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Bach Festival

The crest of Baldwin-Wallace College, featuring a crown atop a shield with a complex, interlocking geometric design.

Celebrating 78 years of exceptional music

The First Collegiate Bach Festival in the Nation

Annotated Program

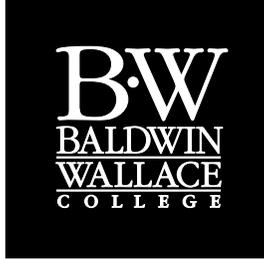
April 16–18, 2010

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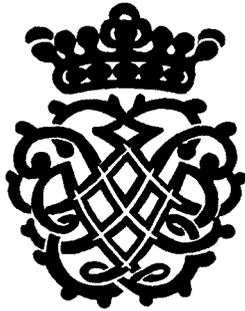




SEVENTY-EIGHTH ANNUAL

BACH FESTIVAL

THE FIRST COLLEGIATE BACH FESTIVAL IN THE NATION



Annotated Program

APRIL 16–18, 2010

Baldwin-Wallace College

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

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

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

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

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



Distinctively B-W

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

Quick to Innovate

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



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

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INFORMATION FOR TICKET HOLDERS

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

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

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

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Baldwin-Wallace College 78th Annual Bach Festival

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Greetings

GREETINGS FROM THE PRESIDENT BALDWIN-WALLACE COLLEGE



Dear Friends,

Welcome to the 78th annual Bach Festival at Baldwin-Wallace College. We are pleased that you are joining us to share in this celebration of the beautiful and inspiring music of J. S. Bach and his contemporaries.

This year, the oldest collegiate Bach Festival in the country celebrates the *St. John Passion*, first performed at the afternoon Vespers Service on Good Friday, April 7, 1724. Joining the Conservatory students and faculty in this performance are international soloists Suzie LeBlanc, soprano; Jennifer Lane, mezzo-soprano; Lawrence Wiliford, tenor; Alan Bennett, tenor; Tyler Duncan, baritone and Kevin Deas, bass.

This year's festival also features outstanding performers who call Cleveland home. The first concert on Friday features Cleveland Orchestra trumpets Michael Miller '85, Lyle Steelman '01 and Jack Sutte, B-W faculty, as well as René Schiffer, cello. Also performing are B-W faculty members John Brndiar '75, trumpet; Sungeun Kim, piano and Josh Ryan, percussion. Saturday afternoon's program features Cleveland Orchestra principal flute Joshua Smith with Ann Marie Morgan, baroque cello and Jory Vinikour, harpsichord.

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

Since Albert and Selma Riemenschneider established the Festival in 1932, generations of music lovers from Berea, Greater Cleveland, and beyond have enjoyed the beauty and grandeur of the great works of Bach. We welcome you to the 2010 Bach Festival and are pleased that you've chosen to be a part of this wonderful tradition.

Warm regards,

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

Dick Durst
President



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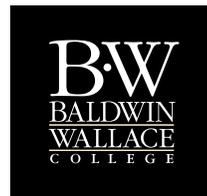
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www.bw.edu



Welcome

CONSERVATORY DIRECTOR'S WELCOME

Greetings Friends,

Welcome to the 78th Annual Bach Festival at Baldwin-Wallace College. This campus-wide tradition every spring, which presents the magnificent music of Johann Sebastian Bach and his contemporaries, was inspired by a car trip taken by Albert and Selma Riemenschneider in 1931 to attend the 25th Anniversary of the Bethlehem (PA) Bach Festival. It was this inspiration, ingenuity and entrepreneurship that created the first collegiate Bach Festival in the nation in Berea, Ohio at Baldwin-Wallace College, and it is with that same spirit and freshness that each year we create a new experience for all who attend.



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

There is more however to this annual festival than the magnificent music and performers that makes it unique. There is you, the audience. Many of you have made this an annual pilgrimage back to your alma mater for 20, 40, and some for over 60 years. In essence, the Bach Festival represents the best possible alumni reunion imaginable for a college. Some of you have no such formal connection to B-W with the exception of your love of music, especially through the fine performances you have found at the Bach Festival and other concerts throughout the year in the Kulas Musical Arts Building. And an increasing number of you are first and second-time attendees. Let me welcome each and every one of you. It is this chemistry of audience, performers, music, tradition and location that will keep the festival thriving on our college's campus for another 78 years and beyond.

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

A handwritten signature in black ink that reads "Peter Landgren". The signature is fluid and cursive, with the first name "Peter" and last name "Landgren" clearly legible.

Peter Landgren, Director
Conservatory of Music
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THE BACH FESTIVAL FUND

HONORING THE PAST AND INVESTING IN THE FUTURE

Much as the link between present day audiences and J. S. Bach has been established through the enduring power of his music, the link between the artistic excellence of the first Bach Festival and today's Festival has been established through the enduring strength of the Bach Festival Fund. Seeded in 1933 by gifts from attendees of the inaugural Festival, the Bach Festival Fund is a permanent, named endowment that generates important financial support for the Bach Festival and ensures artistic integrity and quality of performance. The Fund has grown over the past 77 years through the generous contributions of individuals to whom our gratitude is perpetually extended.

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

Gifts to the Bach Festival Fund may be in the form of outright gifts, life income gifts, or estate gifts via a trust or will. For further information and to learn about the impact of your support, please contact Peter Landgren, Director of the Conservatory, at (440) 826-2362; Thomas H. Konkoly, Director of Development for Gift Planning, at (440) 826-3460 or tkonkoly@bw.edu; or Terry Kurtz, Development Officer, at (440) 826-3170 or tkurtz@bw.edu; or by writing to one of them at Baldwin-Wallace College, 275 Eastland Road, Berea, OH 44017-2088.

2010 ADDITIONS TO THE BACH FESTIVAL ENDOWMENT

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

As of March 25, the individuals listed below had made contributions to the 2010 Bach Festival. The names of supporters whose gifts were received after that date are recognized in the lobby of the Kulas Musical Arts Building.

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

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The Bach Festival has enjoyed unsurpassed longevity due to the dedicated support of our Selma Circle members, Riemenschneider Fellows, Sponsors, Patrons, and Subscribers. From the information received on our ticket order form, the Riemenschneider Bach Institute has compiled data concerning the number of years attended for each of our audience members. The 78th Bach Festival is pleased to honor these, our steadfast supporters.

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



1982, 50th Anniversary Festival, Dwight Oltman conducting.

History

WHY BACH?

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



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

History

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



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

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

History

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

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

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

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

The legacy of this extraordinary couple to Baldwin-Wallace College lives on today in the thousands of young people educated at the Conservatory of Music. It continues to live in the national and international scholarly reputations of the Riemenschneider Bach Institute and the journal BACH. We continue to honor the lives of Albert and Selma, as their beloved Bach Festival celebrates its 78th year.

History

THE BACH FESTIVAL



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

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

Albert and Selma dedicated themselves to the creation of the Baldwin-Wallace Bach Festival in 1933. They determined that Albert would manage the artistic content, while Selma would be responsible for the monetary success. While Albert began to plan the first Festival, Selma obtained \$300 through commitments from Mr. & Mrs. William Gelvin of Batesville, Indiana, Mr. Charles F. Strecker of Marietta, Ohio, and Selma's parents, Dr. and Mrs. John C. Marting—all of whom contributed annually to the Festival until their deaths. These initial supporters enabled the creation of the Bach Festival, and established an ongoing tradition of patron support that has allowed the Festival to thrive, maintaining and expanding an annual tradition that has now extended for 78 years.

History

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

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

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

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

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

History

THE RIEMENSCHNEIDER BACH INSTITUTE



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

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

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

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

Dr. Melvin Unger succeeded Dr. Barber as Director in 1998. A native of Canada, with choral music degrees from the Universities of Saskatchewan, Oregon, and Illinois, and a former student of Bach specialist Helmuth Rilling at the Conservatory of Music in Frankfurt, Dr. Unger now holds the Riemenschneider Chair in Music in the Conservatory of Music. An active conductor, he also serves as the music director of the Singers' Club of

History

Cleveland, the city's oldest arts organization. Dr. Unger has received multiple awards in recognition of his scholarly activities. He is the author of four books, including the award-winning *Handbook to Bach's Sacred Cantata Texts* and *J. S. Bach's Major Works for Voices and Instruments: A Listener's Guide*, and is presently preparing a Historical Dictionary of Choral Music.

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

The Institute also publishes the biannual journal *BACH: Journal of the Riemenschneider Bach Institute* for a total readership of 655 in 26 countries. *BACH* continues to be the means by which the Institute is recognized, acclaimed, and valued by the international scholarly community.

The Institute's collection currently consists of more than 39,484 items, including 12,912 bound books and musical scores (of which 1,333 are rare vault-held books, scores and manuscripts—including 683 "Bach" items) as well as music periodicals, sound recordings, microfilms, microfiche, CDs and video tapes, and 100 boxes of archival material. The works of J. S. Bach, his sons, and contemporaries are a vital part of the collection. Among the precious items in the library are a 1725 manuscript of the *Well-Tempered Clavier*, BWV 846–893, in the hand of Bach's student, Heinrich Nicolaus Gerber; a manuscript of Bach's English Suites, copied sometime between 1725 and 1750 by Christoph Nichelmann, a member of one of Bach's choirs; and thirteen performing parts to Bach's cantata *Ich liebe den Höchsten von ganzem Gemüte*, BWV 174—copied in 1729 by Bach himself and five student helpers. In addition, more than 100 publications published after Bach's death in 1750 include multiple editions of the *Well-Tempered Clavier*, first published in 1801. With the establishment of online directories of the library's rare materials, awareness of the collection's value is growing, and the legacy of Albert and Selma is expanding its impact around the world.

– Tom Riemenschneider and Melvin Unger

BACH

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

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the Bach Festival

For subscription information visit

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

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BALDWIN-WALLACE COLLEGE RIEMENSCHNEIDER BACH INSTITUTE ADVISORY BOARD

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

Mrs. Sophie S. Albrecht
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Dr. Melvin P. Unger
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RIEMENSCHNEIDER BACH INSTITUTE HONORARY ADVISORY BOARD MEMBERS

Dr. Elinore Barber
Mr. Peter Beerwerth

Mr. John A. Tirrell
Prof. Christoph Wolff

Women's Committee

THE BALDWIN-WALLACE CONSERVATORY WOMEN'S COMMITTEE

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

Sophie Albrecht
Amelia Bailey
Mary Baker
Esther Berger
Margaret Bergh
Rebecca Brawley
Janet Brown
Julianne Bruzina
Patricia Ciancutti
Rose Cornell
Ieva Daukss
Judy Davis
Pauline Diamond
Wilda Donegan
Nancy Drury
Nancy Edmondson
Colleen Espinosa
Katherine Eversole
Jean Fadil
Michelle Ferguson
Lisa Firing
Nancy Forestieri
Mary Franz
Kathleen Freeman
Nancy Gardner

Jayne Garrett
Mary Gay
Alberta Gill
Sandra Haffey
Susan Hall
Mabledean Hancy
Jan Harlamert
Nancy Hawthorne
Lois Hubler
Mary Lou Hunger
Mary Anne Jonas
Arline Kadel
Joan Kamper
Deborah Krutchick
Emily Lada
Leda Linderman
Elenore Long
Mary Kay Maley
Alice Maslach
Rose Matejka
April McCormack
Susan McHale
Alberta Meloro
Ruth Mercer
Susan Monseau

Dolores Oleksiak
Shirley Oltman
Judy Riemenschneider
Nancy Riemenschneider
Karan Rose
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Margaret Scharf
Karen Schindler
Mary Jo Schmid
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Claire Spooner
Betty Unger
Virginia Walker
Thelma Walton
Martha Wason
Donita Witte
Annette Wojtowicz
Laurene Young

HONORARY
MEMBERS
Karen Durst
Judith Landgren
Jean Geis Stell

Bach Organ

THE BACH FESTIVAL ORGAN SPECIFICATIONS

Charles M. Ruggles, Builder

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

Manual compass: 56 notes
Pedal compass: 30 notes
Mechanical key and stop action

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



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

WILLIAM H. VODREY III

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

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

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

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

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

THE BUILDER

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

Chancel Organ

SPECIFICATION OF THE CHANCEL ORGAN

THE UNITED METHODIST CHURCH OF BEREA

Built by Orgelbaumeister Rudolf Janke

Bovenden, Germany, 1973–74



II. Hauptwerk

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

III. Brustwerk (Swell)

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

Key action: Mechanical (tracker)

Couplers:

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

Couplers are operated by stopknobs and six reversible toe levers.

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

Tremulants: Brustwerk, adjustable
Rückpositiv, adjustable

I. Rückpositiv

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

Pedal

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

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

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

Temperament: Mildly unequal.

Casework: Solid Oak, Fumed.

Facade: 80% burnished tin, 20% lead.

Artistic Personnel

PARTICIPATING ENSEMBLES AND CONDUCTORS

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

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

GUEST ARTISTS

John Brndiar†‡ *trumpet*
Michael Miller‡ *trumpet*
Jack Sutte† *trumpet*
Lyle Steelman‡ *trumpet*
Josh Ryan† *timpani*
Sungeun Kim† *piano*
René Schiffer *viola da gamba*
Webb Wiggins *harpsichord*
“Musical Offering”
Joshua Smith *flute*
Ann Marie Morgan *baroque cello*
Jory Vinikour *harpsichord*

VOCAL SOLOISTS

Suzie LeBlanc¹ *soprano*
Jennifer Lane² *mezzo-soprano*
Alan Bennett *tenor*
Lawrence Wiliford¹ *tenor*
Tyler Duncan¹ *baritone*
Kevin Deas³ *bass*

OBBLIGATISTS

Julian Ross† *violin*
Wei-Shu Co† *violin*
George Pope† *flute*
Brian Burkett‡ *flute*
Danna Sundet *oboe, english horn*
Nathan Hubbard‡ *oboe*
Michael Chunn *trumpet*
René Schiffer *gamba*

CONTINUISTS

Regina Mushabac† *violoncello*
Kent Collier *violoncello*
Sue Yelanjian *bass*
Nicole Keller†‡ *organ, harpsicord*

†Baldwin-Wallace Conservatory Faculty

‡Baldwin-Wallace Conservatory Student or Alumnus

¹Suzie LeBlanc, Tyler Duncan and Lawrence Wiliford appear by arrangement with DEAN ARTISTS MANAGEMENT, 204 St. George Street, Toronto, Ontario M5R 2N5, (416) 969-7300.

²Jennifer Lane appears by arrangement with SEIDEL ARTISTS MANAGEMENT, 865 New Waterford Drive, #203, Naples, FL 34104, (239) 353-2047.

³Kevin Deas appears by arrangement with THEA DISPEKER INC., ARTIST MANAGEMENT, 59 East 54th Street, New York, NY 10022, (212) 412-7676.

Personnel

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

Peter Landgren	<i>Festival General Manager</i>
Melvin Unger	<i>Program Annotator, Editor, Translator</i>
Erika Haskell	<i>Festival Coordinator</i>
Ellen Hansen-Ellis	<i>Concert Production & Scheduling</i>
Sandra Eichenberg	<i>Bach Institute Staff</i>
Laura Kennelly	<i>Bach Institute Staff</i>
Judy Riemenschneider	<i>Festival Volunteer</i>
Neil Fullerton	<i>Festival Intern</i>
Cory Isler	<i>Festival Intern</i>
Jacob Sinatra	<i>Festival Intern</i>

SUPPORT PERSONNEL

USHERS

Robert Ebert, *Head Usher*

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

Artist Transportation

Neil Fullerton, *Student Transportation Coordinator*

Allison Biaglow	Anna Risch
Rebeka Hawes	Ashley Sandmann
Kevin Johnson	Nathan Varga
Kristen Klehr	

Patron Shuttle Service

Provided by Conservatory Student Council

Jake Mercer, *President*

Personnel

ADMINISTRATIVE PERSONNEL (CONTINUED)

STAGE CREW

Andrew Genemans, Sarah Hummel, *Head Stage Managers*

Vincent Cleveland, Shaina House, Jordan Macosko

RECORDING STUDIO STAFF

William Hartzell

Recording Studio Supervisor, Festival Recording Engineer

STUDENT TECHNICIANS

Christopher Dotson

Dylan Hayden

Matt Hunsaker

Elizabeth Kimble

Sam Salmond

Matt Sharrock

Elizabeth Sterling

INTERN

Dave Toth

Performing Groups

FESTIVAL BRASS CHOIR

John Brndiar, *Music Director and Conductor*

TRUMPET

David Perkins
Nick Ciulla
Kevin Johnson*
David Baker*

TROMBONE

Amy Pepe*
Jake Mercer
Phillip de Oliveira*

HORN

Jonathen Morawski*
Melissa Paulsen

TUBA

Shawn Brandt

* *members of the
Ostoja Brass Quintet*

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

J. S. Bach	Fugue No. 9, BWV 878 “Suscepit Israel” from the <i>Magnificat</i>
Antoine Dornell	Allegro
Andrea Gabrieli	Kyrie
Giovanni Gabrieli	Canzon La Spiritata
Gioseffo Guami	Canzon La Guamina
G. F. Handel	And the Glory of the Lord
Hans Leo Hassler	Verbum caro factum est
Anthony Holborne	The Fairy Round
Claude Le Jeune	Revey Venir du Printans
Luca Marenzio	O Mille Volte
Claudio Monteverdi	Qual si puo dir maggiore A Un Giro Sol
Giovanni Palestrina	Adoramus te
Paul Peuerl	Canzon from Weltspiegel
Peter Phillips	Beati Estis
Cipriano de Rore	O Sonno
Francesco Rovigo	Canzon Sesta
Samuel Scheidt	Galliard Battaglia Pavane Bataille from <i>Danserye</i>

Performing Groups

FESTIVAL CHAMBER ORCHESTRA DWIGHT OLTMAN, *Music Director*

VIOLIN I

Julian Ross, *Concertmaster*
Claire Allen
Felicia Rojas
Lara Ciacco
Laura Jacobs
Amanda Stenroos

VIOLIN II

Wei-Shu Co, *Principal*
Benjamin Bliss
Kailey Shaffer
Benjamin Freeman
Lauren Pajerski
Jessica Firing

VIOLA

Louise Zeitlin, *Principal*
Anna Risch
Tyler Curth
Seth Pae
Hannah Bronson

VIOLONCELLO

Regina Mushabac, *Principal*
Victoria Hamm
Brienne Sargent
Pablo Issa

GAMBA

René Schiffer

CONTRABASS

Sue Yelanjian, *Principal*
Nathan Varga

ORGAN

Nicole Keller

HARPSICHORD

Leah Foerster

FLUTE

George Pope, *Principal*
Brian Burkett

OBOE D' AMORE

Nathan Hubbard

ENGLISH HORN

Dana Sundet

BASSOON

Noah Rectenwald

ADMINISTRATIVE ASSISTANT

Felicia Rojas

ORCHESTRA LIBRARIAN

Victoria Hamm

Performing Groups

MEMBERS OF THE OPERA CLEVELAND ORCHESTRA

DWIGHT OLTMAN, *Conductor*

VIOLIN I

Wei-Shu Co, *Concertmaster*
Susan Britton
Jiah Chung
Sara Schaft

VIOLIN II

Cara Tweed, *Principal*
Amber Dimoff
Bohdan Subcheck

VIOLA

Laura Shuster, *Principal*
Louise Zeitlin
Christiana Reader

VIOLONCELLO

Kent Collier, *Principal*
Heidi Albert
Carlos Javier

BASS

Thomas Sperl, *Principal*

OBOE

Danna Sundet, *Principal*
Cynthia Watson

TRUMPET

Michael Chunn, *Principal*

ORGAN AND HARPSICHORD

Nicole Keller

PERSONNEL MANAGER

Virginia Steiger

Performing Groups

COLLEGE CHOIR
DIRK GARNER, *Music Director*

SOPRANO

Adrianna Cleveland
Kristin Fahning
Brittany Fernandez
Alessandra Gabbianelli
Alicia Gallina
Danielle Harmon
Lauren Koteles
Alice Nelson

ALTO

Janis Augustine
Rebecca Bergh
Audrey Kohler
Megan Krainz
Kaylan Lemon
Sarah Mather
Mary Margaret Platz

TENOR

Nathan Bachofsky
Andre Brown
Nicholas Pankuch
Jacob Sinatra
Cory Tuck

BARITONE

Nathan Carr
Karl LaMarca
James Penca
Mike Revis
Cory Svette
Alexander Syiek
Kenneth Williams

Performing Groups

MOTET CHOIR

DIRK GARNER, *Music Director*

SOPRANO

Marissa Chalker
Sarah College
Lindsay Espinosa
Madeline Healey
Ashley Lingenhoel
Kelly Lo
Merritt Ramicone
Lindsey Sandham
Myroslava Stefaniuk
Vanessa Taddeo

TENOR

Michael Barrett
Tom Bonezzi
Ben Brunnette
Julian Karahalios
Benjamin Krumreig
Max Nolin
Braden Pontoli
Jake Sonnenberg
Harold Wright

ALTO

Angela Bruzina
Katherine Ging
Sarah Heitman
Sarah Husted
Katie Louis
Ashley Rudd
Alicia Salgado
Elizabeth Sterling
Jessica Waddle
Elizabeth Wojtowicz

BASS

Nicholas Bodino
Jon Cooper
Alec Donaldson
Aaron Dunn
Cory Isler
Alex Lane
Zac Rusk
Adam Sheldon
Zach Siler
William Vallandigham

Performing Groups

B-W SINGERS MELVIN UNGER, *Director*

SOPRANO

Kat Arrasmith
Lois Ballas
Katie Butcher
Anna Caldwell
Jennifer Darling
Rae Fasano
Chelsea Gidden
Lauren Gronvall
Mae Haury
Kaci Hinckle
Aubrey Johansen
Rachel Jones
Laura Kennelly
Kara Konken
Hillary Krutchick
Jennifer Machen
Erin McCafferty
Devon Meddock
Shannon O'Boyle
Alicia Piotrkowski
Jo Swanson
Alison Tomlin
Betty Unger
Emily Witte

ALTO

Shelby Bartelstein
Rachel Brawley
Sophie Brown
Jillian Bumpas
Ashley Coleman
Judy Davis
Clare Eisentrout
Ciara Harper
Caitlin Houlahan
Andi Judt
Meg Maley
Julia Mansfield
Dar Marlink
Bailey Moulse
Sainty Reid
Rebecca Rogg

TENOR

Cameron Cornelius
Jay Ellis
Joe Fedore
Antwaun Holley
Andrew Holmes
Ryan Jagru
George Keller
Chris McCarrell
Rory O'Connor
David Robbins
Brian Shaw
Mack Shirilla
Ryan Shrewsbury
Stewart Tabler
Robert Wank
Taylor Watson

BASS

Joe Calabrese
Max Cickovskis
Neil Fullerton
John Grimes
Rod Ingram
Jeff Jackson
Robert Mayerovitch
Jude McCormick
Dryden Meints
Randy Molmen
Bryan Reichert
Paul Ryan
Kyle Szen
Nick Varricchio
Connor Waitkus
Jon White
Jonathan Williams
Kenneth Williams

Performing Groups

BACH SERVICE ORCHESTRA

MELVIN UNGER, *Director*

VIOLIN I

Leah Goor
Rachel Huch
Jiah Chung
Emily Botel-Barnard

VIOLIN II

Geoffrey Herd
Anne Sophie Lacharite-Roberge
Flora Navarez

VIOLA

Christiana Reader
Aaron Tubergen

VIOLINCELLO

Victoria Hamm
Brianna Sargent

CONTRABASS

Nathan Varga

ORGAN

Margaret Scharf

Featured Soloists

BIOGRAPHICAL INFORMATION



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

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

Her new recording of works by Olivier Messiaen, titled *Chants de terre et de ciel*, won the 2009 OPUS award for Best recording of the Year in contemporary music.

Suzie LeBlanc has worked with many of the world's leading early music ensembles in concert and opera performances as well as on film and on disc. Concerts have taken her to Festivals all over the world as well as to the Concertgebouw (Amsterdam), the Wigmore Hall and the Konzerthaus in Vienna. On the opera stage, she has performed for De Nederlandse Opera, Festival de Beaune, Opéra de Montréal, the Boston Early Music Festival, Tanglewood, Festival Vancouver and Early Music Vancouver.

In 2009–2010, recent and upcoming engagements include a recital with Yannick Nézet-Seguin, performances of Purcell's *The Faerie Queen* at the Elora Festival and for Early Music Vancouver, Purcell's *King Arthur* with Toronto's Tafelmusik, *Messiah* with Handel and Haydn Society of Boston and she collaborates with Kent Nagano and the Montreal Symphony in a program of traditional Japanese songs. In addition, her schedule calls for Handel's *Israel in Egypt* for the Mendelssohn Choir, selected Bach Cantatas for Symphony Nova Scotia and later for Chicago's Music of the Baroque, the *B Minor Mass* for the Grand Philharmonic Choir of Kitchener, Fauré's *Requiem* with the Windsor Symphony and a tour of France and the U.S. with Daniel Taylor and the Theatre of Early Music.

Suzie LeBlanc is artistic director of Le Nouvel Opéra (www.lenouvelopera.com) which is ensemble-in-residence at the Montreal Conservatory and co-artistic director of the Elizabeth Bishop Centenary Festival (2011) in Nova Scotia.

Featured Soloists



Mezzo-soprano **JENNIFER LANE** is recognized internationally for her stunning interpretations of repertoire ranging from the early baroque to that of today's composers. She has appeared at many of the most distinguished festivals and concert series worldwide. Ms. Lane has performed in opera and concert with the Tanglewood Festival, Boston Early Music Festival, the New Getty Center, the Frick Collection, Opernhaus Halle, Opernhaus Dessau, Utah Opera, Salzburger Bachgesellschaft, Seattle Baroque Orchestra, Jerusalem Symphony, St. Louis Symphony, Orchestra della Toscana, and the New York City Opera, San Francisco Opera, and Metropolitan Opera.

She has joined San Francisco Opera for Ligeti's *Le Grand Macabre*, Virgil Thompson's *The Mother of Us All* and Janacek's *The Cunning Little Vixen*, and *Eugene Onegin* and recently joined Sonoma City Opera for the world premiere of Libby Larsen's *Every Man Jack*. She has sung Purcell's *Dido and Aeneas* with the Palau de la Musica in Valencia and Messiaeger in *Orfeo* with the Cappella de Ministrers, also in Spain; *Oedipus Rex* in Glasgow, Scotland; *Amastre* in *Xerxes* with New York City Opera; and the title role in Peter Brook's version of *La Tragedie de Carmen* with the Astoria Music Festival. Her performances at the Metropolitan Opera include *Moses und Aron* and *Katya Kabanová*.

Among her recent concert appearances are performances of *Messiah* with the National Symphony Orchestra, Orchestra della Toscana in Italy, and Handel and Haydn Society. She has also joined the Lexington Symphony for Brahms' *Alto Rhapsody*, San Francisco Symphony for Stravinsky's *Les Noces*, Philharmonia Baroque for Handel's *Arianna*, and the New York Collegium for a concert of Handel works.

Ms. Lane has over forty recordings on Harmonia Mundi USA, Naxos, Opus 111, CBC Records, Koch International, Newport Classic, PGM, Gaudeamus, Centaur, and Arabesque. Her recent solo disc of Handel arias, *Fury With Red Sparkling Eyes*, was released on Newport Classic. Her solo disc for Koch, *The Pleasures & Follies of Love*, was chosen as disc of the month by the journal *Alte Musik Aktuell* in Germany. A new solo disc of French Airs de Cour is available at Magnatune.com. With conductor Robert Craft, she has recorded Igor Stravinsky's *Threni*, *Oedipus Rex* (Jocasta), *A Sermon, a Narrative, and a Prayer*, *Two Songs* by Hugo Wolf, arr. Stravinsky, and Arnold Schoenberg's *Gurrelieder* (Waldtaube) on Koch. Most recently added to her list of recorded repertoire are Schoenberg's song cycle *Das Buch Der Hängenden Gärten* and his chamber orchestra arrangement of the *Lied der Waldtaube* (Naxos), and Antonio Caldara: *Cantatas* (Gaudeamus).

Jennifer Lane is currently Associate Professor of Music at the University of North Texas and has formerly held faculty positions at Stanford University and the University of Kentucky.

Featured Soloists



Lyric tenor **ALAN BENNETT** has performed extensively throughout the U.S., Canada, and Europe, and in Central and South America and Asia, singing with prominent festivals and orchestras, as well as in recitals and opera. His performances have received consistently high critical acclaim and his singing has been described by the Boston Globe as “free-voiced” and having a “sweet sound, with endless legato and dead-center intonation”.

Mr. Bennett has performed with numerous symphony orchestras including The Cleveland Orchestra, Atlanta Symphony, Pittsburgh Symphony, Seattle Symphony, National Philharmonic, National Symphony Orchestra of Costa Rica, Kansas City Symphony, Omaha Symphony, Colorado Symphony, Calgary Philharmonic, Honolulu Symphony, New Mexico Symphony, Santa Rosa Symphony, St. Paul Chamber Orchestra, Grand Rapids Symphony, Los Angeles Chamber Orchestra, Indianapolis Symphony and Chamber Orchestra and others, as well as with period instrument ensembles including the Philharmonia Baroque Orchestra, the Handel & Haydn Society, Tafelmusik, Apollo’s Fire and Les Violons du Roy.

In recital he has performed with the Vermeer Quartet, the Penderecki Quartet, and the Mammoth Lakes String Trio. His recital partners have included the late Leonard Hokanson, lutenist Nigel North and pianist Hye-Seon Choi. In addition to numerous performances in the U.S. and Canada, his recital engagements have taken him to Brazil, Germany, and Korea.

He is a frequent guest at music festivals and has developed a longstanding relationship with the Carmel Bach Festival where he performs each summer. He has appeared at the Tanglewood Festival, Oregon Bach Festival, Boston Early Music Festival, Bethlehem Bach Festival, Baldwin-Wallace Bach Festival, Boulder Bach Festival, Parry Sound Festival, Mammoth Lakes Chamber Music Festival, Bay Chamber Festival, Plymouth Music Series, Le Rendez-vous Musicale de Laterriere in Quebec, the Caramoor Festival, the Grand Tetons Music Festival, the Augsburg Mozart Festival and many others. He has also appeared with numerous choral societies including the Oratorio Society of New York, Washington Choral Arts Society, Baltimore Choral Arts Society, San Francisco Bach Choir, Houston Masterworks Chorus, Dartmouth Handel Society, Seattle Chamber Singers and many others. He has collaborated with some of the world’s most prominent conductors including Bruno Weil, Sir David Willcocks, Christopher Hogwood, Helmuth Rilling, Nicholas McGegan, Bernard Labadie and the late Robert Shaw. He has participated in recordings of medieval through contemporary music, including premiers of works by Steve Reich and Arvo Pärt for Harmonia Mundi USA, and has also recorded for Nonesuch, Telarc and Focus Records. Mr. Bennett is a tenured member of the voice faculty of the Indiana University Jacobs School of Music in Bloomington.

Featured Soloists



Described as possessing a voice that is “lyrical and firm ... with brilliant coloratura” (Vancouver Sun) and having “exceptional power throughout his range” (Boston Globe), American-born Canadian Tenor **LAWRENCE WILIFORD** is in high demand as an artist in recital, concert and opera repertoire.

Highlights of Mr. Wiliford’s 2009–2010 season include a number of debuts. He performs the Evangelist in Bach’s *Matthäus Passion* at the Berkshire Choral Festival and sings Beethoven’s *Missa Solemnis* with the Winnipeg Symphony Orchestra, Handel’s *Messiah* with Symphony Nova Scotia and Calgary

Philharmonic and Purcell’s *The Fairy Queen* with the Montreal Baroque Festival. Return appearances include Handel’s *Messiah* with Boston Baroque, Handel’s *Israel in Egypt* with Tafelmusik and Bach’s *Mass in B Minor* with the Toronto Symphony Orchestra. His opera performances include debuts with Aldeburgh Music as Quint in Britten’s *The Turn of the Screw* and Frederic in Gilbert & Sullivan’s *The Pirates of Penzance* with Edmonton Opera. Mr. Wiliford has recorded with the ATMA Classique and NAXOS labels and will be recording his debut solo album, songs for harp and voice by Benjamin Britten, with ATMA Classique this fall.

Recent orchestral highlights include Bach’s *Mass in B Minor* with the National Arts Centre Orchestra and the Oregon Bach Festival, Bach’s *Weihnachts-Oratorium*, and Haydn’s *Lord Nelson Mass* with The National Arts Centre Orchestra, Handel’s *Messiah* with Tafelmusik Baroque Orchestra, Bach’s *Matthäus Passion* with the Toronto Bach Consort, Mozart’s *Die Zauberflöte* with the Toronto Symphony Orchestra, Bach’s *Magnificat* with Orchestra London, Handel’s *Solomon* with The Elora Festival and Haydn’s *Die Schöpfung* and Mendelssohn’s *Lobgesang* with the Toronto Mendelssohn Choir, and several performances with *Les Voix Baroques*.

Opera highlights from recent seasons include making his Canadian Opera Company leading role debut in Mozart’s *Così fan tutte* as Ferrando on five hours’ notice. Also with the Canadian Opera Company he has appeared as Francis Flute in Britten’s *A Midsummer Night’s Dream* and Roy in James Rolfe’s *Swoon*; with Toronto’s Opera Atelier as Pedrillo in Mozart’s *The Abduction from the Seraglio*, and as Eumete in Monteverdi’s *Il ritorno d’Ulisse in patria*; and with MusicFest Vancouver and Boston Baroque he debuted in the title role of Rameau’s *Pygmalion*.

Mr. Wiliford is a recipient of grants from the Canada Council for the Arts and the Ontario Arts Council, and of the Sutton Award from the Canadian Aldeburgh Foundation. He holds a Bachelor of Music in Church Music from St. Olaf College, a Master of Music in Vocal Performance from the University of Toronto and is a recent graduate of the Canadian Opera Company’s Ensemble Studio.

Featured Soloists



British-Columbia-born and New York-based baritone **TYLER DUNCAN** enjoys international renown for bringing consummate musicianship, vocal beauty and interpretive insight to recital, concert and—increasingly—operatic literature.

In spring 2010 he debuts at the American Spoleto Festival in the role of Friendly in the 18th-century ballad opera *Flora*. He has sung Demetrius in Britten's *A Midsummer Night's Dream* at the Princeton Festival; roles in Lully's *Armide* with Houston's Mercury Baroque; Purcell's *The Faerie Queen* with Early Music Vancouver; Papageno in Mozart's *Die Zauberflöte* in Rotterdam and Utrecht; the title role of Mozart's *Le nozze di Figaro* on a Swiss tour with the Munich Chamber Orchestra; and the High Priest in the Richard-Strauss adaptation of Mozart's *Idomeneo* at the Strauss Festival in Garmisch-Partenkirchen. Forthcoming on the CPO label is his Boston Early Music Festival recording of the title role of John Blow's *Venus and Adonis*.

An excellent oratorio singer performing a remarkable range of repertoire, Mr. Duncan's concerts include Haydn's *Die Schöpfung* with the Québec and Winnipeg Symphonies; Haydn's *Die Jahreszeiten* with the Calgary Philharmonic; Beethoven's *Ninth Symphony* in Munich, Berlin, Stuttgart and Frankfurt with the Philharmonie der Nationen; Händel's *Messiah* with the Toronto Symphony, San Francisco's Philharmonia Baroque and Portland Baroque; Händel's *La Resurrezione* at Germany's Halle Händel Festival and the Vancouver Early Music Festival; Brahms' *Requiem* at Festival Vancouver; Bach's *St. Matthew Passion* with the Montreal Symphony; Bach's *Ich habe genug* and *Weihnachtsoratorium* with Toronto's Tafelmusik and Symphony Nova Scotia; Vaughan-Williams' *Five Mystical Songs* in Vancouver (Berkshire Choral Festival) and Carnegie Hall with the Oratorio Society of New York. He has sung the title role of Mendelssohn's *Elijah* in Munich, Elgar's *The Dream of Gerontius* at Canada's Elora Festival; and made an extensive North American tour of Monteverdi's *1610 Vespers* with Tragicomedia and Concerto Palatino. Awaiting release on the ATMA label are recordings of works by Purcell, and Carissimi's oratorio *Jephte* with Les Voix Baroque.

Mr. Duncan's considerable gifts in the realm of art song have earned him prizes from the Naumburg, Wigmore Hall (London) and ARD (Munich) Competitions. Frequently accompanied by pianist Erika Switzer, he has given acclaimed recitals in New York, Boston, Paris and Montreal, as well as throughout Canada, Germany, Sweden, France and South Africa. He was also winner of the 2008 New York Oratorio Society Competition, 2007 Prix International Pro Musicis Award and the Bernard Diamant Prize from the Canada Council for the Arts. He holds music degrees from the University of British Columbia; Germany's Hochschule für Musik (Augsburg) and Hochschule für Musik und Theater (Munich), Edith Wiens and Helmut Deutsch among his teachers. He is a founding member on the faculty of the Vancouver International Song Institute.

Featured Soloists



KEVIN DEAS has gained international acclaim as one of America's leading basses. Lauded for his "burnished sound, clarity of diction and sincerity of expression" and "fervent intensity" by Chicago Tribune critic John von Rhein, Deas has been variously called "exemplary" (Denver Post), "especially fine" (Washington Post) and possessing "a resourceful range of expression" (The Cincinnati Enquirer). He is perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, having sung it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, the St. Paul Chamber Orchestra, San Francisco, Atlanta, San Diego, Utah, Houston, Baltimore and Montreal symphonies and the Ravinia and Saratoga festivals.

During the 2009–10 season, Deas appears in Beethoven's *Ninth Symphony* with the Rochester and Buffalo philharmonics, Brahms' *Requiem* with the Hartford Symphony, *Messiah* with the Minnesota Orchestra and Musica Sacra, and the Verdi *Requiem* with the Vermont Symphony.

During the 2008/09 Kevin Deas returned to the New York Philharmonic in Ravel's *L'enfant et les sortilèges*, then sang in the world premiere of Derek Bermel's *The good Life* with the Pittsburgh Symphony and was again heard in Hannibal Lokumbe's *Dear Mrs. Parks*, this time with the Detroit Symphony. Other return engagements brought him to the Atlanta Symphony, Pacific Symphony, Virginia Symphony, Boston Baroque, Winnipeg Symphony, Modesto Symphony, National Philharmonic, The Discovery Orchestra and an appearance at the Winter Park Festival.

Other recent highlights include Beethoven's *Ninth Symphony* under the baton of Daniel Barenboim with Filarmonica della Scala in Accra celebrating the 50th anniversary of the founding of Ghana, Copland's *Old American Songs* and Mozart's *Marriage of Figaro* with the Chicago Symphony, *Messiah* with The Cleveland Orchestra, Brooklyn Philharmonic and Handel & Haydn Society, an opening performance at the Newport Jazz Festival with the Dave Brubeck Quartet, Beethoven's *Symphony No. 9* with the Colorado Symphony and Tokyo Symphony Orchestra, and performances of Brubeck's *To Hope!* in Salzburg and Vienna.

Kevin Deas' list of recordings is as varied as it is impressive: He has recorded for Decca/London *Die Meistersinger* with the Chicago Symphony under the late Sir Georg Solti and Varèse's *Ecuatorial* with the ASKO Ensemble. Other releases include Bach's *B minor Mass* and Handel's *Acis & Galatea* on Vox Classics and Dave Brubeck's *To Hope!* with the Cathedral Choral Society on the Telarc label.

Special Guests

ABOUT THE MUSICIANS FEATURED IN THE PROGRAM OF BAROQUE TRUMPET AND SOLO WORKS:



JOHN BRNDIAR is Principal Trumpet of the Cleveland Chamber Symphony, and a member of the Opera Cleveland Orchestra, the Paragon Brass Quintet and the Kent Brass Quintet. He has performed, recorded and toured with The Cleveland Orchestra since 1974 as an extra and substitute musician. As a freelance trumpeter he has performed with the Metropolitan Opera Orchestra, the Akron Symphony, Canton Symphony, Erie Philharmonic, the Blossom Festival Orchestra and Band, and the Festival Mozaic Orchestra. John is Lecturer in Trumpet and Director of the Brass Choir at Baldwin-Wallace, and has taught at the Cleveland Institute

of Music, Case Western Reserve University, the University of Akron and Cleveland State University. He earned the M.M. degree from the Cleveland Institute of Music and the B.M.E. degree from the Baldwin-Wallace Conservatory. His trumpet teachers include Charles Schlueter, Bernard Adelstein, Mary Squire, and James Darling.



MICHAEL MILLER has been a member of the Cleveland Orchestra trumpet section since 2006. Prior to that he held positions in the orchestras of Charlotte, Savannah, Ecuador and the Dominican Republic. He is a graduate of Baldwin-Wallace College and the University of Cincinnati. Mr. Miller is currently on the faculty of the Cleveland Institute of Music.



LYLE STEELMAN, a Cleveland native, joined The Cleveland Orchestra from the Charlotte Symphony Orchestra, where he served as principal trumpet since 2006. He has also served as a substitute trumpet for The Cleveland Orchestra since 2005. Mr. Steelman served as second trumpet of the Richmond Symphony Orchestra from 2004 to 2006. A 2001 graduate of the Baldwin-Wallace College Conservatory of Music, he earned a master of music degree from Southern Methodist University and was principal trumpet of the National Repertory Orchestra. He studied with James Darling, a former member of The Cleveland Orchestra, as well as with Tom Booth of the

Dallas Symphony Orchestra.

Special Guests



JACK SUTTE joined The Cleveland Orchestra as second trumpet in 1999. Prior to his Cleveland appointment, he was the principal trumpet in the Bergen Philharmonic Orchestra in Norway. He attended the Curtis Institute of Music (B.M.), and The Juilliard School of Music (M.M.). His teachers include Frank Kaderabek, Raymond Mase, Chris Gekker, and Dr. Patricia Backhaus. Mr. Sutte has performed as a soloist with The Cleveland Orchestra with Michael Sachs, The Milwaukee Symphony, the New World Symphony, The Haddonfield Symphony, among others, and made his international solo debut in Argentina in 1995. He is a lecturer of trumpet at the Baldwin-Wallace College Conservatory. Mr. Sutte lives in Euclid, Ohio with his wife, Audra Zarlenga, Esq., their children Maya and Louis, and four dogs. His hobbies include running, cycling and multi-sport racing.



SUNGEUN KIM is Assistant Professor of Piano at Baldwin-Wallace Conservatory of Music. She has given numerous concerts in the U.S., Canada, Russia, Spain, Korea and Italy. A first-prize winner of the Virginia Waring International Piano Competition, she has been invited as guest artist at the Texas Conservatory Piano Festival for Young Artists, the Virginia Rising Star Concert Series, the Palm Springs Concert Series and the 24th Concert Stage at St. Ivo in Rome. Ms. Kim has appeared with the Russian Federal Orchestra in Bolshoi Hall at the Moscow Conservatory, the Banff Festival Orchestra, the International Chamber Ensemble of Rome and the Gijon Symphony Orchestra. Ms. Kim received her degrees from Yon-Sei University (B.M.) with Kyung Sook Lee and the Peabody Conservatory of the Johns Hopkins University (M.M. and D.M.A.) where she studied with Julian Martin and had masterclasses with Leon Fleisher. She also studied with Dominique Weber and Blanca Uribe at the New Millennium Piano Festival in Spain, and Marc Durand at the Banff Keyboard Festival in Canada.



RENE SCHIFFER was born in the ancient Dukedom of Brabant. He studied in Amsterdam, Rotterdam (Netherlands) and in Oberlin (with Catharina Meints), specializing mainly in those members of the two historically European string groups (viol and violin) that can be played “da gamba”, viz held between the legs. Now usually called cello and gamba. René has been playing in internationally renowned historical performance ensembles like La Petite Bande, Tafelmusik and, now aspiring to international status, Apollo’s Fire, and with famous musicians like Gustav Leonhardt, Sigiswald Kuijken, Bruno Weil, Jeannette Sorrell, Marc Minkowski

Special Guests

and Marshall Pynkoski (though the last is a stage director). He has performed in early music festivals in Boston, Utrecht, Paris, Budapest, Tallinn and Grandchamp. As a composer of earlier music idioms, Schiffer, under the name Duchiffre, features in at least one CD (Apollo's Fire's Vivaldi & Friends, figuring as a "late" friend of the late composer). He recently brought out some of his Jewish Rhapsodies on Youtube under his own name, (Google Schiffer + Kaddish, Ovos or Olenu). Another piece of his is planned to be released during stormy weather on the next Apollo's Fire CD Earth Wind & Fire.



JOSH RYAN teaches percussion, percussion methods, and directs the percussion ensemble at Baldwin-Wallace College. He has been the principal timpanist of the Madison Symphony Orchestra and has performed with the Maryland Symphony, Peabody Symphony Orchestra, and the Wisconsin Chamber Orchestra. Josh Ryan has studied African music in Ghana, West Africa, and is a student of Valerie Naranjo. He has traveled to Cuba to study with Regino Jimenez and Daniel Alfonso. He is a long-time student of Afro-Cuban percussionist Michael Spiro and has recently co-authored a book with him. A frequent clinician in non-Western styles

of music, Mr. Ryan teaches workshops for music educators throughout the country. Josh Ryan is co-founder of the Africa -> West Percussion trio, a professional percussion ensemble in residence at Baldwin-Wallace College. Mr. Ryan received his M.M. in percussion performance from the Peabody Conservatory of Music. His bachelor degrees are in music and government from Lawrence University, where he has also been a faculty member.

Special Guests

ABOUT “MUSICAL OFFERING” ~ THE BAROQUE TRIO OF JOSHUA SMITH, JORY VINIKOUR AND ANN MARIE MORGAN:



Known for his “gorgeous sound, bracing virtuosity, and breathtaking lyricism,” **JOSHUA SMITH** is one of the most brilliant artists of his generation. Principal Flute of the Cleveland Orchestra since 1990, where he was hailed as a “flute phenomenon” upon his appointment by Maestro Christoph von Dohnányi at age 20, Joshua Smith enjoys a multi-faceted career as a leading soloist, recitalist, chamber musician, teacher, and clinician.

Mr. Smith has appeared as soloist with the Cleveland Orchestra on numerous occasions, performing works ranging from Bach to Takemitsu, including the concertos of Mozart, Penderecki, and Nielsen. Upcoming solo performances with the Orchestra include a work being commissioned by the Orchestra from composer Jörg Widmann for performance by Mr. Smith during the 2010-11 season.

Recording projects include a disc of Bach sonatas with harpsichordist Jory Vinikour, released this fall on the Delos label. His recital of the Bach Sonatas with Mr. Vinikour was hailed as a “sublime performance that pulsed with musicality, profound insight, and a joy in playing that brought a wonderfully fresh feeling to this ‘early’ music.”

Joshua Smith is dedicated to performing chamber music, and appears regularly as a chamber musician and recitalist throughout the United States and abroad. In 2007, Mr. Smith served as guest curator of music for the Cleveland Museum of Art, creating a series of chamber music concerts, which were presented in the galleries of the museum’s special exhibit, “Monet in Normandy.”

In great demand as a teacher, Mr. Smith serves as head of the flute department of the Cleveland Institute of Music and is a faculty member and head of woodwinds at Kent/Blossom Music’s professional training program.

Joshua Smith is a Powell Artist, and performs on a Powell flute, often with a Folkers and Powell wooden headjoint. A native of Albuquerque, New Mexico, Smith worked closely with renowned pedagogue Frank Bowen before attending Philadelphia’s Curtis Institute of Music, where he studied with Julius Baker and Jeffrey Khaner.

Special Guests



JORY VINIKOUR is recognized as one of the outstanding harpsichordists of his generation. Born in Chicago, Jory Vinikour came to Paris on a scholarship from the Fulbright Foundation to study with Huguette Dreyfus and Kenneth Gilbert. First Prizes in the International Harpsichord Competitions of Warsaw (1993) and the Prague Spring Festival (1994) brought him to the public's attention, and he has since appeared in festivals and concert series such as Besançon Festival, Deauville, Monaco (Semaine de la Musique Baroque), Cleveland Museum of Art, Miami Bach Festival, Indianapolis Early Music Festival, as well as in South America, Taiwan and Iceland.

A concerto soloist with a repertoire ranging from Bach to Nyman, he has performed as soloist with leading orchestras including Rotterdam Philharmonic, Flanders Opera Orchestra, Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, Philharmonic of Radio France, Ensemble Orchestral de Paris, Netherlands Chamber Orchestra, Cape Town Symphony Orchestra, and Moscow Chamber Orchestra.

Well-known as an accompanist, he has appeared extensively in recital with artists such as David Daniels (European tour in 2007), Hélène Delavault, Magdalena Kozena, Annick Massis, Marijana Mijanovic et al. He has accompanied legendary Swedish mezzo-soprano Anne Sofie von Otter in recital.

A complete musician, Mr. Vinikour is gaining a reputation as a conductor and music director. Mr. Vinikour also appears regularly as harpsichordist/continuoist at the Paris Opera, Netherlands Opera, Salzburg Festival, Teatro Real de Madrid, Glyndebourne, etc. and is heard on many recordings from Deutsche Grammophon, EMI, Erato and more. Jory is a regular presence at the Zurich Opera, and has appeared on their stage (disguised as Handel!) with Cecilia Bartoli in Handel's *Il trionfo del tempo é del disinganno*.

Recent appearances include a recital of Bach and Handel for Music before 1800 (New York), concerts (director and harpsichordist) with Musica Angelica in Los Angeles, and he appeared as soloist with the Orchestre de la Suisse Romande and Cape Town Philharmonic. He also made appearances in Reykjavik (Salurinn concert series), participated in a recording of Handel arias with Mexican tenor Rolando Villazon and the Gabrieli Consort, directed by Paul McCreesh; performances at the Piccolo Spoleto Festival, the Oslo Chamber Music Festival. Mr. Vinikour recently released a recording of the sonatas for flute and harpsichord of J. S. Bach with virtuoso Joshua Smith (Telarc 2009).

Special Guests



Baroque cellist and violist da gamba **ANN MARIE MORGAN** is active internationally as a soloist, chamber musician and recording artist. A frequent guest with major orchestras and choral societies she has been viola da gamba soloist in the Bach *St. Matthew* and *St. John Passion* with the Philadelphia and the Minnesota Orchestras. Her expertise on the viol has been called for at long standing Bach Festivals in Oregon and Bethlehem as well as with the Cleveland Orchestra at Blossom and in Europe at the Prague Festival International. She has toured as soloist with Les Violons du Roy (Quebec) continues to be in demand throughout North America.

Ann Marie Morgan has been characterized as “a consummate player of this rare instrument (viol), played to perfection” (The Record - Kitchener, Ontario). It has been noted that her sound comes “straight from heaven” (H&B Recordings Direct) and that she “sings beautifully with her instrument and expresses the rustic symmetry of the line with great economy and understatement” (Classical Disc Digest).

As a Baroque cellist she is founder and artistic director of Olde Friends Concert Artists, touring throughout the United States and receiving acclaim for its recording “The Soulful Bach and Telemann” on the Centaur label. She was a member Apollo’s Fire: The Cleveland Baroque Orchestra from 1992 to 2007 and can be heard on both cello and viol on over a dozen of their recordings. Her cello, heard on today’s performance, is an anonymous Venetian instrument from 1700.

Ms. Morgan earned her Artist Diploma in viola da gamba and Baroque cello from the Oberlin College Conservatory of Music as a student of Catharina Meints. From 1989 to 2000 she served on the Early Music Faculty of the Peabody Conservatory of Music in Baltimore. She now resides with her husband and daughter in Broomfield, Colorado.

Special Guests

ROBIN A. LEAVER

EMERITUS PROFESSOR OF SACRED MUSIC, WESTMINSTER CHOIR COLLEGE
VISITING PROFESSOR, JUILLIARD SCHOOL AND QUEEN'S UNIVERSITY



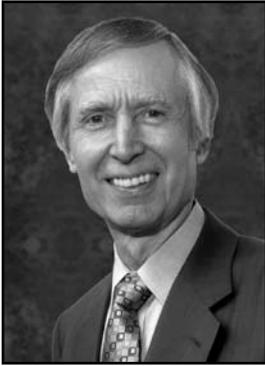
ROBIN A. LEAVER is Emeritus Professor of Sacred Music at Westminster Choir College, where he taught for almost twenty-five years. He is currently Visiting Professor at the Juilliard School in New York City, and Queen's University, Belfast, Northern Ireland. He is a past president of both the Internationale Arbeitsgemeinschaft für Hymnologie and the American Bach Society. An internationally recognized hymnologist, musicologist, liturgiologist, Bach scholar, and Reformation specialist, Dr. Leaver has written numerous books and articles in the cross-disciplinary areas of liturgy, church music, theology, and hymnology, published in four

continents. He has made significant contributions to Luther, Schütz, and Bach studies, and authored articles for many reference works.

Dr. Leaver has written the program notes for the Bach choir of Bethlehem for the past twenty-five years, has authored or edited four books on Bach, and contributed chapters to such collected studies as *The Cambridge Bach Companion* (Cambridge University Press, 1998), *Die Quellen Johann Sebastian Bachs: Bachs Musik im Gottesdienst* (Manutius Verlag, 1998), the *Oxford Composer Companions: J. S. Bach* (Oxford University Press, 1999), and the recently published *The Worlds of Johann Sebastian Bach* (Amadeus Press, 2009). *Luther's Liturgical Music: Principles and Implications* (Eerdmans) was published in 2007, and *A Communion Sunday in Scotland ca. 1780: Liturgies and Sermons* (Scarecrow) was published at the end of the 2009. His awards include Honorary Member of the Riemenschneider Bach Institute, Baldwin-Wallace College, Berea, Ohio, and Fellow of the Royal School of Church Music. A Festschrift, edited by Daniel Zager, was issued in 2007: *Music and Theology: Essays in Honor of Robin A. Leaver* (Scarecrow).

Directors

MUSIC DIRECTOR



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

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

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

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

Directors

DIRECTOR OF CHORAL STUDIES



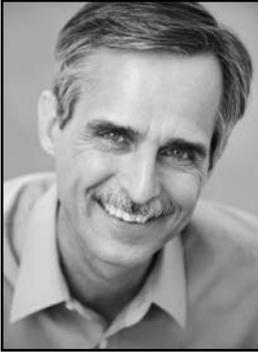
DR. DIRK GARNER is in his second year as Director of Choral Studies at Baldwin-Wallace College Conservatory of Music. He is a noted Bach scholar whose continuing research concerns the *Golden Mean* in Bach's *Sacred Cantatas*, a topic he discussed during a two-hour interview on National Public Radio's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

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

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

Directors

BACH SERVICE DIRECTOR



MELVIN UNGER holds the Riemenschneider Chair in Music at Baldwin-Wallace College, where he serves as director of the Riemenschneider Bach Institute and conductor of the B-W Singers. Since 2001 he has also been conductor of the Singers' Club of Cleveland, a male chorus now in its 117th season. Before moving to the US from Canada, Dr. Unger served for 18 years as music director of the Da Camera Singers in Edmonton. He holds the D.M.A. degree in choral music from University of Illinois (where he was a University fellow), the M. Mus. degree in choral conducting from the University of Oregon (home of the Oregon Bach Festival), and the B. Mus. degree in choral music education from the

University of Saskatchewan (Canada).

He was one of the first North American conductors to study with Bach specialist, Helmuth Rilling, at the *Hochschule für Musik und darstellende Kunst* in Frankfurt, while on a scholarship from the German government. His ensembles have appeared at national and international conventions and festivals, including the Classical Music Seminar-Festival in Austria, where his choir served as principal chorus-in-residence, an honor that included a performance of Vierne's *Messe solennelle* at St. Stephen's Cathedral in Vienna. His North American appearances have taken him to twenty-six states and provinces. Dr. Unger has published numerous scholarly articles, several critical music editions, and five books on choral-related topics. His most recent, a *Historical Dictionary of Choral Music* for Scarecrow Press, is due for release in June, 2010. He is a recipient of the American Bach Society's William H. Scheide Fellowship (1996), two American Choral Directors Association's Research Awards (1991, 1997), and the Association of Canadian Choral Conductors' 1998 Book Award.



Melvin Unger, conducting B-W choirs and orchestra.

Directors

FESTIVAL BRASS DIRECTOR



JOHN BRNDIAR is Lecturer in Trumpet and Director of the Brass Choir at Baldwin-Wallace College, where he has coached chamber ensembles, taught conducting classes and directed rehearsals of the Symphonic Wind Ensemble. He is Principal Trumpet of the Cleveland Chamber Symphony, and is featured on that ensemble's recording of the Shostakovich *Concerto No.1* for Piano and trumpet. John is a member of the Opera Cleveland Orchestra, and has performed, recorded and toured with The Cleveland Orchestra since 1974 as an extra and substitute musician. He joined the Kent Brass Quintet in 2009, and is a frequent recitalist with the Paragon Brass Quintet which has presented concerts and

master classes in Germany and at conservatories in China including Beijing, Shanghai, Shenyang, Chengdu and Xian.

As an active free lance musician, Mr. Brndiar has performed with the Metropolitan Opera Orchestra and on many occasions with the Akron Symphony, Canton Symphony, Erie Philharmonic, and the Blossom Festival Orchestra and Band, and has performed as soloist with the Freedom Brass Band and the Lakewood Band. John was a member of the Ohio Chamber Orchestra, the Cleveland Ballet Orchestra, and Red {an orchestra}. He has played with the Cleveland Jazz Orchestra and Jazz Unit, has worked in the pit for Broadway touring companies, and appears on numerous recordings of radio and TV commercials.

Mr. Brndiar has taught at the Cleveland Institute of Music, Case Western Reserve University, the University of Akron, and Cleveland State University. He earned the M.M. degree from the Cleveland Institute of Music and the B.M.E degree from the Baldwin-Wallace Conservatory. His trumpet teachers include Charles Schlueter, Bernard Adelstein, Mary Squire, and James Darling. Refer to page 42 for artist biography.



John Brndiar with student.

Concerts

Friday, April 16, 2010

1:00–3:00 p.m.

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

2:00–3:10 p.m.

MASTER CLASS (Kulas Musical Arts Building)
Kevin Deas, *bass*

Franz Joseph Haydn: Two Duets
for Nisi and Tirsi

“Saper vorrei se m’ami”

“Guarda qui che lo vedrai”

Madeline Healey, soprano

Benjamin Krumreig, tenor

Clare Black, piano

J. S. Bach: “Ich will nur dir zu Ehren
leben”

from *Christmas Oratorio*

Gene Stenger, tenor

Jason Aquila, piano

G. F. Handel: “Ch’io mai vi possa”

from *Siroe*

Lindsey Sandham, soprano

Jason Aquila, piano

3:15–3:45 p.m.

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

Concerts

FRIDAY, APRIL 16, 2010

FIRST CONCERT (CONTINUED)

4:00 p.m.

FIRST CONCERT

GOTTFRIED REICHE
1667–1734

Abblasen
Jack Sutte, *trumpet*

ANONYMOUS

Fanfare “Rocky”
Jack Sutte, John Brndiar, *trumpets*

CARL PHILIPP
EMANUEL BACH
1714–1734

Marcia - for the Ark (after 1767)
John Brndiar, Michael Miller,
Lyle Steelman, *trumpets*
Josh Ryan, *timpani*

JOHAN DISMAS
ZELENKA

Fanfare VI
Jack Sutte, Michael Miller,

1679–1745

Lyle Steelman, John Brndiar, *trumpets*

GIROLAMO FANTINI
1600–1675
arr. BARRY BAUGUESS

Entrata Imperiale per Sonare in concerto
Jack Sutte, Michael Miller,
Lyle Steelman, John Brndiar, *trumpets*
Josh Ryan, *timpani*

J. S. BACH
1685–1750

Cello Suite No. 1 in G Major, BWV 1007
Prelude
Allemande
Courante
Sarabande
Menuet 1 and 2
Gigue
René Schiffer, *cello*

INTERMISSION

Concerts

FRIDAY, APRIL 16, 2010

FIRST CONCERT (CONTINUED)

J. S. Bach
1685–1750

“French” Suite No. 5 in G Major, BWV 816,
I. Allemande
II. Courante
III. Sarabande
IV. Gavotte
V. Bourrée
VI. Loure
VII. Gigue
Sungeun Kim, *piano*

GIROLAMO FANTINI
1600–1675

Sonata di Risposta detta la Salviati (1638)
Michael Miller, Jack Sutte, *trumpets*

HEINRICH IGNAZ
FRANZ BIBER
1644–1704

Duet (1676)
John Brndiar, Lyle Steelman, *trumpets*

JOHANN ERNST
ALTENBURG
1734–1801

Polonaise (1795)
Lyle Steelman, John Brndiar
Michael Miller, *trumpets*

BARTHOLOMÄUS
RIEDL
d. 1688

Ein schöner Aufzug (c. 1680)
Jack Sutte, Michael Miller
John Brndiar, Lyle Steelman, *trumpets*
Josh Ryan, *timpani*

FRANÇOIS GEORGES
AUGUSTE DAUVERNÉ
1799–1874

Quator No. 3 (1857)
John Brndiar, *trumpet in E-flat*
Lyle Steelman, *trumpet in D*
Michael Miller, *trumpet in C*
Jack Sutte, *trumpet in C*

First Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

Gottfried Reiche (1667–1734) was the premier trumpeter (indeed the chief *Stadtpfeifer* [town instrumentalist]) during Bach’s first decade in Leipzig. Unfortunately, he died after succumbing to torch smoke during an out-of-doors performance of the cantata *Preise den Glücke, gesegnetes Sachsen*, BWV 215. He is immortalized in a portrait by Elias Gottlob Haussmannin, in which he is holding a coiled trumpet in his right hand while showing the viewer a fanfare (*Abblasen*) with this left.

The so-called “Rocky” fanfare was written by an unknown composer, but gained world-wide fame (and its nickname) when Bill Conti used it to introduce the title theme of his 1976 film score.

C. P. E. Bach, the second surviving son of J. S. Bach, had an illustrious career at the court of Frederick the Great in Potsdam (1740–1768), and as music director of Hamburg’s five main churches (from 1768). His *March for the Ark* evidently originated from this latter period. Its title suggests the possibility that it originally had some relationship with the composer’s oratorio of 1775, *Die Israeliten in der Wüste* [The Israelites in the Desert].

Jan Dismas Zelenka was a Czech composer and violone player, who worked for the court in Dresden. His music, which is characterized by masterful counterpoint, daring harmonic progressions, rhythmic inventiveness, and imaginative orchestration, won the admiration of distinguished contemporaries, including Johann Sebastian Bach and Georg Philipp Telemann. His six fanfares are called “Cavalry Fanfares” and were evidently composed for practical use.

Girolamo Fantini (1600–1675) was a leading Italian trumpeter and trumpet teacher of his time. In 1638 he published an important method book for trumpet entitled *Mode per imparare a sonare di tromba*, which contains the first known works for trumpet and continuo. His *Entrata Imperiale per Sonare in concerto* appears there, as do nine trumpet duets, among which is the *Sonata di Risposta*. Originally written for one trumpet, the piece features echo effects (as the title suggests), which are particularly effective when the work is played by two, spatially separated players.

Bach’s six cello suites have been the subject of considerable discussion, and even confusion, since they exist in manifold versions. Indeed, the second edition of Bach’s complete works (*Neue Bach Ausgabe*) presents four different manuscript versions in facsimile. It is also unclear for whom Bach wrote these pieces. Perhaps the intended player was Ferdinand Abel, Bach’s friend and colleague during the time the composer served at the Cöthen court (1717–1723). Despite the many unanswered questions, the suites have become a staple in the cello repertoire, demonstrating (along with the sonatas and partitas for solo violin) Bach’s genius for writing implied counterpoint for a single instrument.

First Concert

Each of the six suites begins with a prelude, then proceeds with the series of dance movements traditional in a suite: allemande, courante, sarabande, optional dance(s) (e.g., minuet, bourrée, or gavotte), and gigue. Bach's first suite (BWV 1007) begins with a prelude characterized by continuous arpeggios interspersed with occasional scalar passages. The movement is followed by the normal sequence of dances, among which are two minuets, the first of which is repeated after the second has been heard.

Bach's "French Suites" comprise six keyboard works, which he wrote over several years before compiling them as a set (though not under the present name) around 1725. Each suite, like such works by Bach's French contemporaries, consists of a standardized series of dances (all in the same key), with little emphasis on imitative counterpoint or Italianate concerto-style writing. Unlike Bach's "English Suites," the "French Suites" do not have preludes. The origin of the term "French Suites" is unknown, though the German theorist F. W. Marpurg used it as early as 1762. Of the six suites in the set, the last two are the most progressive in style, favoring light textures, and pleasing melodies.

Heinrich Biber spent much of his career in Salzburg. In his day he was famous primarily for his virtuosity on the violin. As a composer, he was fluent in many genres (including polychoral church music). His *Sonatae tam aris quam aulis servientes*, for five to eight instruments (Salzburg, 1676), includes an appendix with twelve trumpet duets. The second of these is a festive work that regularly ascends to the upper register of the trumpet.

Johann Ernst Altenburg participated in the Seven Years War as a field trumpeter with the French army. Although he was never able to find a proper position as a trumpeter, he wrote an important treatise on trumpet and timpani playing (published officially in 1795), which contains works for two to seven trumpets, some of which are evidently not of his own authorship.

Bartholomäus Riedl was a trumpeter at the Salzburg court from ca. 1680. *Ein schöner Aufzug*, for trumpets and timpani, survives in manuscript at the Nonnberg (Benedictine) Abbey in Salzburg.

François Dauverné was the leading French trumpeter in his day. In 1833 he became the first trumpet professor at the Paris Conservatoire, where he taught for some three-and-a-half decades. He was one of the first to recognize and promote the potential of the newly developed valve mechanism for trumpets. His influential *Méthode pour la trompette* (1857), while devoted mostly to the natural trumpet, also addresses slide and valved instruments. Among several musical works incorporated in the book is *Quator No. 3*.

Concerts

FRIDAY, APRIL 16, 2010

7:15–7:45 p.m.

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

8:00 p.m.

SECOND CONCERT
Members of the Opera Cleveland Orchestra

J.S. BACH
1685–1750

*Brandenburg Concerto No. 3, BWV 1048**
1. [Unmarked]
2. Adagio
3. Allegro

Dwight Oltman *conducting*

Dietrich Buxtehude
1637–1707

Jesu Membra Nostri: Cantatas Ad Pedem
and *Ad Genua*

Madeline Healey, soprano
Lindsey Sandham, soprano
Benjamin Krumreig, tenor
Jonathan Cooper, baritone

J.S. BACH
1685–1750

Motet, BWV 229, Komm Jesu, komm
Baldwin-Wallace Motet Choir

Dirk Garner *conducting*

INTERMISSION

J.S. BACH
1685–1750

Cantata, BWV 105, Herr, gehe nicht ins
*Gericht**

Suzie LeBlanc, soprano
Jennifer Lane, mezzo-soprano
Alan Bennett, tenor
Tyler Duncan, baritone
Baldwin-Wallace Motet Choir

Dwight Oltman *conducting*

*First Festival performance

Second Concert

NOTES ON THE PROGRAM BY MELVIN UNGER

Brandenburg Concerto No. 3, BWV 1048

In the spring of 1719, Bach traveled to Berlin to procure a new harpsichord for his employer, Prince Leopold of Anhalt-Cöthen, from the instrument builder at the Berlin court. During his stay he evidently visited Margrave Ludwig Christian, uncle of the reigning Elector, Friedrich Wilhelm I. Much more interested in music than his young nephew, who preferred to focus on military matters, the elder Margrave continued the artistic pursuits of earlier generations. Thus it was that Bach had a chance to play with the Margrave's court musicians. Impressed with Bach's performance, the Margrave requested that Bach send him several of his compositions.

It was a few years before Bach complied with the request. His tardiness is not surprising in view of the tragic events in his personal life: a ten-month-old son died in September of 1719, and his thirty-five-old wife, Maria Barbara, in July of the following year. Sebastian did not remarry until December 3, 1721—a delay that was somewhat unusual for those times. On March 21, 1724, his personal life to some extent restored, Bach wrote to the Margrave,

As I had the pleasure a couple of years ago of appearing before Your Royal Highness, in accordance with your commands, and as I noticed that Your Highness took some delight in the small musical talent that Heaven has granted me for Music, and as, when I took my leave of Your Royal Highness, you deigned to honor me with the request that I send you some of my compositions, I have therefore followed your most gracious commands and taken the liberty of discharging my humble obligation to Your Royal Highness with the present concertos, which I have adapted to several instruments, begging Your Highness most humbly not to judge their imperfection of the fine and delicate taste that the whole world knows Your Highness has for musical pieces; but rather to infer from them in benign consideration, the profound respect and most humble obedience that I attempt to show by this means. For the rest, Sire, I most humbly beg Your Royal Highness to be so kind as to continue Your Highness's gracious favor towards me, and to be assured that I desire nothing more than to be employed on occasions more worthy of Your Royal Highness and of Your Highness's service, being with unparalleled zeal, Monseigneur, Your Royal Highness's most humble and most obedient servant,

Jean Sebastian Bach.
[trans. from Boyd & Wolff]

Bach gave this set of six concertos the French title: *Six concerts avec plusieurs instruments*. Designated in the thematic catalog as *BWV 1046–1051*, they are now popularly called the “Brandenburg Concertos,” this term having been coined by the nineteenth-century historian Philipp Spitta. Apparently Bach assembled the set from works he had on hand; the instrumentation corresponds with the forces Bach had at his disposal in Cöthen. Unfortunately the Margrave had no such musical resources and Bach's score was apparently never used at his court.

Second Concert

The acknowledged master of concerto form in the baroque period was Bach's Italian contemporary, Antonio Vivaldi. Bach had recently become familiar with Vivaldi's works and, in his Brandenburg concertos, incorporates some typically Vivaldian traits: energetic motor rhythms and strong unison passages. Bach's predilection for symmetry and balance is also in evidence: Concertos I, III, and VI are "ensemble concertos" (they display no clear distinction between soloists and group as a whole) and each ends with a dance. nos. II, IV, and V, on the other hand, are "Concerti-grosso," a form in which a small group of soloists (*concertino*) is pitted against the group as a whole (*ripieno*). All three end with fugues.

Of the "ensemble" type, Concerto III has perhaps the most striking instrumentation. The title-page reads: "à tre Violini, tre Viole, è tre Violoncelli, col Baſſo per il Cembalo." The strong string sound with harpsichord (and corresponding total absence of wind instruments) makes this work sound particularly "Vivaldian." The principal opening motive also reminds one of Vivaldi: it is a very energetic, short (*doh-ti-doh*) figure and it permeates the first movement. Bach expands it to form an eight-measure *ritornello* (i.e., a refrain-like phrase), which appears at the beginning, mid-point, and end of the movement. Later in his career, Bach reused this music in the opening sinfonia of Cantata No. 174, *Ich liebe den Höchsten von ganzem Gemüte* (1729), adding horns and oboes to the string setting. (The Riemenschneider Bach Institute owns thirteen of the original performing parts of this manuscript.)

Surprisingly, there is no middle movement in the concerto: only two chords forming a Phrygian cadence (a particular harmonic formula having the rhetorical effect of catching one's breath). It is unclear what Bach intended at this point. Some scholars believe the chords provide opportunity for a cadenza (i.e., some solo improvisation before the conclusion of the movement); others think the chords should be played exactly as written (especially since similar brief transitional cadences can be found in sonatas by composers such as Corelli); still others think a movement from another Bach work should be inserted. Whatever Bach's intent, it seems clear the chords provide a moment of respite before the brilliant, dance movement that concludes the concerto. Following traditional baroque dance form, Bach's final movement has two sections, each repeated. The mood is festive and the work ends as it began—with a brilliant, sparkling energy.

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

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

Membra Jesu is a cycle of seven cantatas dedicated in 1680 to Gustaf Düben, who was conductor of the orchestra at the Swedish court and a church organist. The text is based on

Second Concert

a devotional medieval poem (attributed to Bernard of Clairvaux) in which the “members” of the crucified Christ’s body are contemplated: feet, knees, hands, side, breast, heart, and face.

The first cantata of the cycle is entitled *Ad pedes* (“To the Feet”). After a brief instrumental introduction in imitative style, a five-part vocal ensemble takes up this musical material to present a verse from the Old Testament book of Nahum, which is followed by a five-part setting of the first stanza of the poem.

1. Chorus (Nahum 2:1)

Ecce super montes pedes evangelizantis et
annuntiatis pacem.

Behold upon the mountains the feet of him
who brings good tidings, who proclaims
peace.

The first stanza of the poem is repeated in the following soprano aria, which is accompanied by continuo (foundational bass line with supporting chords).

2. Soprano Aria

Salve, mundi salutare,
Salve, salve, Jesu care!
Cruel tuae me aptare
Vellem vere, tu scis quare,
Da mini tui copiam.

Hail, Salvation of the world,
hail, hail, dear Jesus!
On thy cross I would hang
truly, thou knowest why,
give me thy strength.

After an intervening ritornello (interlude), the soprano continues with the next stanza, after which another ritornello is heard.

3. Soprano Aria

Clavos pedum,
plagas duras
et tam grave impressuras
Circumplector cum affectu,
Tuo pavens in aspectu,
Tuorum memor vulnerum.

The nails in thy feet,
the hard blows,
and the grievous marks,
which I embrace in love,
fearful at the sight of thee,
mindful of thy wounds.

The bass now sings the third stanza. While the melody is new, the harmonic scheme remains the same.

4. Bass Aria

Dulcis Jesu, pie Deus,
Ad te clamo, licet reus:
Praebe mihi te benignum,
Ne repellas me indignum
De tuis sanctis pedibus.

Sweet Jesus, merciful God,
I cry to thee in my guilt:
Show me thy grace.
Do not turn me away as unworthy
from thy sacred feet.

Second Concert

The cantata concludes with a repetition of the opening biblical text and musical material.

5. Chorus

Ecce super montes pedes evangelizantis et
annuntiatis pacem.

Behold upon the mountains the feet of him
who brings good tidings, who proclaims
peace.

The second cantata of the cycle, *Ad genua*, addresses the knees of the crucified Christ. It opens with an instrumental sonata characterized by an undulating/trembling motion of repeated notes in the strings. The singers then enter imitatively on a text taken from the Old Testament book of Isaiah. Here, too, a rocking motion prevails, but in slower pace, so that Isaiah's image of a mother bouncing her infant is made audible.

1. Chorus (Isaiah 66:12)

Ad ubera portabimini, et super genua
blandientur vobis.

Then you will nurse and be dandled upon
her knees.

A tenor aria with continuo accompaniment follows.

2. Tenor Aria

Salve Jesu, rex sanctorum,
Spes votiva peccatorum,
Crucis ligno tanquam reus,
Pendens homo, verus Deus,
Caducis nutans genibus!

Hail Jesu, king of saints,
hope of sinners' prayers,
like an offender on cross's wood,
a man hanging—true God,
bending on failing knees!

After an intervening ritornello, the alto sings the next stanza. Although the melody is different, the underlying harmonic pattern is the same.

3. Alto Aria

Quid sum tibi responsurus,
Actu vilis, corde durus?
Quid rependam amatori,
Qui elegit pro me mori,
Ne dupla morte morerer?

What answer shall I give thee,
vile as I am in deed, hard in heart?
How shall I repay thy love,
thou, who chose to die for me,
unless I die the second death?

After another transitional ritornello, the third stanza of the poem is sung by a trio of two sopranos and bass, accompanied by continuo.

4. Trio

Ut te quaeram mente pura,
Sit haec mea prima cura

That I may seek thee with pure heart,
be my first care.

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Non est labor nee gravabor:
Sed sanabor et mundabor,
Cum te complexus fuero.

It is no labor nor shall I be burdened:
but rather healed and cleansed,
when I embrace thee.

The cantata then concludes with a repetition of the opening movement.

5. Chorus

Ad ubera portabimini, et super genua
blandientur vobis.

Then you will nurse and be dandled upon
her knees.

J. S. Bach: *Komm Jesu, komm*, BWV 229

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

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

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

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

Bach's double choir motet *Komm, Jesu, komm*, BWV 229, 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.

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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 ist 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”).

1. Stanza

Komm, Jesu, komm, mein Leib ist müde	Come, Jesu, come, my body is weary.
die Kraft verschwindt je mehr und mehr,	My strength diminishes day by day,
ich sehne mich nach deinem Friede;	and I long for thy peace;
der saure Weg wird mir zu schwer!	the bitter path grows too hard for me!
Komm, komm, ich will mich dir ergeben,	Come, come, I yield myself to thee,
Du bist der rechte Weg,	thou art the way,
die Wahrheit und das Leben.	the truth and the life.

The second stanza of the hymn is set in a simple four-part texture.

2. Stanza

Drum schließ ich mich in deine Hände	Therefore I commit myself into thy hands
und sage, Welt, zu guter Nacht!	and say, O world, a last good night.
Eilt gleich mein Lebenslauf	And even if my life's days
zu Ende,	are now soon ended,
ist doch der Geist wohl angebracht.	Then is, nevertheless, my soul ready.
Er soll bei seinem Schöpfer schweben,	It shall wing its way to its Creator
weil Jesus ist und bleibt	for Jesus is and remains
der wahre Weg zum Leben.	the true way to life.

Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105

Written for the ninth Sunday after Trinity, *Herr, gehe nicht ins Gericht mit deinem Knecht* was first performed on July 25, 1723, some two months after Bach had moved to Leipzig to assume the dual positions of Cantor of St. Thomas and music director for the city—positions he retained until his death twenty-seven years later.

Cantatas were intended to amplify the scriptural lessons of the day (most usually the Gospel reading), and were therefore performed in the liturgy between the Gospel reading and the sermon. The Gospel reading for this particular Sunday, Luke 16:1–9, recounts the parable of the unjust steward who, realizing that he is about to be dismissed, rescinds part of the debts owed by his master's creditors, hoping to benefit from their favor in the future. However, the text of Bach's cantata, penned by an unknown author, references this story only indirectly, focusing instead on the fear of impending judgment. It begins with a quotation from Psalm 142, a prayer for mercy.

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Employing an instrumentation of *corno da tirarsi*, strings doubled by oboes, and continuo, Bach sets the two parts of the psalm verse in the form of a kind of prelude and fugue. The opening words, “Lord, to not enter into judgment with thy servant,” are set as a slow lament marked by a throbbing bass line of repeated eighth notes, while the concluding text, “for no living being will be found just before thee,” is set as an energetic fugue, whose rhythmic vitality suggests the life force of all living creatures, while its rigid form suggests the inflexibility of the law. [Note: As is customary in Bach scholarship, biblical texts are given in italics, chorale texts in bold type.]

1. Chorus

*Herr, gehe nicht ins Gericht
mit deinem Knecht.
Denn vor dir
wird kein Lebendiger gerecht.*

Lord, do not enter into judgment
with thy servant,
for no living person
will be justified before thee.

An alto recitative, accompanied only by continuo (bass line and supporting harmonies) follows. Its text, a prayer of confession and plea for mercy, paraphrases biblical passages from Psalm 51 and Malachi 3.

2. Alto Recit.

Mein Gott, verwirf mich nicht,
Indem ich mich in Demut vor dir beuge,
Von deinem Angesicht.
Ich weiß, wie groß dein Zorn und mein
Verbrechen ist,
Daß du zugleich ein schneller Zeuge
Und ein gerechter Richter bist.
Ich lege dir ein frei Bekenntnis dar
Und stürze mich nicht in Gefahr,
Die Fehler meiner Seelen
Zu leugnen, zu verhehlen.

My God, do not cast me away
from before thy countenance,
for I bow in humility before thee,
I know, however great thy wrath and my
offence may be,
that thou art both a ready witness
and a righteous judge.
I freely make confession
and do not cast myself into the danger
of denying or concealing
the errors of my soul.

Strikingly, Bach removes continuo support in the following aria, leaving the viola (which plays throbbing eighth notes) to act as the “bass” for the ensemble. Bach evidently intended this *bassetto* technique to signify a lack of “rootedness,” for similar examples may be found in other works—the soprano aria of cantata *Ich freue mich in dir*, BWV 133, the soprano aria in *Sehet, welch eine Liebe*, BWV 64, the trio “Denn das Gesetz” in the motet *Jesu, meine Freude*, BWV 227, and the soprano aria “Aus Liebe” in the *St. Matthew Passion*, to name a few.

The resulting sense of insecurity is further accentuated by trembling figures in the strings (sixteenths for the violins, eights for the violas), and an interplay between oboe and singer, artfully depicting the vacillating thoughts of the conscience-stricken poet.

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3. Soprano Aria

Wie zittern und wanken
Der Sünder Gedanken,
Indem sie sich untereinander verklagen
Und wiederum sich zu entschuldigen wagen.
So wird ein geängstigt Gewissen
Durch eigene Folter zerrissen.

How they tremble and vacillate—
the sinner's thoughts,
in that they accuse one another
and then venture to excuse themselves.
Thus a frightened conscience
is torn by its own torture.

Comfort comes in the bass recitative, where reference is made to a passage from Paul's letter to the Colossians (Col. 2:13–14). While the plucked bass line reminds listeners of the inevitability of time's passage, a cross-like, turning figure in the upper strings makes reference to the source of redemption.

4. Bass Recit.

Wohl aber dem,
der seinen Bürgen weiß,
Der alle Schuld ersetzt,
So wird die Handschrift ausgetan,
Wenn Jesus sie mit Blute netzet.
Er heftet sie ans Kreuze selber an,
Er wird
von deinen Gütern, Leib und Leben,
Wenn deine Sterbestunde schlägt,
Dem Vater selbst die Rechnung übergeben.
So mag man deinen Leib,
den man zum Grabe trägt,
Mit Sand und Staub beschütten,
Dein Heiland öffnet dir die ewgen Hütten.

However, happy is he
who knows his guarantor,
the one who makes substitution for all sin.
Thus the bond is cancelled,
if Jesus sprinkles it with blood.
He fastens it to the cross himself.
He himself will hand over the account of
your possessions, body, and life—
when the hour of your death strikes—
to the Father.
Thus one may cover your body
(which is carried to the grave)
with sand and dust;
your Savior opens to you an eternal abode.

The joyful mood continues in the tenor aria, whose accompaniment includes an independent trumpet melody, which is ornamented simultaneously in virtuosic manner by the first violin(s). Interestingly, the trumpet falls silent in the B Section, then returns when the A section of the da capo aria is repeated.

5. Tenor Aria

Kann ich nur
Jesus mir zum Freunde machen,
So gilt der Mammon nichts bei mir.
Ich finde kein Vergnügen hier
Bei dieser eitlen Welt
und irdschen Sachen.

If I can but make
Jesus my friend,
then mammon means nothing to me.
I find no pleasure here
In this vain world
and in earthly things.

The cantata closes with an expressive chorale in which the poet's trembling conscience gradually becomes calm. In the course of the hymn stanza, the upper strings gradually slow

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down—from repeating sixteenths, to triplet eights, then to eighths, and finally (after the voices have fallen silent) to quarters. Interestingly, in this final phrase, the first violins play a chromatically descending fourth—a symbol of lament conspicuously used elsewhere in Bach’s oeuvre (e.g., the “Crucifixus” of the Mass in B Minor).

6. Chorale

**Nun, ich weiß, du wirst mir stillen
Mein Gewissen, das mich plagt.
Es wird deine Treu erfüllen,
Was du selber hast gesagt:
Daß auf dieser weiten Erden
Keiner soll verloren werden,
Sondern ewig leben soll,
Wenn er nur ist Glaubens voll.**

Now, I know, thou wilt still
my conscience, which plagues me.
Now thy faithfulness will fulfil
what thou thyself hast said:
that on this wide earth
no one shall perish,
but shall live eternally,
if only he is filled with faith.

Concerts

SATURDAY, APRIL 17, 2010

11:00 a.m.–12:10 p.m.

MASTER CLASS (Kulas Chamber Hall)
Ann Marie Morgan, *baroque cello*

J. S. Bach: *Viola da Gamba Sonata in G Major*, BWV 1027

Vicki Hamm, cello
Corey Knick, piano

J. S. Bach: *Cello Suite No. 5 in C minor*, BWV 1011

I. Prelude
IV. Sarabande
Brienne Sargent, cello

J. S. Bach: *Cello Suite No. 4 in E-flat Major*, BWV 1010

IV. Sarabande
V. Bourée 1 and 2
Pablo Issa, cello

1:30–2:30 p.m.

LECTURE: “Cross Purposes: Cantata 105 and the *St. John Passion*”

Presented by Dr. Robin A. Leaver, Emeritus Professor of Sacred Music at Westminster Choir College, and Visiting Professor at the Juilliard School and Queen’s University.

2:45–3:15 p.m.

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

3:30 p.m.

THIRD CONCERT

J. S. Bach
1685–1750

Sonata in E Major, BWV 1035
for flute and continuo*

1. Adagio ma non tanto
2. Allegro
3. Siciliano
4. Allegro assai

Concerts

SATURDAY, APRIL 17, 2010 **THIRD CONCERT (CONTINUED)**

Sonata in E Minor, BWV 1034

for flute and continuo*

1. Adagio ma non tanto
2. Allegro
3. Andante (ground bass)
4. Allegro

Toccata in G Major, BWV 916

for solo harpsichord**

1. [Allegro]
2. Adagio
3. Allegro e presto

INTERMISSION

Chromatic Fantasy and Fugue, BWV 903

for solo harpsichord**

Sonata in B Minor, BWV 1030

for flute and keyboard*

1. Andante
2. Largo e dolce
3. Presto

“Musical Offering”

Joshua Smith, flute

Jory Vinikour, harpsichord

Ann Marie Morgan, baroque cello

* performed on a William Dowd double manual harpsichord, owned by Baldwin-Wallace Conservatory of Music thanks to the generous donation of the instrument by Berbie P. D’Aliberti in 2007.

** performed on a Cucchiara & Pierce English double manual harpsichord, owned by the builders Philip M. Cucchiara and David R. Pierce.

CD Signing by the artists in the lobby following the performance: J. S. Bach
Flute Sonatas: Joshua Smith, flute and Jory Vinikour, harpsichord.

Third Concert

NOTES ON THE INSTRUMENTS

BY PHILIP M. CUCCHIARA

The Dowd Harpsichord

(On today's program Mr. Smith and Mr. Vinikour will be using the Conservatory's Dowd for all the compositions for flute and harpsichord.)

The Baldwin Wallace Conservatory has been fortunate enough to have received a wonderful harpsichord, a very generous gift from Mrs. Berdie d'Aliberti an alum of BW. Mrs. d'Aliberti owned this instrument for several decades and last year she decided to donate it to BW. Her instrument was built by the eminent builder William Dowd of Boston. Dowd was a pioneer in the modern building of antique-reproduction harpsichords and was important in the revival of the classical harpsichord. He was one of three very important builders in the "Boston School" of harpsichord building. Dowd and Frank Hubbard were co-owners of the first shop. Then they parted ways and opened up their own separate shops. The other prominent builder in the "Boston School" was Eric Herz. All three of these gentlemen have made very important contributions to the art of harpsichord building in America. They trained numerous apprentices, many of whom went on open up their own shops. Unfortunately, all three of them are now deceased but their legacy lives on.

The harpsichord that Mrs. d'Aliberti gave to the Conservatory is a very early example of William Dowd's work, built in 1963. Since this instrument was made, a lot of information has been discovered and the technology of building has improved considerably. Therefore, after the end of this semester this harpsichord will be sent to the workshop of Philip M. Cucchiara in Shaker Heights, Ohio (instrument builder and restorer) for a complete rebuilding, with many improvements: e.g., new action, new jacks, all new strings, plus many other refinements too numerous to mention here. When the instrument returns back to BW in the fall, it will have been totally transformed.

The Cucchiara & Pierce English Double Manual Harpsichord

(Mr. Vinikour will be using this instrument for the solo harpsichord works on this program)

This late English style harpsichord was originally built by Philip M. Cucchiara and David R. Pierce (BW class of 1967) back in 1973–74, for Cleveland State University. Unfortunately, it did not hold up very well under their care (or lack thereof). Anyway, Mr. Cucchiara purchased it back from CSU, and over the years he has rebuilt it and made many improvements. It incorporates some features found only in the late 18th century English instruments. This was a time when the pianoforte was beginning to gain favor over the harpsichord, as the musical styles were changing. Consequently, harpsichord makers were losing sales and income to piano builders. To survive financially, many instrument builders decided to build both harpsichords and pianos so they could cater to a larger market. In addition to this harpsichord-marketing strategy, makers also invented many unique devices to improve the "*expression*" of the harpsichord. Some of these

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new features were successful, but still the pianoforte finally supplanted the harpsichord because of the changing musical styles and performance environments.

One of the devices invented to “improve the expression” of the harpsichord was the *Machine-Stop Pedal*. This operates exactly like a *Crescendo Pedal* on the pipe organ. By pushing down on this pedal, stops are gradually added, thereby creating a crescendo effect. Conversely, by releasing the pedal, the opposite effect is achieved. Even though the *machine-pedal* never really caught on, some composers like Mozart (who referred to this in one of his letters) were very impressed with its ability to express “...with unusual feeling...”.

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A NOTE ON THE “BACH” TEMPERAMENT

BY PHILIP M. CUCCHIARA

The early music world has been elated with the newly discovered (deciphered) temperament, which is *thought* to have been devised by J. S. Bach. It is fast becoming the favorite tuning system of most harpsichordists. It has long been suspected that Bach used some very special temperament that would work for any major or minor key, any scale, and any interval without causing a clashing “wolf” tone as happens on any of the other un-equal temperaments. We know that Bach did not use equal temperament because it was not invented until centuries later and did not come into common use until about 1917.

On Bach’s original manuscript of *The Well Tempered Clavier* there is a calligraphic squiggle on the top of the title page. For hundreds of years this was thought to have been simply a decoration as was common on most title pages. However, it is unique only to this manuscript! This squiggle is not symmetrical and really doesn’t look like any decoration that would have been typically used at the time. Recently, Bradley Lehman, a well-known musicologist, hypothesized that this squiggle was not a decoration but really a clever formula for tuning a very uniquely beautiful temperament. Bach’s composition of both sets of *The Well Tempered Clavier* (as the name implies) was intended to demonstrate the ability of a tuning system to be used in all of the twenty-four major and minor keys. The “Bach” Temperament allows each key to have its own distinctive flavor or tone color. Unlike equal temperament that is commonly used today to tune modern pianos, all the keys sound basically the same! Interestingly though, since this “Bach” Temperament has been discovered, some piano technicians and grand piano owners throughout the world, have tried this revolutionary temperament on their pianos and have been thrilled with the results. It gives a beautiful warm glow to the sound and causes a uniquely beautiful singing tone to emanate from the instrument. Because it sounds *natural* to the ear, instrumentalists tend to adjust to it rather easily.

Of course, there will always be someone who will doubt the veracity of the hypothesis that this *squiggle* is an actual tuning formula and there will always be conjecture concerning this conclusion. However, the *proof* is in the result, which cannot be denied: The “BACH” Temperament works and it works extremely “Well...”!

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Das Wohltemperirte Clavier.

Præludiz, 2o

Fugen auf alle Tone und Semitonia,
Die auf tertian majora als Ueßke Mi anhen,
gunt, als auf tertian minorem ut Re
Mi Fa betroffent. Zum
Nützen und Gebrauch eines Liebhabers
Musicalischen Wissens, als auf einem in verführerische,
Die von Kabil gefertigtes besondernem
Zweckes durch die
mit vorsetzlichen von
Johann Sebastian Bach.
p. b. 1722. 1724.
Lipsien
1722.
1724.
1722.
1724.

Title Page with Tuning Formula at the Top.

Third Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

Bach's sonatas for flute include some half-dozen securely attributed works. The primary source for the Sonata in E major, BWV 1035, dates from about 1800 (some fifty years after the composer's death) and bears the words "für den Kämmerier Fredersdorff aufgesetzt" ["for the royal valet Fredersdorff"]. Michael Gabriel Fredersdorff was servant, companion, and flute partner to Frederick the Great. Since C. P. E. Bach was employed at the Prussian court, Johann Sebastian visited his son on a couple of occasions (1741, 1747). It is possible that the work was written in association with one of these visits. While the work employs some progressive traits associated with the new Age of Sensibility (e.g., triplet figures), it also includes canonic imitation (in the siciliano, a dance characterized by lilting 12/8 meter), so the king may still have regarded it as a bit old-fashioned. Nevertheless, the work ends with a sparkling movement marked by florid passage-work and sprightly rhythms.

The Sonata in E Minor, BWV 1034, incorporates aspects of the "sonata in the concerted manner," a type of sonata popular at the Dresden court. In this style the voices and/or instruments interact in a kind of musical conversation, and at least one movement (in this case, the second one) takes on the ritornello structure typical in Antonio Vivaldi's concertos. Another interesting feature of this sonata is the use of *ground bass* (a repeated bass line) in the third movement.

Toccatas are, by definition, pieces that emphasize rapid finger technique. Bach wrote seven *manualiter* toccatas, that is, toccatas for keyboard without pedals (BWV 910–916). Whether or not these were intended specifically for harpsichord has been the subject of some debate. Scholars arguing for the harpsichord point to aspects of their character that are idiomatically suited for that instrument. In manuscripts of the time, *manualiter* toccatas sometimes appear alongside both works requiring pedals (presumably for organ) and harpsichord suites.

In any case, a copy of the Toccata in G Major, BWV 916, attributed to Bach's student, H. N. Gerber, specifies harpsichord. Unlike its counterparts, the work does not begin with an improvisatory section, but instead launches immediately into an (unmarked) allegro, which alternates sequential passage-work with block chords. A contemplative, ornamented Adagio follows. After a brief transition, the work then concludes with a fast movement in fugue form (in which the individual melodic lines imitate each other in a regimented manner).

The Chromatic Fantasy and Fugue for solo harpsichord, BWV 903, is in two movements which, while not necessarily composed at the same time, appear to have been written early in the composer's career, perhaps before 1717. The work has garnered praise and astonishment ever since the eighteenth century—especially the fantasy, which is striking for its brilliance, extensive chromaticism, daring harmonies, and structural innovation. Particularly unusual is a passage in the middle of the fantasia marked *Recitat* ("recitative").

Third Concert

The subject of the following fugue is also unusually chromatic—marked by a rising gesture of three consecutive semitones. Tonally ambiguous, this theme then appears throughout the course of the movement on a diverse array of pitches, so that the overall result is a sense of writhing harmonic instability.

The Sonata in B Minor for flute and harpsichord, BWV 1030, is Bach's most important work for flute. It is also of the type known as "sonata in the concerted manner" and while there are only three movements they are complex and lengthy. The harpsichord part is an obbligato, that is, it functions not only as harmonic support for the flute but as its melodic partner. For this reason, the notes for the player's left hand are written out fully.

The work survives in an autograph copy from the 1730s. However, it evidently originated in an earlier version in G minor. The first movement demonstrates Bach's facility with the "concerted manner." The second employs the dotted rhythm and relaxed tempo of the siciliano (a baroque dance with pastoral associations). The final movement is in two sections. First comes a somewhat chromatic fugue. This is followed immediately by a gigue (a sprightly baroque dance), in which the same melodic material is embellished, and presented imitatively among the three melodic voices (flute, keyboard right hand, keyboard left hand).

Concerts

SATURDAY, APRIL 17, 2010

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

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

J. S. Bach
1685–1750

St. John Passion, BWV 245

Part I

INTERMISSION

Part II

Evangelist: Lawrence Wiliford, *tenor*

Jesus: Tyler Duncan, *baritone*

Pilate, Peter: Kevin Deas, *bass*

ARIA SOLOISTS

Suzie LeBlanc, *soprano*

Jennifer Lane, *mezzo-soprano*

Alan Bennett, *tenor*

Kevin Deas, *bass*

OBBLIGATISTS

George Pope, *flute*

Brian Burkett, *flute*

Danna Sundet, *oboe, english horn*

Nathan Hubbard, *oboe*

Julian Ross, *violin*

Wei-Shu Co, *violin*

René Schiffer, *gamba*

CONTINUISTS

Regina Mushabac, *cello*

Sue Yelanjian, *bass*

Nicole Keller, *organ*

ENSEMBLES

Baldwin-Wallace Motet Choir

Baldwin-Wallace College Choir

Festival Chamber Orchestra

Dwight Oltman *conducting*

Fourth Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

St. John Passion, BWV 245

Bach's Passions mark the culmination of a centuries-long history of Passion music. As early as the medieval period, the Passion story was read (chanted) in a semi-dramatic fashion, using three different ranges of the voice for the roles of the story: the part of Jesus was sung in low range, that of the narrator (Evangelist) in mid-range, and that of the crowd (*turba*) in high range. By the mid-1200s the roles of the Passion were distributed among several individuals for more realistic effect. Still later, composers began incorporating polyphony in their compositions—usually for the words of the crowd but occasionally also for the utterances of other characters. Such settings were intended to help re-create for the listener a first-hand experience of the story.

In the early sixteenth century (after the Reformation of 1517) Passions in Protestant Germany were sometimes monophonic (i.e., they consisted of unaccompanied, single strands of melody), sometimes polyphonic (multiple simultaneous melodic lines), or, at times, a mixture of the two (the narrative parts sung as monophony, individual character parts as polyphony). Passions could also be in either Latin or German.

After 1650 the trend toward ever more emotive texts led to the appearance of the oratorio Passion in northern Germany. This type retained the biblical text for the main characters (Evangelist, Jesus, Pilate, crowd, etc.), and expanded it with poetic texts of a reflective nature, sinfonias, other biblical texts, newly created poetry, and chorales (hymns). As to their form, oratorio Passions more or less resembled operas—that is, the soloists presented recitatives (narratives sung in a manner that approximates speech) and arias (song-like movements in which melodic considerations are primary, the action stops, and the character reflects on what has transpired). Unlike operas, however, oratorio Passions were not staged. The earliest oratorio Passions appeared in Hamburg, which was an important operatic center in Germany.

By the 1700s there were four basic types of sung Passions: the simple old type (no instruments, some embellishment of the story with hymns), the oratorio Passion (biblical text with insertions as described above), the Passion oratorio (completely original text; i.e., no Bible text), and the lyrical Passion meditation (no direct dialogue).¹

Bach's obituary reported that he had written five Passions. In fact, there were probably only four since the *St. Luke Passion* is not authentic. Of the remaining ones, unfortunately only the *St. John* and the *St. Matthew* survive intact. The *St. Mark* was destroyed in World War II (although the text survives). A fourth one was perhaps a *St. Matthew Passion* from the end of Bach's stay in Weimar, written for a 1717 performance in Gotha. Recent research suggests that some of the music in the *St. John* and *St. Matthew* were taken from this work.

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Both of Bach's extant Passions are oratorio Passions. This type was important to orthodox Lutherans because its libretto adhered closely to a single Gospel text. However, when Bach came to Leipzig the oratorio Passion was a relatively new phenomenon. Leipzig was a conservative city and resisted overly theatrical music in church. In fact, when Bach's *St. John Passion* was premiered in 1724, oratorio Passions had been heard in Leipzig's principal churches in only three previous years. Martin Geck writes:

Leipzig audiences had little experience of large-scale oratorio Passions scored for elaborate forces. In 1717 one of Telemann's Passions had been performed in the *Neukirche* (something of a sideshow on the city's musical scene), and in 1721 and 1722 Bach's predecessor, Johann Kuhnau, had made a modest and somewhat halfhearted attempt to perform a concert Passion. In this respect, there was no comparison with Hamburg, where the Passion oratorio had become something of an institution in the city's musical life—not, of course, as part of the divine service but within the framework of concert performances. As early as 1705 Hamburg's concert-goers had been able to hear a setting of Christian Friedrich Hunold's oratorio *Der blutige und sterbende Jesus* by the director of the Hamburg opera, Reinhard Keiser, in a performance for which admission was charged and which took the form of a theatrical production "on a stage specially prepared for the occasion" at the city's almshouse. . . . In Leipzig the influence of traditional theology and religion was far greater, with the result that the sort of conditions that obtained in Hamburg were altogether unthinkable: it is no accident that, on taking up his appointment, Bach had to agree not to write in an excessively operatic vein. . . . Not that the new Thomaskantor harbored any such thoughts. Far from it. Even at this early stage . . . the great universalist was already striving to merge the old with the new, the sacred with the secular, the functional with the autonomous, general sublimity with individual beauty. His music can be read as a perfect reflection of an age that knows a yesterday, a today and a tomorrow.²

Bach's *St. John Passion* was first performed at the afternoon Vespers Service on Good Friday, April 7, 1724, the composer's first Easter in that city. It is possible that he had written the work in the months preceding the move, in anticipation of his new position. On the other hand, if he wrote it after assuming the position with its associated hectic schedule, he probably did so during Lent when cantatas were generally not required (an exception was the Feast of the Annunciation—March 25).

There is little question that Bach intended the *St. John Passion* to have great dramatic force. The narrative is taut: the action is fast-paced, and dramatic contrasts are starkly drawn (e.g., the depiction of a divine, serene Jesus over against a bloodthirsty, howling mob). Bach clearly expected the biblical narration itself to provide much of the work's emotional impact, for he gave to the Evangelist a particularly demanding and often highly expressive part (compare the passage depicting Peter's tearful remorse).

Polyphonic music was forbidden in Leipzig during the final weeks of Advent and during Lent, although the first Sunday of Advent and the Feast of the Annunciation were exceptions to this rule. Imagine what it must have been like to hear a work such as the *St. John Passion* after a "tempus clausum"—a solemn, often penitential, period in which elaborate music was forbidden, leaving only simple hymns and chants!

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Passions were traditionally performed on Good Friday in the afternoon (Vespers) service. The liturgy for that day was essentially a simplified version of Sunday Vespers. The first part of the Passion came before the sermon (replacing the cantata of a normal Sunday); the second part followed the sermon (replacing the usual *Magnificat*). The order of service was:³

Hymn (“Da Jesus an dem Kreuze stund”)
Passion, Part I
Sermon
Passion, Part II
Motet: “Ecce quomodo moritur” by Jacob Handl (1550–91)
Collect
Benediction
Hymn: “Nun danket alle Gott”

Since only two of Bach’s Passions survive, it is illuminating to compare them. In general the *St. John* is more realistic, faster paced, and more anguished than the reflective and resigned *St. Matthew*. It is shorter and less episodic, with fewer reflective interpolations. It also has simpler orchestration than the *St. Matthew*, which calls for double choir and orchestra.

While Bach rendered St. Matthew’s Gospel on a grand scale . . . his treatment of St. John’s narrative, with its focus on the lengthy argument between Pilate and the [religious leaders] over Jesus’ fate, is more intensely dramatic. At the same time, its simplicity and smaller scale make it a very intimate, personal work.⁴

In the monumental and expansive *St. Matthew*, a series of short scenes are interrupted by frequent lyrical meditations provided by soloists or vocal ensemble, giving the entire work a contemplative tone. The *St. John* keeps its focus on the story itself—the rapidly unfolding events of a great travesty of justice, which must nevertheless be understood as the predestined plan of a sovereign God. That the overall shape and tone of the *St. John* were determined in part by the nature of the Johannine account itself has been noted by Andreas Glöckner, who writes:

Bach’s decision to set to music the unabridged Passion story according to St. John had serious consequences for the conception of the work as a whole, since in only a few places . . . did it allow the insertion of reflective arias and ariosos, and even after revising the work several times Bach arrived at no completely satisfactory solution to the problem of just where to position these sections of contemplative commentary. . . . Two musically especially rewarding sections, where Peter weeps and where the veil of the temple is torn apart, are borrowed from the St. Matthew Gospel. . . . Bach lends them weight by means of motivic development in metrically anchored recitative, and inserts lengthy contemplative sections into them.⁵

It has been said that the *St. John Passion* lacks textual unity. The reason for this is that “the text is something of a mongrel.”⁶ It may well have been compiled by the composer himself, “choosing texts from existing Passion poems and altering them, if necessary, to

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fit his concept.”⁷ While most of the biblical text is from the Gospel of John, there are also some passages from the Gospel of Matthew: Peter’s remorse and the earthquake scene. The nonbiblical material comes from several sources: mostly from a famous devotional Passion poem by B. H. Brockes, *Der für die Sünde der Welt gemarterte und sterbende Jesus* (1712) (which had been set by other composers, including Handel and Telemann) and the *St. John Passion* libretto by C. H. Postel (c. 1700).

Bach revised the work several times. Unlike the *St. Matthew*, the *St. John Passion* existed in several versions—at least four. In version II (1725—the year Bach composed many chorale cantatas) he replaced or augmented several movements. The opening chorus, “Herr, unser Herrscher,” was displaced by a chorale fantasia, “O Mensch beweine dein Sünde groß,” and the closing chorale, “Ach Herr, laß dein lieb Engelein,” by a lengthy chorale setting of “Christe, du Lamm Gottes” from Cantata 23. In Version III (c. 1732), he removed the substitute numbers (for example, now that “O Mensch beweine dein Sünde groß” had been incorporated in the *St. Matthew*, he removed it from the *St. John* and replaced it with the original opening movement, “Herr, unser Herrscher”), removed the interpolations from the Gospel of Matthew, and made some other changes. In the fourth and final version (1749) Bach restored the deleted movements, largely reestablishing the original sequence (which now again included the interpolations from the Gospel of Matthew), and enriched the orchestration.⁸

The final result is a work of great dramatic force. Much of this is due to the intensity of the Evangelist’s part, which is extremely demanding. While the *St. Matthew Passion* presents Christ as the divine sufferer (thus, for example, Bach always accompanies the sung words of Jesus with strings, a kind of “halo” effect), the *St. John* presents Christ’s suffering in all its human agony. This may have been the reason for Bach’s decision *not* to orchestrate the words of Jesus, even in the later versions, despite his familiarity with this practice (earlier in his career he had arranged Reinhard Keiser’s Passion, which accompanies Jesus’ words with strings) and his later adoption of the practice in the *St. Matthew Passion*. In one sense this emphasis on Jesus’ humanity is surprising, for the Gospel of John stresses Christ’s divinity more emphatically than the other three Gospels. Nevertheless, because John’s Gospel also provides more detail concerning the trial before Pilate, the story becomes more gripping in human terms. Thus Bach’s *St. John Passion* became more impassioned than the later *St. Matthew*.

A special feature of Bach’s two Passions is the frequent appearance of chorales. Both Passions incorporate more chorales than was usual at the time: thirteen in the *St. Matthew*, eleven in the *St. John*. Although these hymns were probably sung without congregational participation they nevertheless represent the corporate response of the faithful, and their frequency suggests a desire on Bach’s part to elicit a response from his listeners throughout the unfolding of the story.

In the *St. John Passion* the chorales sometimes incorporate dramatic action. Thus, for example, in the chorale “Petrus, der nicht denkt zurrück” (No. 14 [20]) the choir comments on Peter’s denial of Christ. While these hymn tunes would have been familiar to Bach’s audience, his harmonizations were new and often exceptionally rich, highlighting the

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significance of particular words or phrases. Marion Metcalf writes:

Because the words and tunes were familiar to seventeenth-century Lutherans (many had been used since Luther's time), the chorales provided the work's most direct linkage between the story and the religious responses of the devout listener. Bach's settings of the chorales masterfully reinforce their meaning.⁹

Sometimes Bach uses a chorale as the basis for an elaborate musical setting. Part I of the *St. John Passion*, for example, opens and closes with chorale-based movements. In such movements the hymn provides an additional layer of musical and textual meaning.

A significant formal characteristic of the *St. John Passion* is its symmetry, which is especially evident in the group of movements that culminate with Jesus' crucifixion. Audrey Wong and Norm Proctor write:

The work is flanked by two massive choruses, the opening "Herr, unser Herrscher," a complex and compelling invocation, and the ending "Ruht wohl," a sweet and lingering grave-side parting. Within this framework Bach transcends mere sequence of individual numbers by arranging musically similar choruses symmetrically around a central chorale. Nine choral movements, the last four mirroring the first four, revolve around the pivot point in the drama, the height of the psycho-emotional conflict, when Pilate searches for a way to release Christ while the high priests scream for Christ to die.

Here and throughout the work, Bach pairs off choral movements that share similar texts or sentiments. The music with which the soldiers mockingly hail the King of the Jews reappears when the priests demand that Pilate "write not that he is King of the Jews." A more ironic pairing is Bach's choice of the same chorale tune to contemplate first Peter's thoughtlessly denying his master and then Jesus's thoughtfully providing for his mother.¹⁰

More details about this aspect of the work appear below, in the introduction to Part II of the work.

One of the criticisms leveled against the *St. John Passion* in recent years is its apparent anti-Jewish sentiments. The symmetry produced by the "terrifying repetitions" of "Crucify, crucify!" and the text's repeated negative references to the "Jews," could lead one to that conclusion. But as Michael Marissen points out in his book, *Lutheranism, Anti-Judaism, and Bach's St. John Passion*¹¹ Bach made numerous compositional choices that suggest he intended no such interpretation. More fundamentally, the libretto, generally reflecting Lutheran theology of Bach's day, lays the blame for Jesus' death on all of humanity, and presents the cross as divine victory.

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Part I

(Note: For the convenience of readers using music scores employing the older numbering system rather than the one used in the new collected edition, movement numbers are given according to both schemes whenever they differ.¹² Texts are printed according to generally accepted usage: scriptural texts appear in italics; chorale texts in bold type.)

Part I of the *St. John Passion* encompasses Jesus' betrayal, his appearance before the high priest, Caiaphas, and Peter's remorse after his denial of Christ. The opening chorus is a magnificent da capo movement in G minor, whose text begins with an allusion to Psalm 8: "O Lord, how majestic is your name in all the earth!" Despite the positive sentiment of the opening words, the mood is ominous. A static bass line pulses relentlessly while the violins play buzzing circular figures of sixteenth notes and the woodwinds play harmonic suspensions in longer note values. After a buildup of eighteen measures the choir enters with a threefold cry of "Herr" ("Lord"), reminiscent of the "Sanctus" calls of the seraphim in Isaiah 6:3, then take up the circular sixteenth-note figure with the strings. An imitative section for the voices follows at measure 33. Here the instrumental roles are reversed: the bass instruments now play the circular figure, while the strings interject jabbing eighth notes. Then follow the words that are key to understanding a central theme of this Passion setting: "Show us through your Passion that you, the true Son of God, at all times, even in the greatest abasement, have been glorified." The idea that Christ's crucifixion was also his glorification is a central concept in this work. Historically, it relates to Luther's theology of the cross. Many of Bach's compositions reflect it. The idea also explains an apparent contradiction: while John's Gospel (more than any of the other Gospels) emphasizes Jesus' divinity, its portrayal of the trial and death of Jesus (and thus also Bach's *St. John Passion*) is vividly human.

The entire B section of the opening chorus is a marvel of harmonic tension, which finally finds resolution in D major. Thereupon the opening section in G minor returns.

1. Chorus

Herr, unser Herrscher,
dessen Ruhm
in allen Landen herrlich ist!
Zeig uns durch deine Passion,
daß du, der wahre Gottessohn,
zu aller Zeit,
auch in der größten Niedrigkeit,
verherrlicht worden bist.

Lord, our sovereign,
whose renown
is glorious in all lands!
Show us by your Passion
that you, the true Son of God,
were glorified
at all times,
even in the greatest abasement.

As the narrator begins his account the listener is immediately submersed in human conflict: the inflamed rabble, led by the treacherous Judas, comes to arrest Jesus, who responds with surprising composure.

2a. (2.) Recitative (Evangelist and Jesus)

Jesus ging mit seinen Jüngern über den Bach Jesus went with his disciples over the brook

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Kidron, da war ein Garte, darein ging Jesus und seine Jünger. Judas, aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen: Wen suchet ihr? Sie antworten ihm:

Kidron: a garden was there, which Jesus entered and his disciples. But Judas, who betrayed him, knew the place also, for Jesus and his disciples often gathered there. When Judas had assembled around him the cohort and the servants of the high priests and Pharisees, he came there with torches, lanterns, and with weapons. Then when Jesus knew all things that were to come upon him, he went out and said to them, "Whom do you seek?" They answered him:

The crowd, apparently not recognizing Jesus, answers with a threefold repetition of Jesus' name, mirroring the "Lord, Lord, Lord" of the opening chorus. With the Oboe I acting as stimulus, the crowd retorts with menacingly abrupt jabs. The melodic movement drives toward the word "Nazareth," as if to emphasize the stigma of coming from such a lowly town, perhaps alluding to the proverb "Can anything good come from Nazareth?" (John 1:46) The movement is short and fast-paced, and the action continues without pause.

2b. (3.) Chorus

Jesum von Nazareth.

Jesus of Nazareth.

2c. (4.) Recitative (Evangelist and Jesus)

Jesus spricht zu ihnen: Ich bins. Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bins, wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal: Wen suchet ihr? Sie aber sprachen:

Jesus said to them, "I am the one." But Judas, who betrayed him, also stood there among them. Now when Jesus said to them, "I am the one!" they shrank backward and fell to the ground. Then he asked them a second time, "Whom do you seek?" They answered:

When Jesus repeats his question, the mob answers as before, whereupon Jesus argues for the release of the other hostages.

2d. (5.) Chorus

Jesum von Nazareth.

Jesus of Nazareth.

2e. (6.) Recitative (Evangelist and Jesus)

Jesus antwortete: Ich habs euch gesagt, daß ichs sei, suchet ihr denn mich, so lasset diese gehen!

Jesus answered, "I have told you that I am he; if you are seeking me, then let these go!"

Jesus' concern for others over himself is observed wonderingly by the chorus and internalized. The hymn interpolated here is, in a sense, an interruption of the narrator's thought. While the mood is serious—even lamenting—the chorale ends with the brightness of a major chord, suggesting that the ultimate effect of these events will be positive.

3. (7.) Chorale

**O große Lieb,
O Lieb ohn alle Maße,
die dich gebracht**

O great love,
O love without measure,
which brought you

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**auf diese Marterstraße!
Ich lebte mit der Welt
in Lust und Freuden,
und du mußt leiden.**

upon this martyr's road!
I lived with the world
in pleasure and joy,
and you must suffer.

While Jesus concerns himself with the safety of his disciples, Peter tries to defend him. But Jesus rejects his help, heals the injured enemy, and declares that these events have been allowed by God the Father.

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

Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro: Stekke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

So that the word might be fulfilled which he had spoken, "I have not lost one of those whom you have given me." Then Simon Peter, having a sword, drew it and struck at the high priest's servant, and cut off his right ear; and the servant was named Malchus. Then Jesus said to Peter, "Put your sword in its scabbard. Shall I not drink the cup that my Father has given me?"

In contrast to the impulsive actions of Peter, the chorus commits itself to yielding to the unfathomable will of God. In the original Bach source, only the first phrase of the text is given, suggesting that the hymn was familiar enough to be rendered by memory.

5. (9.) Chorale

**Dein Will gescheh, Herr Gott,
zugleich auf Erden
wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
gehorsam sein in Lieb und Leid;
wehr und steur
allem Fleisch und Blut,
Das wider deinen Willen tut!**

Your will be done, Lord God,
on earth
as it is done in heaven.
Give us patience in time of suffering,
obedience in weal and woe;
restrain and steer
all flesh and blood
that works against your will!

After Jesus is bound and brought before the religious officials, the high priest ironically utters a theologically profound statement: it would be better that one man perished than a whole nation.

6. (10.) Recitative (Evangelist)

Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führeten ihn aufs erste zu Hannas, der war Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

But the cohort and the captain, and the servants of the Jews took Jesus and bound him, and led him away at first to Annas, the father-in-law of Caiaphas, who was high priest that year. Now it was this same Caiaphas who counseled that it would be well that one man perish for the people.

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With an accompaniment of imitatively intertwining oboes and an instrumental bass that doubles back on itself (both of which probably suggest the binding of Jesus' hands), the alto presents the first aria of the Passion—a da capo aria of great pathos in which the paradoxically beneficial effects of the transpiring events are considered.

7. (11.) Alto Aria

Von den Strikken meiner Sünden
mich zu entbinden,
wird mein Heil gebunden.
Mich von allen Lasterbeulen
völlig zu heilen,
läßt er sich verwunden.

From the bands of my sins,
to unbind me,
is my Salvation bound.
From all my iniquitous boils
fully to heal me,
he lets himself be wounded.

8. (12.) Recitative (Evangelist)

*Simon Petrus aber folgte Jesu nach und ein
ander Jünger.*

But Simon Peter followed Jesus, and another
disciple.

After we are told that Peter is still following his master, we are treated to a dance-like aria in which the soprano addresses Jesus directly, affirming a commitment to follow him with joy. Set in triple meter (whose effect is heightened by a bass often playing off-beats only) with an accompaniment of flutes, the aria provides welcome relief from the tension of the preceding movements. Because the lines imitate each other, “‘Ich folge dir gleichfalls’ can be interpreted as a lively, if strictly imitative, *passepied* (a baroque dance) but also as a literal illustration of the idea of *imitatio Christi*.”¹³

9. (13.) Soprano Aria

Ich folge dir gleichfalls
mit freudigen Schritten,
und lasse dich nicht,
mein Leben, mein Licht.
Befördre den Lauf
und höre nicht auf
selbst an mir zu ziehen,
zu schieben, zu bitten.

I follow you likewise
with joyful footsteps,
and will not leave you,
my life, my light.
Assist my course,
and do not cease
to draw me,
to spur me, to call me.

A long dramatic narration, in which Jesus, Peter, a maid, and a servant sing their respective roles, describes the first interrogation by the religious officials. Peter's cowardly denial of knowing Jesus is contrasted with Jesus' majestic words, “I have taught openly before the world . . . and have said nothing in secret. Why do you ask me? Ask those who heard me!” A shivering Peter, meanwhile, still wanting to stay near his master, warms himself at the fire in the courtyard with the others. An interesting example of Bach's rhetorical mastery occurs at the text, “The officers and the servants had made a fire of coals, for it was cold, and were standing and warming themselves,” where the narrator's voice first rises abruptly for “cold” and then shivers on the word “warming.”

10. (14.) Recitative (Evangelist, Maid, Peter, Jesus, and Servant)

*Derselbige Jünger war dem Hohenpriester be-
kannt und ging mit Jesu hinein in des Hohen-*

That disciple was known to the high priest, and he
went with Jesus into the high priest's palace. But

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priesters Palast. Petrus aber stund draußen vor der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus, und redete mit der Türhüterin und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro: Bist du nicht dieses Menschen Jünger einer? Er sprach: Ich bins nicht. Es stunden aber die Knechte und Diener und hatten ein Kohlfu'r gemacht (denn es war kalt), und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich.

Aber der Hohenpriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm: Ich habe frei, öffentlich geredet vor der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehört haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe. Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Bakkenstreich und sprach: Solltest du dem Hohenpriester also antworten? Jesus aber antwortete: Hab ich übel geredt, so beweise es, daß es böse sei; hab ich aber recht geredt, was schlägest du mich?

Peter stood outside at the door. Then the other disciple, who was known to the high priest, went out and spoke to the girl that watched the door, and brought Peter inside. Then the maid watching the door said to Peter, "Are you not one of this person's disciples?" He said, "I am not." But the officers and the servants had made a fire of coals, for it was cold, and were standing and warming themselves. Peter also stood among them and warmed himself.

But the high priest asked Jesus about his disciples and his teaching. Jesus answered, "I have spoken openly before the world. I have taught constantly in the school and in the temple, where all the Jews come together, and have said nothing in secret. Why do you ask me? Ask those who heard me about what I said to them. Look, they know what I said!" But when he said these things one of the servants who stood nearby struck him in the face and said, "Should you answer the high priest this way?" But Jesus said, "If I have spoken wickedly, prove it; but if I have spoken correctly, why do you strike me?"

The chorus immediately internalizes the action, concluding that the blame lies ultimately not with these religious leaders but with the sins of all humanity.

11. (15.) 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.

**Ich, ich und meine Sünden,
die sich wie Körnlein finden
des Sandes an dem Meer,
die haben dir erregt
das Elend, das dich schläget,
und das betrübte Marterheer.**

I, I and my sins,
which are as many as the grains
of sand on the seashore,
they have brought you
the misery that has struck you,
and the miserable band of torturers.

After Jesus is sent away for further interrogation, Peter faces his second test. This time he is confronted by several bystanders who hound him with their accusations.

12a. (16.) Recitative (Evangelist)

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich; da sprachen sie zu ihm:

Now Annas sent Jesus bound to the high priest Caiaphas. Simon Peter stood and warmed himself. Then they said to him:

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Bach's setting is brilliant: the hissing questions come ever quicker, nipping at the beleaguered Peter from all directions.

12b. (17.) Chorus

Bist du nicht seiner Jünger einer?

Are you not one of his disciples?

When Peter denies Christ a third time the cock crows, and he suddenly remembers Jesus' warning. Realizing what he has done, he collapses in remorse. The scene is one of the most memorable moments in the work. While the Evangelist's narration to this point has been expressive but straightforward, it now abandons all objectivity—the highly chromatic line for the text “und weinete bitterlich” (all twelve chromatic tones are included in the vocal part) making Peter's anguish palpable to the listener. That this text does not belong to the Gospel of John but was borrowed from Matthew suggests that Bach may have had a keen interest in it.

12c. (18.) Recitative (Evangelist, Peter, and Servant)

Er leugnete aber und sprach: Ich bins nicht. Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte: Sahe ich dich nicht im Garten bei ihm? Da verleugnete Petrus abermal, und alsobald krähetete der Hahn. Da gedachte Petrus an die Worte Jesu, und ging hinaus und weinete bitterlich.

But he denied it and said, “I am not.” Then one of the high priest's servants, a relative of the one whose ear Peter had cut off, said, “Did I not see you in the garden with him?” Then Peter denied it again, and immediately the cock crowed. Then Peter remembered Jesus' words, and went outside, and wept bitterly.

In a technically demanding aria for tenor and string orchestra, the shattered narrator gives reign to absolute desperation, for Peter's act is now appropriated as his own. The music is full of dramatic leaps, jabbing rhythms, and sighing figures.

13. (19.) Tenor Aria

Ach, mein Sinn,
wo willst du endlich hin,
wo soll ich mich erquicken?
Bleib ich hier,
oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
und im Herzen
stehn die Schmerzen
meiner Missetat,
weil der Knecht
den Herrn verleugnet hat.

O my spirit,
where will you finally go?
Where do I find comfort?
Do I stay here?
Or call on
mountain and hill to bury me?
This world offers no counsel,
and in my heart
I face the agony
of my transgression,
for the servant
has denied his lord.

In the chorale that concludes Part I the chorus once again joins the action directly, commenting on Peter's failure to remember Christ's warning that he would deny him three times. The words “one earnest look” allude to the denial account in the Gospel of Luke, which alone of the four Gospels reports that after the cock crowed, “the Lord turned and looked at Peter.”

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14. (20.) Chorale

**Petrus, der nicht denkt zurück,
seinen Gott verneinet,
der doch auf ein' ersten Blick
bitterlichen weinet.**

**Jesu, blicke mich auch an,
wenn ich nicht will büßen;
wenn ich Böses hab getan,
rühre mein Gewissen!**

Peter, not thinking back,
denies his God,
but upon one earnest look,
weeps bitterly.
Jesus, look also at me
when I am slow to repent;
when I have done some evil
stir my conscience!

Part II

Part II, which came after the sermon in Bach's day, takes us through the remaining horrible events: the interrogation, flogging, and, finally, crucifixion of Jesus. The most important formal feature of Part II (already mentioned earlier) is the symmetrical shape of a central complex of choruses, recitatives, and arias, in which a central hymn-like movement is framed by paired outer movements. Symmetrical design is evident on more than one level, as the following diagram demonstrates.

Chorus (18b [29]): Nicht diesen, sondern Barrabam!

Recitative (18c [30]): Barrabas aber war ein Mörder

Bass Arioso (19 [31]): Betrachte, meine Seel

Aria (20 [32]): Erwäge

Recitative (21a [33]): Und die Kreigsknechte

Chorus (21b [34]) Sei begrüßet

Recitative (21c [35]): Und gaben ihn Backenstreiche

Chorus (21d [36]): Kreuzige, kreuzige!

Recitative (21e [37]): Pilatus sprach zu ihnen

Chorus (21f [38]): Wir haben ein Gesetz

Recitative (21g [39]): Da Pilatus das Wort hörte

“Chorale” (22 [40]): Durch dein Gefängnis

Recitative (23a [41]): Die Jüden aber schrieen

Chorus (23b [42]): Lässest du diesen los

Recitative (23c [43]): Da Pilatus das Wort hörte

Chorus (23d [44]): Weg, weg mit dem

Recitative (23e [45]): Spricht Pilatus zu ihnen

Chorus (23f [46]): Wir haben keinen König

Recitative (23g [47]): Da überantwortete er ihn

Bass Aria and Chorus (24 [48]) Eilt, ihr angefochten Seelen

Recitative (25a [49]): Allda kreuzigten sie ihn

Chorus (25b [50]) Schreibe nicht

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Robin Leaver calls the central “chorale” movement the “heart and focus of the entire work.” It might more accurately be called a “quasi-chorale” because the text is not a chorale text. Nevertheless, by setting the words to a well-known chorale melody, Bach gives the movement the liturgical weight of a chorale—a corporate expression of the congregation.

Why is this text so important that Bach would frame it with the “crucify” statements of the mob, as if imprisoned by the cries? Apparently, for Bach, the words captured “the essential meaning [of] the Passion story . . . that Jesus’ submission to earthly bondage released humanity from eternal bondage.”¹⁴

Bach often used arch form (palindromic symmetry) to structure his works. Examples include the motet “Jesu, meine Freude,” Cantatas 75 and 76 (the first two cantatas Bach presented after arriving in Leipzig), and the *Mass in B Minor*, among others. In such works Bach evidently used arch form to draw attention to a central “keystone” movement, which often also functions as a turning point—a fulcrum. In literary and theological terms the central movement reveals the heart or “crux” of the matter. Arch form is therefore essentially chiasmic, the movements forming the Greek letter *chi* (X):

A B C
D
C B A

When comparing instances of chiasmic form in Bach’s works we find that the central movements often mark a place where antithetical text elements meet; a turning point where paradoxical elements are resolved through a process of inversion. In theological terms it is the “cross principle”: as Christ gained victory through his death so Christian believers are exalted through cross-bearing. Listeners in Bach’s day would have known that the formulation of the concept originated with Jesus, who taught his disciples, “Unless a grain of wheat fall into the ground and die, it remains alone, but if it die it produces much fruit”¹⁵ and “If any man would come after me, let him deny himself and take up his cross and follow me. For whoever would save his life will lose it, and whoever loses his life for my sake will find it.”¹⁶

Part II of the *St. John Passion* begins with a chorale that hints at the paradox of the cross. Its primary focus, however, is the rank injustice of the preceding events. The simple hymn serves as a banner for the entire second part.

15. (21.) Chorale

**Christus, der uns selig macht,
kein Bös’ hat begangen,
der ward für uns in der Nacht
als ein Dieb gefangen,
geführt vor gottlose Leut
und fälschlich verklaget,
verlacht, verhöhnt und verspeit,
wie denn die Schrift saget.**

Christ, through whom we are blest,
knew no evildoing.
He for us was in the night
like a thief arrested,
led before a godless throng
and falsely accused,
laughed at, scoffed at, spat on,
as it says in the scriptures.

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Now the case is transferred to Roman authority and Pilate comes on stage.

16a. (22.) Recitative (Evangelist and Pilate)

*Da führeten sie Jesum von Kaiphas vor das Richt-
haus, und es war frühe. Und sie gingen nicht in
das Richthaus, auf daß sie nicht unrein würden,
sondern Ostern essen möchten. Da ging Pilatus
zu ihnen heraus und sprach: Was bringet ihr für
Klage wider diesen Menschen? Sie antworteten
und sprachen zu ihm:*

Then they led Jesus from Caiaphas into the courthouse, and it was early. And they did not enter the courthouse, lest they become defiled, for they wanted to eat the Passover. Then Pilate went out to them, and said, "What charges do you bring against this person?" They answered and said to him:

The mob hardly waits for Pilate to finish speaking and its response begs the question. The crowd's increasing determination can be heard in the chromatically ascending "stalking" motive of the voices, and the threat of crucifixion in the ♩♩ "crucify" motive, which appears in the latter part of the movement.

16b. (23.) Chorus

*Wäre dieser nicht ein Übeltäter, wir hätten dir ihn
nicht überantwortet.*

If this man were not an evildoer, we would not have brought him before you.

Pilate tries to extricate himself by deferring to religious law, but the mob responds, "We may not put someone to death." In this way we learn for the first time that Jesus is being accused of a capital crime.

16c. (24.) Recitative (Evangelist and Pilate)

*Da sprach Pilatus zu ihnen: So nehmet ihr hin und
richtet ihn nach eurem Gesetze! Da sprachen die
Jüden zu ihm:*

Then Pilate said to them, "So take him and judge him according to your law!" Then the Jews said to him:

Again Bach connects narrative recitative and choral outburst, underlining the intensity of the exchange. The "stalking" motive returns, while the flutes and first violins play continuous, leaping sixteenths, denoting the increased agitation of the accusers.

16d. (25.) Chorus

Wir dürfen niemand töten.

We are not allowed to put anyone to death.

At this point the St. John Gospel account stresses again the preordained nature of these events. Pilate questions Jesus regarding his kingship and Jesus answers majestically, "My kingdom is not of this world." When he continues, "If my kingdom were of this world my servants would fight . . ." the agitated style of the previous movement reappears briefly in both vocal and accompanying parts, effectively highlighting the contrast between human and divine perspectives. Since Jesus claims an otherworldly kingdom, Pilate now has no excuse.

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16e. (26.) Recitative (Evangelist, Pilate, and Jesus)

Auf daß erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm: Bist du der Jüden König? Jesus antwortete: Redest du das von dir selbst, oder habens dir andere von mir gesagt? Pilatus antwortete: Bin ich ein Jüde? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan? Jesus antwortete: Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, daß ich den Jüden nicht überantwortet würde; aber, nun ist mein Reich nicht von dannen.

So that the word of Jesus might be fulfilled, which he had spoken, when he had indicated by what manner of death he would die. Then Pilate entered the courthouse again and called Jesus, and said to him, "Are you the king of the Jews?" Jesus answered, "Are you saying this of yourself, or have others said this to you of me?" Pilate answered, "Am I a Jew? Your people and the high priests have given you over to me; what have you done?" Jesus answered, "My kingdom is not of this world; if my kingdom were of this world my servants would fight to defend it, so that I would not be delivered over to the Jews! But now my kingdom is not from thence.

The choir takes up the theme of Christ's kingship in two stanzas of a hymn. Beginning as it does with the divine appellation, "Ach großer König," this movement parallels the earlier chorale, "O große Lieb." To stress the connection between the two, Bach uses the same chorale tune for both texts.

17. (27.) Chorale

**Ach großer König,
groß zu allen Zeiten,
wie kann ich gnugsam
diese Treu ausbreiten?
Keins Menschen Herze
mag indes ausdenken,
was dir zu schenken.**

O mighty king,
mighty through all ages,
how can I fitly
proclaim this faithfulness?
No human heart
can ever conceive
what to give you.

**Ich kann's mit meinen Sinnen
nicht erreichen,
womit doch dein Erbarmen
zu vergleichen.
Wie kann ich dir denn
deine Liebestaten
im Werk erstatten?**

With all my faculties I can
not conceive
what might compare
with your compassion.
How then could I,
repay your deeds of love,
with works?

As Pilate continues to press him for answers, Jesus turns the conversation to the issue most fundamental to the question of his identity and the trial at hand: integrity and the honest search for truth. Pilate, realizing that he has an innocent man on his hands, seeks to release him. However, his offer of amnesty for the so-called King of the Jews simply enrages the crowd and they shout that they would rather have the release of a notorious criminal named Barabbas.

18a. (28.) Recitative (Evangelist, Pilate, and Jesus)

Da sprach Pilatus zu ihm: So bist du dennoch ein König? Jesus antwortete: Du sagsts, ich bin ein König. Ich bin dazu geboren und in die Welt

Then Pilate said to him, "So you are nevertheless a king?" Jesus answered, "You say, I am a king. For that I was born and have come into the world,

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kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme. Spricht Pilatus zu ihm: Was ist Wahrheit?

Und da er das gesaget, ging er wieder hinaus, zu den Jüden und spricht zu ihnen: Ich find keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe: wollt ihr nun, daß ich euch der Jüden König losgebe? Da schrieen sie wieder allesamt und sprachen:

that I should bear witness to the truth. Whoever is of the truth hears my voice. Pilate said to him, "What is truth?"

And when he said this he went out again to the Jews and said to them, "I find no fault in him. But you have a custom, that I release one person to you: do you wish for me to release to you the king of the Jews?" But again they all shouted and said:

Bach's setting of the crowd's retort is short and effective with its jabbing vocal lines and hectic obbligato played by Flutes I and II, Oboe I, and Violin I.

18b. (29.) Chorus

Nicht diesen, sondern Barrabam!

Not this one but Barabbas!

From the chorus Bach plunges directly into a recitative. That he wanted the dramatic momentum maintained at this point is clear from the final notes of the obbligato and bass instruments, which are sustained, providing a bridge between the two movements. In the recitative the narrator first explains the egregiousness of the crowd's choice; then, with a technically demanding flurry of notes, he paints a vivid picture of the flogging ordered by Pilate.

18c. (30.) Recitative (Evangelist)

Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

Barabbas, however, was a murderer. Then Pilate took Jesus and scourged him.

From a dramatic perspective, the following bass arioso marks the first moment of acquiescence. It is distinctive for its accompaniment: the motoric rhythms of a plucked lute and intermittently sounding bass—like the ticking of a clock—suggest resignation, a mood accentuated by softly sighing strings (played by muted violins or viola d'amores). Concerning this instrumentation Marion Metcalf notes that the lute was considered antiquated in Bach's time, and that "this particular combination of instruments and voice is unique in what survives of Bach's music."¹⁷ Nevertheless, lutes were apparently used as continuo instruments in Leipzig's church music and are specified in at least one other cantata.¹⁸

19. (31.) Bass Arioso

Betrachte, meine Seel,
mit ängstlichem Vergnügen,
mit bitterer Lust
und halb beklemmtem Herzen
dein höchstes Gut
in Jesu Schmerzen,
wie dir auf Dornen,
so ihn stechen,
die Himmelsschlüsselblumen blühh!
Du kannst viel süße Frucht

Consider, my soul,
with fearful pleasure,
with bitter delight
and half constricted heart,
your greatest good
in Jesus' suffering;
how for you the thorns
that pierce him,
bloom with heaven's primroses!
You can gather much sweet fruit

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von seiner Wermut brechen,
drum sieh ohn Unterlaß auf ihn!

amongst his wormwood,
so look unceasingly upon him!

In a coloratura da capo aria for tenor, the listener is reminded that these horrible events will end in blessing. The point is made in typically graphic baroque manner: the streaked blood stains on Jesus' back are compared to the rainbow of promise after the flood in Noah's day. The aria is much longer than the other ones in the *St. John Passion*, suggesting that Bach considered it of primary significance.

20. (32.) Tenor Aria

Erwäge,
wie sein blutgefärbter Rücken
in allen Stücken
dem Himmel gleiche geht,
daran, nachdem die Wasserwogen
von unsrer Sündflut
sich verzogen,
der allerschönste Regenbogen
als Gottes Gnadenzeichen steht.

Ponder,
how his bloodied back,
in every way
is like the heavens,
on which after the watery billows
of our sin's flood
have subsided,
the most beautiful rainbow
appears, as a token of God's grace.

Having tortured him, the Roman soldiers begin to taunt Jesus, prancing around him in a mockingly playful dance for voices and instruments. The dance ends abruptly with further violence as they hit him in the face.

21a. (33.) Recitative (Evangelist)

Und die Kriegsknechte flochten eine Krone von Dornen und setzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

And the soldiers plaited a crown out of thorns, and set it on his head, and put a robe of purple on him, and said:

21b. (34.) Chorus

Sei begrüßet, lieber Jüdenkönig!

We hail you, beloved King of the Jews!

Attempting to appeal to the humanity of the crowd, Pilate presents the innocent victim, now costumed in crown and robe, to the crowd. But the mob is bloodthirsty, and will have none of it.

21c. (35.) Recitative (Evangelist and Pilate)

Und gaben ihm Bakkenstreich. Da ging Pilatus wieder heraus und sprach zu ihnen: Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde.

And they hit him in the face. Then Pilate went out again and said to them, "Look, I bring him out to you, so that you know that I find no fault in him."

Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen: Sehet, welch ein Mensch! Da ihn die Hohenpriester und die Diener sahen, schrienen sie und sprachen:

So Jesus went out wearing a crown of thorns and a robe of purple. And Pilate said to them, "Behold, the man!" When the high priests and servants saw him, they screamed and said:

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Bach's musical portrayal of the enraged mob's response incorporates subtle complexities. Beyond a surface effect of sheer agitation, he encapsulates the idea of crucifixion by means of chiasmic devices: invertible counterpoint (in which the $\text{♩}\text{♩}\text{♩}$ "kreuzige" motive and a linear figure consisting of two sinuously clashing parallel lines exchange places) and motivic inversion (in which the primary motive appears in mirror form).

21d. (36.) Chorus

Kreuzige, kreuzige!

Crucify, crucify!

In an apparent bluff, Pilate tells the accusers they will have to carry out the deed themselves.

21e. (37.) Recitative (Evangelist and Pilate)

Pilatus sprach zu ihnen: Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm! Die Juden antworteten ihm:

Pilate said to them, "You take him away and crucify him, for I find no fault in him." The Jews answered him:

For their reply Bach employs an emphatic rhythm with syncopation to provide "a rather pompous air to the assertion that Jesus has broken Jewish law; with minor rhythmic variations, the same theme in No. 23b (42) suggests a more frantic response to the possibility of Jesus' release."¹⁹ The form is that of fugue, in which voices follow each other in strict imitation. Because fugue form was often used to depict law or dogma, its appearance here is ironic, for the mob is anything but lawful in its inflexible fanaticism. Nevertheless, the crowd does get to the heart of the complaint: Jesus' claim to divinity.

21f. (38.) Chorus

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

We have a law, and according to that law he must die, for he has made himself out to be God's son.

Pilate is now afraid, and when Jesus refuses to cower despite Pilate's threats he is frightened even more. Pilate's eventual determination to find a way to release his prisoner is portrayed by Bach in harmonies of utmost sweetness, as if to suggest that a happy outcome might yet be possible. However the music page is littered with sharp signs (in German the sharp sign is called "Kreuz," which is also the word for "cross") as if to say that it will never happen.

21g. (39.) Recitative (Evangelist, Pilate, and Jesus)

Da Pilatus das Wort hörte, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus, und sprach zu Jesu: Von wannen bist du? Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm: Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben? Jesus antwortete: Du hättest keine Macht über mich, wenn sie dir nicht wäre

Now when Pilate heard this he was even more frightened, and entered the courthouse again, and said to Jesus, "From where are you?" But Jesus gave him no answer. Then Pilate said to him, "Do you refuse to speak to me?" Do you not know that I have the power to crucify you, and the power to release you?" Jesus replied, "You would have no power over me if it were not given to you from

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von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde. Von dem an trachtete Pilatus, wie er ihn losließe. above; therefore, he who delivered me up to you has the greater sin." From then on Pilate strove for a way to release him.

We come now to the central movement, which is, literally and figuratively, the crux of the matter—the theology of the cross in a nutshell. The hymn text relates directly to the theme expressed at the very outset of the work: “Show us by your Passion that you, the true Son of God, were glorified at all times, even in the greatest abasement.” From a dramatic point of view, too, this chorale is the pivotal point in the work. Until now there has still been hope that Jesus might be released. The mob, however, is uncontrollable in its murderous intent, and the turning point is reached.

22. (40.) Chorale

**Durch dein Gefängnis, Gottes Sohn,
muß uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,
die Freistatt aller Frommen;
denn gingst du nicht
die Knechtschaft ein,
müßt unsre Knechtschaft ewig sein.**

Through your captivity O Son of God,
our freedom had to come;
your prison is the throne of grace,
the free state of all the godly;
for had you not
taken up servitude,
our servitude would have been eternal.

The rabble now aggressively pushes its advantage, threatening Pilate with sibilant language that veritably hisses in anger.

23a. (41.) Recitative (Evangelist)

Die Juden aber schriean und sprachen:

But the Jews screamed and said:

23b. (42.) Chorus

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser.

If you let this man go, you are no friend of Caesar, for whoever makes himself out to be a king is against Caesar.

Pilate is not cowed by the crowd. In a show of judicial authority he ironically presents Jesus as their king. In so doing he turns the accusers' own argument against them, making them liable for treason themselves.

23c. (43.) Recitative (Evangelist and Pilate)

Da Pilatus das Wort hörete, führete er Jesum heraus und setzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern, um die sechste Stunde, und er spricht zu den Juden: Sehet, das ist euer König! Sie schriean aber:

When Pilate heard these words, he led Jesus out, and sat down on the seat of judgment, in a place called High Pavement, but in Hebrew called Gabbatha. It was about the sixth hour on the day of preparation for the Passover, and he said to the Jews, “Look, that is your king!” But they shouted:

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In response, the frenzied crowd calls for crucifixion a second time. The “crucify” motive reappears, reminding us of the earlier statement. At the end of the agitated movement the discord reaches a climax with the choral basses holding a high C# against clashing B#s and D#s in the other parts.

23d. (44.) Chorus

Weg mit dem, kreuzige ihn!

Away with him, crucify him!

23e. (45.) Recitative (Evangelist and Pilate)

Spricht Pilatus zu ihnen: Soll ich euren König kreuzigen? Die Hohenpriester antworteten:

Pilate said to them, “Shall I crucify your king?” The high priests answered:

After Pilate taunts them with a further reference to “Jesus their king” they shout their avowed allegiance to Caesar.

23f. (46.) Chorus

Wir haben keinen König denn den Kaiser.

We have no king but Caesar.

In a highly chromatic recitative (all twelve tones of the octave appear in the vocal part within six measures) the narrator describes Jesus’ sentencing. Crucifixion was a particularly brutal form of execution and Bach sets the entire text very expressively; in particular, he gives the word “crucify” a striking melisma of great pathos.

23g. (47.) Recitative (Evangelist)

Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum and führten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

Then Pilate handed him over so that he might be crucified. But they took Jesus and led him away. And, carrying his cross, he went out to a place called Place of a Skull, which, in Hebrew, is called Golgotha.

Evidently the crowd immediately begins to disperse, eager to tell others of the verdict and the impending execution. Bach paints the picture vividly with unison figures that run up the scale. The exhortation to run to Golgotha is both literal and figurative. In the figurative sense, the soloist urges listeners, as human beings driven and assailed by cares, to run to the cross in faith. The text stresses what has been emphasized from the mid-point of the Passion on: the cross ultimately represents the means of salvation. Marion Metcalf writes, “In [this aria] Bach again reinforces the Easter message, as the bass soloist urges seekers of salvation, represented by the chorus asking ‘where? where?’, to look [to] Golgotha, where Jesus was crucified.”²⁰

24. (48.) Bass Aria and Chorus

*Eilt, ihr angefochtenen Seelen,
geht aus euren Marterhöhlen,
eilt,*

*Wohin?
eilt nach Golgatha!*

*Hasten, you souls assailed,
leave your caves of torment,
hasten,*

*Where to?
hasten to Golgotha!*

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Nehmet an des Glaubens Flügel,
fliehet,
Wohin?
fliehet zum Kreuzeshügel,
eure Wohlfahrt blüht allda!

Take on the wings of faith,
fly,
Where to?
fly to the cross's hill,
your welfare blossoms there!

The actual crucifixion is told simply—without graphic description. More pointed is the writer's description of Pilate's parting jab at his unruly subjects: on Jesus' cross he hangs a taunting sign (in three languages) that combines a reference to Jesus' lowly origin with the facetiously bestowed royal title. To highlight the inscription's significance, Bach sets it majestically with a plagal ("Amen") cadence in A \flat major.

25a. (49.) Recitative (Evangelist)

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift, und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Juden König." Diese Überschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

There they crucified him, and with him two others on either side, Jesus between them. But Pilate wrote an inscription and put it on the cross. It said: "Jesus of Nazareth, King of the Jews!" This inscription was read by many Jews, for the place where Jesus was crucified was near to the town. And it was written in Hebrew, Greek, and Latin. Then the high priests of the Jews said to Pilate:

Of course the religious leaders object strenuously and suggest an alternative reading.

25b. (50.) Chorus

Schreibe nicht: der Juden König, sondern daß er gesaget habe: Ich bin der Juden König!

Do not write "The King of the Jews" but rather that he said, "I am the King of the Jews!"

Again Pilate asserts his authority.

25c. (51.) Recitative (Evangelist and Pilate)

Pilatus antwortet: Was ich geschrieben habe, das habe ich geschrieben.

Pilate replied, "What I have written, that I have written."

Providing some respite from the intensity of the foregoing exchange, the chorus sings a simple hymn that ponders the significance of Jesus' name and cross for the believer.

26. (52.) Chorale

**In meines Herzens Grunde,
dein Nam und Kreuz allein
funkelt all Zeit und Stunde,
drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
zu Trost in meiner Not,**

In my heart's center
your name and cross alone
glows at all times and hours;
for this I can be joyful.
Appear to me in that image
(for comfort in my need)

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**wie du, Herr Christ, so milde
dich hast geblut' zu Tod!**

of how you, Lord Christ, so gently
bled to death for us!

The four soldiers, considering Jesus as good as dead, divide his clothes among themselves.

27a. (53.) Recitative (Evangelist)

Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegsknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

But the soldiers, when they had crucified Jesus, divided his garments in four equal portions, a portion for each of the soldiers, and also his coat. Now the coat had no seams but was woven through and through from end to end. So they said to one another:

Realizing that the coat is too precious to be cut, the soldiers decide to gamble for it. Bach's music rollicks along, the instruments perhaps depicting the rattling roll of dice. The competition becomes more intense. Finally, yelping with success, the soprano (the youngest one?) grabs the prize with glee.

27b. (54.) Chorus

*Lasset uns den nicht zerteilen, sondern darum
losen, wes er sein soll.*

Let us not divide it, but draw lots for it to see
whose it shall be.

In keeping with the Gospel writer's aim to depict these horrible events as divinely supervised, he notes that the soldiers' act was, in fact, a fulfillment of prophecy, and he quotes a passage from Psalm 22 to prove it. He then describes the attending women (which include three named Mary) and the disciples, who stand at the foot of the cross. Then he relates one of the most moving exchanges in the entire Passion account: in a weak voice Jesus asks the "disciple whom Jesus loved" (i.e., John, the Gospel writer himself) and his mother to care for each other when he is gone.

27c. (55.) Recitative (Evangelist and Jesus)

*Auf daß erfüllet würde die Schrift, die da saget:
"Sie haben meine Kleider unter sich geteilet und
haben über meinen Rock das Los geworfen."
Solches taten die Kriegsknechte.*

*Es stund aber bei dem Kreuze Jesu seine Mutter
und seiner Mutter Schwester, Maria, Kleophas
Weib, und Maria Magdalena. Da nun Jesus seine
Mutter sahe und den Jünger dabei stehen, den er
lieb hatte, spricht er zu seiner Mutter: Weib, siehe,
das ist dein Sohn! Darnach spricht er zu dem
Jünger: Siehe, das ist deine Mutter!*

So that the scripture might be fulfilled, which says,
"They parted my raiment among them and cast
lots for my coat." That is what the soldiers did.

Now standing beside the cross of Jesus were his
mother and his mother's sister, Mary the wife of
Clopas, and Mary Magdalene. Now when Jesus
saw his mother and his beloved disciple standing
by her, he said to his mother, "Woman, behold,
this is your son! Then he said to the disciple,
"Behold, that is your mother!"

Emotionally spent, the chorus responds with a hymn of bittersweet simplicity. Bach uses the same tune here as in the earlier chorale, "Petrus, der nicht denkt zurrück." In this way he draws a comparison between Jesus' thoughtfulness—even in death—with Peter's thoughtlessness.

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28. (56.) Chorale

Er nahm alles wohl in acht
in der letzten Stunde,
seine Mutter noch bedacht,
setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
stirb darauf ohn alles Leid,
und dich nicht betrübe!

He took heed of everything
in his last hour,
thought yet of his mother,
assigning to her a guardian.
O man, act rightly,
love God and fellow man,
then die without sorrow,
and do not be distressed!

As Jesus nears his end the Gospel writer once again notes the prophetic nature of the transpiring events.

29. (57.) Recitative (Evangelist and Jesus)

Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er: Mich dürstet! Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er: Es ist vollbracht!

And from that hour on the disciple took her to himself. After that, when Jesus knew that everything had already been finished to fulfill scripture, he said, "I thirst!" A vessel full of vinegar stood there. They filled a sponge with vinegar and put it on a twig of hyssop, and held it to his mouth. When Jesus had taken the vinegar he said, "It is finished!"

The double meaning of the phrase, "It is finished" is taken up in a highly memorable aria that follows. Of this movement, Martin Geck writes:

Bach's utter centrality in the history of Western music is nowhere better illustrated than by the aria "Es ist vollbracht," the principal idea of which is derived from the tradition of the instrumental *tombeau* as scored for lute, harpsichord and viol and associated at least from the seventeenth century with the notion of commemorating the death of important individuals. . . . At the same time, however, the opening bars of the aria anticipate the *Klagender Gesang* ("Arioso dolente") of Beethoven's op. 110 Piano Sonata and the aria "Es ist genug" ("It is enough") from Mendelssohn's Elijah.²¹

Andreas Glöckner writes:

[Bach] again breaks the rules of the traditional da capo aria. Instead of using the usual A-B-A form, in which the middle section produces a clear contrast by virtue of its reduced volume of sound, Bach applies the opposite strategy in this unusual movement. While the tone of the A section is intentionally subdued through the use of the chamber musical forces of viola da gamba and continuo, Bach accentuates a sharp contrast in the B section—fitting the text "Der Held aus Juda siegt mit Macht"—by calling for the entire string section of the orchestra, which he then augmented in 1749 by the addition of a *bassono grosso* (contra-bassoon). The contrast is emphasized the more by the different tempo headings—"Molto Adagio" for the A section and "Vivace" for the B section.²²

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The idea that Christ's death accomplished a preordained plan of salvation is made explicit in the movement, as the alto meditates on Christ's final words, "It is finished." Michael Marissen writes:

Bach's aria "Es ist vollbracht" (No. 30 [58]) projects Luther's theology of the cross most forcefully. At first it seems as though the notes simply contradict the words, since Jesus' cry of triumph is set as a somber dirge. But these are surface features. The aria is scored with an obbligato for a special instrument, the viola da gamba, a favorite solo instrument in French Baroque court music; and often the underlying rhythms are the ones cultivated in the majestic style of Louis XIV's court music and therefore widely imitated elsewhere. . . . Although it is notated in [this so-called] dotted style, [the] gamba music, owing to its slowness and smoothness, sounds somber. That is to say, only on the page, which listeners do not see, does the music appear majestic. As Bach's music has it, then, Jesus' majesty is "hidden" in its opposite, which is very much a Lutheran approach.

[By contrast] the middle section of this aria . . . [with its] fast repeated notes, an Italian Baroque convention for "militant" affects [i.e., emotional states] . . . is more what one would expect from a victorious Christ. But the final notes spell a diminished chord, the most unstable harmony available in Bach's vocabulary. This middle section cannot stand formally closed. . . . It has to resolve somehow, and it does so right into the slow gamba music of the opening section again.²³

30. (58.) Alto Aria

Es ist vollbracht!
O Trost für die gekränkten Seelen.
Die Trauernacht,
läßt nun die letzte Stunde zählen.
Der Held aus Juda
siegt mit Macht,
und schließt den Kampf.
Es ist vollbracht.

It is finished!
O comfort for all vexed souls.
The night of grieving
now sees its final hour.
The champion from Judah
triumphs mightily
and ends the battle.
It is finished.

The actual death of Jesus is set very simply—the tenor soloist is given the challenge of conveying the utmost pathos in just nine notes.

31. (59.) Recitative (Evangelist)

Und neiget das Haupt und verschied.

And bowed his head and was gone.

In a fascinating movement that combines a four-part chorale with a bass aria in the slowly rocking rhythm of the siciliano (a baroque dance with pastoral associations), we hear the inner struggle of the individual played out against the ecclesiastical response of the believing community.

32. (60.) Bass Aria and Chorus

Mein teurer Heiland, laß dich fragen,
Jesu, der du warest tot,
da du nunmehr ans Kreuz geschlagen
und selbst gesaget: es ist vollbracht,
lebest nun ohn Ende,
bin ich vom Sterben frei gemacht?

My dear Savior, give me answer,
Jesus, you who once were dead,
since you were nailed upon the cross,
and said yourself, "It is finished,"
now you live forever.
am I now freed from death?

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in der letzten Todesnot
nirgend mich hinwende
Kann ich durch deine Pein und Sterben
das Himmelreich ererben?
Ist aller Welt Erlösung da?
als zu dir,
der mich versüht,
o du lieber Herre!
Du kannst vor Schmerzen zwar nichts sagen;
Gib mir nur,
was du verdient,
doch neigst du das Haupt
mehr ich nicht begehre!
und sprichst stillschweigend: ja.

In the final pangs of death
may I never turn elsewhere
Can I, through your pain and dying,
inherit the heavenly kingdom?
Is this the redemption of all the world?
than to you,
who have atoned for me,
O beloved Savior!
Indeed you cannot answer for pain;
Grant me but
what you have earned,
yet you bow your head
more I do not desire!
to say, in silence, "Yes."

Borrowed from the Gospel of Matthew, the earthquake scene that follows was apparently incorporated into the libretto at Bach's own wish. In both recitative and aria the composer paints a vivid picture in the instrumental lines of the quake and the rending of the temple veil, with shaking figures and a two-octave run that tears downward in thirty-second notes.

33. (61.) Recitative (Evangelist)

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

And behold, the veil in the temple was torn in two pieces, from top to bottom. And the earth shook, and the rocks were torn apart, and graves were opened, and the bodies of many saints arose.

Musing that the cataclysmic events (which are now depicted even more explicitly in the instrumental lines) constitute nature's horrified response to the death of its creator, the tenor asks with great earnestness what the heart's response to Jesus' death should be.

34. (62.) Tenor Arioso

Mein Herz, indem die ganze Welt
bei Jesu Leiden gleichfalls leidet,
die Sonne sich in Trauer kleidet,
der Vorhang reißt,
der Fels zerfällt,
die Erde bebt,
die Gräber spalten,
weil sie den Schöpfer sehn erkalten,
was willst du deines Ortes tun?

O my heart, now that all the world
at Jesus' suffering likewise suffers:
the sun shrouds itself in mourning,
the veil tears,
the rocks disintegrate,
the earth shakes,
the graves split open,
because they see the Creator dying;
what will you for your part do?

It is the soprano who answers the tenor's question with an aria in F minor, a lament in which restless thirty-second notes, a throbbing bass figure (consisting of repeated eighth notes that begin after an initial eighth note rest on the downbeat of each measure), sighing gestures, and occasional pauses work together to produce a vivid portrayal of grief and anguish.

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35. (63.) Soprano Aria

Zerfließe, mein Herze,
in Fluten der Zähren,
dem Höchsten zu Ehren!
Erzähle der Welt und dem
Himmel die Not:
dein Jesus ist tot!

Overflow, O my heart,
in torrents of tears,
to honor the Most High!
Tell earth
and heaven the dark tidings:
your Jesus is dead!

In a lengthy recitative by the Evangelist we encounter again the Gospel writer's concern to portray Jesus' crucifixion as a divine fulfillment of Old Testament scriptures, which are highlighted musically by Bach in passages marked "Adagio."

36. (64.) Recitative (Evangelist)

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbaths Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus.

Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf das ihr glaubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

But the Jews, because it was the day of preparation, so that the body should not remain on the cross over the Sabbath (for that Sabbath was a very high one), entreated Pilate to have their legs broken and they be taken down. Then the soldiers came and broke the legs of the first one, and of the other who was crucified with him. But when they came to Jesus and saw that he had already died, they did not break his legs; instead, one of the soldiers opened his side with a spear, and immediately blood and water came out.

And the one who saw this has borne record, and he knows that he is speaking the truth, so that you may believe. For these things happened so that the scripture might be fulfilled, "You shall not break one of his legs." Again another scripture says, "They will behold the one whom they have pierced."

Here Bach reintroduces the chorale tune of *Christus der uns selig macht*, which began Part II of the Passion. In this way he comes full circle, inviting the listener to contemplate the parallel sentiments of the two hymns.

37. (65.) Chorale

**O hilf, Christe, Gottes Sohn,
durch dein bitter Leiden,
daß wir dir stets untertan
all Untugend meiden,
deinen Tod und sein Ursach
fruchtbarlich bedenken,
dafür, wiewohl arm und schwach,
dir Dankopfer schenken!**

Help, O Christ, God's Son,
through your bitter suffering,
that we, remaining subject to you always,
would avoid all wickedness;
would always contemplate beneficially
your death and its purpose; bring you
offerings of thanksgiving for it,
though they be poor and weak!

Having prayed for strength to overcome human weakness in the preceding chorale, the librettist now tells the account of Jesus' burial, in which two disciples—formerly too timid to come forward and be identified as such—play a central role.

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38. (66.) Recitative (Evangelist)

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Juden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Dero-wegen kam er und nahm den Leichnam Jesu herab.

Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen unter einander bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leinen Tücher mit Spezereien, wie die Juden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

Afterward, Joseph of Arimathea, who was a disciple of Jesus (but secretly, fearing the Jews), asked Pilate if he might take down Jesus' body. And Pilate allowed it. So he came and took down Jesus' body.

There came also Nicodemus, who had earlier come to Jesus by night, and brought a mixture of myrrh and aloes, a hundred pounds' weight. Then they took Jesus' body and wound it in linen cloths with spices, as is the Jewish manner of burial. Now at the place where he was crucified, there was a garden, and in the garden a new grave, in which no one had ever been laid. There they laid Jesus, since it was the day of preparation, the grave being close by.

Following convention, and in the interest of large-scale symmetry, Bach ends the work with a major chorus, a gentle lullaby that contemplates Jesus being laid to rest in the tomb. The length of the movement suggests that Bach found the text particularly meaningful, made all the more poignant, perhaps, by memories of the many children he had personally laid to rest. Apparently the librettist considered the movement inconclusive, however. To expand on the Christian believer's hope, which lies ultimately not in Christ's death but in the resurrection, a final chorale was added, allowing the believing community to affirm its anticipation of this eschatological event.

39. (67.) Chorus

Ruht wohl,
ihr heiligen Gebeine,
die ich nun weiter nicht beweine,
ruht wohl,
und bringt auch mich zur Ruh.
Das Grab, so euch bestimmt ist
und ferner keine Not umschließt,
macht mir den Himmel auf
und schließt die Hölle zu.

Rest, well,
you sacred bones,
over which I shall no further weep.
Rest well,
and bring me also to rest.
The grave, destined for you,
and which no further pain encloses,
opens heaven for me,
and closes hell.

40. (68.) Chorale

**Ach Herr, laß dein lieb Engelein
am letzten End die Seele mein
in Abrahams Schoß tragen,
den Leib
in seim Schlafkämmerlein
gar sanft ohn einge Qual und Pein
ruhn bis am jüngsten Tage!
Aldenn vom Tod erwecke mich,
daß meine Augen sehen dich
in aller Freud, o Gottes Sohn,
mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
ich will dich preisen ewiglich!**

O Lord, let your little angel dear,
in the final end, carry my soul
into Abraham's bosom.
Let this body rest
in its little sleeping chamber,
quite softly, without any torment or pain,
until Judgment Day!
And then from death awaken me,
that my eyes may see you,
in full joy, O Son of God,
my Savior and my mercyseat!
Lord Jesus Christ, hear me,
and I will praise you eternally!

Fourth Concert

Notes

1. Werner Braun, "Passion. 6. Eighteenth Century," in *New Grove Dictionary of Music and Musicians*, 2d ed., ed. Stanley Sadie (London: Macmillan, 2001), 19:208.
2. Martin Geck, trans. Stewart Spencer, CD booklet, J. S. Bach, *Johannes-Passion*, Concentus musicus Wien (Nikolaus Harnoncourt, conductor), Teldek 9031-74862-2, pp. 14–15.
3. Robin Leaver, "Passion," in *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd (Oxford: Oxford University Press, 1999), 361.
4. Marion Metcalf, "J. S. Bach: *Johannes Passion*," March 11, 2000, notes for the Alexandria Choral Society's 1985 performance of the *St. John Passion*, reprinted in remembrance of Marion R. Metcalf, formerly a member of the society, <http://www.alexchorsociety.org/bachnotes.htm> (accessed June 23, 2004).
5. Andreas Glöckner, "Bach's *St. John Passion* and Its Different Versions," CD booklet, J. S. Bach, *St. John Passion*, Gächinger Kantorei, Bach-Collegium Stuttgart (Helmuth Rilling, conductor), Hänssler CD 92.075, pp. 68–69.
6. John Butt, "St. John Passion," in *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd (Oxford: Oxford University Press, 1999), 427.
7. Audrey Wong and Norm Proctor, "St. John Passion," July 7, 2003, http://www.bcg.org/Program_Notes/StJohn_694.html (accessed June 24, 2004).
8. Robin A. Leaver, "The Mature Vocal Works," *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 100; John Butt, "St. John Passion" in Boyd, *Oxford Composer Companions: J. S. Bach*, 427–28.
9. Metcalf, "J. S. Bach: *Johannes Passion*."
10. Wong and Proctor, "St. John Passion."
11. Published by Oxford University Press, 1998.
12. The first number follows the numbering system used in the new critical edition of Bach's works: *Johann Sebastian Bach: Neue Bach-Ausgabe sämtlicher Werke (NBA)*, ed. Johann-Sebastian-Bach-Institut Göttingen, and Bach-Archiv Leipzig (Leipzig and Kassel, 1954–). The second number (in parentheses) follows the system used in the *Bach-Werke-Verzeichnis (BWV)*; see Wolfgang Schmieder, *Thematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*, rev. & expanded ed. (Wiesbaden: Breitkopf and Härtel, 1990).
13. Geck, *Johannes-Passion*, 15.
14. Metcalf, "J. S. Bach: *Johannes Passion*."
15. John 12:24, Revised Standard Version.
16. Matthew 16:24–25, Revised Standard Version.
17. Metcalf, "J. S. Bach: *Johannes Passion*."
18. Karl Hochreither, trans. Melvin P. Unger, *Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach* (Lanham, Md.: Scarecrow Press, 2002), 7.
19. Metcalf, "J. S. Bach: *Johannes Passion*."
20. Metcalf, "J. S. Bach: *Johannes Passion*."
21. Geck, *Johannes-Passion*, 16.
22. Glöckner, "Bach's *St. John Passion*," 70.
23. Michael Marissen, *Lutheranism, Anti-Judaism, and Bach's St. John Passion* (New York: Oxford University Press, 1998), 18–19.

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

Concerts

SUNDAY, APRIL 18, 2010

11:15 a.m.

BACH SERVICE (United Methodist Church)
Free Concert

Volckmar Leisring
1588–1637

O filii et filiae

G. P. Palestrina
1525/26–1594

Kyrie from (Missa sine Nomine)

J. S. Bach
1685–1750

Gloria from (Magnificate in E-flat, BWV 243)

J. S. Bach

Cantata: *Der Herr denket an uns*, BWV 196

Madeline Healey, soprano

Gene Stenger, tenor

Aaron Dunn, bass

B-W Singers

Bach Service Orchestra

Melvin Unger *conducting*

Bach Service

NOTES ON THE PROGRAM

BY MELVIN UNGER

IN BACH'S DAY

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

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

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

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

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

Bach Service

THE LITURGY IN LEIPZIG

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

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

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

Of course, in addition to the cantata, other music was expected of the musicians each Sunday: an organ prelude, an Introit motet (usually a double-choir work from an earlier era), *Kyrie* and *Gloria* (on special Sundays), and communion music.

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

Bach Service

NOTES ON THE MUSIC

Volckmar Leisring
1588–1637

O Filii et Filiae

Volckmar Leisring was a German composer and theorist. From 1605 to 1611 he studied theology in Jena, where many of his surviving motets were published. Two musical treatises followed. After 1618 he devoted himself to the pastoral ministry and gave up composing. His works are conservative in style and emphasize polychoral (antiphonal) textures, as illustrated in this motet, which sets the first stanza of a traditional Latin hymn text.

O filii et filiae
Rex coelestis! Gloriam!
Alleluia.

O sons and daughters,
King of heaven, King of glory,
Alleluia.

O filii et filiae,
Christus sur rexit hodie!
Alleluia.

O sons and daughters,
Christ today from death is risen!
Alleluia.

Kyrie and Gloria

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

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

Kyrie eleison
Christe eleison
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy

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

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

Cantata 196

Der Herr denket an uns

Cantata 196 has come down to us only by means of a secondary source, copied by one of Bach's students around 1730. The occasion for which the work was intended is not specified, but its text (Psalm 115:12–15) suggests that it was probably written for a

Bach Service

marriage ceremony. The four psalm verses are set as independent movements; the fact that the libretto contains no additional poetry in the form of recitatives or reflective arias suggests that the cantata is an early work, perhaps dating from Bach's time in Mühlhausen (1707–1708).

The work's modest orchestration (strings and continuo) is nevertheless handled imaginatively, especially in the opening sinfonia, which establishes a buoyant mood with pervasive dotted rhythms.

1. Sinfonia

The first vocal movement is set in a sort of “motet” style, in which individual phrases of the psalm verse are each given appropriate (and contrasting) musical gestures. The first text segment (“der Herr denket an uns”) is presented in imitation by pairs of voices, punctuated with affirmations from the entire ensemble. A one-measure statement of the words “und segnet uns” (which is echoed by the instruments), then serves as a brief transition to a substantial fugue on the second half of the Psalm text.

2. Chorus (Ps. 115:12)

Der Herr denket an uns und segnet uns.

The Lord thinks of us and blesses us.

Er segnet das Haus Israel, er segnet das Haus Aaron.

He blesses the house of Israel, he blesses the house of Aaron.

A short da capo aria for soprano follows. In its lilting gracefulness, it suggests tender intimacy and joy.

3. Soprano Aria (Ps. 115:13)

Er segnet, die den Herrn fürchten, beide, Kleine und Große.

He blesses those who fear the Lord, both small and great.

The following duet for tenor and bass, with its string and vocal duets in imitation, continues the mood of courtly beneficence.

4. Tenor & Bass Duet (Ps. 115:14)

Der Herr segne euch je mehr und mehr, euch und eure Kinder.

May the Lord bless you ever more and more, you and your children.

The cantata ends with an elaborate chorus (not a chorale as is more typical in Bach's cantatas), in which the main text is embedded in an instrumental fabric. The bulk of the movement, however, is given over to an extended fugue on the word “Amen,” as if verbal expression is insufficient to capture the joy of the poet.

5. Chorus (Ps. 115:15)

Ihr seid die Gesegneten des Herrn, der Himmel und Erde gemacht hat. Amen.

You are the blessed of the Lord, who made heaven and earth. Amen.

Repertory

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

VOCAL WORKS

Large Choral Works

- BWV 232, Messe in h-moll. 1935, 1936, 1940, 1946, 1947, 1951, 1955, 1959, 1963, 1967, 1971, 1975, 1979, 1983, 1985, 1989, 1993, 1997, 2001, 2005, 2007.
- BWV 245, Johannespassion. 1937, 1941, 1948, 1952, 1956, 1960, 1964, 1968, 1972, 1976, 1980, 1984, 1990, 1994, 1998, 2002, 2006, 2010.
- BWV 248, Weihnachts-Oratorium. 1938, 1942, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1986, 1991, 1995, 1999, 2003, 2009.
- BWV 244, Matthäuspassion. 1939, 1950, 1954, 1958, 1962, 1966, 1970, 1974, 1978, 1982, 1987, 1992, 1996, 2000, 2004, 2008.
- BWV 243, Magnificat in D-Dur. 1933, 1934, 1937, 1939, 1943, 1945, 1946, 1950, 1957, 1962, 1968, 1976, 1984, 1996, 2006.
- BWV 249, Oster-Oratorium. 1962, 1990.

Motets

- BWV 225, Singet dem Herrn ein neues Lied. 1940, 1950, 1957, 1963, 1971, 1976, 1982, 1991, 1996, 1999, 2006.
- BWV 226, Der Geist hilft unsrer Schwachheit auf. 1937, 1949, 1956, 1962, 1968, 1977, 1985, 1992, 1997, 2003, 2007.
- BWV 227, Jesu, meine Freude. 1934, 1939, 1943, 1951, 1955, 1960, 1966, 1969, 1975, 1981, 1988, 1995, 2001, 2005.
- BWV 228, Fürchte dich nicht, ich bin bei dir. 1936, 1947, 1952, 1958, 1964, 1972, 1979, 1995, 2002, 2009.
- BWV 229, Komm, Jesu, komm. 1941, 1949, 1954, 1961, 1967, 1973, 1992, 1993, 1999, 2004, 2010.
- BWV 230, Lobet den Herrn, alle Heiden. 1938, 1942, 1952, 1959, 1965, 1970, 1974, 1980, 1986, 1994, 1998, 2003, 2008.
- BWV Anh. 159, Ich lasse dich nicht. 1938, 1947, 1953, 1984, 1990.

Cantatas

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

Repertory

- Cantata, BWV 70, Wachtet, betet, seid bereit allezeit. 1950.
Cantata, BWV 71, Gott ist mein König. 1950.
Cantata, BWV 75, Die Elenden sollen essen. 1971.
Cantata, BWV 78, Jesu, der du meine Seele. 1956, 1977, 1995, 2009.
Cantata, BWV 79, Gott, der Herr, ist Sonn' und Schild. 1943, 1965.
Cantata, BWV 80, Ein feste Burg ist unser Gott. 1933, 1938, 1947, 1978, 1998.
Cantata, BWV 81, Jesus schläft, was soll ich hoffen. 1941, 1945.
Cantata, BWV 82, Ich habe genug. 1937, 1951, 1958, 1970, 1976, 1982, 1992.
Cantata, BWV 92, Ich hab in Gottes Herz und Sinn. 1970.
Cantata, BWV 93, Wer nur den lieben Gott lässt walten. 1944.
Cantata, BWV 95, Christus, der ist mein Leben. 1952.
Cantata, BWV 102, Herr, deine Augen sehen nach dem Glauben. 1945.
Cantata, BWV 104, Du Hirte Israel, höre. 1942, 1948.
Cantata, BWV 105, Herr, gehe nicht ins Gericht. 2010
Cantata, BWV 106, Gottes Zeit ist die allerbeste Zeit. 1933, 1941, 1971.
Cantata, BWV 108, Es ist euch gut, dass ich hingehe. 2008.
Cantata, BWV 110, Unser Mund sei voll Lachens. 1949, 1954, 1987.
Cantata, BWV 112, Der Herr ist mein getreuer Hirt. 1943, 2007.
Cantata, BWV 116, Du Friedefürst, Herr Jesu Christ. 1954.
Cantata, BWV 118, O Jesu Christ, mein's Lebens Licht. 1940, 1950.
Cantata, BWV 130, Herr Gott, dich loben alle wir. 1980, 2008.
Cantata, BWV 131, Aus der Tiefe rufe ich, Herr, zu dir. 1957.
Cantata, BWV 137, Lobe den Herren, den mächtigen König der Ehren. 1934.
Cantata, BWV 140, Wachtet auf, ruft uns die Stimme. 1934, 1935, 1945, 1983, 2003.
Cantata, BWV 142, Uns ist ein Kind geboren. 1949.**
Cantata, BWV 147, Herz und Mund und Tat und Leben. 1981, 2005.
Cantata, BWV 148, Bringet dem Herrn Ehre seines Namens. 1993.
Cantata, BWV 149, Man singet mit Freuden vom Sieg. 1947.
Cantata, BWV 154, Mein liebster Jesus ist verloren. 2007.
Cantata, BWV 158, Der Friede sei mit dir. 1939, 1963, 1977, 1985.
Cantata, BWV 159, Sehet, wir geh'n hinauf gen Jerusalem. 1940.
Cantata, BWV 160, Ich weiss, dass mein Erlöser lebt. 1948, 1952.*
Cantata, BWV 161, Komm, du süsse Todesstunde. 1969.
Cantata, BWV 169, Gott soll allein mein Herze haben. 1981.
Cantata, BWV 170, Vergnügte Ruh', beliebte Seelenlust. 1983.
Cantata, BWV 171, Gott, wie dein Name, so ist auch dein Ruhm. 1963.
Cantata, BWV 172, Erschallet, ihr Lieder, erklinget, ihr Saiten. 1994.
Cantata, BWV 174, Ich liebe den Höchsten von ganzem Gemüte. 1985.
Cantata, BWV 180, Schmücke dich, o liebe Seele. 1945, 1989.
Cantata, BWV 182, Himmelskönig, sei willkommen. 1974, 1987.
Cantata, BWV 183, Sie werden euch in den Bann tun. 1981.
Cantata, BWV 187, Es wartet alles auf dich. 1979.
Cantata, BWV 189, Meine Seele rühmt und preist. 1960.
Cantata, BWV 191, Gloria in excelsis Deo. 1958.
Cantata, BWV 196, Der Herr denket an uns. 2010.
Cantata, BWV 198, Lass Fürstin, lass noch einen Strahl. 1964.
Cantata, BWV 199, Mein Herze schwimmt im Blut. 1987.
Cantata, BWV 201, Geschwinde, geschwinde, ihr wirbelnden Winde. 1965, 1980.
Cantata, BWV 202, Weichet nur, betrübte Schatten. 1947, 1965, 1977, 1983, 2001.
Cantata, BWV 203, Amore traditore. 1942, 1955, 1968.
Cantata, BWV 205, 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.

**Bach research now regards this cantata as spurious.

Sacred Songs

Auf, auf! mein Herz, mit Freuden, BWV 441. 1943, 1959.

Repertory

Bist du bei mir, BWV 508. 1934, 1970.
Die bittere Leidenszeit beginnt abermal, BWV 450. 1944.
Brich entzwei, mein armes Herze, BWV 444. 1941.
Das walt' mein Gott, BWV 520. 1944.
Dir, dir, Jehova, will ich singen, BWV 452. 1939, 1954, 1959, 1970.
Eins ist Not, BWV 453. 1956.
Es ist nun aus mit meinem Leben, BWV 457. 1935, 1968.
Es ist vollbracht! BWV 458. 1941.
Gedenke doch, mein Geist zurücke, BWV 509. 1937, 1954, 1968, 1970.
Gib dich zufrieden und sei stille, BWV 510. 1936, 1968.
Die goldne Sonne, BWV 451. 1940.
Gott lebet noch, BWV 461. 1939, 1943.
Ich habe genug, BWV 82. 1970.
Ich halte treulich still, BWV 466. 1941.
Ich lass dich nicht, BWV 467. 1959.
Ich steh' an deiner Krippen hier, BWV 469. 1956.
Jesu, meines Glaubens Zier, BWV 472. 1959.
Jesus, unser Trost und Leben, BWV 475. 1944.
Komm, süßer Tod, BWV 478. 1935, 1959.
Kommt, Seelen, dieser Tag, BWV 479. 1936, 1944, 1954.
Der lieben Sonne Licht und Pracht, BWV 446. 1939.
Liebster Herr Jesu, BWV 484. 1940.
Liebster Immanuel, BWV 485. 1968.
Mein Jesu, dem die Seraphinen, BWV 486. 1935.
Mein Jesu, was für Seelenweh, BWV 487. 1954.
Meine Seele, lass es gehen, BWV 552. 1937.
Nur mein Jesus ist mein Leben, BWV 490. 1956.
O finstre Nacht, wann wirst du doch vergehen, BWV 492. 1968.
O Jesulein süß, O Jesulein mild, BWV 493. 1940, 1943, 1959, 1968.
So oft ich meine Tabakspfeife, BWV 515. 1937.
Steh' ich bei meinem Gott, BWV 503. 1936.
Vergiss mein nicht, mein allerliebster Gott, BWV 505. 1934, 1968.
Warum betrübst du dich, BWV 516. 1954, 1970.
Wie wohl ist mir, BWV 517. 1970.
Willst du dein Herz mir schenken, BWV 518. 1934.

Excerpts from Larger Works

Four Choruses from Mass in B Minor, BWV 232. 1934.
Kyrie and Gloria from Mass in B Minor, BWV 232. 1946.
Five numbers from the original version of the St. John Passion, BWV 245. 1941, 1948:
 Chorus: O Man, Bewail Thy Grievous Sin
 Tenor aria: Destroy Me Now, Ye Rocky Crags and Spires
 Bass aria with chorale: Heaven Open, World Be Shaken
 Tenor aria: Be Not So Much Distressed
 Chorus: Lamb of God, Our Saviour
Three Wedding Chorales. 1943.
Four Passion Chorales from St. Matthew Passion, BWV 244. 1948.
Three Easter Chorales. 1948.
Gloria, Christmas interpolation from Magnificat in E-flat, BWV 243a. 2007, 2008, 2009, 2010.
Chorale from Cantata BWV 130. 1943.
Chorale from Cantata BWV 137. 1943.
Chorale: Allein zu dir, Herr Jesu Christ, BWV 260. 1992.
Chorale: Ich steh an deiner Krippen hier, BWV 248/59. 1992.
Chorale: Wer Gott vertraut, BWV 443. 1992.
Three Choruses from the original E-flat version of the Magnificat, BWV 243. 1943:
 1. From Heaven Above to Earth I Come
 2. Rejoice and Sing with Might
 3. Gloria in excelsis Deo
Chorale: Befiehl du deine Wege, BWV 270. 1992.
Chorale: Nun ruhen alle Walder, BWV 392. 1992.
Chorale: Christ lag in Todesbanden, BWV 227. 1992.
Kyrie: Kyrie I, Christe, du Lamm Gottes, BWV 233a. 2007.
Aria: Ah Tarry Yet, My Dearest Saviour from Cantata BWV 11. 1934.
Aria: Alles mit Gott und nichts ohn' ihn, BWV 1127. 2006.

Repertory

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

INSTRUMENTAL WORKS

Concertos and Works for Orchestra

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

Six Brandenburg Concertos:
 BWV 1046, Concerto in F Major. 1935, 1943, 1954, 1964, 1985, 2005.
 BWV 1047, Concerto in F Major. 1933, 1937, 1949, 1958, 1969, 1976, 1988, 2002.
 BWV 1048, Concerto in G Major. 1934, 1940, 1947, 1952, 1966, 1969, 1982, 1990, 1999, 2010.
 BWV 1049, Concerto in G Major. 1937, 1944, 1951, 1963, 1977, 2008.
 BWV 1050, Concerto in D Major. 1934, 1949, 1953, 1962, 1971, 1994.
 BWV 1051, Concerto in B Major. 1935, 1950, 1960, 1984.
BWV 1052, Concerto in D Minor for Clavier. 1934, 1963, 1971, 1986.
BWV 1052, Concerto in D Minor for Violin (Reconstructed). 1952, 1965.
BWV 1054, Concerto in D Major for Clavier. 1940, 1978.
BWV 1055, Concerto in A Major for Clavier. 1990, 1999.
BWV 1056, Concerto in F Minor for Clavier. 1936, 1942.
BWV 1056, Concerto in F Minor for Violin (Reconstructed). 1956.
BWV 1060, Concerto in C Minor for Violin and Oboe. 1955, 1973.
BWV 1061, Concerto in C Major for Two Claviers. 1937, 1966.
BWV 1064, Concerto in C Major for Three Claviers. 1953.
BWV 1065, Concerto in A Minor for Four Claviers. 1938, 1986.
BWV 1066, Overture in C Major. 1936, 1939, 1953, 1990, 2009.
BWV 1067, Overture in B Minor. 1933, 1941, 1955, 1973, 1989.
BWV 1068, Overture in D Major. 1934, 1941, 1950, 1961, 1970, 1972, 1988, 2000. (Air only, 1935).
BWV 1069, Overture in D Major. 1935, 1938, 1952, 1966.
BWV 1080, Die Kunst der Fuge. 1950, 1951, 1956, 1960, 1968, 2006. Incomplete 1941, 1945, 2008, 2009.

Chamber Music

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

Repertory

- BWV 1017, Sonata No. 4 in C Minor for Clavier and Violin. 1957, 1986.
BWV 1018, Sonata No. 5 in F Minor for Clavier and Violin. 1957.
BWV 1019, Sonata No. 6 in G Major for Clavier and Violin. 1946, 1957, 1982.
BWV 1023, Sonata in E Minor for Violin and Continuo. (Prelude- Adagio ma non tanto). 2005, 2009.
BWV 1027, Sonata No. 1 in G Major for Clavier and Viola da Gamba, and Continuo. 1941, 1966, 1971, 1974, 1980, 1994, 2000, 2010.
BWV 1028, Sonata No. 2 in D Major for Clavier and Viola da Gamba. 1960, 1971, 1974, 1980.
BWV 1029, Sonata No. 3 in G Minor for Clavier and Viola da Gamba. 1954, 1958, 1967, 1971, 1974, 1980, 2000.
BWV 1030, Sonata No. 1 in B Minor for Clavier and Flute. 1972, 2010.
BWV 1031, Sonata No. 2 in E-flat Major for Clavier and Flute. 1953, 1972.
BWV 1034, Sonata No. 2 in E Minor for Flute and Figured Bass. 1953, 1992, 2002, 2010.
BWV 1035, Sonata No. 3 in E Major for Flute and Figured Bass. 1980, 2010.
BWV 1036, Sonata in D Minor for Two Violins and Clavier. 1934, 1987.
BWV 1037, Sonata in C Major for Two Violins and Figured Bass. 1954, 1961.
BWV 1038, Sonata in G Major for Flute, Violin, and Continuo. 1935, 1955, 1994.
BWV 1042, Concerto in E Major for Violin. 1991.
BWV 1079, The Musical Offering (complete) (arr. Hans T. David). 1945, 1950, 1957, 1970.
Trio, Only. 1934
Ricercar a 6, only. 1940.

Clavier Works

- Anna Magdalena Bach Notebook (1725):
Aria in G, BWV 988. 1970.
Allemande in C Minor, BWV 813. 1970.
Polonaise, 1936.
Polonaise in G, BWV Anh. 130. 1970.
Preludio in C, BWV 846. 1970.
Two Menuetts. 1936.
Praeludium and Fughetta in G Major, BWV 902. 1976.
Polonaise in G Minor, BWV Anh. 123. 1970.
Sonata in D Minor for Clavier, BWV 964. 2000.
Capriccio in B-flat Major, BWV 992. 1955. (Lament, only, 1943).
Chromatic Fantasia and Fugue in D Minor, BWV 903. 1944, 1963, 2010 (Fantasia, only, 1935).
Clavierübung, Part I (Six Partitas), BWV 825–830. 1950.
Partita No. 1 in B-flat Major, BWV 825. 1935, 1961.
Partita No. 2 in C Minor, BWV 826. 1957, 1976.
Partita No. 3 in A Minor, BWV 827. 1960.
Partita No. 4 in D Major, BWV 828. 1985.
Partita No. 6 in E Minor, BWV 830. 1985.
Clavierübung, Part II (Italian Concerto and French Overture), BWV 971 and 831. 1950, 1994.
Italian Concerto, BWV 971. 1935.
French Overture, BWV 831. 1946, 2001.
Clavierübung, Part IV (Goldberg Variations), BWV 988. 1950, 1964, 1985, 2001.
“English” Suite No. 2 in A Minor, BWV 807. 1934, 1982.
“English” Suite No. 3 in G Minor, BWV 808 (Prelude, Sarabande, Gavotte, and Musette). 1936.
Fantasia and Fugue in A Minor, BWV 904. 2006.
Fantasia in C Minor, BWV 906. 1935, 1943, 1960
“French” Suites, complete, BWV 812–817. 1968.
Sarabande from Suite No. 1 in D Minor, BWV 812. 1935.
Suite No. 3 in B Minor, BWV 814. 1986.
Suite No. 5 in G Major, BWV 816. 1992, 2010.
Suite No. 6 in E Major, BWV 817. 1967.
Inventio 6 in E Major, BWV 777. 1956.
Sinfonia 5 in E-flat Major, BWV 791. 1956.
Sinfonia 6 in E Major, BWV 792. 1956, 1984.
Sinfonia 7 in E Minor, BWV 793. 1956.
Sinfonia 9 in F Minor, BWV 795. 1956.
Sinfonia 11 in G Minor, BWV 797. 1956.
Sinfonia 15 in B Minor, BWV 801. 1956.
Six Little Preludes, BWV 933–938. 1960.
Toccata in D Major, BWV 912. 1967.
Toccata in E Minor, BWV 914. 1935, 1936, 1976, 1998.
Toccata in G Major, BWV 916. 2010.
Two Mirror Fugues from the Art of the Fugue (two claviers), BWV 1080. 1941.

Repertory

Organ Works (Except Chorales)

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

Organ Chorales

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

Repertory

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

Repertory

Works by other Composers

- Tomaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.
Alfonso the Wise (13th century, for lute): Cantigas de Santa Maria: Quen a virgen; Como poden per sas culpas. 1962.
Johann Ernst Altenburg: Polonaise (1795), 2010.
Elias Nicolaus Ammerbach: Orgel oder Instrument Tabulatur:
 Galliart, 2007.
 Hertzog Moritz Dantz, 2007.
 Ich hab's gewagt, 2007.
 Issbruck ich mus dich lassen, 2007.
 Johan. Baptista: Wenn wir in höchsten nöten sind, 2007.
 Passamezzo italica, 2007.
 Wo Gott der Herr Nicht bey uns helt, 2007.
Anonymous (13th-century chanson de quete, for lute): Le moi de May, 1962.
Anonymous (ca. 1540, for lute): Der Gestreiff Dannzet. 1957.
Anonymous (17th-century Spain): Zarabanda. 2009.
Anonymous (Elizabethan, for lute): Heartes Ease. 1957.
Anonymous: Fanfare "Rocky", 2010
Carl Philipp Emanuel Bach:
 Concerto in B-flat Major for Violoncello (Adagio and Allegro assai), 1959.
 Adagio, from Sonata for Organ (Wq. 171), 1955.
 Concerto for Oboe in E Flat (Wq. 165), 1984.
 Concerto in A Major for Violoncello (Wq. 172), 1984.
 Fantasie in C Major (Wq. 61), 1973.
 Marcia - for the Ark (after 1767), 2010.
 Rondo in C Major (Wq. 56), 1973.
 Rondo in C Minor (Wq. 59), 1973.
 Six Sonatas for Winds, 2002.
 Sonata in B-flat Major (Wq. 59), 1973.
 Sonata in E Minor, H. 529, 2002.
 Sonata in G Minor for Clavier and Gamba, 1974.
 Sonata in G Minor for Oboe and Continuo (Wq. 135), 1984.
 Sonata No. 2 in C Major (Wq. 55), 2002.
 Sonata No. 4 in A Major (Wq. 55), 2002.
 Suite in D Major (transcribed H. Casadesus), 1957.
Johann Bernard Bach: Chorale Prelude, Nun frent euch, lieben Christen g' mein, 1955.
Johann Christian Bach: Sinfonia in D, Op. 18, No. 4, 1984.
 Quintet in D Major, Op. 22, No 1, 2002.
 Trio in A Major, Op. 15, No. 2, 2002.
Johann Christoph Bach: Aria and Variations in A Minor, 2004.
Johann Christoph Bach, (1642-1703): Two Motets for five voices:
 Der Mensch, vom Weibe geboren, 1992.
 Sei getreu, 1992.
Johann Christoph Bach: Fugue for Organ, 1955.
 Motet, I. Wrestle and Pray, 1938, 1947, 1953.
Johann Christoph Friedrich Bach: Gigue-Rondo (organ), 1955.
Johann Michael Bach: Chorale Prelude, Von Gott will ich nicht lassen, 1955.
Wilhelm Friedemann Bach: Chorale prelude, Jesu, meine Freude (Falck 38/1), 1955.
 Adagio and Fugue in D Minor (Falck 65), 1984.
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.
J. B. Besardus: Branle (for lute). 1957.
Heinrich F. Biber: Passacaglia for Violin without Continuo [No. XVI appended to XV of the Mystery (Rosary) Sonatas of c. 1676], 1996.
 Duet (1676), 2010.
Joseph Bodin de Boismortier: Sonata in G Major for three flutes, 1961.
 Trio in A Minor from Op. 37, No. 5, 2008.
Johannes Brahms: Three Songs for Six-Part Chorus: Op. 42, 1992.
John Bull: Les Buffons, 1958.
Dietrich Buxtehude: Cantata: Gen Himmel zu dem Vater Mein, Bux WV 32, 2006.
 Cantata: Herr, ich lasse dich nicht, Bux WV 36, 1975.
 Cantata: O Gottes Stadt, Bux WV 87, 1975.
 Chaconne in E Minor, Bux WV 160, 1956.

Repertory

- Chorale Prelude: Ein feste Burg ist unser Gott, Bux WV 184, 1956.
Chorale Prelude: Nun bitten wir den heiligen Geist, Bux WV 209, 1990.
Chorale Prelude: Nun komm, der Heiden Heiland, 1956.
Membra Jesu nostri, Bux WV 75 (Cantatas *Ad pede and Ad genua*), 2010.
Missa Brevis, Bux WV 114, 1964.
Prelude and Fugue in D Major, Bux WV 211, 1956.
Prelude in D Major, Bux WV 139, 1990.
Toccatina in F, Bux WV 157, 1990.
William Byrd: The Queen's Alman, 1976.
Antonio Caldara: Praeambulum (D Minor) and Fuga (D Major), 1989.
Sonata da camera in G Minor, 1972.
André Campra: Entrée from Hesione, 1994.
Entree from L'Europe galante, 1994.
Dario Castello: Sonata concertato IX, 1998.
Sonata prima, 2002.
Francesco Cavalli: Canzon a 3, 1989.
Giovanni Paolo Cima: Sonata in D Minor, 2002.
Arcangelo Corelli: Concerto Grosso, Op. 6, No. 1, 1983.
La Folia, 2009.
Sonata in C Major for Recorder and Basso Continuo, 1987.
Sonata Op. 5, No. 8 in E Minor, 2008.
Corelli-Brueggen: Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20, 1987).
François Couperin: L'Arlequine, 1967.
La Mysterieuse, 1967.
La Pantomime, 1958.
La Visionaire, 1967.
Le croc-en-jambe, 1967.
Le Grand: Les Barricades Mysterieuses, 2008.
Musée de Taverni, 1958.
Jean-Henri d'Angelbert: Chaconne de Galatée, 1958.
François Dauverne: Quator No. 3, 2010.
Johann Friedrich Doles: Drei Choralvorspiele:
Mach dich mein Geist bereit, 2007.
Herzlich lieb hab ich dich, o Herr, 2007.
Jesu meines Herzens Freud, 2007.
Andreas Düben: Praeludium ex E vel A pedaliter, 2007.
Guillaume Dufay: Ave Regina, 1962.
Samuel Ebart: Geistliches Konzert: Miserere—Christe mei, 1962.
Jacob van Eyck: From Der Fluyten Lusthof
Bravada, 2002.
Amarilli mia bella, 2002.
Engels Nachtgealtje, 2002.
Girolamo Fantini: Entrata Imperiale per Sonare in concerto, 2010.
Sonata di Risposta detta la Salviati (1638), 2010.
Giovanni Battista Fontana: Sonata Terza, 2002.
G.B.A. Forqueray: Three Dances, 1960.
La Mandoline
La Leon
La Latour
Girolamo Frescobaldi: Aria detta la Frescobaldi, 1967.
Giovanni Gabrieli: Canzon a 8 Septimi Toni (No. 1) from Sacrae Symphoniae (1597), 1983.
Canzon a 4, 1989.
Sonata pian' e forte, 1989.
Motetto: Exultavit cor meum, 1989.
Baldassare Galuppi: Sonata in D Minor (organ), 1989.
Sonata con Ripieni e Flauti (organ, flute), 1989.
Theobaldo di Gatti: Gigue from Scylla, 1994.
George Frideric Handel: Cara sposa from Rinaldo, 1988.
Chandos Anthem: As Pants the Hart, 1976.
Concerto a due cori No. 1 in B-flat Major, 1985.
Concerto Grosso, Op. 3, No. 1, 1993.
Concerto Grosso, Op. 6, No. 7, 1982.
Concerto Grosso, Op. 6, No. 1, 2007.
Concerto Grosso, Op. 6, No. 4, 2006.
Concerto Grosso, Op. 6, No. 6, 1976, 1998.

Repertory

- Coronation Anthem: Zadok the Priest, 1976, 1985, 2007.
Dixit Dominus, 1999.
il-Moderata HWV 55, 1994.
Let Thy Hand be Strengthened. 2009.
Lucretia, 1974.
Minuet from Alcina, 1992.
Organ Concerto in B-flat Major, Op. 4, No. 2, 1992.
Passacaille in G Minor, 1943.
Sarabande in D Minor, 1943.
Silete venti, HWV 242, 1985.
Solo Cantata: In Praise of Harmony, 1976, 2001.
Solo Cantata: Mi Palpita il Cor, 2003.
Solo Cantata: Salve Regina, 1976.
Sonate a tre in D Minor, 1972.
St. John Passion (1704), 1972.
Suite No. 2 in F Major (Harpsichord), 1976.
Sweet Bird from L'Allegro, il Penseroso ed Theodora, 1988.
Vivi tiranno from Rodelinda, 1988.
Water Music: Suite in G, 1996.
Water Music: Suite No. 2 in D Major, 2003.
Johannes Hieronymus Kapsberger, Colascione and Piva Canario. 2009.
Johann Kuhnau: Toccata in A Major, 2004.
 Suonata prima, Der Streit zwischen David und Goliath, 2007.
Michel l'Afflard: Gavotte and Passacaille, 1994. from *Airs le mouvement*
Orlando di Lasso: Aus meiner Sünden Tiefe, 2008.
 Jubilate Deo, 2007.
Jean-Marie Leclair: Sonata Op. 5, No. 1 in A Major, 2008.
 Sonata Op. 5, No. 4 in B-flat Major, 2008.
 Leisring, Volckmer: O filii et filiae, 2010.
Pietro Locatelli: Sonata in G Minor (viola and harpsichord), 1958.
 Theme and Variations (violin and lute), 1960.
Graf Logi: Courante extraordinaire (lute), 1960.
Giovanni per Luigi de Palestrina: Kyrie from Missa Sine Nomine, 2008, 2009.
Jean-Baptiste Lully: Sarabande pour femme from *Le Bourgeois gentilhomme*, 1994.
Thomas Lupo: Fantasia a 4, 1962.
Marin Marais: Benedetto Marcello: Cantabile in E-flat Major, 1989.
 Five French Dances (viola and harpsichord), 1958.
 Fugue in G Minor, 1989.
 Les Folies d' Espagne, 2002.
 Suite in A Minor (Pièces de voile, Book III), 1994.
 Suite in E Minor, 1998.
 Variations on La Folia, 1960.
Felix Mendelssohn-Bartholdy: Choral Motetto: Op. 23, No. 1, Aus tiefer Noth schrei' ich zu dir, 1992.
 3 Songs from *Im Grünen*, Op. 59/1,3,4, 1992. %%%
 3 Songs from *Six Songs for Four-Part Chorus*: Op. 48/1,2,6, 1992.
Francesco da Milano: Fantasia (for lute). 1957.
Claudio Monteverdi: A un giro sol de' begli occhi, 1989.
 E questa vita un lampo (from *Selve morale e spirituali*). 1975.
 Ecco mormorar l'onde, 1989, 1992.
 Io mi son giovinetta, 1992.
 O ciechi, ciechi (from *Selve morale e spirituali*). 1975.
 Voi ch'ascoltate (from *Selve morale e spirituali*). 1975.
Thomas Morley: Madrigal: Fyre, Fyre. 1992.
 Pavan (for lute). 1957.
Wolfgang Amadeus Mozart: Adagio and Finale for String Trio, arranged from J.S. Bach's Sonata No. 2 for Organ, 1939.
 Adagio and Fugue for String trio, arranged from Wilhelm Friedemann Bach, 1939.
 Adagio and Fugue for Strings, K546, 1991.
 Fantasy and Fugue in C Major, K 394, 1991.
 Symphony in C Major, No. 41 ("Jupiter"), K 551, 1991.
Santiago de Murcia: El Sarao de Venus, 1992.
Santiago de Murcia: Jota. 2009.
Jacob Obrecht: Agnus Dei, 1962.
Johannes Ockeghem: Tsaat een Meskin, 1962.
Diego Ortiz: Recercada Segunda, 2002.

Repertory

- James Paisible: Entrée from The Lady's Entertainment, 1994.
Palestrina, G. P. Kyrie from Missa sine nomine, 2008, 2009, 2010.
Giovanni Picchi: Four Pieces for Harpsichord, 1958.
 Pass'e mezzo antico di sei parti.
 Saltarello del ditto pass'e mezzo.
 Ballo alla polacha.
 Todesca.
Carlo Francesco Pollarolo: Sonata in D Minor (organ), 1989.
Henry Purcell: The Blessed Virgin's Expostulation: Tell Me, Some Pitying Angel, 1998.
 Dido's Lament, Dido and Aeneas, Z626/38a, 1995.
 Funeral Music for Queen Mary II (Z860, Z27), 1973.
 Rejoice in the Lord alway Z49, 1995.
 Suite: The Gordian Knot Unty'd Z597, 1995.
 Toccata in A Major (Z226 [doubtful]), 1943.
 Two Anthems: Hear my prayer, O Lord Z15, 1995.
Jean Philippe Rameau: Concert IV, 1972.
 Cinquième Concert (Les Pièces de clavecin en concerts), 1994, 1998.
Max Reger: Ich hab' die Nacht getrauert, 1995.
 Wie kommt's dass du so traurig bist, 1995.
Gottfried Reiche: Abblasen, 2010.
Esaias Reussner: Prelude, Sonate, Gigue (lute), 1960.
Bartholomäus Riedl: Ein schöner Aufzug (1680), 2010.
Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
Cipriano de Rore: Anchor che'cu partire, 1989.
Salamone Rossi: Cercaí fuggir amore (from Three Canzonets). 1962
 Torna dolce il mio amore (from Three Canzonets). 1962.
 Voi che sequire il cieco ardor di Venere (from Three Canzonets). 1962.
J-P. Rousseau: L'Allemande du Devin du Village, 1992.
Giuseppe Sammartini: Concerto in F Major for Descant Recorder, Strings, and Continuo, 1983.
Gaspar Sanz: Canarios. 2009.
 Fandango and Espanoleta. 2009.
Domenico Scarlatti: Sonata in A Major, K. 208, 1985.
 Sonata in A Major, K. 209, 1985.
 Sonata in C Minor, K. 56, 1987.
 Sonata in D Major, K. 45, 1985.
 Sonata in D Major, K. 145, 1987.
 Sonata in D Major, K. 443, 1976.
 Sonata in D Major, K. 444, 1976.
 Sonata in D Minor, K. 9, 1976.
 Sonata in D Minor, K. 32, 1985.
 Sonata in D Minor, K. 64, 1987.
 Sonata in D Minor, K. 141, 1987.
 Sonata in G Major, K. 144, 1987.
Johann Schneider: Prelude and Fuge in G Minor, 2004.
Heinrich Schütz: Die mit Tränen säen, SWV 378, 1992.
 Dunque addio, SWV 15, 1995.
 Es ist erschienen die heilsame Gnade Gottes, SWV 371, 1992.
 Fuggi o mio core, 1989.
 Magnificat (SWV, 486), 1975.
 O dolcezza (Seconda parte), SWV 2, 1995.
 O primavera (Prima parte), SWV 1, 1995.
 O quam tu pulchra es and Veni de libano (SWV 265 and 266) from Symphoniae Sacrae I, 1975.
 Psalm 84 (SWV, 29), 1975.
 Singet dem Herrn ein neues Lied, SWV 22, 1992.
 Vater Abraham, erbarme dich mein (SWV 477), 1975.
Bartolome de Selma y Salaverde: Canzon 11. 2009.
Francesco Spinaccino: Ricercar (for lute). 1957.
Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Basso, and Continuo, 1994.
Stralock MS: Canaries (for lute). 1957
Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
J. P. Sweelinck: Psalm 47: Or sus, tous humains, 1995.
Psalm 78: Sois ententif, mon peupl' à ma doctrine, 1995.
Psalm 114: Quand Israël hors d'Égypte sortit, 1995.
Psalm 137: Estans assis aux rives aquatiques de Babylon, 1995.
Psalm 138: Il faut que de tous mes esprits ton los, 1995.

Repertory

- Giuseppe Tartini: Andante in D Major (viola and harpsichord), 1958.
Sonata in G Minor for Violin and Viola da Gamba ("The Devil's Trill"), 1994.
- Georg Philipp Telemann: Fantasie [in E-flat Major, No. 7] for Violin without Continuo (c. 1735), 1996.
Fantasie [in D Major, No. 10] for Violin without Continuo (c. 1735), 1996.
Cantata: Ich weiss, dass mein Erlöser lebt, 1979.*
Cantata: Ihr Völker hört, 1999.
Motet: Sei Lob und Preise mit Ehren, 1984.
Overture in D Major, 1979.
Overture from the "Andreas Bach Book," 1984.
Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.
Quartet in G Major, 1998.
Scherzo secondo from III Trietti methodici e III Scherzi, 1972.
Sonata in B-flat Major for Oboe and Continuo, 1984.
Suite in A Minor for Flute, Strings, and Continuo, 1979.
Trio Sonata in A Major, 1965.
- Thomas Tomkins: Barafostus Dreame, 1962.
- Giuseppi Torelli: Sonata in D (G. 1) for Trumpet, Strings, and Continuo, 1982.
- Francis Tregian: Balla d' amore, 1962.
- Marco Uccellini: Two Sonatas for Violin and Continuo, 2006.
- Francesco Maria Veracini: Sonata Op. 2, No. 12 in D Minor, 2008.
- Antonio Vivaldi: Concerto in B Minor for Violins, Violoncello, Bass, and Harpsichord, Op. III, No. 10, 1986.
Concerto for Strings and Continuo in G (RV 151), 1994.
Concerto for Two Violins in A Minor, (RV 522), 2004.
Concerto for Violin and Organ in F, Pin. 274, 1989.
Concerto in A Major (in due Cori), Pin. 226, 1989.
Concerto in D Minor for Organ, Op. 3, No. 11, 1989, 1997.
Credo (RV/R 591), 1983.
Kyrie from Chamber Mass, 1978.
Motet: O qui coeli, (RV/R 631), 2004.
Nisi dominus (RV 608), 1997.
Piccolo Concerto in A Minor, 1978, 1992.
Sinfonia in B Minor (ad Santo Sepolcro [RV, 169]), 1978, 1985.
Sonata in C Minor for Oboe and Bass Continuo, F. XV, n. 2, 1984.
Sonata No. 7 in G Minor, RV 42 for Cello and Basso Continuo, 2008.
Stabat Mater (RV 625), 1978.
- Sylvius Weiss: Chaconne (lute), 1960.
- Adrian Willaert: Dulces exuviae, dum fata deusque sinebar, 1989.
- Pietro Andrea Ziani: Capriccio in C Major (Keyboard), 1989.
- Johan Dismas Zelenka: Fanfare VI, 2010.
- Canzone, Sonate, Toccate, Sinfonie by Cesare, Marini, Uccellini, Frescobaldi, Selma y Salaverde, Cartello, 1987.
Three Dutch Folksongs (arr. J. Bremer), 1995.

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