA

Mary L. Tuck, Berea
 Dr. Melvin and Elizabeth Unger, Berea
 Ginny Vigrass, Class of '62, Lakewood
 Vintage Coins and Collectibles, Maumee
 Mr. and Mrs. M. Wayne Wells, Lexington, KY
 Rev. Robert Wennerstrom, Rochester, NY
 Dr. John Whitcomb, Rocky River
 Harvey and Leslie Wilcox, Ivy, VA
 Dr. and Mrs. Jon Williams, Gambier
 Jonathan Lane Williams, Ashtabula
 Rev. and Mrs. Kenneth Lane Williams, Kingsville
 Barbara Winbigler, Berea
 Tom and Paula Witt, Boerne, TX
 William R. and Victoria A. Yaeger, Parma

**BALDWIN-WALLACE COLLEGE
 CONSERVATORY OF MUSIC
 CONSERVATORY ADVISORY BOARD**

The conservatory is proud to announce that some of Cleveland's most prominent musicians have agreed to help advance the Conservatory's mission and goals by serving on the new Conservatory Advisory Board (CAB) and providing guidance to the Conservatory Director and Outreach Director. Their work began in Fall 2001 with a review of the Conservatory's newly revised mission statement, goals, and division-wide objectives. Members of the CAB include:

David Bamberger, General Director and Founder, Cleveland Opera
 Bryan Bowser, ex officio (alumnus), Conservatory Outreach Director
 Robert Conrad, President, WCLV
 David Pierce (alumnus), Director of Development, Rainey Institute and Board Member,
 Early Music America
 Robert Porco, Director, Cleveland Orchestra Chorus
 Richard Rhodda (alumnus), Lecturer, CWRU and Annotator, Cleveland Art Museum
 and other organizations
 Beth Swailes (alumna), Trustee, Baldwin-Wallace College
 Jeannette Sorrell, Music Director and Founder, Apollo's Fire
 Carl Topilow, Music Director, Cleveland Pops

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		Casework and wooden pipes of oiled white oak	
Pedal compass: 30 notes		Manual naturals of cherry, sharps of grenadil	
Mechanical key and stop action			

The purchase of the Bach Festival pipe organ in 1986 was made possible through the generosity of the Jackman Vodrey and William Wamelinck 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 was 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 Wamelinck of Gates Mills and Jackman Stroud Vodrey of East Liverpool, and their spouses, William K. Wamelinck 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.

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'
 Siffflöte 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^m
 32-note pedal clavier, C-g^l

Tremulants: Brustwerk, adjustable
 Rückpositiv, adjustable

I. RÜCKPOSITIV

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

PEDAL

Prinzipal (2003) 16'
 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 combinatio operated by toe levers. General Cancel.

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

Temperament: Mildly unequal.

Casework: Solid Oak, Fumed.

Facade: 80% burnished tin, 20% lead.

ARTISTIC PERSONNEL

PARTICIPATING GROUPS AND CONDUCTORS

Baldwin-Wallace College Choir
 Baldwin-Wallace College Motet Choir
 Festival Chamber Orchestra
 Festival Brass Choir
 Members of the Cleveland Opera Orchestra
 The Ohio Boychoir

Stuart Raleigh, † *Music Director*
 Stuart Raleigh, † *Music Director*
 Dwight Oltman, † *Music Director*
 John Brndiar, † ‡ *Music Director*
 Dwight Oltman, † *Music Director*
 Jon Simsic, *Conductor*
 Alexander B. Musichuk, *Founder,*
Conductor Laureate

GUEST ARTISTS

Ullrich Böhme *Organ*

VOCAL SOLOISTS

Ann Monoyios¹ *Soprano*
 Christine Abraham² *Mezzo-Soprano*
 Alan Bennett³ *Lyric Tenor*
 Frederick Urry *Tenor*
 Sanford Sylvan³ *Baritone*
 Christòpheren Nomura³ *Baritone*

OBBLIGATISTS

Julian Ross † *Violin*
 Wei-Shu Wang Co † *Violin*
 Martha McGaughey *Viola da gamba*
 George Pope † *Flute*
 Melanic Beck † *Flute*
 Danna Sundet *Oboe, Oboe d'amore, English Horn*
 Ryan Amos † *Oboe, Oboe d'amore, English Horn*

CONTINUISTS

Regina Mushabac † *Violoncello*
 Joel Salvo † *Violoncello*
 Henry Peyrebrune † *Contrabass*
 Rachel Harrington † *Contrabass*
 Allie Brook † *Contrabass*
 George Sakakeeny *Bassoon*
 Nicole Keller † *Organ*
 Marge Adler *Harpsichord*

†Baldwin-Wallace Conservatory Faculty

‡Baldwin-Wallace Conservatory Student

¹Ann Monoyios appears by arrangement with SCHWALBE AND PARTNERS, 170 East 61st Street, New York, NY 10021, (212) 935-5650.

²Christine Abraham appears by arrangement with HERBERT BARRETT MANAGEMENT, INC., 266 West 37th Street, New York, NY 10018, (212) 245-3530.

³Alan Bennett, Christòpheren Nomura and Sanford Sylvan appear by arrangement with CALIFORNIA ARTISTS MANAGEMENT, 41 Sutter Street, San Francisco, CA 94104, (415) 362-2838.

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

Catherine Jarjisian
 Melvin Unger
 Mary L. Tuck
 Laura Kennelly
 Sandra Eichenberg

Festival General Manager
Program Annotator, Editor, Translator
Festival Coordinator
Assistant
Assistant

USHERS

Dr. Anthony Lauria, *Head Usher*

David Calvis
 Bhavna Chinai
 Robert Ebert
 Chungsim Han
 Ellen Hansen-Ellis
 Louise Kiefer
 Thomas Konkoly
 Hilda Kovac
 Patricia Lauria

Richard Little
 Margie Martyn
 Stan Maxwell
 Dennis Miller
 Randall Molmen
 Susan Penko
 Timothy Riggle
 Sabine Thomas
 Jodi Tims

STAGE CREW

Jesse Hernandez, *Head Stage Manager*
 Steven Dunning
 Mariko MacKinnon
 Dennis Persin

PERFORMING GROUPS

FESTIVAL BRASS CHOIR
 JOHN BRNDIAR, *Music Director and Conductor*
 BRYAN MCELHANEY, Conductor

TRUMPET

Michael Attaway*
 Clint Needham*
 Ian Cochran
 Malachy Rodriguez*
 Nicole Scafidi
 Stephanie Griffin
 Emily Elkins
 Andrew Garrett*

TUBA

Adam Clemens
 Mariko MacKinnon*

HORN

Megan Marranta*
 Lauren Moore*
 Kirk Hartung
 Bethany Smith

TROMBONE

Molly McNeill*
 Kurt Staller
 Timothy Fisher*
 Jonn Sokol*

*BRASS QUINTET members

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

Contrapunctus I	J. S. Bach
Fugue in G Minor	J. S. Bach
Selected Chorales	J. S. Bach
March for the Ark	C. P. E. Bach
Sacri Concentus XXI	Hans Leo Hassler
Cantate Domino	Hans Leo Hassler
Overture to Berenice	G. F. Handel
Canzon Terza	Girolamo Frescobaldi
Sonata Giovanni	Battista Bounamente
Canzon per sonare No. 2	Giovanni Gabrieli
Canzon per sonare No. 3	Giovanni Gabrieli
Two pieces	William Brade
Two Ayres	John Adson
Two pieces	Anthony Holborne
Adoramus te, Christe	Quirino Gasparini
Tenebrae Factae Sunt	M. Ingegneri
Ricercar del primo tuono	G. Palestrina
Fanfare and Chorus	Dietrich Buxtehude

FESTIVAL CHAMBER ORCHESTRA
 DWIGHT OLTMAN, *Music Director*
 RYAN HASKINS, *Conducting Assistant*

ORCHESTRA I

VIOLIN

Julian Ross, *Concertmaster*
 Michael Winer
 Steven Dunning
 Ashleigh Gordon

VIOLIN II

Sarah Juzwik, *Principal*
 Alexandra Ostroff
 David Bartos
 Maureen Ferrara

VIOLA

Louise Zeitlin, *Principal*
 Rachel Ward
 Lanson Wells

VIOLONCELLO

Regina Mushabac, *Principal*
 Natalie Keyes

CONTRABASS

Henry Peyrebrune (Part I)
 Rachel Harrington (Part II)

FLUTE

George Pope, *Principal*
 Melanie Beck

OBOE

Danna Sundet, *Principal*
 Ryan Amos

OBOE D'AMORE/ENGLISH HORN

Danna Sundet, *Principal*
 Ryan Amos

BASSOON

George Sakakeeny

ORGAN (ORCHESTRAS I AND II)

Nicole Keller

ORCHESTRA II

VIOLIN

Wei-Shu Wang Co, *Principal*
 Caren Babich
 Krista Baker
 Dawn Hanis

VIOLIN II

Arlyn Valencia, *Principal*
 Jason Pfeifer
 Lauren Nelan
 Kaitlin Doyle

VIOLA

Heather Riggs, *Principal*
 Jason Pyszkowski
 Diane Joyce

VIOLONCELLO

Joel Salvo, *Principal*
 Ginevra Ventre

CONTRABASS

Allie Brook

VIOLA DA GAMBA

Martha McGaughey

FLUTE

Erin Hunt, *Principal*
 Lauren Regas

OBOE, OBOE D'AMORE

Jewel Murray, *Principal*
 Adam Decker

BASSOON

Christopher Porter

ADMINISTRATIVE ASST.

Michael Winer

ORCHESTRA LIBRARIAN ASST.

Emily Tynon

MEMBERS OF THE CLEVELAND OPERA ORCHESTRA
DWIGHT OLTMAN, *Music Director*

VIOLIN I

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

VIOLIN II

Nancy Patterson, *Principal*
Sara Schaft
Esther Rothenbusch
Karin Harrell

VIOLA

Laura Shuster, *Principal*
Mathew Young
Ellen Herskowitz

VIOLONCELLO

Kent Collier, *Principal*
Ida Mercer

BASS

Ann Gilbert

OBOE

Thomas Moore, *Principal*
David McGuire

HORN

Ken Wadenpfohl, *Principal*
Cynthia Wulff

BASSOON

George Sakakeeny

HARPSICHORD

Marjorie Adler

ORGAN

Nicole Keller

PERSONNEL MANAGER

Virginia Steiger

COLLEGE CHOIR
STUART RALEIGH, *Music Director*
MATT DINGELS, *Conducting Assistant*

SOPRANO

Erin Beaber
Jessica Cope
Jessica George
Jenna Hall
Emily Krieger
Katie Krumreig
Sarah Leiby
Melissa Noe
Carolyn Pelley
Becky Strasser
Kim Tornatore

TENOR

Bryan Bowser
Matthew Dingles
Charles Eversole
Chad Gibson
Sean Greiner
Michael Jankosky
Mitchell McCarrell
JP Moraga
Johathan Orenberg
Joshua Poole
Benjamin Reid

ALTO

Courtney Becker
Connie Brannon
Jennifer D'Agostino
Tiffany Herlien
Micha Hughes
Katie Mears
Lindsay Ramhoff
Theresa Schneider
Tara Teschke
Amber Valichnac
Karen Williams

BASS

Gregory Donnellan
Jason Grife
Andrew Hubacher
Jared Leal
Darren Ledbetter
Ben McClure
John Reynolds
Jason Samuel
Wesley Snyder
Charles Spradley
Chris Thomas

MOTET CHOIR
STUART RALEIGH, *Music Director*

SOPRANO

Erin Beaber
Jessica Cope
Kathlene Cramer
Katherine Krumreig
Hannah Laird
Carolyn Pelley

TENOR

Bryan Bowser
Steel Burkhardt
Matt Dingels
Charles Eversole
Sean Greiner
Joshua Lee Poole

ALTO

Jennifer D'Agostino
Micha Hughes
Brandi Preston
Lindsay Ramhoff
Theresa Schneider
Tara Teschke

BASS

David Ellsworth
Jason Grife
Kevin Kelly
Jared Leal
Wesley Snyder

OHIO BOYCHOIR

Jon Simsic, *Conductor*
Alexander B. Musichuk, *Founder, Conductor Laureate*

St. Matthew Passion Part I

Richard Bailey
Richie Celestina
Elijah Chang
Patrick Chounet
Matthew Meyer
Sam Napoli
John Rudmann
Joseph Rudmann
Bryan Scotton
Robert Stidham
Nathanael Wiles
Dominic Zajac
Michael Zajac

OHIO BOYCHOIR is a community choir founded in 1974 by Alexander Musichuk. Formed around a passion for quality voices, combining musicianship and community pride, the choir has developed into one of Ohio's prized cultural assets.

After 30 years under the dedicated leadership of its' founder, Alexander Musichuk, Jon Simsic was named co-conductor of the Ohio BoyChoir at the beginning of this season. In January, he became the new conductor, and continues to maintain the high standards of this unique group. In addition to directing the Ohio BoyChoir, Mr. Simsic continues his activities as founder and conductor of Seraphim, an orchestra and chorus in Youngstown, Ohio.

Ohio BoyChoir has performed in many prestigious locations and events, winning top awards national and internationally. We are pleased to share the beauty and quality of this choir with our *St. Matthew Passion* audience again this year.

SUPPORTING THE ARTS



111 FRONT STREET

BEREA OHIO 44017

(440) 891-8910

www.mparc.com

THE HOFFMAN GROUP

Insurance Placement • Risk Consulting

Insuring Baldwin-Wallace for over 50 years

2 Berea Commons, Suite 10
Berea, Ohio 44017
440.826.0700

4877 Fenn Road
Medina, Ohio 44256
330.723.3637

10247 Dewhurst Rd.
Elyria, Ohio 44035
440.826.0770

BIOGRAPHICAL INFORMATION

GUEST VOCAL SOLOISTS



Soprano **Ann Monoyios** specializes in concert performances of opera, oratorio, chamber music, and in recitals of works from the Baroque and Classical periods. Most recently, she sang the title role in Handel's *Almira* with the Bremen Opera. She also sang the title role in Handel's *Deidamia* at the Handel Festival in Halle, the German-born composer's birthplace.

She has collaborated in concert in numerous international venues, including engagements at the Paris Opera with William Christie, with Les Arts Florissants in a production of Lully's *Atys*, with Jos van Immerseel in Antwerp in Handel's *Alcina*, and with Trevor Pinnock in a Lisbon performance of Purcell's *Fairy Queen*. In addition, she has appeared at the Stavanger Cathedral in Norway, the New York Metropolitan Museum of Art, and the Tanglewood Festival. She has worked with world-renowned conductors such as Gustav Leonhardt, Frans Brueggen, Christopher Hogwood, John Eliot Gardiner, Philippe Herreweghe, Reinhard Goebel, and Nicholas McGegan.

Her discography includes recordings with Deutsche Grammonphon Archiv, Sony Vivarte, EMI, Deutsche Harmonia Mundi, Erato, and CBC. Her performance of Monteverdi's *Vespers of 1610* at the Church of San Marco in Venice with John Eliot Gardiner was recorded live for Deutsche Grammonphon. She has also recorded Bach's *St. Matthew Passion*, again with Gardiner, at Snape Maltings. She can be heard as soprano soloist in the Tafelmusik Orchestra recording of Haydn's sacred works for Sony Vivarte.



Mezzo-Soprano **Christine Abraham**, returning for a third appearance at the Baldwin-Wallace Bach Festival, lists performances this season as Bradamante in Handel's *Alcina* with Boston Baroque and as Sesto in Handel's *Giulio Cesare* with Utah Opera. She also appears this year with Chicago's Music of the Baroque, performing works of Monteverdi, and sings Bach's *St. Matthew Passion* with the Bach Choir of Bethlehem. Abraham has appeared with the Metropolitan Opera as Ida in *Die Fledermaus* as well as with the Toledo Opera as Despina in *Così fan Tutte*, with Opera Grand Rapids as Cherubino in *Le Nozze di Figaro*, with Boston Baroque as Minerva in *Il Ritorno d'Ulisse in Patria*, and with the Bard Festival as Mila in the North American

premiere of Janacek's *Osud*. She has sung baroque works with the Philadelphia Orchestra, Dallas Symphony, Bach Choir of Bethlehem, and the ProMusica Chamber Orchestra. She was a soloist in Bach's *St. John Passion*, *Christmas Oratorio*, and *Mass in B Minor* with the Bethlehem Bach Festival, and in Haydn's *Harmoniemesse* with the St. Louis Symphony and in Bach's *Christmas Oratorio* with the Phoenix Symphony.



Frederick Urrey, tenor, frequently performs works by J. S. Bach and other Baroque composers in distinguished venues in the United States and throughout the world. Returning to the Baldwin-Wallace Bach Festival for his tenth appearance, Urrey has also appeared as soloist with the Bach Choir of Bethlehem, the Washington Bach Consort, the Carmel Bach Festival, the Marlboro Music Festival, Les Violons du Roy of Quebec, and the Bach Societies of Vienna, Vancouver, Orleans, Louisville, and Kalamazoo. Among highlights of recent seasons he includes performances of Handel's *Messiah* in separate appearances with the Philadelphia Orchestra, the Handel and Haydn Society at Boston's Symphony Hall, and with Musica Sacra in Carnegie Hall. He has also appeared in the Mozart/Handel *Messiah* at the Kennedy Center under the direction of Christopher Hogwood. Other performances include Handel's *L'Allegro* at Theatre Royal del Monnaie in Brussels; Rossini's *Stabat Mater* in Manila; Mozart's *Die Entführung aus dem Serail* in Istanbul; Bach's *St. Matthew Passion* in Tokyo with the Japan Shinsei Symphony; Bach's *Magnificat* with the Bach Choir of London and with David Willcocks at Lincoln Center; and Bach's *Mass in B minor* with the Bach Choir of Bethlehem at the Bethlehem Bach Festival and at the Thomaskirche in Leipzig.

Urrey, whose recordings include ones with RCA/BMG, Harmonia Mundi, Telefunken-Decca, Newport Classic, Vox Classic, Koch International, and Albany labels, recently recorded a CD of English lute songs entitled "*O Mistress Mine*" with lutenist Ronn McFarlane. In addition he performed with the Bach Choir of Bethlehem in the 1998 release of the *Mass in B minor*. Both recordings are on the Dorian label.

He received a Doctor of Musical Arts degree from the Peabody Conservatory of Music and a Diploma in Lied and Oratorio with Distinction from the Hochschule für Musik und darstellende Kunst in Vienna. He is a member of the voice faculty of the Mason Gross School of the Arts of Rutgers University.



Lyric tenor **Alan Bennett**, currently on the vocal faculty of Indiana University in Bloomington, lists appearances this season with the St. Paul Chamber Orchestra performing music by Purcell, with the Calgary Philharmonic in Handel's *Messiah*, and with the Boulder Bach Festival in the *Christmas Oratorio*. He also debuts this spring with the Santa Rosa Symphony, Orchestra Seattle, and the San Francisco Bach Choir, in addition to his return to the Baldwin-Wallace Bach Festival, Violons du Roy, and the Carmel Bach Festival.

Bennet has performed with period instrument ensembles such as the Handel & Haydn Society, Tafelmusik, and Les Violons du Roy. He has sung at the Tanglewood Festival, Oregon Bach Festival, Bethlehem Bach Festival, Bay Chamber Festival, Plymouth Music Festival, Le Rendez-vous Musicale de Laterriere in Quebec, and the Grand Tetons Music Festival; and with the Houston Masterworks Chorus, Oratorio Society of New York, Washington Choral Arts Society, Baltimore Choral Arts Society, Dartmouth Handel Society, Seattle Chamber Singers and the Bloomington Chamber Singers. He has also performed with the Cleveland Orchestra, Seattle Symphony, Kansas City Symphony, and the Philharmonia Baroque Orchestra. He has collaborated with conductors Christopher Hogwood, Bruno Weil, Helmuth Rilling, Nicholas McGegan, Paul Hillier, Bernard Labadie and the late Robert Shaw. Bennett has recorded for Harmonia Mundi USA, Nonesuch, Telarc and Focus Records.



Baritone **Sanford Sylvan** and his long-time collaborator, pianist David Breitman, have performed extensively throughout the United States and Europe, in major venues in London, New York, Washington, Boston, Philadelphia and San Francisco. Their recitals and recordings have earned exceptional praise from critics and audiences, including three Grammy nominations for Best Classical Vocal Performance.

Sylvan's festival appearances have include the Oregon Bach Festival under Helmuth Rilling, the Edinburgh, Tanglewood, Vienna, Holland, Schleswig-Holstein, and Ojai Festivals, as well as the Carmel Bach Festival and the New England Bach Festival (where he performs annually). As a chamber musician he has performed, toured and recorded with the Chamber Music Society of Lincoln Center, Music from Marlboro, Ensemble Sequentia, Emmanuel Music, and the Boston Symphony Chamber Players. His opera performances include leading roles in Mozart's *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan Tutte* in venues such as the New York City Opera and the Glyndebourne Festival. Sylvan has become closely associated with the productions of renowned directors: Peter Sellars in works of John Adams, Mozart, and Stravinsky; Robert Wilson in Virgil Thomson's *Four Saints in Three Acts*; as well as Sir Peter Hall and Andrei Serban. In March 2004 he made his first appearance as Wotan in Wagner's *Die Walküre* in a condensed Christopher Alden production with the Eos Orchestra.

Mr. Sylvan has performed with many of the leading orchestras of the world including the New York Philharmonic, Boston Symphony, Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, Baltimore Symphony, St. Paul Chamber Orchestra, Royal Concertgebouworkest, London Symphony, the Tonhalle Orchestra of Zurich, Academy of Ancient Music, Melbourne Symphony, Australian Chamber Orchestra, and the NHK (Japanese Broadcasting Corporation) Symphony. Recent performances include debuts with the Leipzig Gewandhaus Orchestra under Herbert Blomstedt, the Minnesota Orchestra under Yakov Kreizburg, and the Kansas City Symphony, and Civic Orchestra of Chicago.



Baritone **Christòpheren Nomura**, a newcomer to the Baldwin-Wallace Bach Festival, has been a frequent performer with the Bach Choir of Bethlehem, the Carmel Bach Festival, the Handel & Haydn Society, the Boston Early Music Festival, Boston Baroque, and the Berkshire Choral Festival, as well as at Chamber Music Festivals including those at Santa Fe, Marlboro, Tanglewood, La Jolla, Spoleto, and the Chamber Music Society of Lincoln Center.

A performer with an affinity for Mozart, Nomura has sung the title role of *Don Giovanni* with the New Hampshire Music Festival and New York Chamber Symphony. He sang Papageno in *The Magic Flute* last season for his debut with the Lyric Opera of Kansas City.

He has appeared with the Boston Symphony, San Francisco Symphony, Minnesota Orchestra, the National Symphony Orchestra, Vancouver Symphony, the Boston Pops, Utah Symphony Orchestra, and the Memphis Symphony, and has worked under internationally renowned conductors such as Leonard Bernstein, Seiji Ozawa, James Conlon, Sergiu Comissiona, Roger Norrington, Christopher Hogwood, Ton Koopman, Andrew Parrott, and Martin Pearlman. He recently returned to the San Francisco Symphony in a program of Schubert and Bach conducted by Bruno Weil. This season he debuts with the Pacific Symphony Orchestra and the National Philharmonic.

Nomura's discography includes recordings on the Sony, Dorian, Teldec, London, Denon, TDK and L'oiseau Lyre labels. His recording of the Monteverdi *Vespers of 1610* on Telarc was nominated for a Grammy (Best Classical Ensemble Recording). Mr. Nomura is a graduate of the New England Conservatory of Music and winner of the 1992 Young Concert Artists International Auditions as well as the Naumburg, United States Information Agency Music Ambassadors, and the Marilyn Horne Foundation competitions.



Ullrich Böhme has been Organist at St. Thomas Church (Thomaskirche) since 1985, following in the occupational footsteps of J. S. Bach, who served as Cantor of St. Thomas and as Director Musices for the Leipzig church for the final 27 years of his life. Born in 1956 in the Vogtland area of Saxony, Böhme became organist at Rothenkirchen when he was 13. Fascinated ever since by what he terms the "King of Instruments," he has studied with Hans Otto at the Dresden Church Music Academy and at the Leipzig Conservatory with Wolfgang Schetelich. After his studies he assumed the position of Cantor and Organist at the Church of the Holy Cross (Kreuzkirche) in Chemnitz.

Böhme's principal responsibilities at St. Thomas include solo organ performances at church services, and directing the venerable St. Thomas Boy Choir in concerts and regular evening choral services (Motetten) at St. Thomas Church, as well as playing continuo for cantatas, oratorios, and Passions. In 1989 he received the Critics' Prize of the Cultural Journalists of Leipzig. He has also made regular concert tours in Europe, North America, and Japan. He has made numerous recordings on compact disk with Philips Classics, Delta; and others for radio and television, in Germany and abroad.

Mr. Böhme is also interested in the restoration of old organs; most recently, he implemented the placing in St. Thomas Church of a replica made by Gerald Woehl of the Georg Christoph Stertzing organ that Bach knew in his hometown of Eisenach. The 60-stop Baroque-style instrument is a copy of the one Bach's uncle had built for St. George's Church in 1696–1707 and includes a feature for tuning to the "choir pitch" of Bach's day. Böhme also participated in the "Bach 2000 Festival," which was part of the Leipzig observation of the 250th anniversary of Bach's death. Böhme, since 1994 a professor at the Leipzig Conservatory of Music and Drama, teaches master classes in interpretation in Germany and abroad.

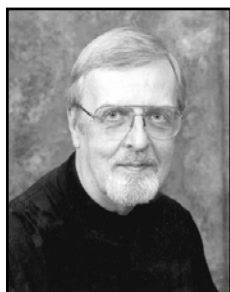
MUSIC DIRECTOR



DWIGHT OLTMAN, who celebrates his twenty-ninth season as Music Director of the Festival, has established a reputation as one of America's leading interpreters of the music of J. S. Bach. Career highlights include two concerts at Kennedy Center when the Festival was invited to appear in Washington, D.C. at the "Festival of Festivals." Another event receiving national acclaim was a telecast of Bach's *St. Matthew Passion* seen on 116 PBS stations. In past seasons, Professor Oltman has collaborated with an impressive array of distinguished American, Canadian, and European singers. This list includes artists such as Arleen Auger, Phyllis Bryn-Julson, Lorna Haywood, Lois Marshall, Henriette Schellenberg, Ingeborg Danz, Jan DeGaetani, Catherine Robbin, Marietta Simpson, Derek Lee Ragin, Kurt Equiluz, Jon Humphrey, Karl Markus, Seth McCoy, Kevin McMillan, Thomas Paul,

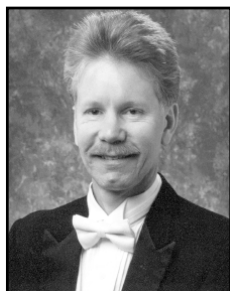
Ruud van der Meer, and Richard Zeller. Adding further to the international dimensions of the Festival, Oltman has invited ensembles and instrumental artists, including Anner Bylsma, Frans Brueggen, Catherine Crozier, Peter Hurford, Sergiu Luca, Roberto Micconi, Paula Robison, Stanley Ritchie, Charles Treger, Elizabeth Wallfish, Quink, the New York Baroque Dance Company, and the Netherlands Chamber Orchestra. Throughout his years at Baldwin-Wallace College, Professor 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, Atlanta, San Jose, Detroit, and at the prestigious Edinburgh Festival in Scotland. Founding Music Director of the Ohio Chamber Orchestra, he guided the development of the orchestra for twenty years. Currently Mr. Oltman is Music Director of Ballet San Jose of Silicon Valley and Music Director of the Cleveland Opera Orchestra. Guest conducting engagements have taken him to orchestras and festivals throughout the United States, in Canada, and in seven European countries. His honors have included a *Northern Ohio Live* award for the Bach Festival, an ASCAP award for the Ohio Chamber Orchestra, and a proclamation from Mayor Michael White for "Dwight Oltman Day in Cleveland."

CHORAL DIRECTOR



STUART RALEIGH is Professor of Music and Music Director of the Baldwin-Wallace College and Motet Choirs, both of which perform in the annual Bach Festivals. The conductor of various performances of operas and musicals produced by Baldwin-Wallace College and the Berea Summer Theatre, he has also served as a conductor for the Cleveland Opera Company, Lyric Opera Cleveland, and the Great Lakes Theatre Festival. A graduate of Syracuse University, Professor Raleigh was for a time Chorusmaster and Assistant Conductor of the Syracuse Symphony Orchestra and has also been a member (keyboard) of both the Cleveland Philharmonic and the Ohio Chamber Orchestras.

FESTIVAL BRASS DIRECTOR



JOHN BRNDIAR, Director of the Festival Brass, is also principal trumpet of The Cleveland Chamber Symphony, a member of the Cleveland Opera Orchestra, and one of the members of the Paragon Brass Quintet. From time to time he records and performs with The Cleveland Orchestra. An instructor of trumpet at the Baldwin-Wallace Conservatory, he holds the B.M.E. degree from Baldwin-Wallace College and a Master of Music degree from the Cleveland Institute of Music.



American Guild of Organists
Cleveland Chapter
presents in concert

Felix Hell
Teen-Age Organ Phenomenon

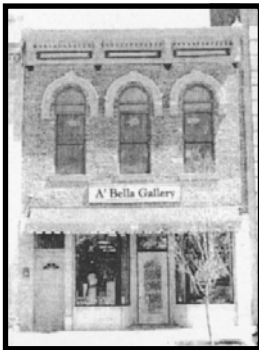
Sunday, May 16, 2004, 4:30 PM
United Methodist Church of Berea
170 Seminary Street
Berea, Ohio 44017
Open to all—Free will offering

A' Bella Gallery
"Experience Art With Attitude"

44 Front Street

Berea, Ohio 44017

440.239.7815



- Ⓢ Access to 80,000+ Images
- Ⓢ Expert Artistic Advice
- Ⓢ Free In-Home Consultation
- Ⓢ 100% Customer Satisfaction
- Ⓢ Virtual gallery lets you see the images before they are framed
- Ⓢ Original artwork, limited edition prints, posters, canvas transfers

Fine Art Ⓢ Fine Gifts Ⓢ Custom Framing Ⓢ Educational Programming Ⓢ Museum Tours

FRIDAY, APRIL 23, 2004

1:00–3:00 p.m. OPEN HOUSE: RIEMENSCHNEIDER BACH INSTITUTE
 Exhibit: Bach Manuscripts and Prints from the R.B.I. Vault

2:00 p.m. VOCAL MASTER CLASS (Chamber Hall), Alan Bennett

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

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

ANTONIO VIVALDI *Concerto for Two Violins in A Minor, RV 522*
 1678–1741 Lenora Leggatt, *Violin*
 Wei-Shu Wang Co, *Violin*
 Dwight Oltman conducting

ANTONIO VIVALDI *O qui coeli, RV 631*
 Ann Monoyios, *Soprano*
 Dwight Oltman conducting

J. S. BACH *Komm, Jesu, komm, BWV 229*
 1685–1750 Baldwin-Wallace Motet Choir
 Stuart Raleigh conducting

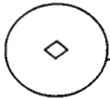
Intermission

J. S. BACH *Cantata, BWV 40, Dazu ist erschienen der Sohn Gottes*
 Christine Abraham, *Mezzo*
 Frederick Urrey, *Tenor*
 Sanford Sylvan, *Baritone*
 Baldwin-Wallace College Choir
 Members of The Cleveland Opera Orchestra
 Dwight Oltman conducting

CLEVELAND BROWNS

The Cleveland Browns
are pleased to support
the Baldwin-Wallace College
Bach Festival!

Downtown Berea Merchants Association



It's Berea!

Thank you for your support
of the 72nd Annual
Bach Festival



*Celebrating 15 years
in the
Heart of Berea!*

BEREA LAKE TOWERS

4 Berea Commons, Berea
(440) 243-9050

Independent & Assisted Living

NOTES ON THE PROGRAM

by

Melvin Unger

Called the “red-haired priest,” Antonio Vivaldi (1678–1741) is famous today primarily for his 500+ 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. A French diplomat, visiting in 1739, recounted his impressions of Vivaldi’s all-girl orchestra:

The girls are educated at the expense of the state, and they are trained exclusively with the purpose of excelling in music. Thus, they sing like angels and play violin, flute, organ, oboe, cello, and bassoon; in short, no instrument, regardless of its size, frightens them. They live like nuns in a convent. All they do is perform concerts, generally in groups of about forty girls. I swear that there is nothing as pleasant as seeing a young and pretty nun, dressed all in white, with a flower over her ear, conducting the orchestra with all the gracefulness and precision imaginable. [Joseph Machlis]

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 concertos, *L’Estro armonico*, Op. 3, published as two books in Amsterdam in 1711. Of this set of twelve concertos Michael Talbot writes,

While Venice was becoming acquainted with a new personality in the realm of opera, all Europe was reveling in the sounds of his first published set of concertos, *L’estro armonico*, op. 3—perhaps the most influential collection of instrumental works to appear during the whole of the eighteenth century.... The set was dedicated to Grand Prince Ferdinand of Tuscany (1663–1713)...a skilled and enthusiastic amateur musician, who bestowed his patronage on Alessandro and Domenico Scarlatti, Albinoni, Pasquini, and Handel, as well as Bartolomeo Cristofori, reputed inventor of the pianoforte.

J. S. Bach, too, admired Vivaldi’s compositions, transcribing some of them for harpsichord or organ. Among the works he transcribed for organ is the concerto from *L’estro armonico* (Op. 8) heard here (RV 522 = *BWV* 593).

While Vivaldi must have composed many motets (the terms of employment required at least two per month), only twelve survive (there are another eight motet-like pieces called “introductions”). All of the “motets” follow the common scheme of his time: Aria - Recitative - Aria - *Alleluia*. Three motets (among them *O qui coeli terraeque serenitas* for soprano, strings, and continuo) were apparently written while Vivaldi was in Rome during

the carnival seasons of 1723 and 1724. Since the vocal ranges for the three works are similar, they may well have been written for the same singer, perhaps a castrato appearing in one or more of three operas Vivaldi had written for a theater in Rome.

O qui coeli is a contemplative and even somewhat melancholy prayer in which the suppliant asks for deliverance from the delights of this world in view of eternal and heavenly matters. To depict the serenity of text “Vivaldi chooses the gentle E-flat major as his central key, and the abundant ‘sighing’ appoggiaturas in the first aria conjure up very well the ever-present blandishments of the world. The second aria, in C minor, uses the traditional *lamento* bass (a descent by chromatic steps from tonic to dominant)...to convey the wilting of a rose. In a final ‘Alleluia’ the soprano dissolves all the argument in an exultant display of virtuosity.” [Talbot]

1. Aria

O qui coeli terraeque serenitas et fons lucis
et arbiter es. Unde regis aeterna tua sidera;
mitis considera nostra vota, clamores et
spes.

O thou who art the serenity of heaven and
earth, the source and light and judge, from
whence thou controllest the movements of
the eternal stars, deign to consider kindly
our prayers, cries, and hopes.

2. Recitative

Fac ut sordescat tellus dum respicimus
coelum; fac ut bona superna constanter
diligamus et sperantes aeterna, quidquid
caducum est odio habemus.

Make the earth seem unclean when we look
to heaven; help us constantly cherish
heavenly riches and, with our hopes fixed
on eternal things, despise all that is
transitory.

3. Aria

Rosa quae moritur, unda quae labitur,
mundi delicias docent fugaces. Vix fronte
amabili mulcent cum labili pede
praetervolant larvae fallaces.

The rose that dies and the wave that
subsides: such transient things characterize
the pleasures of the world. Deceitful ghosts,
they have scarcely begun to delight us when
they fly past, fleet of foot.

4. Alleluia

Alleluia.

Bach’s double choir motet *Komm, Jesu, komm* was, in all likelihood, originally commissioned and performed for a funeral in Leipzig. Using a familiar chorale text of the time, Bach creates an impressive work for double chorus; each line of the chorale’s first stanza becomes the basis for one of six structural divisions, which are then followed by a simple hymn-like setting for four-part chorus of the chorale’s second stanza.

It is interesting to note that when setting the six phrases of stanza one, Bach does not give each unit equal emphasis. Instead, he groups the phrases so that a progressive psychological development of four distinct moods is created. Thus we empathize with the suffering believer as he moves from a feeling of despair and resignation (“Komm, Jesu, komm, mein Leib is müde”) to hope (“Komm, komm, ich will mich dir ergeben”) to

buoyant joy (“Du bist der rechte Weg”) to concluding serenity (“Drum schließ ich mich in deine Hände”).

Stanza 1:

Komm, Jesu, komm,
mein Leib ist müde
die Kraft verschwindt
je mehr und mehr,
ich sehne mich nach deinem Friede;
der saure Weg wird mir zu schwer!
Komm, komm,
ich will mich dir ergeben,
Du bist der rechte Weg,
die Wahrheit und das Leben.

Come, Jesu, come,
my body is weary.
My strength diminishes
day by day,
and I long for thy peace;
the bitter path grows too hard for me!
Come, come,
I yield myself to thee,
thou art the way,
the truth and the life.

Stanza 2:

Drum schließ ich mich
in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

Therefore I commit myself
into thy hands
and say, O world, a last good night!
Even if my life is now soon ended,
my soul is nevertheless ready.
It shall wing its way to its Creator
for Jesus is and remains
the true way to life.

Bach's cantata, “Dazu ist erschienen der Sohn Gottes” was first performed on December 26, 1723, the first Christmas Bach was in Leipzig. Although the librettist is unknown, it seems clear that he or she was concerned more with the theological implications of the Christmas story than the details of the narrative. The Bible readings specified for the second day of Christmas were Titus 3:4–7 (The mercy of God appeared in Christ) and Luke 2:15–20 (The shepherds go to the manger). However, December 26 was also celebrated as the festival of St. Stephen the Martyr. For this reason some of the cantata's sentiments reflect the epistle and gospel readings for that festival: Acts 6:8–15; 7:54–60 (the martyrdom of Stephen) and Matthew 23:34–39 (Jesus' lament that Jerusalem killed the prophets sent to her).

The cantata's overall form is traditional in its flanking of two recitative-aria pairs of movements with opening chorus on a biblical text and closing chorale. Less usual is the insertion of two chorale texts within the body of the libretto.

Despite its short biblical text, the opening choral movement is of substantial proportions. To achieve the desired weight Bach set the text three times. It appears first in a concerto-like section, in which the orchestra (which includes pairs of horns and oboes in addition to the customary strings) is set against the chorus. Then the text is repeated in a fugue. Finally it appears a third time as the opening

texture returns. Noteworthy in each section are the extravagant melismas on the word “destroy.”

1. Chorus

Dazu ist erschienen der Sohn Gottes, daß er die Werke des Teufels zerstöre. For this purpose the Son of God appeared, that he might destroy the works of the devil.

A relatively modest recitative accompanied only by continuo (foundational bass and accompanying harmonies) follows. In the text, which contemplates the paradox of the incarnation, numerous metaphors for Jesus appear.

2. Tenor Recitative

Das Wort ward Fleisch
und wohnt in der Welt,
das Licht der Welt
bestrahlt den Kreis der Erden,
der große Gottessohn
verläßt des Himmels Thron,
and seiner Majestät gefällt,
ein kleines Menschenkind zu werden.
Bedenkt doch diesen Tausch,
wer nur gedenken kann;
der König wird ein Untertan,
der Herr erscheint als ein Knecht
und wird dem menschlichen Geschlecht—
O süßes Wort in aller Ohren!—
Zu Trost und Heil geboren.

The Word becomes flesh
and dwells in the world.
The Light of the world
illuminates the earth’s circle.
The great Son of God
relinquishes heaven’s throne,
and it pleases his Majesty,
to become a little child.
Consider this exchange,
whoever possesses thought:
the king becomes a subject,
the lord appears as a servant,
and—O sweet word in everyone’s ears!—
is born to bring comfort and salvation
to the human race.

A corporate expression of faith, in the form of a simple four-part chorale, follows.

3. Chorale

**Die Sünd macht Leid;
Christus bringt Freud,
weil er zu Trost
in diese Welt ist kommen.
Mit uns ist Gott
nun in der Not:
wer ist, der uns
als Christen kann verdammen?**

Sin produces sorrow;
Christ brings joy,
because he has come into this world
to bring comfort.
God is now with us
in our need:
who can now condemn us
as Christians?

In the next aria the bass develops the theme of Satan’s destruction with an allusion to Genesis 3:15, where God informs the serpent in the Garden of Eden that the “woman’s seed” will “crush his head.” Addressed to Satan, the aria uses conventions of the contemporary “rage aria” (fast notes, fast tempo, wide leaps, etc.) to project an attitude of defiance.

4. Bass Aria

Höllische Schlange,
wird dir nicht bange?
Der dir den Kopf als ein Sieger zerknickt,
ist nun geboren,
und die verloren,
werden mit ewigem Frieden beglückt.

Infernal serpent,
are you not afraid?
The one who crushes your head as victor,
is now born,
and those who are lost,
are now blessed with eternal peace.

In the alto aria, the strings accompany the voice with gently undulating arpeggios, to project a mood of comfort.

5. Alto Recitative

Die Schlange, so im Paradies
auf alle Adamskinder
das Gift der Seelen fallen ließ,
bringt uns nicht mehr Gefahr;
des Weibes Samen stellt sich dar,
der Heiland ist ins Fleisch gekommen
und hat ihr alles Gift benommen.
Drum sei getrost!
betrübler Sünder.

The Serpent, who in paradise
did cause the soul's poison
to fall upon all Adam's children,
no longer poses danger;
the Woman's seed appears,
the Savior has come in the flesh,
and has taken all its venom away.
Therefore be of good cheer,
troubled sinners!

To give opportunity for corporate identification with the sentiments just expressed, another congregational hymn appears inserted after the aria.

6. Chorale

**Schüttele deinen Kopf und sprich:
Fleuch, du alte Schlange!
Was erneurst du deinen Stich,
Machst mir angst und bange?
Ist dir doch der Kopf zerknickt,
Und ich bin durchs Leiden
Meines Heilands dir entrückt
In den Saal der Freuden.**

Shake your head and say:
flee, ancient serpent!
Why do you try to renew your sting;
making me fearful and anxious?
For now your head is crushed,
and, by the Passion of my Savior,
I am snatched away and carried off
into the Hall of Delights.

For the tenor aria the librettist borrowed imagery from the Gospel for St. Stephen's day (also celebrated on December 26). There Jesus laments that he would have liked to gather the people of Jerusalem like a hen gathering her chicks in the face of a storm. The aria has an unusual accompaniment of two horns and two oboes (without strings), and is very demanding. Particularly striking are the long melismas for the tenor to portray the emotion-laden words "erfreuet" (rejoice) and "erschrecken" (frighten).

7. Tenor Aria

Christenkinder, freuet euch!
Wütet schon das Höllenreich,
will euch Satans Grimm erschrecken:
Jesus, der erretten kann,
nimmt sich seiner Küchlein an
und will sie mit Flügeln decken.

Christian children, rejoice!
Though the kingdom of hell rage,
though Satan's fury should frighten you,
Jesus, who is able to save,
gathers his little chicks to himself
and covers them with his wings.

A final, prayerful hymn stanza concludes the cantata.

8. Chorale

**Jesu, nimm dich deiner Glieder
ferner in Genaden an;
schenke, was man bitten kann,
zu erquicken deine Brüder:
gib der ganzen Christenschar
Frieden und ein selges Jahr!
Freude, Freude über Freude!
Christus wehret allem Leide.
Wonne, Wonne, über Wonne!
Er ist die Genadensonne.**

Jesu, receive these thy members
henceforth in grace;
grant all that one might ask,
to refresh your brethren:
give the entire Christian throng
peace and a blessed year!
Joy, joy above joy!
Christ wards off all sorrow.
Bliss, bliss, above bliss!
He is the sun of grace.

FRIDAY, APRIL 23, 2004

7:15–7:45 p.m. FESTIVAL BRASS CHOIR (Marting Hall Tower)
 John Brndiar *Conducting*

8:00 p.m. **SECOND CONCERT**

ULLRICH BÖHME, Organist, St. Thomas Church, Leipzig

J. KUHNAU Toccata A Major
 1660–1722

J. C. BACH Aria and Variation in A Minor
 1642–1703

J. SCHNEIDER Prelude and Fugue in G Minor
 1702–1788

J. S. BACH Partita diverse, *BWV 767*
 1685–1750 Prelude and Fugue in C Major, *BWV 531*

Intermission

J. S. BACH Prelude and Fugue in C Major, *BWV 545*
 Sonata III in D minor, *BWV 527*
 Toccata and Fugue in F Major, *BWV 540*

**UNITED METHODIST CHURCH OF BEREA
 170 SEMINARY STREET**

DESKTOP PUBLISHING
 DESIGN
 NEWSLETTERS
 BUSINESS CARDS
 LETTERHEADS
 ENVELOPES
 BOOKLETS
 CATALOGS
 BUSINESS FORMS
 BROCHURES
 LABELS
 FLYERS

Printing

**High Quality
 Quick Turnaround
 Competitive Pricing**



13500 PEARL ROAD
 STRONGSVILLE, OHIO 44136
 PHONE: 440-572-8729

The Cleveland Chamber Music Society For An Intimate Musical Experience

Proudly Announces its 55th Season
 Schedule for 2004-05

October 5, 2004	Borromeo Quartet + Warren Jones
November 9, 2004	Gil & Orli Shaham
December 7, 2004	Orion Quartet (joint program with Cleveland Institute of Music)
February 8, 2005	Cleveland Orchestra Wind Quintet
February 22, 2005	Osiris Trio
April 12, 2005	Kim Kashkashian & Robert Levin
May 3, 2005	Miami Quartet

**Visit www.clevelandchambermusic.org
 or call 216/371-3071 for info and tickets.**

BACH IN LEIPZIG: THE CHURCHES OF ST. THOMAS AND ST. NICHOLAS

When Bach came to Leipzig from Cöthen in 1723 it was to assume the most prominent music position in a city of some twenty-five thousand people. It was a post with dual titles and roles. As *director musices* he was responsible for the musical activity of the city, above all for providing music in the main churches. As *Cantor* Bach was responsible for the music education of the boys enrolled at the St. Thomas School. For over a century the Leipzig post had usually been filled with candidates who were known as educators as well as musicians. Bach's predecessor, Johann Kuhnau (1660–1722) was a perfect example of such universality. A lawyer, mathematician, philosopher, novelist, and linguist (he was proficient in Italian, French, Hebrew, and Greek), Kuhnau became organist at St. Thomas in 1684, while still a law student at the University of Leipzig. In 1701, when the position of cantor became vacant, the forty-one-year-old Kuhnau was appointed within a matter of weeks. That same year a young Georg Philipp Telemann, who was then beginning his studies in law at the university, established a collegium musicum, which drew away some of Kuhnau's students. The newly established opera also drew gifted vocalists away from church duties and Kuhnau complained to the town council about the situation. Often ill, Kuhnau was insulted further two years later when the town council asked Telemann to succeed him if Kuhnau should die. Despite such difficulties in the face of Telemann's popularity, Kuhnau was greatly esteemed by some of his contemporaries, as the last of the "many-sided" Thomaskantors.

[The music critic Johann] Scheibe put him alongside Handel, Keiser and Telemann as one of the major German composers... and Mattheson, paying equal tribute to his musicianship and his erudition, claimed never to have known his like as composer, organist, chorus director and scholar. [Buelow]

When Kuhnau died in 1722 the council took their time finding a replacement. Their first choice, not surprisingly, was Telemann, who was then in Hamburg. When Telemann declined, using the offer instead to solidify his standing in Hamburg, the council pursued the candidacy of Christoph Graupner (1683–1760), a former student of St. Thomas and conductor of the Prince of Hesse's orchestra in Darmstadt. When the Landgrave refused to release him but increased his salary instead, the town council somewhat reluctantly decided to offer the position to J. S. Bach with the words, "Since we cannot get the best, we have to make do with mediocrity."

Unfair as this judgment may now seem, it is true that J. S. Bach did not yet have a wide reputation as a composer (particularly of church vocal works), nor did he have a university education. However, he was famous as an organist and the Bach name was well known, for many members of the extended Bach family had served or were then serving in various music positions in that part of Germany. Of the many fine Bach musicians, perhaps the most highly esteemed was Johann Christoph Bach (1642–1703), a first cousin of J. S. Bach's father, who spent much of his career in Eisenstadt (where J. S. Bach was born), serving as the court and town organist there. Sebastian himself called him a "profound composer" and performed several of his vocal works in Leipzig.

Bach's tenure in Leipzig began auspiciously on May 30, the first Sunday after Trinity, at St. Nicholas Church. For this occasion, and for the following Sunday at St. Thomas, Bach wrote two of his largest and most complex cantatas, *BWV 75* and *76* (*Die Elenden sollen essen* and *Die Himmel erzählen die Ehre Gottes*). For the next several years he composed cantatas feverishly, often at a rate of one per week.

Bach's responsibilities included overseeing music in four principal Leipzig churches (St. Thomas, St. Nicolas, St. Matthew [The "New Church"], St. Peter) and any other musical events related to civic life, as well as supervising the musical training of the boys at the boarding school attached to St. Thomas. Musicians at his disposal included the students at the school and the professional town musicians. For additional musicians, Bach sometimes drew on university students as well.

Since only motets and chorales were sung in the New Church, and only chorales in St. Peter's, Bach relied on deputies to lead the music in these smaller churches while he himself alternated between St. Nicholas and St. Thomas, leading the performances of the weekly cantatas.

As an organist J. S. Bach already had an international reputation in 1723 when he arrived in Leipzig. His high standing as an organist remained undisputed throughout his life, and when he died his obituary stated,

We cannot be reproached if we are bold enough to persist in the claim that our Bach was the most prodigious organist and keyboard player that there has ever been. It may be that this or that famous man has accomplished much in polyphony on these instruments but was he for that reason as expert—with hands and feet together—as Bach was? Whosoever had the pleasure of hearing him and others, being not otherwise disposed by prejudice, will agree that this doubt is not unfounded. And whosoever looks at Bach's pieces for the organ and the keyboard, which he himself, as is universally known, performed with the greatest perfection, will likewise have nothing to say in contradiction of the above statement. [Reproduced in *New Grove Dictionary II*]

His great reputation as an organist notwithstanding, Bach was not responsible for playing the organ as cantor in Leipzig; each church had its own organist. One of these, Johann Schneider (1702–1788) became organist at St. Nicholas in 1730 and remained there until 1766. Lorenz Mizler, writing in 1747, noted that Schneider had been a pupil of J. S. Bach, and praised him highly as an organist: "His preludes on the organ are of such good taste that in this field, except for Mr. Bach... there is nothing better to be heard in Leipzig." Given Bach's undisputed reputation as organist however, he doubtlessly substituted for the organist from time to time. Many of Bach's organ works were composed before he arrived in Leipzig, the Weimar years had been particularly fruitful. Bach's Prelude and Fugue in C Major *BWV 545* was probably written before 1708. He later revised it, probably sometime between 1712–17. The toccata and fugue in F Major *BWV 540*, on the other hand, is a later work, the toccata probably originating after 1712 and the fugue sometime before 1731.

SATURDAY, APRIL 24, 2004

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

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

J. S. Bach *St. Matthew Passion, BWV 244*
1685–1750 Part I

ENSEMBLES

Baldwin-Wallace College Choir
Ohio Boychoir
Festival Chamber Orchestra
Dwight Oltman *Conducting*

SOLOISTS

Ann Monoyios, *Soprano*
Christine Abraham, *Mezzo*
Alan Bennett, *Tenor*
*Sanford Sylvan, *Bass*
Frederick Urrey, *Evangelist*
Christòpheren Nomura, *Jesus*

OBBLIGATISTS

George Pope, *Flute*
Melanie Beck, *Flute*
Danna Sundet, *Oboe, Oboe d'amore*
Ryan Amos, *Oboe d'amore*

CONTINUISTS

Regina Mushabac, *Violoncello*
Henry Peyrebrune, *Contrabass*
Allie Brook, *Contrabass*
George Sakakeeny, *Bassoon*
Nicole Keller, *Organ*

**Sings also Peter, Pilate, and Judas*

SYNERGY

Annie Chon-Mussard,
Timothy Mussard,
Joanne Uniatowski,
and The Singers' Club

Friday, May 21, 8 pm — Waetjen Auditorium
tickets \$19, \$16, \$8

216-556-4405 www.singersclub.com



Homemade bakery & breads
Handcrafted sandwiches - Gift baskets & Gift certificates

38 West Bridge Street • 440-260-0286

located in the Berea Parkway Shops next to Giant Eagle

2230 Euclid Ave. • 216-771-8700

next to Trinity Cathedral & across from Cleveland State University

THE *ST. MATTHEW PASSION*

For many years it was thought that the *St. Matthew Passion* was first performed in the 1729 Good Friday afternoon service at St. Thomas Church in Leipzig. More recent research has suggested a performance already two years earlier: April 11, 1727. As a general rule, performances of large-scale Passions were performed in alternate years at St. Thomas and St. Nicholas (the other principal church in Leipzig). Subsequent performances of the *St. Matthew Passion* included the one in 1729, a performance in 1736 for which the work was revised and new score and parts copied, and a further performance of the revised version around 1742.) After that the work lay neglected for decades. Then, in 1829, one hundred years after its assumed first performance, Felix Mendelssohn revived the work in a performance that sparked the Bach revival of the nineteenth century.

Bach conceived the *St. Matthew Passion* in two sections, to be performed during the Good Friday Vespers service, with the first part preceding the sermon, the second part following it. In spite of its length—it is the longest of Bach's works—the Passion represented only part of the service, which also included hymns, prayers, a motet, and the sermon. The service must have lasted for many hours!

The text for the *St. Matthew Passion* is drawn from three sources:

1. the Gospel of Matthew, chapters 26 & 27 (according to Luther's translation, used intact);
2. verses from hymns (chorales) commonly used in Leipzig churches;
3. devotional poetry commenting on the Passion narrative. Most of these texts originate with a book of poetry corresponding to the services of the church year, called *Sammlung erbaulicher Gedanken über und auf die gewöhnlichen Sonn- und Feiertage*, published in 1725 in Leipzig by Christian Friedrich Henrici (pen name: Picander).

The *St. Matthew Passion* is an antiphonal work for double chorus and orchestra. The spatial element was apparently important to Bach's conception. The characters in the drama are represented by soloists, whom Bach assigned to particular choirs:

Choir I: Evangelist (tenor), Jesus (bass), Maid I (soprano), Maid II (soprano), Wife of Pilate (soprano), Judas (bass), Peter (bass), High Priest (bass), Pilate (bass), High Priests I & II (in No. 41c; basses)

Choir II: False Witness I (alto), False Witness II (tenor)

With the exception of Jesus, all characters presenting the Passion narrative sing in *secco recitative*—a style in which a solo vocal part with minimal accompaniment approximates the inflections of speech. For the most part, the Evangelist relates the story in an objective manner. Sometimes, however, he, too, reacts emotionally to the events. The story is told in all its details. The libretto omits nothing of the two biblical chapters (Matt. 26 & 27), including even those parts that might seem nonessential to the central Passion theme.

[This] means certainly that [Bach] intended every textual nuance, however immaterial it may appear, to be clearly emphasized in shaping the Evangelist part. Scenes such as the story of the Potters' Field or the description of the women standing at the foot of the cross must not be treated as peripheral. In addition to the descriptive function of the Evangelist there are moments where Bach involves him directly in the unfolding events.... The theatrical nature of these highly dramatic moments—such as Jesus' arrest in Gethsemane or his interrogation by Pilate, in which the other solo characters become involved as well [call for the full exploitation of] Bach's rhythmic and dynamic subtleties. [Rilling]

The story is presented at a leisurely pace. After each section of biblical narrative (sung by the Evangelist and other characters in the drama—including, at times, the crowd of bystanders, represented by one or both of the choruses) we hear several movements reflecting or commenting on the significance of the events just described: often a recitative in *arioso* (songlike) style follows, then an aria (a solo in which melodic characteristics predominate) transforms “the substance of the comment...into a prayer.” [Rilling]

Because of its more leisurely pace and more reflective character than the *St. John Passion*, the *St. Matthew Passion* is not as tightly knit as the other work. Nevertheless, it too is basically symmetrical in form, with the soprano aria, “Aus Liebe will mein Heiland sterben,” serving as the centerpiece of the arch. A further element of unity is provided by the cyclical use of the “Passion Chorale” tune (“O Sacred Head Now Wounded”): Nos. 15 (21), 17 (23), 44 (53), 54 (63), and 62 (72). It is also hinted at in Nos. 23 (29), 35 (41), 39 (47), and 57 (66).

Part I

The large-scale, chorale-based opening movement presents the listener with several levels of thought: on the most immediate level we hear an invitation to follow Christ on the path to his crucifixion (“Sehet ihn aus Lieb und Huld Holz zum Kreuz selber tragen”). Then, to explore the significance of the events Bach presents a dialogue between the two choruses, which serves “as a conversation between the Passion account and the hearing congregation.” The accompanying chorale (“O Lamm Gottes, unschuldig”) presents a third layer. This hymn is essentially a German setting of the liturgical *Agnus Dei*. With it we encounter the ecclesiastical level of “liturgically objectified confession,” which reaches “its intended spiritual climax” with the words “Erbarm dich unser, o Jesu.” The very opening words (“Kommt, ihr Töchter”) are “derived in thought and content from the Song of Solomon” and introduce that plane of the work that is “of most personal expression and immediacy of expression....” [Rilling]

From a tonal perspective it is interesting to note that, while the movement as a whole is in a minor key, the chorale is in G major. That this was technically possible suggests that Bach advised Picander with regard to the libretto.

The most notable rhythmic feature of the movement is its meter: the lilting 12/8 pattern of the siciliano, a baroque dance with pastoral associations. Accentuated by a throbbing bass line (which does not move from its initial pitch for the first ten measures) the siciliano rhythm underscores the central theme of the work: it is the account of the sacrifice of the Lamb of God, the "Agnus Dei."

1. Double Chorus and Chorale

Kommt, ihr Töchter, helft mir klagen,
sehst...

Wen?

...den Bräutigam,

sehst ihn...

Wie?

...als wie ein Lamm!

Sehet...

Was?

...sehst die Geduld,

sehst...

Wohin?

...auf unsre Schuld;

sehst ihn aus Lieb und Huld

Holz zum Kreuze selber tragen!

Come, you daughters, help me lament,
see...

Whom?

...the bridegroom,

see him...

How?

...as a Lamb.

See...

What?

...see his patience.

Look...

Where?

...upon our guilt;

see how, out of love and grace,

he himself bears the wood for a cross!

**O Lamm Gottes, unschuldig
am Stamm des Kreuzes geschlachtet,
allzeit erfunden geduldig,
wiewohl du warest verachtet.
All Sünd hast du getragen,
sonst müßten wir verzagen.
Erbarm dich unser, o Jesu!**

O Lamb of God, innocent,
slaughtered upon the cross's beam,
always found forbearing,
although treated with scorn.
All sin you have borne,
else would we despair.
Have mercy on us, O Jesus!

The Evangelist begins the story with Christ's own prophecy of his impending crucifixion. When Jesus sings, his words are accompanied by a "halo" of strings. The chorale that follows represents the first response of the listeners to the story: their agitation and anguish is reflected in Bach's choice of a high key and intense harmonies.

2. Recitative (Evangelist & Jesus)

Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern: Ihr wisset, daß nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, daß er gekreuziget werde.

When Jesus had finished this discourse, he said to his disciples, "You know that the Passover is two days hence, and the Son of Man will be delivered up to be crucified."

3. Chorale

**Herzliebster Jesu,
was hast du verbrochen,
daß man ein solch scharf Urteil
hat gesprochen?
Was ist die Schuld,
in was für Missetaten
bist du geraten?**

Beloved Jesus,
what is your trespassing,
that such a cruel judgment
has been spoken?
What is the guilt,
into what sort of transgressions
have you fallen?

4a. (4.) Recitative (Evangelist)

Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters, der da hieß Kaiphas; und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber:

Then the high priests and the scribes and the elders of the people assembled in the palace of the high priest, whose name was Caiphas, and counseled there how they might take Jesus by craft and put him to death. But they said:

As the religious leaders, in plotting against Jesus, consider the possibility of uproar among the people, we can hear the excited tumult of the crowds coming into the city to celebrate the Passover.

4b. (5.) Chorus

*Ja nicht auf das Fest, auf daß nicht ein Auf-
ruhr werde im Volk.*

But not during the feast, lest an uproar occur among the people.

Meanwhile, at the home of a disciple named Simon the leper, a woman anoints Jesus' head with perfume. When the disciples' disgusted response reveals a shortsighted and miserly mind set, Jesus affirms her, noting the symbolic significance of her action in view of his impending death and burial.

4c. (6.) Recitative (Evangelist)

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen:

Now when Jesus was in Bethany, in the house of Simon the Leper, a woman came to him; she had a bottle of precious liquid, which she poured on his head as he sat at table. When His disciples saw it they became indignant and said:

We hear the disciples' irritation and indignation as they chatter amongst one another. That Bach also viewed them as inflexibly self-righteous is evidenced by his use of strict imitation.

4d. (7.) Chorus

*Wozu dienet dieser Unrat? Dieses Wasser
hätte mögen teuer verkauft, und den Armen
gegeben werden.*

What is the point of this waste? This liquid could have been sold for a goodly sum, and the proceeds given to the poor.

4e. (8.) Recitative (Evangelist and Jesus)

Da das Jesus merket, sprach er zu ihnen: Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Armen bei euch, mich aber habt ihr nicht allezeit. Daß sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

When Jesus noticed this, he said to them, "Why do you bother the woman? She has done me a good deed. You will always have the poor among you, but you will not always have me. She has poured this liquid on my body for my burial. Truly, I say to you, wherever this Gospel shall be preached throughout the whole world, the thing this woman has done shall be spoken in her remembrance."

A second recitative, reflective rather than narrative in nature, follows Jesus' response. Here the alto soloist, representing the Christian believer, is accompanied by two transverse flutes, whose shared motive depicts the textual ideas of costly perfume and tears. In its chromatic depiction of weeping, the singer's line covers all twelve tones of the octave in the course of seven measures, a phenomenon not uncommon in Bach's settings of texts describing repentance and remorse.

5. (9.) Recitative (Contralto)

Du lieber Heiland du,
wenn deine Jünger töricht streiten,
daß dieses fromme Weib
mit Salben deinen Leib
zum Grabe will bereiten,
so lasse mir inzwischen zu,
von meiner Augen Tränenflüssen
ein Wasser
auf dein Haupt zu

Dearest Savior,
if your disciples quarrel foolishly
because this pious woman
with ointment
would prepare your body for burial,
then let me meanwhile
pour a teary water
from my streaming eyes
ur head!

The alto continuo's chromatic line and the flute harmonies set the mood of the recitative. The alto's resigned, benumbing line, in contrast to the preceding recitative, makes the aural imagery is made explicit.

The alto's chromatic line and the flute harmonies worked out in chromatic lines and rhythm, giving the movement a sense of movement. The chromatic line and the obbing figure ties this movement to the text speaks of tear droplets,

6. (10.) Aria (Contralto)

Buß und Reu
knirscht das Sündenherz entzwei;
daß die Tropfen meiner Zähren
angenehme Spezerei,
treuer Jesu, dir gebären.

Penitence and remorse
gnash the sinful heart asunder,
so that the teardrops of my weeping
become pleasant spices for you,
dear Jesus.

In complete contrast, we now encounter Judas, the epitome of the unfaithful disciple.

7. (11.) Recitative (Evangelist and Judas)

Da ging hin der Zwölfen einer mit Namen Judas Ischarioth zu den Hohenpriestern und sprach: Was wollt ihr mir geben? Ich will ihn euch verraten. Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.

Then one of the twelve, whose name was Judas Iscariot, went to the high priests and said, "What will you give me? I will betray him to you." And they offered him thirty pieces of silver. And from then on he sought opportunity to betray him.

The droplet-sobbing motive returns in the soprano aria, "Blute nur." This aria is linked to the former movement also in its quasi-dance rhythm and its flute instrumentation.

8. (12.) Aria (Soprano)

Blute nur, du liebes Herz!

Ah! ein Kind, das du erzogen,
das an deiner Brust gesogen,
droht den Pfleger zu ermorden,
denn es ist zur Schlange worden.

Bleed, beloved heart!

Ah, a child whom you raised,
that suckled at your breast,
threatens to murder the nourisher,
because it has turned into a serpent.

The narrator now begins to relate the events of the Feast of Unleavened Bread, a celebration of Israel's deliverance from Egypt that began with the Passover meal on the fourteenth day of the first month (Abib = Nisan) and continued for seven days.

9a. (13.) Recitative (Evangelist)

Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu, und sprachen zu ihm:

Now on the first day of unleavened bread the disciples came to Jesus, and said to him:

The following chorus is relatively straightforward, with melodic lines that meander in opposite directions suggesting the "serene, uncomplicated deportment of the disciples" [Rilling] as they wonder where to have the ceremonial meal with Jesus. The fact that Bach employed exactly fourteen measures for this exchange (recitative and chorus) suggests that he may have wanted to symbolize the fact that it was the fourteenth day of the month.

9b. (14.) Chorus

Wo willst du, daß wir dir bereiten, das Osterlamm zu essen?"

Where would you have us make preparations for you to eat the Passover lamb?

9c, d, e. (15.) Recitative (Evangelist and Jesus) **and Chorus**

Er sprach: Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern. Und die Jünger täten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er: Wahrlich, ich sage euch: Einer unter euch wird mich verraten. Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm: Herr, bin ichs?

He said, "Go into the city, to a certain man, and say to him: The master bids us tell you, 'My time has come; I wish to hold the Passover at your house with my disciples.'" And the disciples did as Jesus had instructed them and prepared the Passover lamb. And in the evening he seated himself at table with the twelve. And as they ate, he said, "Truly I say to you, one of you will betray me." And they were deeply troubled, and each one began to say to him, "Lord, is it I?"

During the course of the meal Jesus abruptly states that one of them will betray him. The disciples show agitated disbelief, asking, "Lord, is it I?" Before Jesus can answer, the congregation responds, admitting its guilt.

10. (16.) Chorale

**Ich bins, ich sollte büßen,
an Händen und an Füßen
gebunden in der Höll.
Die Geißeln und die Banden
und was du ausgestanden,
das hat verdient meine Seel.**

'Tis I who should atone,
bound hand and foot
in hell.
The scourges and the shackles,
and all that you endured
my soul has deserved.

Despite the disciples' agitation, Jesus' response is calm, his manner serene, even when Judas echoes the others' question hypocritically. As he plays the host, Jesus offers a lyrical reinterpretation of the symbolic meaning of the bread and wine: they are henceforth to be understood as the elements of a new covenant. At this point in Bach's musical setting, recitative gives way to *arioso*, a more song-like style in which the rhythm is regular and the vocal part somewhat melismatic (i.e., text syllables are given two or more notes each).

11. (17.) Recitative (Evangelist, Jesus, Judas)

Er antwortete und sprach: Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet: doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird! Es wäre ihm besser, daß derselbige Mensch noch nie geboren wäre. Da antwortete Judas, der ihn verriet, und sprach: Bin ichs

He answered and said, "He who dips his hand with me in the dish will betray me. The Son of Man indeed goes his forth, as has been written of him, but woe to the person by whom the Son of Man shall be betrayed! For him it were better if he had never been born." Then Judas, who betrayed him, answered and said, "Is it I, rabbi?" He said to him, "You are saying it." But as they

Rabbi? Er sprach zu ihm: Du sagests. Da sie aber aßen, nahm Jesus das Brot, dankete, und brach, und gabs den Jüngern und sprach: Nehmet, esset, das ist mein Leib. Und er nahm den Kelch und dankete, gab ihnen den und sprach: Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ichs neu trinken werde mit euch in meines Vaters Reich.

were eating, Jesus took the bread, gave thanks, broke it, and gave it to the disciples and said, "Take, eat, this is my body." And he took the cup, and giving thanks, he gave it to them saying: "Drink of it, all of you; this is my blood of the new testament, which is being shed for many, in remission of sins. I say to you, from henceforth I will no longer drink of this fruit of the vine, until the day when I drink it anew with you in my Father's kingdom."

An accompanied recitative of great personal emotion and expression follows. The individual disciple (who also represents the contemporary believer) is torn with sadness at the prospect of Jesus' departure yet is gradually comforted by the pledge of the new covenant made in the Lord's Supper. The movement ends with an allusion to the parallel account in the Gospel of John: "Now before the feast of the Passover, when Jesus knew that his hour had come to depart out of this world to the Father, having loved his own who were in the world, he loved them to the end."

12. (18.) Recitative (Soprano)

Wiewohl mein Herz
in Tränen schwimmt,
daß Jesus von mir Abschied nimmt,
so macht mich doch
sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,
vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen
nicht böse können meinen,
so liebt er sie bis an das Ende.

Although my heart
is awash with tears
because Jesus takes leave of me,
yet I am gladdened
by his testament:
his flesh and blood, O precious gift,
he bequeaths into my hands.
As he can never be ill disposed
toward those who are his own on earth,
so he loves them to the end.

Recalling musical motives from the Last Supper scene in oboes d'amore and bass instruments, the soprano aria contemplates the eucharistic elements of Christ's body and blood in a playful prayer addressed to the heavenly bridegroom.

13. (19.) Aria (Soprano)

Ich will dir mein Herze schenken,
senke dich, mein Heil, hinein.
Ich will mich in dir versenken;
ist dir gleich die Welt zu klein,
ei so sollst du mir allein
mehr als Welt und Himmel sein.

I want to give you my heart,
sink into it, O my salvation.
I want to submerge myself in you;
though this earth be too small for you,
you alone shall be
more than earth and heaven to me.

After two movements of introspection, the narrator resumes the story. The recitative is rich with text-painting: rising lines in the string parts portray the group's ascent of the Mount of Olives as well as Jesus' coming resurrection, and rapid staccato notes accompany Jesus' warning that the disciples will abandon him, scattering like sheep.

14. (20.) Recitative (Evangelist and Jesus)

Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen: In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es steht geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.

And when they had said the hymn of praise, they went out to the Mount of Olives. Then said Jesus to them, "This night you shall all be offended because of me. For it is written, 'I will smite the shepherd, and the sheep of the flock shall be scattered.' But when I rise again, I will go before you into Galilee."

Responding to Jesus' prediction that all will abandon him as sheep abandon a shepherd who has been struck down, the congregation sings a prayer to Christ the Good Shepherd. The tune is that of the "Passion Chorale;" it appears another four times in the course of the work.

15. (21.) Chorale

**Erkenne mich, mein Hüter,
mein Hirte nimm, mich an!
Von dir, Quell aller Güter,
ist mir viel Guts getan.
Dein Mund hat mich gelabet
mit Milch und süßer Kost,
dein Geist hat mich begabet
mit mancher Himmelslust.**

Acknowledge me, my guardian,
my shepherd, accept me!
From you, O source of every blessing,
much good has come to me.
Your mouth has nourished me
with milk and sweet fare;
your spirit has brought me
many a heavenly pleasure.

16. (22.) Recitative (Evangelist, Peter, Jesus)

Petrus aber antwortete und sprach zu ihm: Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern. Jesus sprach zu ihm: Wahrlich, ich sage dir: in dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen. Petrus sprach zu ihm: Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen. Desgleichen sagten auch alle Jünger.

But Peter answered and said to him, "Though all be offended because of you, yet will I, Lord, never be offended." Jesus said to him, "Truly I say to you, this very night, before the cock crows, you will deny me three times." Peter said to him, "Though I should have to die with you, I will never deny you." And all the disciples said likewise.

After Peter's assertion that he will never deny Christ, the congregation asserts its own commitment to faithfulness in a repetition of the hymn just sung—but now in

a key one semitone lower, giving it a sense of growing uncertainty and even foreboding. This is the second appearance of the “Passion Chorale.”

17. (23.) Chorale

**Ich will hier bei dir stehen;
verachte mich doch nicht!
Von dir will ich nicht gehen,
wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen
im letzten Todesstoß,
alsdenn will ich dich fassen
in meinen Arm und Schoß.**

I want to stand here by you,
do not despise me!
I will not leave you
when your heart is broken.
When your heart turns pale
in the last throes of death,
then I will hold you
in my arms and bosom.

As Jesus enters the spiritual and mental agonies of Gethsemane, the Evangelist can no longer remain dispassionate. He abandons syllabic presentation for a more heartfelt melismatic one on the words, “[he]... began to grieve and despair.” When Jesus sings, “My soul is grieved to the point of death,” the depth of his emotional distress is revealed in the strings, which play a “quaking” figure of pulsed eighth notes.

18. (24.) Recitative (Evangelist and Jesus)

Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern: Setzet euch hie, bis daß ich dort hingehe, und bete. Und nahm zu sich Petrum und die zween Söhne Zebedäi, und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen: Meine Seele ist betrübt bis in den Tod, bleibet hie und wachet mit mir.

Then Jesus came with them to a place called Gethsemane, and said to his disciples, “Sit here while I go yonder and pray.” And he took with him Peter and the two sons of Zebedee, and began to grieve and despair. Then Jesus said to them, “My soul is grieved to the point of death; stay here and keep watch with me.”

While the tenor soloist and orchestra of Choir I agonize over Christ’s predicament in animated musical gestures (e.g. the “quaking” figure of the bass instruments), Choir II recognizes its own guilt in a somber chorale. Because Bach assigned the next two solos to the tenor of Choir I (whether or not they are sung by the Evangelist in modern performance) we are left with the impression that the narrator has continued to sing, abandoning his objective role for a more personal involvement. The hymn sung by Choir II amplifies the text of the recitative—not vice versa, which is more usually the case in movements combining recitative and chorale.

**19. (25.) Recitative (Tenor) and Chorus
(Chorale)**

O Schmerz!
hier zittert das gequälte Herz;
wie sinkt es hin,
wie bleicht sein Angesicht!

O anguish!
Here the tormented heart trembles;
how it sinks,
how his face pales!

**Was ist die Ursach
aller solcher Plagen?**

Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.

**Ach, meine Sünden
haben dich geschlagen;**

Er leidet alle Höllenqualen,
er soll vor fremden Raub bezahlen.

**ich, ach Herr Jesu,
habe dies verschuldet,
was du erduldet.**

Ach, könnte meine Liebe dir,
mein Heil, dein Zittern und dein Zagen
vermindern oder helfen tragen,
wie gerne blieb ich hier!

What is the cause
of all these torments?

The judge leads him to judgment.
There is no comfort, no one to help.

Ah, my sins
have struck you;

He suffers all the torments of hell,
he must pay for others' plundering.

Ah, Lord Jesus
mine is the blame,
for what you have suffered.

Ah, if only my love for you,
my Savior, could diminish or help bear
your trembling and your fear,
how gladly I would stay here!

The tenor aria commences with the opposing concepts of "waking" and "sleeping." The soloist states his determination to keep watch through the night with his Lord, while the chorus sings that by keeping vigil with Christ "sins fall asleep." Bach accentuates the antithesis of the implied theological paradox with various musical means including held notes to suggest "determined waking" and two-note sighing figures and a continuously soft choral dynamic to portray "falling asleep."

20. (26.) Aria (Tenor) and Chorus
(Chorale)

Ich will bei meinem Jesu wachen,
So schlafen unsre Sünden ein.
Meinen Tod büßet seine Seelennot;
sein Trauren machet mich voll Freuden.
**Drum muß uns
sein verdienstlich Leiden
recht bitter und doch süße sein.**

I will keep watch with my Jesus,
Then all our sins will fall asleep.
His soul's distress atones my death;
his sorrow brings me gladness.
Thus must
his meritorious suffering for us
be bitter and yet sweet.

21. (27.) Recitative (Evangelist and Jesus)

Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete und sprach: Mein Vater, ist möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willst. And he went a little farther, fell down upon his face and prayed, and said, "My Father if it is possible, let this cup pass from me, yet not as I will, but as you will."

The theological paradox is explored further by the bass soloist: Christ's willingness to bow to his Father's will (depicted by descending arpeggios in the strings) raises believers from their fallen state to a renewed state of grace with the Father (here the musical figure is suddenly inverted).

22. (28.) Recitative (Bass)

Der Heiland fällt
vor seinem Vater nieder;
dadurch erhebt er mich und alle
von unserm Falle
hinauf zu Gottes Gnade wieder.
Er ist bereit, den Kelch,
des Todes Bitterkeit zu trinken,
in welchen Sünden dieser Welt
gegossen sind
und häßlich stinken,
weil es dem lieben Gott gefällt.

The Savior falls down
before his Father;
thereby he raises me, and all,
from our fall
up to God's grace again.
He is prepared
to drink the bitter cup of death,
into which the sins of this world
have been poured,
and which stink awfully,
because our dear God has willed it so.

In the bass aria that follows, the cross and cup of Christ's suffering reappear as symbols of submission. The believer expresses willingness to emulate Jesus' submissive example by embracing "Kreuz und Becher." Perhaps not coincidentally Bach sets these words with a chromatic melodic figure that spells his name in reverse: H-C-A-B (according to German nomenclature B is B-flat; H is B-natural). On two occasions Bach also subtly incorporates the opening notes of the chorale "O sacred head now wounded" into the instrumental bass line.

23. (29.) Aria (Bass)

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
trink ich doch dem Heiland nach.
Denn sein Mund,
der mit Milch und Honig fließet,
hat den Grund
und des Leidens herbe Schmach
durch den ersten Trunk verstüßet.

Gladly will I submit myself
to taking up cross and cup,
drinking as my Savior did.
For his mouth,
with milk and honey flowing,
have sweetened the dregs
and bitter disgrace of suffering
by taking the first drink.

24. (30.) Recitative (Evangelist and Jesus)

Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen: Können ihr denn nicht eine Stunde mir wachen? Wachtet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach. Zum andernmal ging er hin, betete und sprach: Mein Vater, ist nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.

And he came to his disciples and found them sleeping and said to them, "Can you not keep watch with me for one hour? Watch and pray that you may not fall into temptation! The spirit is willing but the flesh is weak." He went away again, prayed, and said, "My Father, if it is not possible that this cup pass from me unless I drink it, then let your will be done."

Upon Jesus' repeated words of submission, the choruses take up his words and generalize them.

25. (31.) Chorale

**Was mein Gott will,
das gescheh allzeit,
sein Will, der ist der beste.
Zu helfen den' er ist bereit,
die an ihn gläuben feste.
Er hilft aus Not,
der fromme Gott,
und züchtigt mit Maßen.
Wer Gott vertraut,
fest auf ihn baut,
den will er nicht verlassen.**

Whatever my God wills,
may that always come to pass;
his will is best.
He is ready to help those
who believe firmly in him.
He delivers from trouble,
this good God,
and chastens in moderation.
Whoever trusts in God,
and builds on him firmly,
will not be forsaken by him.

The next events unfold rapidly. To maintain dramatic momentum the librettist does not interrupt the biblical account again until after Jesus' betrayal and capture. As Jesus announces the imminent event, more and more sharpened notes appear in the music, perhaps intended by Bach to symbolize the coming crucifixion (in German the sharp sign is called *Kreuz*, also the word for "cross").

26. (32.) Recitative (Evangelist, Jesus, Judas)

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlags. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen: Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät. Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwertern und mit Stangen von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: "Welchen ich küssen werde, der ist, den greifet!" Und alsbald trat er zu Jesu und sprach: Begrüßet seist du, Rabbi! und küsstete ihn. Jesus aber sprach zu ihm: Mein Freund! warum bist du kommen? Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

And he came and found them sleeping, and their eyes were heavy with sleep. And he left them, and went again, and prayed for the third time, saying the same words. Then he came to his disciples and said to them, "Ah, do you now want to sleep and rest? See, the hour is here for the Son of Man to be delivered into the hands of sinners. Rise up, let us be going; see, the one who betrays me is here." And as he was still speaking, lo, Judas, who was one of the twelve, came, and with him a large crowd, with swords and with staves, from the high priests and the elders of the people. And the traitor had given them a sign saying, "The one whom I shall kiss is he, seize him!" And he immediately came to Jesus and said, "Hail, Rabbi!" and kissed him. But Jesus said to him, "My friend, why have you come?" Then they came and laid their hands on Jesus and seized him."

After Jesus is betrayed and captured, the soloists look on in disbelief, while the chorus interjects with outbursts protesting his capture. The physical act of leading Jesus away is reflected in the imitative writing of the vocal and wind parts, one line

imitating the other at a time interval of one or two measures. The benumbed reaction of the soloists is reflected in Bach's musical texture, which lacks the usual foundation of a bass line. The movement concludes with a fiery call for thunder and lightening to destroy the betrayer. The question is not simply rhetorical: a grand pause signals that the sympathetic bystanders expect a response. When heaven is silent, the call to avenge the injustice is extended to the very abyss of hell. Perhaps to show the ultimately positive outcome of these events, Bach sets the final word, "Blut," with a radiant E major chord.

27a, b. (33.) Duet (Soprano and Contralto)
and Chorus

So ist mein Jesus nun gefangen.
Lasst ihn, haltet, bindet nicht!
Mond und Licht
ist vor Schmerzen untergangen,
weil mein Jesus ist gefangen.
Lasst ihn, haltet, bindet nicht!
Sie führen ihn, er ist gebunden.
Sind Blitze, sind Donner
in Wolken verschwunden?
Eröffne den feurigen Abgrund,
o Hölle,
zertrümmre, verderbe,
verschlinge, zerschelle,
mit plötzlicher Wut
den falschen Verräter,
das mörderische Blut!

Thus my Jesus has now been taken.
Leave him! Halt! Do not bind him!
Moon and light
have set in anguish,
because my Jesus has been taken.
Leave him! Halt! Do not bind him!
They lead him; he is bound.
Have lightning, have thunder
vanished in the clouds?
Open your fiery abyss,
O hell,
crush, destroy,
devour, shatter,
with sudden rage,
the false-hearted traitor,
the murderous blood!

One of the disciples (listeners in Bach's day would have known from a parallel Gospel account that it was the always impetuous Peter) decides to take action. But Jesus remains calm and submissive, and the disciples flee in confusion.

28. (34.) Recitative (Evangelist and Jesus)

Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus, und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm: Stekke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinst du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschicke mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen. Zu der Stund sprach Jesus zu den Scharen: Ihr seid ausgegangen, als zu einem Mörder, mit Schwerten und mit

And lo, one of those who were with Jesus, stretched out his hand and struck the high priest's servant, cutting off his ear. Then said Jesus to him, "Put your sword in its place, for whoever takes the sword will perish by the sword. Or do you think that I could not ask my Father to send me more than twelve legions of angels? But how, then, would scripture be fulfilled? It must be so." At that hour Jesus said to the crowds, "You have gone out as if against a murderer, with swords and with staves, to catch me; yet I sat with you daily and taught

Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten. Da verließen ihn alle Jünger, und flohen.

in the temple, and you did not lay hold of me." But all of this has occurred to fulfill the scriptures of the prophets." Then all the disciples forsook him and fled.

To close Part I Bach chose to reuse a chorale-based movement from the second version of his *St. John Passion*. This complex hymn setting for chorus and orchestra balances the opening movement of the work: both are calls to lamentation. Here it is a universal call to repentance in view of the voluntary incarnation and Passion of Christ, a fitting bridge to the sermon, which occurred at this point in Bach's day. The primary musical gesture is a sighing figure, which appears in all accompanying parts while the soprano presents the hymn tune.

29. (35.) Chorus

O Mensch, beweine dein Sünde groß,
 darum Christus seins Vaters Schoß
 äußert und kam auf Erden;
 von einer Jungfrau rein und zart
 für uns er hie geboren ward,
 er wollt der Mittler werden.
 Den Toten er das Leben gab
 und legt darbei all Krankheit ab,
 bis sich die Zeit herdrange,
 daß er für uns geopfert würd,
 trüg unsrer Sünden schwere Bürd
 wohl an dem Kreuze lange.

O man, your grievous sin bemoan,
 for which Christ left his Father's bosom
 and came to earth.
 Of a virgin pure and tender,
 he was born for us here;
 he wanted to become the mediator.
 To the dead he gave life,
 and therewith put away all sickness,
 until the time appointed,
 when he would be sacrificed for us,
 bearing our sins' heavy burden
 on the cross.

The Sheet Music Annex

at Educator's Music

Visit us online at

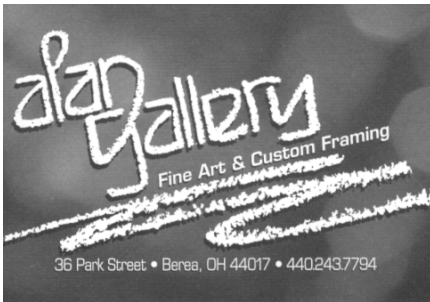
www.EducatorsMusic.com

13618 Detroit Avenue

Lakewood (Cleveland), Ohio 44107

Toll free: 1-800-307-8142

216/226-6780 * fax 216/529-3555



**Where Homemade Cooking
Meets Gourmet Coffee**

130 Front Street • Berea, Ohio 44017
(440) 826-4333

BACH

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

Proudly supports the 72nd Annual Bach Festival

For subscription information visit
www.bw.edu/academics/libraries/bach
or call (440) 826-2207

SATURDAY, APRIL 24, 2004

7:15–7:45 p.m. FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar *Conducting*

8:00 p.m. **FOURTH CONCERT**

J. S. BACH *St. Matthew Passion, BWV 244*
1685–1750 Part II

ENSEMBLES

Baldwin-Wallace College Choir
Festival Chamber Orchestra
Dwight Oltman *Conducting*

SOLOISTS

Ann Monoyios, *Soprano*
Christine Abraham, *Mezzo*
Alan Bennett, *Tenor*
*Sanford Sylvan, *Bass*
Frederick Urrey, *Evangelist*
Christòpheren Nomura, *Jesus*

OBBLIGATISTS

Julian Ross, *Violin*
Wei-Shu Wang Co, *Violin*
Martha McGaughey, *Viola da gamba*
George Pope, *Flute*
Danna Sundet, *English Horn*
Ryan Amos, *English Horn*

CONTINUISTS

Regina Mushabac, *Violoncello*
Joel Salvo, *Violoncello*
Rachel Harrington, *Contrabass*
Allie Brook, *Contrabass*
George Sakakeeny, *Bassoon*
Nicole Keller, *Organ*

*Sings also Peter, Pilate, and Judas

Part II

With Jesus captured, Part II begins with a movement of great textual contrast: while the alto soloist of Chorus I agonizes over the capture of her closest friend, utilizing the rhythm of the sarabande (a dance of moderate speed in triple, characterized by a secondary accent on beat 2), onlookers (played by Choir II) ask innocently where her lover has gone, using words from the Song of Solomon and the lighter rhythm of the courtly minuet.

30. (36.) Aria (Alto) and Chorus

Ach, nun ist mein Jesus hin!

Wo ist denn
dein Freund hingegangen,
o du Schönste unter den Weibern?

Ist es möglich, kann ich schauen?

Wo hat sich
dein Freund hingewandt?

Ach! mein Lamm in Tigerklauen,

Ach! wo ist mein Jesus hin?

So wollen wir
mit dir ihn suchen.

Ach! was soll ich der Seele sagen,
wenn sie mich wird ängstlich fragen?

Ach! wo ist mein Jesus hin?

Ah, now my Jesus is gone!

Where then
has your beloved gone,
O fairest among women?

Is it possible, can I see it?

Where has
your beloved taken himself?

Ah, my lamb in tiger's claws!

Ah, where has my Jesus gone?

We will go
with you to seek him.

Ah, what shall I say to the soul
when it asks me anxiously?

Ah, where has my Jesus gone?

The next scene shows Jesus before the religious high council. His enemies try to find cause to sentence him to death but find none.

31. (37.) Recitative (Evangelist)

Die aber Jesum gegriffen hatten, führeten ihn zu dem Hohenpriester Kaiphäs, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Petrus aber folgte ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und satzte sich bei die Knechte, auf daß er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesum, auf daß sie ihn töteten, und funden keines.

But those who had apprehended Jesus led him to the high priest, Caiaphas, where the scribes and elder had assembled. But Peter followed him at a distance as far as the high priest's palace, went inside, and sat down with the servants, to see how all this would end. The high priests, however, and the elders, and the entire council sought false testimony against Jesus, so that they could put him to death, but they found none.

In the following chorale the chorus contemplates its own experiences with treacherous foes. The range is high and the harmony intense.

32. (38.) Chorale

**Mir hat die Welt trüglich gericht'
mit Lügen und mit falschem Gdicht,
viel Netz und heimlich Strikke.
Herr, nimm mein wahr
in dieser Gfahr,
bhüt mich für falschen Tükken.**

The world has judged me falsely
with lies and deceitful inventions,
many traps and secret snares.
Lord, protect me
in this danger,
shelter me from deceitful wiles.

Finally the collaborators remember a statement of Jesus that can be used against him, and bring forward two prepared witnesses. In contrast to the poised demeanor of Jesus, the two seem flustered, singing in a much higher range, and at a much quicker pace. Mosaic law required accusers to present at least two witnesses, and now the second man, in his excitement, interrupts his partner with his own statement, which is almost note-for-note identical, suggesting it has been rehearsed beforehand.

33. (39.) Recitative (Evangelist, False Witnesses, High Priest)

Und wiewohl viel falsche Zeugen herzutrat, funden sie doch keins. Zuletzt traten herzu zween falsche Zeugen und sprachen: Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen. Und der Hohepriester stund auf und sprach zu ihm: Antwortest du nichts zu dem, das diese wider dich zeugen? Aber Jesus schwieg stille.

And although many false witnesses came forward, they still found none. Finally two false witnesses came forward and said, "He has said, "I can destroy the temple of God and rebuild the same in three days." And the high priest stood up and said to him, "Will you not answer any of the testimony these are bringing against you?" But Jesus remained silent.

A recitative for tenor follows. The accompanying instruments play repeated chords in monotonous fashion, suggesting Jesus' determination to suffer in silence. The exact number of chords in ten measures is 39—perhaps intended as a numerical allusion to Psalm 39:10: "I will bridle my mouth, so long as the wicked are in my presence...I was dumb and silent..."

34. (40.) Recitative (Tenor)

Mein Jesus schweigt
zu falschen Lügen stille,
um uns damit zu zeigen,
daß sein Erbarmens voller Wille
vor uns zum Leiden sei geneigt,
und daß wir in dergleichen Pein
ihm sollen ähnlich sein
und in Verfolgung stille schweigen.

My Jesus does not answer
the false lies,
to show us thereby
that, full of mercy, his will
is surrendered to suffer for us,
and that we, when in similar distress,
are to be like him,
and remain silent in persecution.

The tenor aria is built on two contrasting musical ideas, which arise directly from the literary images in the first text phrase. A jabbing bass line played by the viola da gamba (which is continually repeated, giving the movement as a whole the character of a passacaglia) reflects the words, "falsche Zungen stechen." On the other hand, sustained notes and figures are used to depict "patient endurance" ("Geduld"). Hidden in the bass line, and not easily heard, are the notes to the chorale "O Sacred Head Now Wounded."

35. (41.) Aria (Tenor)

Geduld,
wenn mich falsche Zungen stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
ei, so mag der liebe Gott
meines Herzens Unschuld rächen.

Patience,
when false tongues sting me;
if, guiltless, I suffer
insult and scorn,
ah, then may the dear God
avenge my heart's innocence.

As Jesus faces the High Priest, the question that will ultimately prove his undoing is asked: "Are you the Christ?" When Jesus answers affirmatively, he is accused of blasphemy. In the polyphonic texture that follows we hear the priests in growing numbers denounce him as worthy of death.

36a, b, c. (42.) Recitative (Evangelist, High Priest, Jesus) and Chorus

Und der Hohepriester antwortete und sprach zu ihm: Ich beschwöre dich bei dem lebendigen Gott, daß du uns sagest, ob du seiest Christus, der Sohn Gottes? Jesus sprach zu ihm: Du sagests. Doch sage ich euch: Von nun an wirds geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels. Da zerriß der Hohepriester seine Kleider und sprach: Er hat Gott gelästert, was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehört. Was dünket euch? Sie antworteten und sprachen: Er ist des Todes schuldig!

And the high priest answered and said to him, "I adjure you by the living God that you tell us whether you are the Christ, the Son of God." Jesus said to him, "You are saying it. But I say to you, from now on you will see the Son of Man sitting at the right hand of power, and come in the clouds of heaven." Then the high priest tore his clothes and said, "He has blasphemed, what need we further witness? See, now you have heard his blasphemy. What do you think?" They answered and said, "He is guilty of death!"

Circling around him, his captors first mock, then brutalize Jesus.

36c, d. (43.) Recitative (Evangelist) and Chorus

Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen: Weissage uns, Christe, wer ists, der dich schlug?

Then they spat in his face and hit him with fists. A few, however, hit him in the face and said, "Prophecy, Christ, who was it that hit you?"

The congregation responds immediately with disbelief and sorrow. The joint between the two movements is seamless, the hymn beginning with the same chord (F major) that ended the preceding chorus.

37. (44.) Chorale

**Wer hat dich so geschlagen,
mein Heil, und dich mit Plagen
so übel zugericht'?**

**Du bist ja nicht ein Sünder
wie wir und unsre Kinder;
von Missetaten weißt du nicht.**

Who struck you in this way,
my Salvation; and with torment
treated you so badly?

For you are no sinner
like us and our children;
you know nothing of evildoing.

Now Peter comes to his time of testing. As Jesus had predicted, Peter denies him.

38a, b. (45.) Recitative (Evangelist, First Maid, Second Maid, Peter)

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach: Und du warest auch mit dem Jesu aus Galiläa. Er leugnete aber vor ihnen allen und sprach: Ich weiß nicht, was du sagest. Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren: Dieser war auch mit dem Jesu von Nazareth. Und er leugnete abermal und schwur dazu: Ich kenne des Menschen nicht. Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro: Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

But Peter sat outside in the palace, and a maid approached him and said: "And you were also with that Jesus of Galilee." But he denied it before them all and said, "I do not know what you are saying." But as he was going out the door another maid saw him and said to those who were there, "This one was also with that Jesus of Nazareth." And he denied it again and swore, "I do not know the man." And after a little while those who were standing there approached and said to Peter, "Truly, you are also one of them, for your speech betrays you."

Becoming ever more vehement, Peter finally swears his denial. Bach highlights this last false statement with a "harmonic mistake": a parallel fifth between the vocal line (see the G# appoggiatura) and the instrumental bass. Abandoning dispassionate narration, the Evangelist describes Peter's subsequent tears of remorse in a musical passage of unforgettable pathos.

38c. (46.) Recitative (Evangelist and Peter)

Da hub er an, sich zu verfluchen und zu schwören: Ich kenne des Menschen nicht. Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen. Und er ging heraus und weinete bitterlich.

Then he began to call curses down on himself and to swear, "I do not know the man." And immediately the cock crowed. Then Peter remembered the words of Jesus, when he had said to him, "Before the cock crows you will deny me three times. And he went out, and wept bitterly.

Peter's remorse and the descending figure used to depict his weeping serves as the basis for the following alto aria, a movement of profound sadness, and a major meditative stopping point in the Passion. The words "erbarme dich mein Gott" remind us of the chorale in the very opening movement. However, while the plea for mercy was ecclesiastically objective there, it is now personal and subjective. A further level of commentary is provided by the instrumental bass, into whose line is embedded the opening phrase of the "Passion Chorale."

39. (47.) Aria (Alto)

Erbarme dich, mein Gott,
um meiner Zähren willen!
Schau hier,
Herz und Auge weint vor dir bitterlich.
Erbarme dich, mein Gott,
um meiner Zähren willen.

Have mercy, my God,
for my tears' sake!
Look here,
heart and eye weep bitterly before you.
Have mercy, my God,
for my tears' sake.

Identifying with Peter's failure, the choruses (representing the listening congregation) now join in a hymn of corporate confession.

40. (48.) Chorale

**Bin ich gleich von dir gewichen,
stell ich mich doch wieder ein;
hat uns doch dein Sohn verglichen
durch sein Angst und Todespein.
Ich verleugne nicht die Schuld;
aber deine Gnad und Huld
ist viel größer als die Sünde,
die ich stets in mir befinde.**

Although I have strayed from you,
I now return.
For indeed your Son has reconciled us
through his anguish and pain of death.
I do not deny the guilt,
but your grace and kindness,
is far greater than the sin
which I ever find in me.

With Peter's denial scene concluded we come now to Judas's change of heart. Seeing Jesus handed over to the Roman authorities, he realizes that Jesus will be executed. In two recitatives comprising a total of thirty measures, we hear him return the thirty pieces of silver to the priests.

41a, b. (49.) Recitative (Evangelist and Judas) and Chorus

Des Morgens aber hielten alle Hohenpriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und bunden ihn, führten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, daß er verdammt war zum Tode, gereuete es ihn, und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach: Ich habe übel getan,

In the morning, however, all the high priests and elders of the people held council concerning Jesus, to put him to death. And they bound him, led him away, and handed him over to the governor, Pontius Pilate. When Judas, who had betrayed him, saw that he was condemned to death, he was remorseful, and he returned the thirty pieces of silver pieces to the high priests and elders, saying, "I have done evil, for I have

daß ich unschuldig Blut verraten habe. Sie sprachen: Was gehet uns das an? Da siehe du zu! betrayed innocent blood.” They said, “What is that to us? That is your concern.”

While Judas commits suicide in despair, the two high priests consider appropriate ways of handling the “blood money.”

41c. (50.) Recitative (Evangelist, First Priest, Second Priest)

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin, und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen: Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld. And he cast the silver pieces into the temple, and turned away, went forth, and hanged himself. But the high priests took the silver pieces and said, “It is not proper for us to put them in the treasury, for they are blood money.”

In the following concerto-like aria, the bass solist protests these events while the strings play emphatic, syncopated “throwing” figures, and a solo violin flings out wild configurations symbolizing the sound of the silver pieces scattering across the temple floor. [Rilling]

42. (51.) Aria (Bass)

Gebt mir meinen Jesum wieder!	Give me back my Jesus!
Seht, das Geld,	Look, the money,
den Mörderlohn,	the murderer’s payment,
wirft euch der verlorne Sohn	that lost son flings
zu den Füßen nieder!	at your feet!
Gebt mir meinen Jesum wieder!	Give me back my Jesus!

After appropriate consultation the religious leaders come to a decision about the money. In an attempt to show how all these events were divinely foreordained, the Evangelist quotes a passage from the book of Jeremiah. Then, to maintain dramatic momentum the story moves on directly to the governor’s interrogation of Jesus.

43. (52.) Recitative (Evangelist, Pilate, Jesus)

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: “Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben But they took counsel among themselves, and bought a potter’s field, for the burial of pilgrims. For that reason the field has been known as “the Field of Blood” to this day. Thus was fulfilled what is said by the prophet Jeremiah, who says, “They have taken thirty silver pieces, the price of the one who was sold, whom they bought from the children of Israel, and have given them

sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat." Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach: Bist du der Juden König? Jesus aber sprach zu ihm: Du sagests. Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm: Hörest du nicht, wie hart sie dich verklagen? Und er antwortete ihm nicht auf ein Wort, also, daß sich auch der Landpfleger sehr verwunderte.

for a potter's field, as the Lord instructed me." But Jesus stood before the governor, and the governor asked him, "Are you the king of the Jews?" Jesus said to him, "You are saying it." And when the high priests and elders accused him, he answered nothing. Then Pilate said to him, "Do you not hear how hard they are accusing you?" And he answered not a word, so that even the governor marveled greatly.

The choirs (responding for the congregation) now sing their determination to maintain faith in face of these events. The tune is familiar; it is the "Passion Chorale," appearing for the third time.

44. (53.) Chorale

**Befiehl du deine Wege
Und was dein Herze kränkt
der allertreusten Pflege
des, der den Himmel lenkt.
Der Wolken, Luft und Winden
gibt Wege, Lauf und Bahn,
der wird auch Wege finden,
da dein Fuß gehen kann.**

Entrust your ways
and whatever grieves your heart,
to the ever faithful care
of him who guides the heavens,
He who gives the clouds, air, and winds
their paths, course, and track,
will also find ways
on which your feet may walk.

Though Pilate hopes to release Jesus, the crowd unexpectedly cries for Barabbas instead. The chord Bach uses at this point (a D \sharp diminished seventh chord) is not only harmonically unexpected but also (for the time period) harshly dissonant. When Pilate asks what shall be done with Jesus, the agitated mob calls for his crucifixion in jagged melodic lines that incorporate many sharpened notes (German: *Kreuz* = sharp or cross), cross figures, and dissonant intervals.

45a, b. (54.) Recitative (Evangelist, Pilate, Pilate's Wife) and Chorus

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barrabas. Und da sie versamlet waren, sprach Pilatus zu ihnen: Welchen wollet ihr, daß ich euch losgebe? Barrabam oder Jesum, von dem gesaget wird, er sei Christus? Denn er wußte wohl, daß sie ihn

Now the governor had the custom of releasing a prisoner during the festival, whomever the people might choose. At that time he had a notable prisoner named Barabbas. And when they had gathered, Pilate said to them, "Whom do you want for me to release to you: Barabbas or Jesus, of whom it is said he is the Christ?" For he knew full well that they had delivered him up out of envy. And as he sat in the

aus Neid überantwortet hatten. Und da er auf dem Richtstuhl saß, schickte sein Weib zu ihm und ließ ihm sagen: Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seiner wegen! Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabas bitten sollten, und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen: Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben? Sie sprachen: Barrabam! Pilatus sprach zu ihnen: Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus? Sie sprachen alle: Laß ihn kreuzigen!

judgment seat, his wife sent word to him, saying, "Have nothing to do with this man; I have suffered much this day in a dream because of him." But the high priests and the elders persuaded the people to ask for Barabbas and to have Jesus killed. Then the governor answered and said to them, "Which of these two do you want me to release to you?" They said, "Barabbas!" Pilate said to them, "What shall I then do with Jesus, who is said to be Christ?" They all said, "Let him be crucified!"

Removing themselves somewhat from the immediate scene, the choirs ponder the theological significance of this perversion of justice in language that recalls the earlier theme of the Good Shepherd.

46. (55.) Chorale

**Wie wunderbarlich
ist doch diese Strafe!
Der gute Hirte
leidet für die Schafe,
die Schuld bezahlt
der Herre, der Gerechte,
für seine Knechte.**

How wonderfully strange
is this punishment!
The good shepherd
suffers for the sheep;
The lord, the righteous one,
pays the debt
for his servants.

47. (56.) Recitative (Evangelist and Pilate)

Der Landpfleger sagte: Was hat er denn Übels getan?

The governor said, "What wrong has he done then?"

When Pilate asks what crime Jesus has committed, the soprano answers even before the Evangelist can respond, recounting his many good deeds. The mood, reinforced by the accompanying oboes da caccia, is one of pastoral tranquility.

48. (57.) Recitative (Soprano)

Er hat uns allen wohlgetan,
den Blinden gab er das Gesicht,
die Lahmen macht' er gehend,
er sagt' uns seines Vaters Wort,
er trieb die Teufel fort,
Betrübte hat er aufgericht',
er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.

He has done good to us all,
the blind he gave their sight,
the lame he made to walk,
he proclaimed his Father's word to us,
he drove out demons,
the dejected he raised up,
he received and accepted sinners,
otherwise my Jesus has done nothing.

The soprano aria that follows is the architectural centerpiece of the entire work. Two striking musical features are the absence of a continuo bass and the frequent intrusion of fermatas (pauses). It is as if the soloist is benumbed in a private, disembodied state of shock and disbelief. The presence of the flute and oboes da caccia provide a pastoral ambience; now however, Jesus is no longer pictured as shepherd but as innocent lamb.

49. (58.) Aria (Soprano)

Aus Liebe will mein Heiland sterben,
von einer Sünde, weiß er nichts,
daß das ewige Verderben
und die Strafe des Gerichts
nicht auf meiner Seele bliebe.

Out of love my Lord is dying,
of sin he knows nothing,
so that eternal perdition
and the punishment of judgment
should not remain upon my soul.

Again the crowd calls for crucifixion. The music is the same as before but transposed up one tone, intensifying the effect. When Pilate sees he is getting nowhere, he yields to the mob.

50a, b, c, d, e. (59.) Recitative (Evangelist and Pilate) and Chorus

Sie schrieen aber noch mehr, und sprachen: Laß ihn kreuzigen! Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel größer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach: Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu. Da antwortete das ganze Volk und sprach: Sein Blut komme über uns und unsre Kinder. Da gab er ihnen Barrabam los: aber Jesus ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

But they cried out even more and said, "Let him be crucified!" Now when Pilate saw that he was accomplishing nothing, but rather that the tumult was getting much greater, he took water and washed his hands before the people and said, "I am innocent of the blood of this righteous person; you see to it." Then all the people answered and said, "His blood be on us and on our children." Then he released Barabbas to them; but he had Jesus scourged, and delivered him over to be crucified.

Greatly agitated, the alto soloist pleads for mercy, while the scourging of Jesus is symbolized in the strings of the orchestra.

51. (60.) Recitative (Alto)

Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweicht euch der Seelen Schmerz,
der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
das muß der Martersäule gleich
und noch viel härter sein.
Erbarmt euch, haltet ein!

May God have mercy!
Here the Savior stands, bound.
O scourging, O blows, O wounds!
You tormentors, stop!
Does the sight of such agony of soul,
such misery, not soften you?
Ah yes, you have a heart;
it must be like a whipping post,
but even much harder.
Have pity, stop!

Desperate yet helpless to provide aid, the onlooker expresses her great sadness in an emotionally charged aria. The scourging figure of the previous movement continues here in a slower rhythm, while wavelike figures suggest the flowing of tears and blood. The aria's considerable length serves the important dramatic function of providing a pause between the trial scene and the crucifixion scene.

52. (61.) Aria (Alto)

Können Tränen meiner Wangen
nichts erlangen,
o, so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
wenn die Wunden milde bluten,
auch die Opferschale sein!

If the tears on my cheeks
can achieve nothing,
oh, then take my heart!
But for the streams that flow
when your wounds bleed tenderly,
let it also be the altar chalice!

In the crucifixion scene the choruses play the part of the Roman soldiers, who mock and taunt Jesus from all sides.

53a, b. (62.) Recitative (Evangelist) and Chorus

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammleten über ihn die ganze Schar und zogen ihn aus, und legeten ihm einen Purpurmantel an und flochten eine dornene Krone und satzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm, und spotteten ihn und sprachen: Gegrüßet seist du, Jüdenkönig! Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

Then the governor's soldiers took Jesus with them into the judgment hall and gathered the entire band around him, stripped off his clothes and put a purple/scarlet? robe on him, and wove a crown of thorns and put it on his head, and a reed in his right hand, and bowed the knee before him and mocked him, saying, "Hail, King of the Jews!" And spat on him, and took the reed, and struck his head with it.

The blows to Jesus' head provides the immediate thematic connection to the hymn that follows. Torn between reverent awe and distress for the suffering Christ, the choirs (representing the congregation) meditate on the mistreatment of Jesus with familiar stanzas of the "Passion Chorale." The hymn tune appears here for the fourth time, and in its highest key. Perhaps Bach meant to draw attention to these two stanzas (with their emphasis on Jesus' wounds); certainly Bach's five-fold use of the tune throughout the course of the work suggests the possibility of a symbolic reference to the five stigmata.

54. (63.) Chorale

**O Haupt
voll Blut und Wunden,
voll Schmerz und voller Hohn,
o Haupt, zu Spott gebunden,
mit einer Dornenkron,**

O head
covered with blood and wounds,
heaped with pain and scorn,
O head, for mocking bound
with a crown of thorns,

**o Haupt, sonst schön gezieret
mit höchster Ehr und Zier,
jetzt aber hoch schimpfieret,
gegrüßet seist du mir!**

**Du edles Angesichte,
dafür sonst schrickt und scheut
das große Weltgewichte,
wie bist du so bespeit;
wie bist du so erleuchtet!
Wer hat dein Augenlicht,
dem sonst kein Licht
nicht gleichet,
so schändlich zugericht'?**

O head, once beautifully adorned,
with highest honor and decoration
but now highly reviled,
Let me greet you!

O countenance so noble,
before which the whole world
otherwise shrinks in fear and awe,
how you are spat upon;
how pale you have grown!
Who mistreated
the light of your eyes,
which no other light can equal,
so shamefully?

55. (64.) Recitative (Evangelist)

Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

And after they had mocked him, they took the robe off him, and dressed him in his own clothes, and led him to be crucified. And as they were going out they found a man from Cyrene by the name of Simon; him they compelled to carry his cross for him.

In the following reflective recitative the bass soloist generalizes the previous text in a meditation on the theological significance of cross-bearing.

56. (65.) Recitative (Bass)

Ja freilich will in uns
das Fleisch und Blut
zum Kreuz gezwungen sein;
je mehr es unsrer Seele gut,
je herber geht es ein.

Yea, truly must
our flesh and blood
be compelled to bear the cross;
the better it is for our soul,
the more bitter it is to bear.

The theme of personal cross-bearing reappears in the aria, which, after the arias "Erbarme dich" and "Aus Liebe," is the "third major stopping point on the way of Christ to the cross.... The speaker...wishes to relieve Jesus of the cross, though requesting the aid of Jesus for his own burden, understood at a second level as the cross of one's personal fate." [Rilling] As in the tenor aria "Geduld," Bach embeds the notes of the opening phrase of "O Sacred Head Now Wounded" in the instrumental bass line, which like No. 35 (41) features the viola da gamba in a halting, jabbing rhythm.

57. (66.) Aria (Bass)

Komm, süßes Kreuz, so will ich sagen,
mein Jesu, gib es immer her!
Wird mir mein Leiden einst zu schwer,
so hilfst du mir es selber tragen.

Come, sweet cross, so will I say,
my Jesus, give it ever to me!
If my suffering ever becomes too great,
you yourself will help me bear it.

A long yet relatively straightforward recitative describes the crucifixion itself. Sharps (= *Kreuz*) appear everywhere in the music. Passersby mockingly repeat one of Jesus' statements that (along with others) had been interpreted by his accusers as a claim to divinity and so led to his ultimate undoing. The religious leaders similarly mock him with his own record. As if to suggest that all standing there are unanimous about the nature of the issue in question, Bach has the chorus end with a forceful unison passage (the only one in the entire Passion) on the words "He said, *I am God's Son.*"

58a. (67.) Recitative (Evangelist) and Chorus

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da ers schmeckete, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen das Los darum, auf daß erfüllet würde, das gesagt ist durch den Propheten: "Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen." Und sie saßen allda, und hüteten sein. Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: "Dies ist Jesus, der Juden König." Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen: Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz! Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen: Anders hat er geholfen und kann ihm selber nicht helfen. Ist er der König Israel, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstets ihn; denn er hat gesagt: Ich bin Gottes Sohn.

And when they came to the place called Golgotha (which may be translated, "Place of the Skull") they gave him vinegar to drink mixed with gall; and when he tasted it he did not want to drink it. Now when they had crucified him they divided his garments and cast lots for them, so that what is said by the prophets might be fulfilled: "They have divided my garments among them, and for my raiment they have cast lots." And they sat down there and kept watch over him. And above his head they fastened the reason for his death, namely, "This is Jesus, the King of the Jews! And two murderers were crucified with him, one to the right and one to the left. But those who passed by reviled him and wagged their heads, saying, "You who destroy the temple of God and build it in three days, help yourself! If you are God's son, then step down from the cross!" In the same way the high priests also mocked him, with the scribes and elders, saying, "He helped others and can not help himself. If he is the king of Israel, let him step down from the cross; then we will believe him. He trusted in God; let him deliver him now if he will, for he said, "I am God's son."

58b. (68.) Recitative (Evangelist)

Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.

In the same way the murderers, who were crucified with him, also reviled him.

Using intimate language reminiscent of the Song of Solomon, the alto soloist sings her sorrow, while pondering the paradox inherent in the crucifixion: to save others he could not save himself. The unique instrumentation (2 oboes da caccia and pizzicato cello) contribute a warm color to the lamentation.

59. (69.) Recitative (Alto)

Ach Golgotha, unselges Golgotha!
 Der Herr der Herrlichkeit muß
 schimpflich hier verderben,
 der Segen und das Heil der Welt
 wird als ein Fluch ans Kreuz gestellt.
 Der Schöpfer Himmels und der Erden
 soll Erd und Luft entzogen werden.
 Die Unschuld muß hier
 schuldig sterben,
 das gehet meiner Seele nah;
 Ach Golgotha, unselges Golgotha!

Ah Golgotha, accursed Golgotha!
 the Lord of Glory must
 perish here in disgrace;
 the Blessing and Salvation of the world
 is put on the cross like a curse.
 The creator of heaven and earth
 is deprived of earth and air.
 Innocence must here
 die guilty;
 this cut me to the quick.
 Ah Golgotha, accursed Golgotha!

As usual, reflection continues in an aria—here a tender, comforting movement, in whose dialogue (between soloist and chorus) onlookers are encouraged to find solace and redemption in the outstretched arms of the crucified one. The text alludes to Jesus' lament in Matthew 23:37 that he had often wanted to gather the "children of Jerusalem" like a hen gathers her chicks under her wings, but they had been unwilling, an allusion also found in Cantata 40. Two oboes da caccia, sounding parallel thirds and sixths, play the role of the little chicks.

60. (70.) Aria (Alto) and Chorus

Sehet, Jesus hat die Hand,
 uns zu fassen, ausgespannt,
 kommt!
 Wohin?
 ...in Jesu Armen,
 sucht Erlösung, nehmt Erbarmen.
 Suchet!
 Wo?
 ...in Jesu Armen.
 Lebet, sterbet, ruhet hier,
 ihr verlaßnen Küchlein ihr.
 Bleibet...
 Wo?
 ...in Jesu Armen.

Look, Jesus has stretched out
 his hand to clasp us,
 Come!
 Where?
 ...into Jesus' arms
 seek redemption, receive mercy.
 Seek!
 Where?
 ...in Jesus' arms.
 Live, die, rest here,
 you forsaken little chicks,
 stay...
 Where?
 ...in Jesus' arms.

As the moment of death approaches, Jesus cries out—a desperate prayer asking why God has forsaken him. Here the "halo of strings" that usually accompanies his speech is conspicuously and symbolically absent. Meanwhile, some bystanders, more interested in eschatology than another's suffering, conjecture that he is calling Elijah, whose return had been foretold.

61a, b, c, d. (71.) Recitative (Evangelist and Jesus) and Chorus

Und von der sechsten Stunde an war eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schrie Jesus laut und sprach: Eli, Eli, lama, lama, asabthani? Das ist: Mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da stunden, da sie das höreten, sprachen sie: Der rufet dem Elias! Und bald lief einer unter ihnen, nahm einen Schwamm und füllte ihn mit Essig und stekkte ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen: Halt! laß sehen, ob Elias komme und ihm helfe? Aber Jesus schrie abermal laut, und verschied.

And from the sixth hour onward darkness came over the entire land, until the ninth hour. And at the ninth hour Jesus cried loudly, and said, “Eli, Eli, lama, lama, sabachthani!” That is, “My God, my God, why then have you forsaken me?” But when some of those standing there heard it, they said, “He is calling Elijah!” And immediately one of them ran, took a sponge and filled it with vinegar, and fastened it upon a reed, and gave him to drink. But the others said, “Wait! Let us see whether Elijah will come and help him.” But Jesus cried loudly a second time, and expired.

Considering Christ’s dying cry, the chorus now sings the “Passion Chorale” tune for the fifth and final time, praying not to be forsaken by the crucified one in the hour of death. Bach’s harmonization is more chromatic this time, increasing the hymn’s subjective focus and expressive effectiveness.

62. (72.) Chorale

**Wenn ich einmal soll scheiden,
so scheid nicht von mir,
wenn ich den Tod soll leiden,
so tritt du denn herfür!
Wenn mir am allerbängsten
wird um das Herze sein,
so reiß mich aus den Ängsten
kraft deiner Angst und Pein!**

When I one day shall depart,
then part not from me.
When I must suffer death,
then come to my side.
When I am most afraid
in my heart,
then save me from those fears
by virtue of your fear and pain.

Supernatural events follow Jesus’ death. The tearing of the temple curtain and the earthquake are vividly depicted in the continuo bass. In his excitement, the Evangelist swoops to a high B \flat three times. As the centurion and soldiers observe the supernatural phenomena, faith begins to dawn, and they confess their realization in an awestruck creedal statement. Without pause we are told next of the women who also were there, and Joseph, who asks for Jesus’ body.

63a, b. (73.) Recitative (Evangelist) and Chorus

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben bis unten. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schiefen, und gingen aus den

And behold, the veil of the temple tore in two pieces, from top to bottom. And the earth shook, and the rocks were split, and the graves opened, and there rose up many bodies of the saints who were sleeping, who went out of their graves after his

Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten sie sehr und sprachen: Wahrlich, dieser ist Gottes Sohn gewesen. Und es waren viel Weiber da, die von ferne zusehen, die da waren nachgefolget aus Galiäa, und hatten ihm gedienet, unter welchen war Maria Magdalena, und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato, und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

resurrection and came into the holy city, appearing to many. But when the captain and those who were with him keeping watch over Jesus saw the earthquake and the things that happened, they were terrified and said, "Truly this was the Son of God." And many women were there, watching from afar, who had followed from Galilee, and had ministered to him, among whom was Mary Magdalene and Mary, the mother of James and of Joseph, and the mother of Zebedee's children. But in the evening, there came a wealthy man from Arimathaea, by the name of Joseph, who was also one of Jesus' disciples; he went to Pilate and asked for the body of Jesus. Then Pilate ordered that it be given to him.

Following the narrator's reference to the events of that evening, the bass soloist contemplates evening as a time of conclusion, reviewing other nocturnal biblical stories of closure, and the significance of receiving Jesus' body in the Eucharist. "Peace" and "rest" are symbolized by held notes in the instrumental bass, while restlessness is expressed in the trembling of the violins and the harmony, which changes continually.

64. (74.) Recitative (Bass)

Am Abend, da es kühle war,
ward Adams Fallen offenbar;
am Abend
drückket ihn der Heiland nieder.
Am Abend kam die Taube wieder
und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluß
ist nun mit Gott gemacht,
denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh,
ach! liebe Seele, bitte du,
geh, lasse dir den toten Jesum schenken,
o heilsames,
o köstlichs Angedenken!

In the evening, when it was cool,
Adam's fall was made manifest;
in the evening
the Savior overwhelmed it.
In the evening the dove returned
with an olive leaf in her bill.
O lovely time! O evening hour!
Peace with God
has now been made,
for Jesus has accomplished his cross.
His body comes to rest.
Ah, dear soul, ask,
go, let them give you the dead Jesus,
O salutary,
O precious remembrance!

Set in the relative major key of the foregoing movement, and employing the lilting rhythm of the siciliano (a pastoral dance), the bass aria continues with the literary idea of rest, joyfully describing the peace and certainty of salvation through mystic union with Jesus.

65. (75.) Aria (Bass)

Mache dich, mein Herze, rein,
 ich will Jesum selbst begraben.
 Denn er soll nunmehr in mir
 für und für
 seine süße Ruhe haben.
 Welt, geh aus, laß Jesum ein!

My heart, purify yourself;
 I want to bury Jesus myself.
 For henceforth he shall find in me
 for ever and ever,
 his sweet rest.
 World, begone, let Jesus in!

After Jesus is buried, the religious leaders come en masse to Pilate. For their utterance Bach employs all forces: both choirs and both orchestras. The resulting aggressiveness contrasts sharply with the meditative tone of the surrounding movements. When the leaders tell of Jesus' promise to rise from the dead after three days, their lines rise imitatively, beginning from lowest voices to highest.

66a. (76.) Recitative (Evangelist) and Chorus

Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes, und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato, und sprachen: Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten, und werde der letzte Betrug ärger denn der erste! Pilatus sprach zu ihnen: Da habt ihr die Hüter; gehet hin und verwahrets, wie ihrs wisset! Sie gingen hin und verwahreten das Grab mit Hütern, und versiegelten den Stein.

And Joseph took the body and wrapped it in a clean linen cloth and laid it in his own new tomb, which he had hewn out of the rock, and rolled a large stone in front of the door of the tomb, and went away. But Mary Magdalene and the other Mary were there; they seated themselves opposite the grave. The next day (the one following the day of preparation) the high priests and Pharisees together came to Pilate and said, "Sir, we remember that while he was still living this deceiver said, 'I will rise after three days.' Therefore command that the grave be secured until the third day, so that his disciples do not come and steal him and say to the people, 'He has arisen from the dead,' and the last deception be worse than the first!" Pilate said to them, "There you have watchmen, go and make it as secure as you know how." They went forth, and secured the tomb with watchmen, and sealed the stone.

In a recitative involving both choirs and orchestras, the voices of Chorus I in successive ascending order (B, T, A, S) offer subjective expressions of contrition and farewell at the grave, while Chorus II responds with a corporate statement of farewell.

67. (77.) Recitative (Solo Voices) and Chorus

Nun ist der Herr zur Ruh gebracht.

Mein Jesu, gute Nacht!

Die Müh ist aus,
die unsre Sünden ihm gemacht.

Mein Jesus, gute Nacht!

O selige Gebeine,
seht, wie ich euch
mit Buß und Reu beweine,
daß euch mein Fall
in solche Not gebracht!

Mein Jesu, gute Nacht!

Habt lebenslang
vor euer Leiden
tausend Dank,
daß ihr mein Seelenheil
so wert geacht'.

Mein Jesu, gute Nacht!

Now the Lord is laid to rest.

My Jesus, good night!

The travail,
which our sins made for him, is over.

My Jesus, good night!

O blessed limbs,
see, how I weep for you
in penitence and remorse,
that my fall
brought you such trouble!

My Jesus, good night!

May you have, my whole life long,
for your suffering,
a thousandfold thanks,
because you valued my soul's salvation
so highly.

My Jesus, good night!

The Passion ends with a massive double chorus completing the literary idea of rest and peace. The movement has a "heavy, solemn, primary section...distinguished by the doubly echoed 'ruhe sanfte – sanfte ruh' [statements] and...a middle section [that] points away from the grave to the meaning of Christ's death. [The] theological and expressive high point is the triple echo of 'Höchstvergnügt schlummern da die Augen ein.'" [Rilling]

68. (78.) Chorus

Wir setzen uns mit Tränen nieder
und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Ruht, ihr ausgesognen Glieder!

Ruhet sanfte, ruhet wohl!

Euer Grab und Leichenstein
soll dem ängstlichen Gewissen
ein bequemes Ruhkissen
und der Seelen Ruhstatt sein.

Höchst vergnügt,
schlummern da die Augen ein.

We seat ourselves with tears,
and call to you in the tomb:

rest gently, gently rest!

Rest, you exhausted limbs!

Rest gently, rest well!

Your grave and tombstone
shall be for the uneasy conscience,
a comfortable pillow of rest
and a place for the soul to rest.

There, in utter delight,
our eyes shall fall asleep.

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.
- BWV 245* Johannespassion, 1937, 1941, 1948, 1952, 1956, 1960, 1964, 1968, 1972, 1976, 1980, 1984, 1990, 1994, 1998, 2002.
- BWV 248* Weihnachts-Oratorium, 1938, 1942, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1986, 1991, 1995, 1999, 2003.
- BWV 244* Matthäuspassion, 1939, 1950, 1954, 1958, 1962, 1966, 1970, 1974, 1978, 1982, 1987, 1992, 1996, 2000, 2004.
- BWV 243* Magnificat in D-Dur, 1933, 1934, 1937, 1939, 1943, 1945, 1946, 1950, 1957, 1962, 1968, 1976, 1984, 1996.
- 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.
- BWV 226* Der Geist hilft unsrer Schwachheit auf, 1937, 1949, 1956, 1962, 1968, 1977, 1985, 1992, 1997, 2003.
- BWV 227* Jesu, meine Freude, 1934, 1939, 1943, 1951, 1955, 1960, 1966, 1969, 1975, 1981, 1988, 1995, 2001.
- BWV 228* Fürchte dich nicht, ich bin bei dir, 1936, 1947, 1952, 1958, 1964, 1972, 1979, 1995, 2002.
- BWV 229* Komm, Jesu, komm, 1941, 1949, 1954, 1961, 1967, 1973, 1992, 1993, 1999, 2004.
- BWV 230* Lobet den Herrn, alle Heiden, 1938, 1942, 1952, 1959, 1965, 1970, 1974, 1980, 1986, 1994, 1998, 2003.
- 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 erhuh 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* Leibster Jesu, mein Verlangen, 1993.
- Cantata, *BWV 34* O ewiges Feuer, o Ursprung der Liebe, 1941, 1982.
- Cantata, *BWV 36* Schwingt freudig euch empor, 1953.
- Cantata, *BWV 39* Brich dem Hungrigen dein Brot, 1944.
- Cantata, *BWV 40* Dazu ist erschienen der Sohn Gottes, 2004.
- Cantata, *BWV 43* Gott fährt auf mit Jauchzen, 1959, 1970.
- Cantata, *BWV 44* Sie werden euch in den Bann tun, 1955.
- Cantata, *BWV 50* Nun ist das Heil und die Kraft, 1936, 1938, 1942, 1945, 1952, 1957, 1959, 1964, 1998.
- Cantata, *BWV 51* Jauchzet Gott in allen Landen, 1950, 1957, 1959, 1967, 1972, 1978.
- Cantata, *BWV 52* Falsche Welt, dir trau' ich nicht, 1951.
- Cantata, *BWV 53* Schlage doch gewünschte Stunde, 1934, 1956, 1968, 1972.
- Cantata, *BWV 54* Widerstehe doch der Sünde, 1938.
- Cantata, *BWV 55* Ich armer Mensch, ich Sündenknecht, 1934, 1947, 1977.
- Cantata, *BWV 56* Ich will den Kreuzstab gerne tragen, 1936, 1946, 1972, 1980, 1989.
- Cantata, *BWV 57* Selig ist der Mann, 1953.
- Cantata, *BWV 58* Ach Gott, wie manches Herzeleid, 1986.
- Cantata, *BWV 61* Nun komm, der Heiden Heiland, 1940, 1982.
- Cantata, *BWV 63* Christen, ätzt diesen Tag, 1949, 1988.
- Cantata, *BWV 65* Sie werden aus Saba alle kommen, 1963.
- Cantata, *BWV 66* Erfreut euch, ihr Herzen, 1948.

Cantatas (continued)

- Cantata, *BWV* 67 Halt im Gedächtnis Jesum Christ, 1948.
 Cantata, *BWV* 68 Also hat Gott die Welt geliebt, 1936, 1969.
 Cantata, *BWV* 70 Wachet, betet, seid bereit allezeit, 1950.
 Cantata, *BWV* 71 Gott ist mein König, 1950.
 Cantata, *BWV* 75 Die Elenden sollen essen, 1971.
 Cantata, *BWV* 78 Jesu, der du meine Seele, 1956, 1977, 1995.
 Cantata, *BWV* 79 Gott, der Herr, ist Sonn' und Schild, 1943, 1965.
 Cantata, *BWV* 80 Ein feste Burg ist unser Gott, 1933, 1938, 1947, 1978, 1998.
 Cantata, *BWV* 81 Jesus schläft, was soll ich hoffen, 1941, 1945.
 Cantata, *BWV* 82 Ich habe genug, 1937, 1951, 1958, 1970, 1976, 1982, 1992.
 Cantata, *BWV* 92 Ich hab in Gottes Herz und Sinn, 1973.
 Cantata, *BWV* 93 Wer nur den lieben Gott lässt walten, 1944.
 Cantata, *BWV* 95 Christus, der ist mein Leben, 1952.
 Cantata, *BWV* 102 Herr, deine Augen sehen nach dem Glauben, 1945.
 Cantata, *BWV* 104 Du Hirte Israel, höre, 1942, 1948.
 Cantata, *BWV* 106 Gottes Zeit ist die allerbeste Zeit, 1933, 1941, 1971.
 Cantata, *BWV* 110 Unser Mund sei voll Lachens, 1949, 1954, 1987.
 Cantata, *BWV* 112 Der Herr ist mein getreuer Hirt, 1943.
 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.
 Cantata, *BWV* 131 Aus der Tiefe rufe ich, Herr, zu dir, 1957.
 Cantata, *BWV* 137 Lobe den Herren, den mächtigen König der Ehren, 1934.
 Cantata, *BWV* 140 Wachet auf, ruft uns die Stimme, 1934, 1935, 1945, 1983, 2003.
 Cantata, *BWV* 142 Uns ist ein Kind geboren, 1949.
 Cantata, *BWV* 147 Herz und Mund und Tat und Leben, 1981.
 Cantata, *BWV* 148 Bringet dem Herrn Ehre seines Namens, 1993.
 Cantata, *BWV* 149 Man singet mit Freuden vom Sieg, 1947.
 Cantata, *BWV* 158 Der Friede sei mit dir, 1939, 1963, 1977, 1985.
 Cantata, *BWV* 159 Sehet, wir geh'n hinauf gen Jerusalem, 1940.
 Cantata, *BWV* 160 Ich weiss, dass mein Erlöser lebt, 1948, 1952.*
 Cantata, *BWV* 161 Komm, du süsse Todesstunde, 1969.
 Cantata, *BWV* 169 Gott soll allein mein Herze haben, 1981.
 Cantata, *BWV* 170 Vergnügte Ruh', beliebte Seelenlust, 1983.
 Cantata, *BWV* 171 Gott, wie dein Name, so ist auch dein Ruhm, 1963.
 Cantata, *BWV* 172 Erschallet, ihr Lieder, erklinget, ihr Saiten, 1994.
 Cantata, *BWV* 174 Ich liebe den Höchsten von ganzem Gemüte, 1985.
 Cantata, *BWV* 180 Schmücke dich, o liebe Seele, 1945, 1989.
 Cantata, *BWV* 182 Himmelskönig, sei willkommen, 1974, 1987.
 Cantata, *BWV* 183 Sie werden euch in den Bann tun, 1981.
 Cantata, *BWV* 187 Es wartet alles auf dich, 1979.
 Cantata, *BWV* 189 Meine Seele rühmt und preist, 1960.
 Cantata, *BWV* 191 Gloria in excelsis Deo, 1958.
 Cantata, *BWV* 198 Lass Fürstin, lass noch einen Strahl, 1964.
 Cantata, *BWV* 199 Mein Herze schwimmt im Blut, 1987.
 Cantata, *BWV* 201 Geschwinde, geschwinde, ihr wirbelnden Winde, 1965, 1980.
 Cantata, *BWV* 202 Weichet nur, betrübte Schatten, 1947, 1965, 1977, 1983, 2001.
 Cantata, *BWV* 203 Amore traditore, 1942, 1955, 1968.
 Cantata, *BWV* 205 Zerreisset, zersprenget, 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.
 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.

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 Craggs 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.
 Chorale from Cantata *BWV 130*, 1943.
 Chorale from Cantata *BWV 137*, 1943.
 Chorale: Allein zu dir, Herr Jesu Christ, *BWV 260*, 1992.
 Chorale: Ich steh an deiner Krippen hier, *BWV 248/59*, 1992.
 Chorale: Wer Gott vertraut, *BWV 443*, 1992.
 Three Choruses from the original E-flat version of the Magnificat, *BWV 243*, 1943:
 1. From Heaven Above to Earth I Come
 2. Rejoice and Sing with Might
 3. Gloria in excelsis Deo
 Chorale: Befiehl du deine Wege, *BWV 270*, 1992.
 Chorale: Nun ruhen alle Walder, *BWV 392*, 1992.

Chorale: Christ lag in Todesbanden, *BWV 227*, 1992.
 Aria: Ah Tarry Yet, My Dearest Saviour from Cantata *BWV 11*, 1934.
 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(i)ovannini from the second (1725) Notebook of Anna Magdalena Bach, *BWV 518*, 1970.
 Aria: Have Mercy, Lord on Me from St. Matthew Passion, *BWV 244*, 1935.
 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

Die Kunst der Fuge, *BWV 1080*, 1950, 1951, 1956, 1960, 1968. Incomplete 1941, 1945.
 Overture in C Major, *BWV 1066*, 1936, 1939, 1953, 1990.
 Overture in B Minor, *BWV 1067*, 1933, 1941, 1955, 1973, 1989.
 Overture in D Major, *BWV 1068*, 1934, 1941, 1950, 1961, 1970, 1972, 1988, 2000. (Air only, 1935).
 Overture in D Major, *BWV 1069*, 1935, 1938, 1952, 1966.
 Six Brandenburg Concertos:
 Concerto in F Major, *BWV 1046*, 1935, 1943, 1954, 1964, 1985.
 Concerto in F Major, *BWV 1047*, 1933, 1937, 1949, 1958, 1969, 1976, 1988, 2002.
 Concerto in G Major, *BWV 1048*, 1934, 1940, 1947, 1952, 1966, 1969, 1982, 1990, 1999.
 Concerto in G Major, *BWV 1049*, 1937, 1944, 1951, 1963, 1977.
 Concerto in D Major, *BWV 1050*, 1934, 1949, 1953, 1962, 1971, 1994.
 Concerto in B Major, *BWV 1051*, 1935, 1950, 1960, 1984.
 Concerto in D Major for Clavier, *BWV 1054*, 1940, 1978.
 Concerto in D Minor for Clavier, *BWV 1052*, 1934, 1963, 1971, 1986.
 Concerto in A Major for Clavier, *BWV 1055*, 1990, 1999.
 Concerto in F Minor for Clavier, *BWV 1056*, 1936, 1942.
 Concerto in C Major for Two Claviers, *BWV 1061*, 1937, 1966.
 Concerto in C Major for Three Claviers, *BWV 1064*, 1953.
 Concerto in A Minor for Four Claviers, *BWV 1065*, 1938, 1986.
 Concerto in A Minor for Violin, *BWV 1041*, 1939, 1970, 1981, 1988.
 Concerto in D Minor for Violin, *BWV 1052* (Reconstructed), 1952, 1965.
 Concerto in E Major for Violin, *BWV 1042*, 1943, 1961, 1967, 1977, 1991.
 Concerto in F Minor for Violin, *BWV 1056* (Reconstructed), 1956.
 Concerto in D Minor for Two Violins, *BWV 1043*, 1933, 1963, 1990.
 Concerto in A Minor for Clavier, Flute and Violin, *BWV 1044*, 1938.
 Concerto in C Minor for Violin and Oboe, *BWV 1060*, 1955, 1973.

Chamber Music

The Musical Offering (complete), *BWV 1079* (arr. Hans T. David), 1945, 1950, 1957, 1970.
 Trio, Only, 1934
 Riccercar a 6, only, 1940.
 Sonata No. 1 in G Minor for Violin Solo without Basso Continuo, *BWV 1001*, 1953, 1969, 1982.
 Partita No. 1 in B Minor for Violin Solo without Basso Continuo, *BWV 1002*, 1996.
 Sonata No. 2 in A Minor for Violin Solo without Basso Continuo, *BWV 1003*, 1986.
 Sonata No. 3 in C Major for Violin Solo without Basso Continuo, *BWV 1005*, 1959.
 Partita No. 2 in D Minor for Violin Solo without Basso Continuo, *BWV 1004*, 1946, 1981, 1996.
 Partita No. 3 in E Major for Violin solo without Basso Continuo, *BWV 1006*. (Prelude, Loure, Gavotte), 1936.
 Suite No. 1 in G Major for Violoncello Solo, *BWV 1007*, 1940, 1945, 1993.
 Suite No. 3 in C Major for Violoncello Solo, *BWV 1009*, 1947, 1980, 1993.
 Suite No. 4 in E-flat Major for Violoncello Solo, *BWV 1010*, 1952.
 Suite No. 5 in C Minor for Violoncello Solo, *BWV 1011*, 1993.
 Suite for Lute in G Minor, *BWV 995*, 1957 (Gavottes, only, 1960).
 Sonata in A Minor for Flute Alone, *BWV 1013*, 1939, 1970, 2002.
 Sonata No. 1 in B Minor for Clavier and Violin, *BWV 1014*, 1957, 1986.
 Sonata No. 2 in A Major for Clavier and Violin, *BWV 1015*, 1941, 1957, 1982.
 Sonata No. 3 in E Major for Clavier and Violin, *BWV 1016*, 1946, 1957, 1980, 1992.

Chamber Music (continued)

- Sonata No. 4 in C Minor for Clavier and Violin, *BWV 1017*, 1957, 1986.
 Sonata No. 5 in F Minor for Clavier and Violin, *BWV 1018*, 1957.
 Sonata No. 6 in G Major for Clavier and Violin, *BWV 1019*, 1946, 1957, 1982.
 Sonata in C Major for Two Violins and Figured Bass, *BWV 1037*, 1954, 1961.
 Sonata No. 1 in G Major for Clavier and Viola da Gamba, *BWV 1027*, 1941, 1966, 1971, 1974, 1980, 2000.
 Sonata No. 2 in D Major for Clavier and Viola da Gamba, *BWV 1028*, 1960, 1971, 1974, 1980.
 Sonata No. 3 in G Minor for Clavier and Viola da Gamba, *BWV 1029*, 1954, 1958, 1967, 1971, 1974, 1980, 2000.
 Sonata in G Major for Flute, Violin, and Figured Bass, *BWV 1038*, 1935, 1955.
 Sonatina from Cantata 106, *BWV 106*, 1962.
 Trio Sonata in D Minor for Two Violins and Clavier, *BWV 1036*, 1934, 1987.
 Trio Sonata in G Major *BWV 129* (for Flute, Violin, and Continuo), 1994.
 Trio Sonata in G Major, *BWV 1027*, (for Violin, Viola da Gamba, and Continuo), 1994.
 Sonata No. 1 in B Minor for Clavier and Flute, *BWV 1030*, 1972.
 Sonata No. 2 in E-flat Major for Clavier and Flute, *BWV 1031*, 1953, 1972.
 Sonata No. 2 in E Minor for Flute and Figured Bass, *BWV 1034*, 1953, 1992, 2002.
 Sonata No. 3 in E Major for Flute and Figured Bass, *BWV 1035*, 1980.
 Concerto in E Major for Violin, *BWV 1042*, 1991.

Clavier Works

- 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.
 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.
 Invention 6 in E Major, *BWV 777*, 1956.
 Sinfonia 5 in E-flat Major, *BWV 791*, 1956.
 Sinfonia 6 in E Major, *BWV 792*, 1956, 1984.
 Sinfonia 7 in E Minor, *BWV 793*, 1956.
 Sinfonia 9 in F Minor, *BWV 795*, 1956.
 Sinfonia 11 in G Minor, *BWV 797*, 1956.
 Sinfonia 15 in B Minor, *BWV 801*, 1956.
 "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.
 "French" Suites, complete, *BWV 812-817*, 1968.
 Sarabande from Suite No. 1 in D Minor, *BWV 812*, 1935.
 Suite No. 3 in B Minor, *BWV 814*, 1986.
 Suite No. 5 in G Major, *BWV 816*, 1992.
 Suite No. 6 in E Major, *BWV 817*, 1967.

Clavier Works (continued)

Fantasia in C Minor, *BWV 906*, 1935, 1943, 1960
Chromatic Fantasia and Fugue in D Minor, *BWV 903*, 1944, 1963. (Fantasia, only, 1935).
Toccatina in D Major, *BWV 912*, 1967.
Toccatina in E Minor, *BWV 914*, 1935, 1936, 1976, 1998.
Capriccio in B-flat Major, *BWV 992*, 1955. (Lament, only, 1943).
Six Little Preludes, *BWV 933-938*, 1960.
Two Mirror Fugues from the Art of the Fugue (two claviers), *BWV 1080*, 1941.
From the 1725 *Notenbuch* of Anna Magdalena Bach:
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.

Organ Works (Except Chorales)

Prelude and Fugue in A Major, *BWV 536*, 1965.
Prelude (Fantasia) and Fugue in A Minor, *BWV 543*, 1949.
Prelude and Fugue in B Minor, *BWV 544*, 1944, 1953. (Prelude, only, 1941).
Prelude and Fugue in C Major, *BWV 531*, 1965, 2004.
Prelude (Fantasia) and Fugue in C Minor, *BWV 537*, 1965.
Prelude and Fugue in D Major, *BWV 532*, 1936, 1950, 1997.
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 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.
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.
Prelude (Toccatina) and Fugue in F Major, *BWV 540*, 1950. (Toccatina, only, 1954, 1955), 2004.
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 G Major, *BWV 577*, 1942, 1943.
Fugue in G Minor, *BWV 578*, 1941.
Passacaglia and Fugue in C Minor, *BWV 582*, 1944, 1955, 1973, 1982, 1985.
Pastorale in F Major, *BWV 590*, 1953.
Sonata (Trio No. 1 in E-flat Major), *BWV 525*, 1954, 1973, 2002.
Sonata (Trio No. 3 in D Minor), *BWV 527*, 1957, 2004.
Sonata (Trio No. 5 in C Major), *BWV 529*, 1949, 1969, 1982, 1985.
Sonata (Trio No. 6 in G Major), *BWV 530*, 1950, 1955, 1997.
Concerto No. 1 in D Major (after Duke Johann Ernst), *BWV 592*, 1942.
Concerto No. 2 in A Minor (after Vivaldi), *BWV 593*, 1961, 1978, 1982.
Concerto in D Minor (after Vivaldi), *BWV 596*, 1989, 1997.
Partita diverse, *BWV 767*, 2004.
Ricercar a 6, from *Musikalisches Opfer*, *BWV 1079*, 1961.

Organ Chorales

Partitas on O Gott, du frommer Gott, *BWV 767*, 1957, 1990.
Canonic Variations on Vom Himmel hoch da komm' ich her, *BWV 769*, 1950.
"Neumeister" Chorales: Christus der ist mein Leben, *BWV 1112*, 1997.
Orgelbüchlein, complete, *BWV 599-644*, 1946.
Der Tag, der ist so freudenreich, *BWV 605*, 1944.
In dulci júbilo, *BWV 608*, 1949.
Christum wir sollen loben schon, *BWV 611*, 1949.
Das alte Jahr vergangen ist, *BWV 614*, 1942.

Organ Chorales (continued)

In dir ist Freude, *BWV 615*, 1934, 1939, 1941.
 Herr Gott, nun schleuss den Himmel auf, *BWV 617*, 1949.
 O Mensch, beweine 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.
 Liebster Jesu, wir sind hier, *BWV 633*, 1955.
 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.
 Wachtet auf, ruft uns die Stimme, *BWV 645*, 1942, 1961, 1967, 1986.
 Wo soll ich fliehen hin, *BWV 646*, 1941, 1967.
 Meine Seele erhebet den Herren, *BWV 648*, 1961, 1967.
 Kommst du nun, Jesu, vom Himmel herunter, *BWV 650*, 1959, 1967, 1969.

From the Eighteen Large Chorale-Preludes:

An Wasserflüssen Babylon, *BWV 653b*, 1949, 1961, 1997.
 Schmücke dich, o liebe Seele, *BWV 654*, 1952.
 Herr Jesu Christ, dich zu uns wend', *BWV 655*, 1952, 1973.
 O Lamm Gottes unschuldig, *BWV 656*, 1952.
 Von Gott will ich nicht lassen, *BWV 658*, 1934, 1941, 1955, 1973, 1997.
 Nun komm', der Heiden Heiland, *BWV 659*, 1950, 1952, 1969, 1997.
 Nun komm', der Heiden Heiland, *BWV 660*, 1952.
 Nun komm', der Heiden Heiland, *BWV 661*, 1952.
 Allein Gott in der Höh' sei Ehr', *BWV 662*, 1973, 1978.
 Komm, Gott Schöpfer heiliger Geist, *BWV 667*, 1985.
 Vor deinen Thron tret' ich, *BWV 668*, 1952.

Clavierübung, Part III (Catechism), complete, *BWV 669-689*, 1945, 1950.
 Kyrie, Gott Vater in Ewigkeit, *BWV 669*, 1978.
 Kyrie, Gott heiliger Geist, *BWV 671*, 1985.
 Dies sind die heil'gen zehn Gebot', *BWV 678*, 1978.
 Christ, unser Herr, zum Jordan kam, *BWV 685*, 1985.
 Aus tiefer Not schrei' ich dir, *BWV 686*, 1978.
 Wir glauben all' an einen Gott, *BWV 680*, 1936, 1942, 1969.
 Vater unser im Himmelreich, *BWV 682*, 1965.
 Jesus Christus, unser Heiland, *BWV 688*, 1950, 1978.

Kirmberger's *Sammlung*

Christum wir sollen loben schon, *BWV 696*, 1982.
 Gelobet seist du, Jesu Christ, *BWV 697*, 1982.
 Gottes Sohn ist kommen, *BWV 703*, 1982.
 Herr Christ, der ein'ge Gottes-Sohn, *BWV 698*, 1982.
 Lob' sei dem allmächt'gen Gott, *BWV 704*, 1982.
 Nun Komm' der Heiden Heiland, *BWV 699*, 1982.
 Vom Himmel hoch da komm' ich her, *BWV 701*, 1982.

Miscellaneous Chorale-Preludes:

Wo soll ich fliehen hin, *BWV 694*, 1957.
 Ein' feste Burg ist unser Gott, *BWV 720*, 1949.
 Erbarm' dich mein, O Herre Gott, *BWV 721*, 1941.
 Herzlich tut mich verlangen, *BWV 727*, 1944.
 Liebster Jesu, wir sind hier, *BWV 731*, 1941, 1963.
 Nun freut euch, lieben Christen g'mein, *BWV 734*, 1944, 1963, 1985.
 Valet will ich dir geben, *BWV 736*, 1957.
 Vater unser im Himmelreich, *BWV 737*, 1954.
 Wir glauben all' an einen Gott, Vater, *BWV 740*, 1942.

WORKS BY OTHER COMPOSERS

- Tommaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.
- Carl Philipp Emanuel Bach: Adagio, from Sonata for Organ (Wq. 171), 1955.
 Concerto in B-flat Major for Violoncello (Adagio and Allegro assai), 1959.
 Concerto in A Major for Violoncello (Wq. 172), 1984.
 Concerto for Oboe in E Flat (Wq. 165), 1984.
 Suite in D Major (transcribed H. Casadesu), 1957.
 Sonata in G Minor for Oboe and Continuo (Wq. 135), 1984.
 Rondo in C Major (Wq. 56), 1973.
 Sonata in B-flat Major (Wq. 59), 1973.
 Sonata in E Minor, H. 529, 2002.
 Fantasie in C Major (Wq. 61), 1973.
 Rondo in C Minor (Wq. 59), 1973.
 Six Sonatas for Winds, 2002.
 Sonata in G Minor for Clavier and Gamba, 1974.
 Sonata No. 2 in C Major (Wq. 55), 2002.
 Sonata No. 4 in A Major (Wq. 55), 2002.
- Johann Bernard Bach: Chorale Prelude, Nun frent euch, lieben Christen g'mein, 1955.
- Johann Christian Bach: Sinfonia in D, Op. 18, No. 4, 1984.
 Quintet in D Major, Op. 22, No 1, 2002.
 Trio in A Major, Op. 15, No. 2, 2002.
- Johann Christoph Bach: Aria and Variation 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.
 Nei campi e nelle selve, 1995.
 Quella centra ah pur fa sei, 1995.
- Heinrich F. Biber: Passacaglia for Violin without Continuo [No. XVI appended to XV of the Mystery (Rosary) Sonatas of c. 1676], 1996.
- Joseph Bodin de Boismortier: Sonata in G Major for three flutes, 1961.
- Johannes Brahms: Three Songs for Six-Part Chorus: Op. 42, 1992.
- John Bull: Les Buffons, 1958.
- Dietrich Buxtehude: Chaconne in E Minor, *Bux WV* 160, 1956.
 Chorale Prelude: Nun bitten wir den heiligen Geist, *Bux WV* 209, 1990.
 Chorale Prelude: Ein feste Burg ist unser Gott, *Bux WV* 184, 1956.
 Chorale Prelude: Nun komm, der Heiden Heiland, 1956.
 Prelude in D Major, *Bux WV* 139, 1990.
 Prelude and Fugue in D Major, *Bux WV* 211, 1956.
 Toccata in F, *Bux WV* 157, 1990.
 Missa Brevis, *Bux WV* 114, 1964.
 Cantata: O Gottes Stadt, *Bux WV* 87, 1975.
 Cantata: Herr, ich lasse dich nicht, *Bux WV* 36, 1975.
- William Byrd: The Queen's Alman, 1976.
- Antonio Caldara: Suonata da camera in G Minor, 1972.
 Praeambulum (D Minor) and Fuga (D Major), 1989.
- André Campra: Entrée from *Hesione*, 1994.
 Entree from *L'Europe galante*, 1994.
- Dario Castello: Sonata concertato IX, 1998.
 Sonata prima, 2002.
- Francesco Cavalli: Canzon a 3, 1989.
- Giovanni Paolo Cima: Sonata in D Minor, 2002.
- Arcangelo Corelli: Concerto Grosso, Op. 6, No. 1, 1983.
 Sonata in C Major for Recorder and Basso Continuo, 1987.
- Corelli-Brueggen: Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20, 1987).

Works by Other Composers (continued)

- François Couperin, *Le Grand*: Muséte de Taverni, 1958.
 La Pantomime, 1958.
 La Visionaire, 1967.
 La Misterieuse, 1967.
 L'Arlequine, 1967.
 Le croc-en-jambe, 1967.
- Jean-Henri d' Angelbert: Chaconne de Galatée, 1958.
- 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.
- Giovanni Battista Fontana: Sonata Terza, 2002.
- G.B.A. Forqueray: Three Dances, 1960.
 La Mandoline
 La Leon
 La Latour
- Girolamo Frescobaldi: Aria detta la Frescobaldi, 1967.
- Giovanni Gabrieli: Canzon a 8 Septimi Toni (No. 1) from *Sacrae Symphoniae* (1597), 1983.
 Canzon a 4, 1989.
 Sonata pian' e forte, 1989.
 Motetto: Exultavit cor meum, 1989.
- Baldassare Galuppi: Sonata in D Minor (organ), 1989.
 Sonata con Ripieni e Flauti (organ, flute), 1989.
 Theobaldo di Gatti: Gigue from *Scylla*, 1994.
- George Frideric Handel: Passacaille in G Minor, 1943.
 Suite No. 2 in F Major (Harpsichord), 1976.
 Sarabande in D Minor, 1943.
 St. John Passion (1704), 1972.
 Sonate a tre in D Minor, 1972.
 Sweet Bird from *L'Allegro, il Penseroso ed il Moderato* HWV 55, 1994.
 Organ Concerto in B-flat Major, Op. 4, No. 2, 1992.
 Lucretia, 1974.
 Cara sposa from Rinaldo, 1988.
 Silete venti, *HWV* 242, 1985.
 Vivi tiranno from Rodelinda, 1988.
 Minuet from Alcina, 1992.
 Concerto a due cori No. 1 in B-flat Major, 1985.
 Chandos Anthem: As Pants the Hart, 1976.
 Coronation Anthem: Zadok the Priest, 1976, 1985.
 Solo Cantata: In Praise of Harmony, 1976, 2001.
 Solo Cantata: Mi Palpita il Cor, 2003.
 Solo Cantata: Salve Regina, 1976.
 Concerto Grosso, Op. 3, No. 1 1993.
 Concerto Grosso, Op. 6, No. 6. 1976, 1998.
 Concerto Grosso, Op. 6, No. 7, 1982.
 Theodora, 1988.
 Water Music: Suite No. 2 in D Major, 2003.
 Water Music: Suite in G, 1996.
 Dixit Dominus, 1999.
- Johann Kunau: Toccata in A Major, 2004.
- Michel l'Affillard: Gavotte and Passacaille, 1994. from *Airs le mouvement*
- Pietro Locatelli: Sonata in G Minor (viola and harpsichord), 1958.
 Theme and Variations (violin and lute), 1960.
- Graf Logi: Courante extraordinaire (lute), 1960.
- Jean-Baptiste Lully: Sarabande pour femme from *Le Bourgeois gentilhomme*, 1994.
- Thomas Lupo: Fantasia a 4, 1962.
- Marin Marais: Five French Dances (viola and harpsichord), 1958.
 Les Folies d Espagne, 2002.
 Variations on La Folia, 1960.
 Suite in A Minor (*Pièces de voile*, Book III), 1994.
 Suite in E Minor, 1998.

Works by Other Composers (continued)

- Benedetto Marcello: Cantabile in E-flat Major, 1989.
Fugue in G Minor, 1989.
- Felix Mendelssohn-Bartholdy: Choral Motetto: Op. 23, No. 1,
Aus tiefer Noth schrei' ich zu dir, 1992.
3 Songs from Six Songs for Four-Part Chorus: Op. 48/1,2,6, 1992.
3 Songs from Im Grünen, Op. 59/1,3,4, 1992.
- Claudio Monteverdi: Voi ch'ascoltate, E questa vita un lampo, and O ciechi, ciechi (from *Selve morale e spirituali*), 1975.
A un giro sol de' begli occhi, 1989.
Ecco mormorar l'onde, 1989, 1992.
Io mi son giovinetta, 1992.
- Thomas Morley: Madrigal: (Fa la ballett): Fyre, Fyre, 1992.
- 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.
- 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.
Saltarello del ditto pass'e mezzo.
Ballo alla polacha.
Todesca.
- Carlo Francesco Pollaro: Sonata in D Minor (organ), 1989.
- Henry Purcell: Toccata in A Major (Z[Doubtful 226]), 1943.
Funeral Music for Queen Mary II (Z860, Z27), 1973.
The Blessed Virgin's Expostulation: Tell Me, Some Pitying Angel, 1998.
- Suite: The Gordian Knot Unty'd Z597, 1995.
Dido's Lament, Dido and Aeneas, Z626/38a, 1995.
Two Anthems: Hear my prayer, O Lord Z15, 1995.
Rejoice in the Lord alway Z49, 1995.
- Jean Philippe Rameau: Concert IV, 1972.
Cinquième Concert (Les Pièces de clavecin en concerts), 1994, 1998.
- Max Reger: Wie kommt's dass du so traurig bist, 1995.
Ich hab' die Nacht getraumet, 1995.
- Esaias Reussner: Prelude, Sonate, Gigue (lute), 1960.
- Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
- Cipriano de Rore: Anchor che'cu partire, 1989.
- Salamone Rossi: Three Canzonets, 1962.
Voi che sequite il cieco ardor di Venere.
Torna dolce il mio amore.
Cercai fuggir amore.
- J-P. Rousseau: L'Allemande du Devin du Village, 1992.
- Giuseppe Sammartini: Concerto in F Major for Descant Recorder, Strings, and Continuo, 1983.
- Domenico Scarlatti: Sonata in D Minor, K. 9, 1976.
Sonata in D Minor, K. 32, 1985.
Sonata in D Major, K. 45, 1985.
Sonata in C Minor, K. 56, 1987.
Sonata in D Minor, K. 64, 1987.
Sonata in D Minor, K. 141, 1987.
Sonata in G Major, K. 144, 1987.
Sonata in D Major, K. 145, 1987.
Sonata in A Major, K. 208, 1985.
Sonata in A Major, K. 209, 1985.
Sonata in D Major, K. 443, 1976.
Sonata in D Major, K. 444, 1976.
- Johann Schneider: Prelude and Fuge in G Minor, 2004.
- Heinrich Schütz: Vater Abraham, erbarme dich mein (SWV 477), 1975.
Magnificat (SWV, 486), 1975.
Psalm 84 (SWV, 29), 1975.

Works by Other Composers (continued)

- O quam tu pulchra es and Veni de libano (*SWV 265 and 266*) from *Symphoniae Sacrae I*, 1975.
 Fuggi o mio core, 1989.
 O primavera (Prima parte), *SWV 1*, 1995.
 O dolcezze (Seconda parte), *SWV 2*, 1995.
 Dunque addio, *SWV 15*, 1995.
 Motet: Es ist erschienen die heilsame Gnade Gottes, *SWV 371*, 1992.
 Motet: Die mit Tränen säen, *SWV 378*, 1992.
 Motet: Singet dem Herrn ein neues Lied, *SWV 22*, 1992.
- Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Basso, and Continuo, 1994.
- Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
- J.P. Sweelinck Psalm 47: Or sus, tous humains, 1995.
 Psalm 114: Quand Israël hors d'Égypte sortit, 1995.
 Psalm 78: Sois ententif, mon peupl' à ma doctrine, 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: Scherzo secondo from *III Trietti methodici e III Scherzi*, 1972.
 Trio Sonata in A Major, 1965.
 Overture in D Major, 1979.
 Suite in A Minor for Flute, Strings, and Continuo, 1979.
 Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.
 Cantata: Ich weiss, dass mein Erlöser lebt, 1979.*
 Cantata: Ihr Völker hört, 1999.
 Motet: Sei Lob und Preise mit Ehren, 1984.
 Sonata in B-flat Major for Oboe and Continuo, 1984.
 Overture from the "Andreas Bach Book," 1984.
 Fantasia [in D Major, No. 10] for Violin without Continuo (c. 1735), 1996.
 Fantasia [in E-flat Major, No. 7] for Violin without Continuo (c. 1735), 1996.
 Quartet in G Major, 1998.
- Thomas Tomkins: Barafostus Dreame, 1962.
- Giuseppi Torelli: Sonata in D (G. 1) for Trumpet, Strings, and Continuo, 1982.
- Francis Tregian: Balla d' amore, 1962.
- 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.
 Motet: O qui coeli, (*RV/R 631*), 2004.
 Piccolo Concerto in A Minor, 1978, 1992.
 Stabat Mater (*RV 625*), 1978.
 Sinfonia in B Minor (ad Santo Sepolcro [*RV, 169*]), 1978, 1985.
 Kyrie from Chamber Mass, 1978.
 Credo (*RV/R 591*), 1983.
 Nisi dominus (*RV 608*), 1997.
 Sonata in C Minor for Oboe and Bass Continuo, F. XV, n. 2, 1984.
 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.
- Sylvius Weiss: Chaconne (lute), 1960.
- Adrian Willaert: Dulces exuviae, dum fata deusque sinebar, 1989.
- Pietro Andrea Ziani: Capriccio in C Major (Keyboard), 1989.
- Pre-Bach music for lute, 1957:
 Ricercar — Francesco Spinaccino
 Fantasia — Francesco da Milano
 Der Gestreiftt Dannzet — Anonymous (ca. 1540)
 Pavan — Thomas Morley
 Heartes Ease — Elizabethan
 Branle — J.B. Besardus
 Canaries — Stralock MS

*Earlier performances attributed to J.S. Bach.

Works by Other Composers (continued)

Thirteenth-Century music, 1962:

 Cantigas de Santa Maria - Alfonso the Wise

 Quen a virgen

 Como poden per sas culpas

 Le moi de May

 Chanson de quete

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

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

ANNOUNCING

THE 73RD ANNUAL BACH FESTIVAL

APRIL 22–23, 2005

THE *B-MINOR MASS*

Suburban Clock

THE LIMITED EDITION

STEINWAY GRANDFATHER CLOCK



*A Timely Celebration
of Steinway's 150th Year*

A Masterpiece of
the woodworker's art and
the timekeeper's science:

The Limited Edition STEINWAY Grandfather Clock is the finest ever produced by a long tradition of Henschel craftsmen. This attention to detail and quality in the craftsmanship used in the making of these Limited Edition, Steinway Grandfather Clocks, is backed by a full two year warranty.

Each clock comes with:

- Individually numbered dial
- Certificate of Authenticity
- Personalized Record of Ownership
- Engraved brass nameplate

76 FRONT STREET • BEREA, OHIO 44017

(440) 234-4027 • (440) 234-6443 FAX

WWW.SUBURBANCLOCK.COM