

EMMANUEL
MUSIC

THE BACH INSTITUTE

presents

Bach and Society

An Evening of Bach Arias
and *Meine Seel erhebt den Herren*, BWV 10

Sunday, January 19, 2025 – 7:00 pm



Johann Sebastian Bach.

A note from the Director:

The Bach Institute continues to expand, both temporally, with offerings throughout the year, and programmatically, with a greater and deeper variety of presentations and topics. This year we have expanded our Fellowships to include a greater number of instrumental positions; we have welcomed fifteen young musicians to train and explore the Bach cantata repertoire, which is a record number! The 2025 Fellows have joined us from local institutions and from around the country; they have devoted long hours to studying, practicing, and engaging the immense demands that Bach's music exacts. We are very proud of the dedication, openness, and musicality that they have all brought to the table, and how they have forged themselves into unified ensembles through the course of the week.

The Bach Institute January Intensive would not be possible without the essential support of our contributors, major partners, and of those to whom we extend our deepest thanks:

Peter Libby: Our major sponsor, providing baseline funding to ensure a secure foundation for all our activities. We are deeply grateful to Peter for his belief in and passion for our mission.

Emmanuel Music: the Board and its President, Dana Whiteside; Emmanuel Music Interim Executive Director John Williams and the administrative staff, including Brad Dumont, Artistic Projects Manager; Seth Torres, our Sound Engineer; and the musicians of Emmanuel Music for embracing the Bach Institute with enthusiasm. Last, but definitely not least: Emmanuel Music Artistic Director and Associate Director of the Bach Institute, Ryan Turner; his musical genius and steady collegiality are essential.

Emmanuel Church: offering us a home for all Institute activities, including rehearsal space, lectures, masterclasses, discussions, and practice rooms; the Vestry, clergy, and staff, including the Rev. Pamela Werntz, Parish Administrator Vaughan Sherrill, Parish Assistant Robb Scholten, and the Emmanuel congregation, which has always welcomed the Bach Institute Fellows.

MIT and the Handel and Haydn Society: offering free tickets to the January 17 concert for our Fellows.

Our guest faculty, musicians, and presenters: Heidi Braun-Hill, Sarah Freiburg, Vanessa Holroyd, Peggy Pearson, Randy Zigler, and Michael Beattie; Adrian Anantawan, the Rev. Carrington Moore, and the Rev. Pamela Werntz.

Our collaborative artists: Special thanks to Chandra Batra and Avi Manning, the artists from the Common Art program who thoughtfully and creatively contributed to our Showcase concert. Thank you for your inspiring and thought-provoking works.

Principal Guest Conductor John Harbison: your continued investment in sharing Bach with young musicians is an inspiration to all.

Our volunteers and interns: Aysha Penha, Brian Mazzoli, and Ron Johns, who together kept things running smoothly. To Julian Bullitt, thank you for being everywhere, checking our safety, taking pictures, and caring for the building and for those of us using it.

A special thanks to former Emmanuel Music Executive Director and Institute Administrative Support Pat Krol: her wisdom, expertise, attention to detail, and constant care for the program and everyone involved in it was the essential glue that held this year's program together.

We are thankful to everyone for helping make this year's January Intensive a resounding success!

Bach Institute Director Pamela Dellal

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Bach and Society

An Evening of Bach Arias and BWV 10

Sunday, January 19, 2025 at 7 PM

Emmanuel Church, 15 Newbury Street Boston, MA 02116

From Solitude to Community

Laß, o Welt, mich aus Verachtung - BWV 123, #5

Anthony Pilcher, bass
Devyn Sowry, flute

Slava Kozlenko, organ
Adam Broce, cello

Messias lässt sich merken - BWV 186a, #3

Heming Cao, tenor
Deng Zhang, viola

Christopher Hodges, organ
Ana Ospina, cello

Gott ist mir ja nicht schuldig...Ich esse mit Freuden mein weniges Brot - BWV 84, #2-3

Rachel Doebring Jackson, soprano
Hannah Staudinger, oboe
Katherine Chernyak, violin

Christopher Hodges, organ
Ana Ospina cello

A Disordered Society

Woferne du den edlen Frieden - BWV 41, #4

Heming Cao, tenor
Adam Broce, cello

Slava Kozlenko, organ
Randy Zigler*, double bass

*guest musician

Betörte Welt - BWV 94, #4

Olivia Schurke, mezzo-soprano
Devyn Sowry, flute

Christopher Hodges, organ
Ana Ospina, cello

Das Unglück schlägt auf allen Seiten - BWV 139, #4

Anthony Pilcher, bass
JD Uchal, oboe d'amore
Gabriel Anker, violin

Slava Kozlenko, organ
Adam Broce, cello
Randy Zigler*, double bass

MIND OF NOAH - written and performed by Avi Manning, poet

Compassion and Charity

Ich fühle schon im Geist...Liebt, ihr Christen, in der Tat - BWV 76, #11-12

Olivia Schurke, mezzo-soprano
Hannah Staudinger, oboe d'amore
Deng Zhang, viola

Slava Kozlenko, organ
Adam Broce, cello

Gott versorget alles Leben - BWV 187, #5

Rachel Doebring Jackson, soprano
JD Uchal, oboe

Christopher Hodges, organ
Ana Ospina, cello

Er ists, der ganz allein - BWV 43, #7

Anthony Pilcher, baritone
Nick Hill, trumpet

Slava Kozlenko, organ
Adam Broce, cello
Randy Zigler*, double bass

Righting an Unjust World

Bete aber auch dabei - BWV 115, #4

Rachel Doehring Jackson, soprano
Devyn Sowry, flute
Ana Ospina, cello

Christopher Hodges, organ
Randy Zigler*, double bass

Deposuit potentes de sede - BWV 243, #8

Heming Cao, tenor
Katherine Chernyak, violin
Gabriel Anker, violin

Christopher Hodges, organ
Ana Ospina, cello
Randy Zigler*, double bass

Esurientes implevit bonis - BWV 243, #9

Olivia Schurke, mezzo-soprano
Devyn Sowry, flute
Vanessa Holroyd*, flute

Christopher Hodges, organ
Ana Ospina, cello
Randy Zigler*, double bass

Ein unbegreiflichs Licht erfüllt den ganzen Kreis der Erden - BWV 125, #4

Heming Cao, tenor
Anthony Pilcher, baritone
Katherine Chernyak, violin
Gabriel Anker, violin

Slava Kozlenko, organ
Adam Broce, cello
Randy Zigler*, double bass

***** short break *****

Meine Seel erhebt den Herren, BWV 10 – Cantata for the Visitation of Mary

- 1. Chorale - tutti:** Meine Seel erhebt den Herren
- 2. Aria - soprano:** Herr, der du stark und mächtig bist
- 3. Recitative - tenor:** Des Höchsten Güt und Treu
- 4. Aria - bass, B.C.:** Gewaltige stößt Gott vom Stuhl
- 5. Duet - alto, tenor, trumpet:** Gewaltige stößt Gott vom Stuhl
- 6. Arioso - tenor, strings:** Was Gott den Vätern alter Zeiten
- 7. Chorale - tutti:** Lob und Preis sei Gott dem Vater und dem Sohn

Ryan Turner, conductor

Bach Institute 2025 Fellows

Rachel Doehring Jackson, *soprano*
Olivia Schurke, *mezzo-soprano*
Heming Cao, *tenor*
Anthony Pilcher, *baritone*
Devyn Sowry, *flute*
Hannah Staudinger, *oboe*
JD Uchal, *oboe*
Nick Hill, *trumpet*

Gabriel Anker, *violin*
Katherine Chernyak, *violin*
Deng Zhang, *viola*
Adam Broce, *cello*
Ana Ospina, *cello*
Christopher Hodges, *organ*
Slava Kozlenko, *organ*

Guest Musicians

Vanessa Holroyd, *flute*
Randy Zigler, *double bass*

Featured Artists

Chandra Batra, *performance artist*
Avi Manning, *poet*

Texts and Translations

BWV 123: "Liebster Immanuel, Herzog der Frommen" – Epiphany

(FP Leipzig 1/6/1725)

Isaiah 60:1-6; Matthew 2:1-12

Librettist: unknown

Chorale Cantata: Ahasverus Fritsch 1679 (verses 1 and 6 - mov'ts. 1 and 6; source for the other movements)

5. Arie B

Laß, o Welt, mich aus Verachtung
In betrübter Einsamkeit!

Jesus, der ins Fleisch gekommen
Und mein Opfer angenommen,
Bleibet bei mir allezeit.

5. Aria B

O world, with disdain leave me alone
in troubled solitude!

Jesus, who has come in the flesh,
and accepted my sacrifice,
will stay with me all the time.

BWV 186a: "Ärgre dich, o Seele, nicht" – 3rd Sunday of Advent

(FP likely Weimar 12/13/1716)

Epistle: 1 Corinthians 4:1-5 Gospel: Matthew 11:2-10

Librettist: Salomo Franck

3. Arie T

Messias läßt sich merken
Aus seinen Gnadenwerken,
Unreine werden rein.

Die geistlich Lahme gehen,
Die geistlich Blinde sehen
Den hellen Gnadenschein.

3. Aria T

Messiah lets himself be seen
in his works of grace,
the impure become purified..

The spiritually lame walk,
the spiritually blind see
the brilliant light of grace.

BWV 84: "Ich bin vergnügt in meinem Glücke," – Septuagesima

(FP 2/9/1727)

1 Corinthians 9: 24 - 10: 5; Matthew 20: 1-16

Librettist: Christian Friedrich Henrici (Picander)

2. Rezitativ S

Gott ist mir ja nichts schuldig,
Und wenn er mir was gibt,
So zeigt er mir, daß er mich liebt;
Ich kann mir nichts bei ihm verdienen,
Denn was ich tu, ist meine Pflicht.
Ja! wenn mein Tun gleich noch so gut geschienen,
So hab ich doch nichts Rechtes ausgericht'.
Doch ist der Mensch so ungeduldig,
Daß er sich oft betrübt,
Wenn ihm der liebe Gott nicht überflüssig gibt.
Hat er uns nicht so lange Zeit
Umsonst ernähret und gekleidt
Und will uns einsten seliglich
In seine Herrlichkeit erhöhn?
Es ist genug vor mich,
Daß ich nicht hungrig darf zu Bette gehn.

2. Recitative S

God indeed owes me nothing,
and if he gives me something,
then he shows me that he loves me;
I can earn nothing for myself from him,
for whatever I do is my duty.
Yes! Even though my deeds seem good,
yet I have really set nothing right at all.
But a person is so impatient
that he is often troubled
when dear God doesn't give to him in abundance.
Hasn't he, for a long time now,
nevertheless fed and clothed us
and in the future will blessedly
raise us to his glory?
It is enough for me,
that I needn't go hungry to bed.

3. Arie S

Ich esse mit Freuden mein weniges Brot
Und gönne dem Nächsten von Herzen das Seine.
Ein ruhig Gewissen, ein fröhlicher Geist,
Ein dankbares Herze, das lobet und preist,
vermehret den Segen, verzuckert die Not.

3. Aria S

I eat my little bit of bread with joy
and heartily leave to my neighbor their own.
A peaceful conscience, a happy spirit,
a thankful heart, that gives praise and thanks,
increases its blessing, sweetens its need.

BWV 41: "Jesu, nun sei gepreiset" – New Year

Galacians 3:23-29; Luke 2:21

Chorale Cantata: Johannes Herman 1593 (verses 1 and 3 - mov'ts. 1 and 6; source for others)

(FP Leipzig 1/1/1725)

Librettist: Unknown

4. Arie T

Woferne du den edlen Frieden
Vor unsern Leib und Stand beschieden,
So laß der Seele doch **dein selig machend Wort.**

Wenn uns dies Heil begegnet,
So sind wir hier gesegnet
Und Auserwählte dort!

4. Aria T

As far as you have ordained noble peace
for our bodies and conditions,
so grant the soul **your sanctifying Word.**

When we encounter this blessing,
we are hallowed here,
and chosen ones there!

BWV 94: "Was frag ich nach der Welt" – 9th Sunday after Trinity

Epistle: 1 Corinthians 10:6-13; Gospel: Luke 16:1-9

Chorale cantata: Balthasar Kindermann 1644 (verses 1,3,5,7,8 - mov'ts. 1,3,5,8; source for the others)

(FP 8/6/1724)

Librettist: unknown

4. Arie A

Betörte Welt, betörte Welt!
Auch dein Reichtun, Gut und Geld
Ist Betrug und falscher Schein.
Du magst den eitlen Mammon zählen,
Ich will davor mir Jesum wählen;
Jesus, Jesus soll allein
Meiner Seele Reichtum sein.
Betörte Welt, betörte Welt!

4. Aria A

Deluded world, deluded world!
Even your riches, goods and money
are trickery and counterfeit.
You may count your vain Mammon,
I will value my Jesus foremost;
Jesus, Jesus shall alone
be the riches of my soul.
Deluded world, deluded world!

BWV 139: "Wohl dem, der sich auf seinen Gott" – the 23rd Sunday after Trinity

Philippians 3:17-21; Matthew 22:15-22

Librettist unknown

Chorale Cantata: Johann Christoph Rube 1692 (vs. 1 & 5; mov'ts. 1 & 6; source for the other movements)

(FP Leipzig 11/12/1724)

4. Arie B

Das Unglück schlägt auf allen Seiten
Um mich ein zentnerschweres Band.
Doch plötzlich erscheint die helfende Hand.
Mir scheint des Trostes Licht von weiten;
**Da lern ich erst, daß Gott allein
Der Menschen bester Freund muß sein.**

4. Aria B

Misfortune on every side winds
about me a hundredweight chain.
Yet suddenly his helping hand appears.
The light of consolation appears to me from afar;
**thus I learn for the first time, that God alone
must be the best friend of humanity.**

BWV 76: "Die Himmel erzählen die Ehre Gottes" – 2nd Sunday after Trinity

1 John 3:13-18; Luke 14:16-24

11. Rezitativ A

Ich fühle schon im Geist,
Wie Christus mir
Der Liebe Süßigkeit erweist
Und mich mit Manna speist,
Damit sich unter uns allhier
Die brüderliche Treue
Stets stärke und verneue.

11. Recitative A

I feel already in my spirit
how Christ reveals
the sweetness of his love to me
and nourishes me with manna,
so that among us here
brotherly loyalty
is constantly renewed and strengthened.

12. Arie A

Liebt, ihr Christen, in der Tat!
Jesus stirbet für die Brüder,
Und sie sterben für sich wieder,
Weil er sich verbunden hat.

12. Aria A

Love, Christians, through your deeds!
Jesus died for his brothers,
and they die again for each other,
since he has bound them together.

BWV 187: "Es wartet alles auf dich" – 7th Sunday after Trinity
Romans 6: 19-23; Mark 8:1-9

(FP Leipzig 8/4/1726)
Librettist: perhaps Christoph Helm

5. Arie S

Gott versorget alles Leben,
Was hienieden Odem hegt.
Sollt er mir allein nicht geben,
Was er allen zugesagt?
Weicht, ihr Sorgen, seine Treue
Ist auch meiner Eingedenk
Und wird ob mir täglich neue
Durch manch Vaterliebs Geschenk.

5. Aria S

God takes care of every life
which draws breath here below.
Would he not give to me alone
what he has promised to all?
Worries, be gone! His faithfulness
is my one and only consideration,
and is renewed for me daily
through the many gifts of a Father's love.

BWV 43: "Gott fähret auf mit Jauchzen" – Ascension
Acts 1:1-11; Mark 16: 14-20

(FP Leipzig 5/30/1726)
Librettist: Unknown

7. Arie B

Er ists, der ganz allein
Die Kelter hat getreten
Voll Schmerzen, Qual und Pein,
Verlorne zu erretten
Durch einen teuren Kauf.
Ihr Thronen, mühet euch
Und setzt ihm Kränze auf!

7. Aria B

It is he, who completely alone
has trod upon the winepress
full of sorrow, torment and pain,
to save the lost ones
through a precious purchase.
You Thrones, stir yourselves,
and set a wreath upon him!

BWV 115: "Mache dich, mein Geist, bereit" – 22nd Sunday after Trinity
Phillipians 1:3-11; Matthew 18:23-35
Chorale Cantata: Johann Burchard Freystein 1697 (verses 1,7,10 - mov'ts.1,4,6; source for the other movements)

(FP Leipzig 11/5/1724)
Librettist: Unknown

4. Arie S

Bete aber auch dabei
Mitten in dem Wachen!
 Bitte bei der großen Schuld
 deinen Richter um Geduld,
 Soll er dich von Sünden frei
 Und gereinigt machen!

4. Aria S

**Pray nevertheless also
during your vigil!**

Beseech, for your great guilt,
mercy from your Judge,
that he make you free from sin
and purify you!

BWV 243: "Magnificat" – Christmas Day
Luke 1:46-55

(FP Leipzig 1728/31)

8. Arie T

Deposuit potentes de sede et exaltavit humiles.

8. Aria T

*He has brought down the powerful from their
thrones and lifted up the lowly.*

9. Arie A

*Esurientes implevit bonis,
et divites dimisit inanes.*

9. Aria A

*He has filled the hungry with good things,
and sent the rich away empty.*

BWV 125: "Mit Fried und Freud ich fahr dahin," – the Purification of Mary

(FP 2/2/1725)

Epistle: Malachi 3: 1-4; Gospel: Luke 2: 22-32

Librettist: unknown

Chorale Cantata: Martin Luther 1524 (verses 1,2,4 - mov'ts. 1,3,6; source for the other movements)

4. Arie - Duett T B

Ein unbegreiflich Licht erfüllt den ganzen
Kreis der Erden.

Es schallet kräftig fort und fort
Ein höchst erwünscht Verheißungswort:
Wer glaubt, soll selig werden.

4. Aria - Duet T B

An unfathomable light fills the entire
orb of the earth.

Ringing powerfully through and through
is the most highly desired assurance:
whoever believes shall be blessed.

BWV 10: Meine Seel erhebt den Herren – Cantata for the Visitation of Mary

(FP Leipzig 7/2/1724)

"The German Magnificat" after Luke 1:46-55

1. Choral

**Meine Seel erhebt den Herren,
Und mein Geist freut sich Gottes, meines Heilandes;
Denn er hat seine elende Magd angesehen.
Siehe, von nun an werden mich selig preisen
alle Kindeskind.**

1. Chorale

**My soul magnifies the Lord,
and my spirit rejoices in God, my Savior;
for he has regarded his lowly handmaid.
Behold, from now on all generations
will call me blessed.**

2. Arie S

Herr, der du stark und mächtig bist,
Gott, dessen Name heilig ist,
Wie wunderbar sind deine Werke!
Du siehest mich Elenden an,
Du hast an mir so viel getan,
Daß ich nicht alles zähl und merke.

2. Aria S

Lord, you who are strong and mighty,
God, whose name is holy,
how wonderful are your deeds!
You have looked upon wretched me,
you have done so much for me,
that I cannot count or tell it all.

3. Rezitativ T

Des Höchsten Güt und Treu
Wird alle Morgen neu
Und währet immer für und für
Bei denen, die allhier
Auf seine Hilfe schau
Und ihm in wahrer Furcht vertraun.
Hingegen übt er auch Gewalt
Mit seinem Arm
An denen, welche weder kalt
Noch warm
Im Glauben und im Lieben sein;
Die nacket, bloß und blind,
Die voller Stolz und Hoffart sind,
Will seine Hand wie Spreu zerstreun.

3. Recitative T

The goodness and love of the Highest
is renewed every morning
and endures for ever and ever
with them, who from here
look for his help
and trust him in true fear.
He also uses force
with his arm
against those, who are neither cold
nor warm
in faith and in love;
who are naked, bare, and blind,
who are full of pride and arrogance,
will be scattered like straw by his hand.

4. Arie B

Gewaltige stößt Gott vom Stuhl
Hinunter in den Schwefelpfuhl;
Die Niedern pflegt Gott zu erhöhen,
Daß sie wie Stern am Himmel stehen.
Die Reichen läßt Gott bloß und leer,
Die Hungrigen füllt er mit Gaben,
Daß sie auf seinem Gnadenmeer
Stets Reichtum und die Fülle haben.

4. Aria B

The mighty God casts from their thrones,
down into the sulphurous pit;
the humble God means to exalt,
so that they are as the stars in heaven.
The rich God leaves bare and empty,
the hungry he fills with gifts,
so that, from the sea of his grace
they might always have their full of riches.

5. Duett (mit instr. Choral) A T
Er denket der Barmherzigkeit
Und hilft seinem Diener Israel auf.
(Instrumental Choral: The German Magnificat)

6. Rezitativ T

Was Gott den Vätern alter Zeiten
Geredet und verheißen hat,
Erfüllt er auch im Werk und in der Tat.
Was Gott dem Abraham,
Als er zu ihm in seine Hütten kam,
Versprochen und geschworen,
Ist, da die Zeit erfüllet war, geschehen.
Sein Same mußte sich so sehr
Wie Sand am Meer
Und Stern am Firmament ausbreiten,
Der Heiland ward geboren,
Das ew'ge Wort ließ sich im Fleische sehen,
Das menschliche Geschlecht von Tod und allem Bösen
Und von des Satans Sklaverei
Aus lauter Liebe zu erlösen;
Drum bleibt's darbei,
Daß Gottes Wort voll Gnad und Wahrheit sei.

7. Choral

Lob und Preis sei Gott dem Vater und dem Sohn
Und dem Heiligen Geiste,
Wie es war um Anfang, jetzt und immerdar
Und von Ewigkeit zu Ewigkeit, Amen.

5. Duet (with instr. Chorale) A T
He remembers his mercy
and helps his servant Israel.

6. Recitative T

What God, in times past, to our forefathers,
has spoken and promised,
he fulfills in his works and also in deeds.
What God to Abraham,
when he came to him in his tents,
promised and swore,
has, at the fullness of time, occurred.
His seed must be scattered
as plentifully as sand on the shore
and as stars in the firmament,
the Savior was born,
the eternal Word appears in the flesh,
the race of man, from death and all evil
and from the slavery of Satan
is delivered out of pure love;
Thus it ever is,
that God's Word is full of grace and truth.

7. Chorale

Praise and glory be to the Father, and to the
Son
and to the Holy Spirit,
as it was in the beginning, is now, and ever
shall be for ever and ever, Amen.

translations © Pamela Dellal

Program Notes - Bach and Society

During this year's Institute we've opened up questions of Bach's relevance to our times and our society. Given the incredible power and appeal of Bach's cantata literature, it is a natural impulse to turn to this music for inspiration, for comfort, for meaning in a challenging world. A renowned Bach scholar, Michael Marissen, reminds us not to easily associate Bach with progressive ideas, or assume that he shares our current world view on social order, tolerance, or respect for science and reason. In fact, based both on evidence from Bach's own library and from the texts he set to music, it's more plausible that Bach was highly conservative, chauvinistic, intolerant of beliefs other than his own, and mistrustful of humanistic perspectives on the world.

Nevertheless, the powerful messages we encounter in Bach's cantata repertoire speak across the centuries, cultural divides, and theological differences – the human experiences of injustice, compassion, conflict, serenity, longing, and devotion are vividly portrayed in the Bach's musical settings. We engage here with the broad and challenging question of whether art is the voice of the artist, or whether the art and its power to communicate transcends the intent, the viewpoint, and even the ability of the artist to control the message.

Tonight's program challenges us to hear truth in the music, whether in the spiritual context of Bach's Lutheran faith or transposed to the complexities of our modern world. Our human struggles and failings are poignantly and vividly laid out in these pieces; but so is the path towards wholeness, community, serenity, and justice.

We open with an aria for bass and flute obbligato from BWV 123. Everything about this aria is unusual – a solo flute accompanying the bass voice; the basic cheerfulness of the main theme being contradicted by the words "betrübtter Einsamkeit" and the sudden lurching chromaticism that occurs at those moments. The nature of the relationship between voice and obbligato shifts during the course of the aria; at first it almost sounds like whistling: a loner who is content in his solitude; later one can imagine that the obbligato is Jesus himself, appearing as companion. Another striking pairing of voice and obbligato appears in the next aria, from the Weimar cantata BWV 186a. Viola and tenor meditate on the miraculous presence of Jesus, the Messiah, as the somewhat mournful opening motive is transformed into joyful roulades like the free movement of a lame person healed by faith. The final recitative and aria in the group, from the solo soprano cantata BWV 84, completes the arc, displaying the contentment and joy provided by recognizing oneself in one's neighbor. The dazzling configuration between oboe and violin drives home the "joined, yet individual" sense of community expressed in this exuberant song.

Bach is eloquent on the topic of society as an ordered, hierarchical structure and also about the pernicious influences of injustice and selfish actions. Some of the most compelling compositions reveal the struggle we face due to misfortune, disordered desire, and cruelty. The first aria is a ravishing fantasia for solo cello and tenor from BWV 41, originally composed for the newly-introduced piccolo cello, which had a fifth string allowing for a greater range. The angular, downward-spiraling sequences of the opening motive embody both the search for peace and the difficulty in finding it. In the B section, the vision of the afterlife drives the harmonic motion upward. Next we hear a lament from BWV 94 on the destructive power of greed. The meandering, highly chromatic flute evokes the very delusion that the singer laments; the short middle section, in startling contrast, seems like glittering coins – interrupted in mid-phrase to return to the true world of faith. The magnificent bass aria for violin and oboe d'amore from BWV 139 graphically portrays the cyclical nature of our human existence. In both textual and musical terms, the oppressive environment of misfortune and suffering is dissolved by the revelation of God's helping hand. Through a complex, sectional structure involving various returning motives, the movement expresses how a believer, continually plunged into trouble, realizes again and again that the solution is the divine presence.

Contemplating God's love for humanity draws forth some of Bach's most ravishing and melting music. The great two-part cantata BWV 76 was the second piece Bach composed after he began his tenure in Leipzig. A grand and far-reaching piece, it reaches its emotional peak at this penultimate movement, a tender and intimate aria for alto, oboe d'amore, and viola da gamba (played this evening on viola). With stunning economy Bach weaves the three alto-register voices together in a mirror of the beautiful interdependence of the loving community of Jesus's disciples. BWV 187 is inspired by Psalm 104 and God's beneficence towards all of creation. The exquisite aria for soprano and oboe radiantly and confidently expresses the consolation of faith in God's love. The cantata for Ascension Day, BWV 43, is a large-scale festive piece. In the aria for trumpet and bass Jesus "tramples out the vintage" of sorrow and suffering. In noble, heroic melismatic writing for all the voices, imagery of wine, blood, tears, and sacrificial salvation is intertwined..

To end our first half we present four arias that model how justice can restore an unjust world. We begin with the magnificent aria for soprano, flute, and cello obbligato from BWV 115. Contemplating last days, the music weaves a tapestry of sorrow and remorse into a ritual of prayer, seeking a practice that can bring absolution and blessing into a troubled world. From here we move to two arias from Bach's Latin Magnificat setting, BWV 243; in vivid, quasi-operatic strokes we hear the mighty being toppled from their seats of power and the downtrodden being uplifted in the tenor aria with violins. In the charming and witty alto aria with two flutes, abundance is laid out for the hungry while the rich are summarily dismissed, literally left "empty" in a striking cadence at the very end. Rounding out our vision of a more just society is the scintillating duet for tenor, bass, and two violins. Light and sound meld together in a promise of a better world through the omnipresent Word of God.

Meine Seel erhebt den Herren, BWV 10, was written during the 2nd Jahrgang in Leipzig, and is a part of the chorale cantata cycle for the Feast of the Visitation of Mary. It provides a fascinating counterpoint to the much more famous Latin Magnificat. The German text contributes additional information and broadens the message of the Biblical song of praise; here the mighty are not merely toppled from their seats, but hurled into the depths of the underworld! There is a sense that Bach was eager to revisit this text, soon after he composed the Magnificat BWV 243 for the Christmas season of 1724; there are striking parallels in approach between the two works. Note the use of a soprano voice for the two personal statements Mary makes at the outset: "my spirit rejoices in God...he has regarded the lowliness of his handmaiden" in both the Latin and German versions. In fact, the 2nd movement of the cantata revisits the text already covered in the opening tutti chorus, repeating the language "mich Elenden" – lowly, or humble. A similar, strikingly buffo aria for bass and continuo, also appears in both pieces – in the Latin Magnificat the text is "quia fecit mihi magna" [he has made me great] and in the German cantata "Gewaltige stößt Gott vom Stuhl" [he has tossed the powerful from their seats]. In both arias we hear the unadorned basso continuo line shaped in a quasi-operatic manner, providing a vivid portrayal of the action.

In both pieces there are duets for alto and tenor. In both pieces there is a movement that directly quotes the Magnificat chorale tune in long notes over a vocal ensemble; all these pieces make reference to God's mercy. The ravishingly beautiful trio "Suscepit Israel," composed for three treble voices, continuo, and chorale, is a unique orchestration in Bach's oeuvre; likewise the mysterious and harmonically complex "Er denket die Barmherzigkeit" for the closely-scored alto and tenor voices, accompanied by the chorale in the trumpet, has no other equivalent in the cantatas.

All these jewels are only the setting for the most ravishing movement of the cantata, the accompanied recitative for tenor and strings. Here Bach reaches beyond the Magnificat text to prophesy the Incarnation and the miraculous entrance of God into the human world. With gently pulsing string figures the vision of salvation and divine love is proclaimed with music that rises to the level of the greatest ariosos in the St. Matthew Passion. The cantata concludes with a straightforward setting of the ancient Magnificat melody, a "tonus peregrinus" drawn from medieval chant, here harmonized in ringing, affirmative block chords.

~ Pamela Dellal

Bach Institute 2025 Fellows

Violinist **Gabriel Anker** plays “with impressive weight and cohesion” (*The Strad*). He has appeared at venues including Carnegie Hall and the Philharmonie de Paris. A lover of early and new music, Gabriel has collaborated with Netherlands Bach Society musicians and composers like Caroline Shaw. Gabriel is a founding member of the Rose Quartet (@rose4tet) promoting classical music through community engagement.

Adam Broce is a 23-year-old cellist and graduate student at the Boston Conservatory at Berklee. A graduate of the University of Oregon, he has worked as a freelance performer and educator, working with ensembles including the Eugene Symphony, Orchestra NEXT, and more. Alongside his work on contemporary cellos, Adam has studied baroque performance practice with critically acclaimed musicologists.

Heming Cao is an acclaimed tenor recognized for his warm, bright voice. He has performed major works including Bach's "Mass in B minor" and "St. Matthew Passion," as well as Monteverdi's "Vespers." Currently, he serves as the Music Director of The New Moon Choirs in Boston, showcasing his dedication to choral music.

Katherine Chernyak is a violinist and violist pursuing an Advanced Performers certificate at Bard Conservatory. A student of Luosha Fang and Melissa Rearden, she has played in festivals like National Orchestra Institute and Roundtop Festival Institute. She has performed in venues such as Carnegie Hall, MET Museum, National Cathedral in DC, Ravinia Festival in Chicago, and the National Gallery of Art.

Nick Hill is the first ever trumpeter named a fellow at Emmanuel Music's Bach Institute. In Boston, Nick has collaborated with Longy's Ensemble Uncaged, members of Loadbang, and frequently performs unaccompanied. Other highlights include work with the Peterborough Players, New Philharmonia, and Mariachi Monarcas de Milwaukee, with whom he can be heard on PBS Wisconsin's re/sound: Songs of Wisconsin series.

Christopher Hodges Christopher Hodges is a PhD student at Boston University where he studies the Folk Music revival in New England in the 20th century. He completed his Master's at BU in 2022 where he studied organ and harpsichord with Peter Sykes. He plays regularly with the Harvard Baroque Chamber Orchestra and occasions the Tuesday night Bluegrass jam at Lily P's.

Slava Kozlenko is a choir director and pianist studying Choral Conducting at Boston Conservatory at Berklee. Holding a Master's in Opera, Symphony, and Choir Direction, he has led ensembles like Perm Opera and Ballet Theater and collaborated as a singer and pianist with orchestras, singers and conductors. Fluent in three languages, he brings global expertise in performance, education, and early music.

Hailed as “absolutely loveable” (*Seen & Heard Intl.*), soprano **Rachel Doehring Jackson** has recently been a soloist with the Berkshire Bach Society, Tanglewood Music Center, and the Albany Symphony. As a chamber artist, Jackson has performed with some of New York City’s finest ensembles, including Musica Sacra, Cathedral Choir of St. John the Divine, Theotokos, and St. Bartholomew’s Choir.

Ana Ospina is a passionate cellist and educator based in Boston, MA. She holds a Master of Music from the Longy School. Ana views music as a bridge for multicultural communication and community connection, blending performance, teaching, and arts administration in her career. She is a founding member of *Ámbar*, a collective showcasing multicultural concerts by underrepresented composers.

Baritone **Anthony Pilcher** has performed numerous operatic and concert works in the Greater Boston area, with companies such as Boston Opera Collaborative, Seaglass Theatre Company, Boston University’s Opera Institute, Boston Youth Symphony Orchestra, and Odyssey Opera. He was recently the Baritone Vocal Fellow with the Grant Park Music Festival in Chicago, IL. He holds degrees from Ithaca College and Boston University.

Olivia Schurke, mezzo-soprano, is based in Boston and earned an MM in Vocal Performance from Boston University. Notable performances at BU include Bradamante in *Alcina* and Dorabella in *Così fan tutte*. Olivia debuted at Symphony Hall in 2023 and recently presented *Vaterliebe*, a recital of German sacred music, at First Lutheran Church of Boston.

Devyn Sowry, flutist, has studied across the world with many masters of the instrument. Devyn has performed repeatedly as principal flutist of the Boston Philharmonic Youth Orchestra in Boston's Symphony Hall. He toured Europe with the orchestra in the summer of 2024, performing in the Berlin Philharmonie, Vienna Musikverein, and other great concert halls. At age 16, Devyn was awarded a scholarship to attend The Boston Conservatory. Upon graduation, he was granted admission to study at the Royal Academy of Music in London.

Dr. Hannah Staudinger is a freelance oboist and educator based in Boston, Massachusetts, who performs with groups such as the New Bedford Symphony Orchestra, Vista Philharmonic, and Boston Philharmonic Orchestra. In addition to performing, she is currently on faculty with the Prodigy Program and maintains a studio of private oboe students. Hannah holds degrees from Boston University and the Peabody Institute in Oboe Performance and Music Education.

JD Uchal is a Boston-based oboist currently pursuing a master’s degree at Boston Conservatory. Prior to Boston, JD received a B.M. from Eastman School of Music, a B.S. in mechanical engineering from University of Rochester, and worked as an engineer for Fox Products Corporation, a maker of world-class double reed instruments. JD remains passionate about exploring all genres of music from Bach to Beyoncé.

Deng Zhang, viola Born in Hangzhou, China, Deng is pursuing her doctorate at Boston University. She completed her undergraduate studies at the New England Conservatory and earned her master’s degree at the Yale School of Music. She has participated in numerous music festivals, including the Music Academy, Lucerne Festival, Sarasota Music Festival, and Round Top Music Festival.

MIND OF NOAH

I'll ride the waves of dopamine for a stretch of time
To embolden, we crave lucid indecision sublime
If you told me I could come along, well I'd bring some rhymes
would a tune or shanty be such a crime

Don't call for unbehaves, their scanty morals amiss
here, sir, the victims of DJ, flooded with ignorant bliss
stuffed in his locker, speedy talker, reedy chord with no gliss
and over fear we stand, buried in caves, some like this

Six fortnights, my math's adjusted for an error margin
+ or - 2, be sure no seeds of doubt can barge in
so complex, gargantuan inroads, the paths we charge in
pair them up, four footed friends we want, and flying sergeants

Won't vex, see, if it's implying metaphysics at play
meteorology, a violent atmosphere will decay
half-life, irradiated, spirit still for the stay
one cubit short, fun till we spent the thirtieth day

Not a drill, beholden to a standard barely intact
but we knew it, fairly early, dearly destined impact
wandered free from merely two bit coins, your sense has no fact
to see the grand design, be more nearly exact

~ Avi Manning

The Bach Institute 2025

Fellows

Gabriel Anker, *violin*
Adam Broce, *cello*
Heming Cao, *tenor*
Katherine Chernyak, *violin*
Nick Hill, *trumpet*
Christopher Hodges, *keyboard*
Rachel Doehring Jackson, *soprano*
Slava Kozlenko, *keyboard*
Ana Ospina, *cello*
Anthony Pilcher, *baritone*
Olivia Schurke, *mezzo-soprano*
Devyn Sowry, *flute*
Hannah Staudinger, *oboe*
John Uchal, *oboe*
Deng Zhang, *viola*

Guest Musicians

Vanessa Holroyd, *flute*
Randy Zigler, *double bass*

Faculty

Michael Beattie, *keyboard and continuo*
Heidi Braun-Hill, *violin*
Pamela Dellal, *Director, Bach Institute*
Terry Everson, *trumpet*
Sarah Freiberg, *cello*
John Harbison, *Principal Guest Conductor*
Vanessa Holroyd, *flute*
Peggy Pearson, *oboe*
Ryan Turner, *Associate Director, Bach Institute*

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Chandra Batra
Avi Manning

The Bach Institute, sponsored by Emmanuel Music and hosted by Emmanuel Church, seeks to share the deep knowledge and experience of the Emmanuel Music ensemble in performing the sacred cantatas of J.S. Bach. Drawing on fifty years of practical experience offering these profound works in a worship context, we bring a unique perspective on the communicative power and timeless relevance of this music, as well as insights into technique, interpretation, and pacing. The January Intensive offers an intensive exploration of the historical framework and performance of works by J. S. Bach for college-age students and young professionals, mentored by Emmanuel Music Faculty. Students chosen by audition participate in performances, recitals, master classes and discussions. All programs are free; reservation required for each program at www.emmanuelmusic.org/learn-engage/the-bach-institute

SCHEDULE OF PUBLIC EVENTS

Jan. 11, 11.30 am: *Open Bach Cantata Rehearsal, BWV 123* with John Harbison conducting

1 pm: *Conversation: John Harbison discusses Cantata BWV 123*

Jan. 12, 10 am: *Sunday service at Emmanuel Church, with Bach Cantata BWV 123*, John Harbison conducting

Jan. 13, 7 pm: *Panel Discussion: Bach and Society I: Pamela Dellal, Ryan Turner, and special guest Adrian Anantawan*

Jan. 15, 7 pm: *Conversation: Bach and Society II: Ecclesia Ministries and Common Art*

the Rev. Pamela Werntz, the Rev. Carrington Moore; Chandra Batra, Anthony Karan, and Avi Manning, artists

Jan. 16, 7 pm: *Masterclass* led by Heidi Braun-Hill, with the Bach Institute Fellows

Jan. 18, 11.30 am: *Open Bach Cantata Rehearsal, BWV 72*, Ryan Turner conducting

1 pm: *Conversation: Ryan Turner and Pamela Dellal discuss Bach Cantata BWV 72*

Jan. 19, 10 am: *Sunday service at Emmanuel Church, with Bach Cantata BWV 72*, Ryan Turner conducting

7 pm: *Showcase Concert - An Evening of Bach Arias and BWV 10*, featuring Bach Institute Fellows

Jan. 20, 7 pm (SNOW DATE): *Showcase Concert - An Evening of Bach Arias and BWV 10*, featuring Bach Institute Fellows

**The Bach Institute is grateful to all supporters,
and to those whose major contributions
make the program possible:**

Peter Libby and Emmanuel Church.

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Thank you!