

Baldwin-Wallace College

Bach Festival

Celebrating 80 years of exceptional music



Annotated Program
April 13-15, 2012

The First Collegiate Bach Festival in the Nation



THE 2012 BACH FESTIVAL IS MADE POSSIBLE BY:
The Adrienne and Robert Andrews Bach Festival Fund
in honor of Amelia & Elias Fadil



"THE U.S.A.'S HOTTEST BAROQUE BAND" - *Classical Music Magazine*

APOLLO'S
Fire

THE CLEVELAND BAROQUE ORCHESTRA
jeannette sorrell



*Bach's
Brandenburg Concertos*

NOS. 3-6

When Apollo's Fire takes up the *Brandenburg Concertos*, the results are "brilliant and swaggering" (THE LONDON TIMES). From fiery strings to colorful recorders to a dizzying harpsichord solo, it's an evening of rampant virtuosity!

APRIL 25 - MAY 1

FAIRLAWN / CLEVELAND / CLEVELAND HEIGHTS / ROCKY RIVER / CHAGRIN FALLS

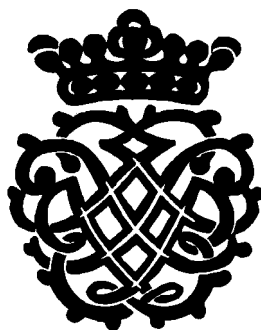
www.apollofire.org • 216.320.0012



BALDWIN-WALLACE COLLEGE

EIGHTIETH ANNUAL

BACH FESTIVAL



THE OLDEST COLLEGIATE BACH FESTIVAL IN THE NATION

Annotated Program
APRIL 13-15, 2012



BALDWIN•WALLACE COLLEGE

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

An independent, coeducational college affiliated with the United Methodist Church, B-W enrolls 3,100 undergraduate students as well as 500 part-time evening/weekend and 700 graduate students. The average class size is 19.

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

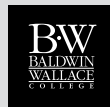
B-W students are active learners, supported by exceptional opportunities to succeed including mentors, access to local leaders, and a location that facilitates the ability to provide practical career preparation. In addition to our main campus, B-W East in Beachwood, Ohio, offers evening and Saturday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

After more than 165 years, B-W still is characterized by leadership and innovation. The B-W community currently is celebrating the successful completion of *Transforming Lives: The Campaign for Baldwin-Wallace College*. Through this most ambitious financial undertaking in school history, B-W alumni and friends provided \$97,168,974 for important capital improvements, scholarship and endowment needs, not the least of which is the sparkling new Boesel Musical Arts Center.



Distinctively B-W

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



440-826-2325
www.bw.edu

Contents

3	BACH FESTIVAL COMMITTEE AND STAFF
5	WELCOME: MR. RICHARD DURST, COLLEGE PRESIDENT, DR. JULIAN ROSS, INTERIM CONSERVATORY DIRECTOR AND MRS. SUSAN VAN VORST, CONSERVATORY DIRECTOR
9	THE BACH FESTIVAL FUND
10	SUPPORTERS OF THE 2012 BACH FESTIVAL
12	BACH FESTIVAL ATTENDEES—20 TO 80 YEARS OF PATRONAGE
15	HISTORY OF THE BACH LEGACY AT BALDWIN-WALLACE
23	RIEMENSCHNEIDER BACH INSTITUTE ADVISORY BOARD
24	BALDWIN-WALLACE CONSERVATORY WOMEN'S COMMITTEE
25	THE BACH FESTIVAL ORGAN
26	THE CHANCEL ORGAN (UNITED METHODIST CHURCH OF BERA)
27	ARTISTIC PERSONNEL
28	ADMINISTRATIVE AND SUPPORT PERSONNEL
30	PERFORMING ENSEMBLES—PERSONNEL LISTS
37	BIOGRAPHICAL INFORMATION
52	FIRST CONCERT*
57	SECOND CONCERT*
66	THIRD CONCERT*
100	BACH SERVICE*
108	BACH FESTIVAL ALUMNI CHOIR
109	REPERTORY LIST
121	ANNOUNCEMENT OF THE 2013 BACH FESTIVAL *NOTES ON THE PROGRAMS, TEXTS, AND TRANSLATIONS by <i>Dr. Melvin Unger, Director, Riemenschneider Bach Institute,</i> <i>unless otherwise noted.</i>

INFORMATION FOR TICKET HOLDERS

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

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

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

Baldwin-Wallace College

Summer Music Programs 2012



For students in grades 4–9

Application deadline: May 1

STRING CAMP, June 16 to June 21

PIANO CAMP, June 16 to June 21

BAND CAMP, June 23 to June 28

MUSIC THEATRE CAMP, June 23 to June 28



For high school musicians

Application deadline: April 1

SUMMER MUSIC INSTITUTE, July 8 to July 21

for serious high school musicians: voice, strings, woodwinds, brass, percussion, piano and organ

MUSIC THEATRE OVERTURES, June 22 to June 27

for rising seniors



For adults

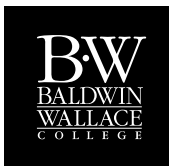
SUMMER INSTITUTE FOR MUSIC TEACHING AND LEARNING, June and July

Professional development courses for music educators

WAGNER INTENSIVE, July 18 to 28

For mature singers beginning to explore the Wagnerian repertoire; join the world's top Wagner teachers, coaches and conductors for ten days of intensive training and experiences.

Audition and application due April 1.



For a brochure and application, contact:

Conservatory Outreach Department

440-826-2365 or conreach@bw.edu

www.bw.edu/academics/conservatory/outreach/SMP

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

Staff & Committee

Baldwin-Wallace College 80th Annual Bach Festival

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

BACH FESTIVAL STAFF AND COMMITTEE

DWIGHT OLTMAN
Festival Music Director

DIRK GARNER
Festival Choral Director

MELVIN UNGER
*Festival General Manager
Program Annotator and Editor
Director, Riemenschneider Bach Institute*

JULIAN ROSS
Interim Director of the Conservatory

SUSAN VAN VORST
Director of the Conservatory

ERIKA HASKELL
Conservatory Event Coordinator

© Baldwin-Wallace College

Your
Insurance Solutions
Start Here.

home / auto / business

THE
HOFFMAN
GROUP



800.826.4006 • www.callhoffman.com

LES DÉLICES *MUSIC OF THE FRENCH BAROQUE*
Debra Nagy, director



PRESENTS

GAMES & DIVERSIONS WITH ELLEN HARGIS, SOPRANO

SATURDAY MAY 12 AT 8PM § WILLIAM BUSTA GALLERY

SUNDAY MAY 13 AT 4PM § PLYMOUTH CHURCH

*a program inspired by gambling & gossip, and fueled
by an obsession with chocolate, wine, and other exotic brews!*

TICKETS (\$18-\$20) & INFO AT WWW.LESDELICES.ORG

Greetings

GREETINGS FROM THE PRESIDENT BALDWIN-WALLACE COLLEGE

Dear Friends,

We are delighted to welcome you to the 80th Bach Festival at Baldwin-Wallace College and that you are sharing in this celebration of the beautiful and inspiring music of J. S. Bach and his contemporaries.

We are deeply indebted to Albert Riemenschneider and his wife, Selma, for having the uncommon wisdom and courage to establish this festival eight decades ago. For generations Baldwin-Wallace College, the people of Berea, the Greater Cleveland community, and music lovers from across the land have benefitted from the beauty and grandeur of the works of J. S. Bach as it has been so distinctively showcased in this enduring gift to the region. Our students have been preparing since September to perform for you this evening. Their work is reflective of the depth of talent and the quality throughout our Conservatory of Music. It also is indicative of the quality of teaching and learning that is taking place in every corner of our campus.



You can feel the excitement at B-W each day. Earlier this year, we opened the Boesel Musical Arts Center, a \$17 million project that recognizes the leadership of B-W trustee Stephen Boesel '68, and his wife, Jacquelyn, as well as several other wonderful donors whose names you will find on many of the spaces throughout the facility. This new construction and renovation has nearly doubled the area for teaching, learning, rehearsal and performance in our Conservatory of Music. The stunning multi-building complex brings to our campus sparkling new facilities that now match the quality of the programs they house. The dust you see to the east of Strosacker Union announces the construction of another new addition to the campus: a Welcome Center to greet prospective students and visitors to B-W. That building will open in early May and Karen and I are so proud and humbled that the Trustees have attached our names to the Center.

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

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

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

Dick Durst
President

Welcome

INTERIM CONSERVATORY DIRECTOR'S WELCOME

It has been eight decades since Albert and Selma Riemenschneider first achieved their profound vision for a Bach Festival at Baldwin-Wallace. In doing so, they laid the groundwork for one of our conservatory's central traditions, bringing students, faculty and audience together to learn from, marvel at, and rejoice in the wonder of J. S. Bach's music. It is my pleasure to welcome you, and thank you for participating in the Riemenschneiders' magnificent adventure.



Each year, it is my great joy to join with our wonderful students and colleagues in performing one of Bach's masterworks. For this festival, we present the St. Matthew Passion. Our students, under the skillful guidance of Maestros Dirk Garner and Dwight Oltman, have been preparing for this event for months. College Orchestra members received parts to prepare during the Christmas holidays and were chosen for this opportunity by auditions in early February. By the time we faculty instrumentalists joined our students for rehearsals, about two weeks before the festival, our students were meticulously prepared.

The chorus has been rehearsing throughout the semester, mastering vocal and linguistic challenges, learning to blend into a sonority of profound richness, and preparing to shape a work of monumental proportions. Just within the last week, the orchestra and chorus have, at last, been brought together, and our celebrated solo vocalists have joined for intensive rehearsals.

By the time we reach the St. Matthew Passion, our students, faculty and audience will have already had opportunities to savor pianist Jenny Lin's richly fascinating juxtaposition of works by J. S. Bach and Dmitri Shostakovich, and we will have enjoyed some of Cleveland's finest professional musicians on Friday evening.

We are most grateful to you, our audience, for sharing in this profound experience, and hope that this great tradition will always thrive at Baldwin-Wallace.

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

Julian Ross,
Interim Conservatory Director
Professor of Violin

Welcome

CONSERVATORY DIRECTOR'S WELCOME

Dear Friends:

What a privilege it is for me to offer a warm welcome and to celebrate the 80th Annual Bach Festival along with you. I am honored to serve Baldwin-Wallace College as the eighth Director of the Conservatory of Music, and sincerely grateful for the outstanding leadership provided by both Peter Landgren and Julian Ross prior to my appointment.



The return to Baldwin-Wallace holds deep meaning for me. On a very personal level, this special institution has already made an indelible mark upon my heart. My mother is a proud member of the Class of '52 and lived on the third floor of Merner-Pfeiffer Hall during her years here. At the beginning of my tenure in Conservatory Admissions in 1989, my office was just down the hall from my mother's former dorm room. During her senior year at B-W, Mom met Dad on a blind date when he attended her Mu Phi dance, and on April 2nd—my first official day as the Director of the Conservatory—my parents celebrated their 57th wedding anniversary.

The years ahead are pivotal for the Conservatory of Music. Thanks to the vision of the College, its Board of Trustees, and the generous investments of many, the facility has never been more spacious, more functional, or more stunning. Growth, new partnerships, and bold initiatives lie ahead as we prepare outstanding performers, teachers, scholars, music therapists, and arts administrators for the demanding and ever-changing marketplace beyond these walls. As ever, our first purpose and mission is to equip our students well for lives of inspired music-making, compassionate leadership, meaningful service, and great fulfillment. I look forward to leading the Conservatory in the next chapter of its rich history.

It is my hope that I will come to know many of you and your stories of connection to this hallowed place in the months and years to come. Together we are the keepers of the B-W tradition of excellence. You—our alumni, parents, friends, and members of the B-W family—are the heart and soul of this place. And it is you, along with our dedicated faculty and our willing and gifted students, who will carry the spirit of B-W into the future . . . and send it soaring.

I eagerly embark upon this journey with you.

A handwritten signature in cursive script that reads "Susan D. Van Vorst".

Susan D. Van Vorst, Director
Conservatory of Music
Baldwin-Wallace College

BALDWIN•WALLACE COLLEGE

B-W Men's Chorus

5th-year Anniversary Spring Concert

Sunday, April 29th at 4:00 p.m.

Gamble Auditorium, Berea, OH

\$10.00 tickets. Call 440-826-2365

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

Please join us for our **Fifth-Year Anniversary Spring Concert** featuring Soloist William Clarence Marshall and Mr. Sun's Echo.

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



Premier Impressions Printing, Inc.

13500 Pearl Road
Strongsville, Ohio 44136
Phone: 440-572-8729

www.premierimpressionsprinting.com

- Typesetting & Design
- Business Cards
- Letterheads
- Envelopes
- Brochures
- Business Forms
- Booklets
- Labels
- Postcards
- Flyers
- Newsletters
- Rubber Stamps
- Memo Pads
- Catalogs
- Rack Cards

Endowments

THE BACH FESTIVAL FUND HONORING THE PAST AND INVESTING IN THE FUTURE

The link between present day audiences and J. S. Bach has been established through the enduring power of his music. Similarly, the link between the artistic excellence of the first Bach Festival and today's Festival has been established through the enduring strength of the Bach Festival Fund. Seeded in 1933 by gifts from attendees of the inaugural Festival, the Bach Festival Fund is a permanent, named endowment that generates important financial support for the Bach Festival and ensures artistic integrity and quality of performance. The Fund has grown over the past 80 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 Susan Van Vorst, Director of the Conservatory, at (440) 826-2362 or Thomas H. Konkoly, Director of Development for Gift Planning, at (440) 826-3460 or tkonkoly@bw.edu; or by writing to one of them at Baldwin-Wallace College, 275 Eastland Road, Berea, OH 44017-2088.

2012 ADDITIONS TO THE BACH FESTIVAL ENDOWMENT

In Memory of Eric Lionel Dalheim
by Mrs. William B. Astrop

GIFTS TO THE BACH FESTIVAL FUND TO REMEMBER AND HONOR

Mr. Harry L. Aiken
Adrienne and Robert Andrews
(in honor of Amelia & Elias Fadil)
John G. Beach
Mrs. Harold C. Beyer
(Verna Hertzler Beyer)
Lucille G. and Walter T. Beyer
Dr. and Mrs. John M. Blocher
John Charles Christian
(in permanent memory of Dr. Joseph
Albrecht and Mrs. Sophie Albrecht)
Erwin Cochran
Helene Corzelius
Mrs. George M. Day
Mr. and Mrs. William Didelius

Rev. Paul E. Froman
Dr. Miriam Gelvin
Norman and Thelma Merner Goldsword
Charles and Ellen Gorham
Dorothy Grover
Miss Edna M. Hassler
Lloyd and Mildred Hoffman
Mr. & Mrs. Edward A. Kemmler
(Thecla A. Kemmler)
Mildred Martin Kerschner
Artie Smith Kirby
Fynette and E. J. Kulas
Mary Jeanne Macosko-Longworth
Mr. and Mrs. Nicholas Manko
John L. Marting

Endowments

GIFTS TO THE BACH FESTIVAL ENDOWMENT TO REMEMBER AND HONOR (CONTINUED)

Josephine S. Mayer
Dr. Paul O. Mayer
Lillian J. Munk
Lesley Newton
Gladys Locke Parker
Doris A. Peake
Mary Marting Pendell
Dr. William D. and Ruth Pickering
Dr. George Poinar, *Festival Music Director*
1948–1974
Captain and Mrs. Ward Powell
(Wilma Riemenschneider)
Dr. Michael Quigley
Nicholas A. and Margaret L. Raycheff
Dr. Albert and Mrs. Selma (Marting)
Riemenschneider, *Founders*

Edwin and Marybeth Riemenschneider
John K. Riemenschneider
Paul A. Riemenschneider
Thomas A. Riemenschneider
Holly Arden Ring
Sophie Schlather
A. Benedict Schneider Jr., M.D.
Adolph Benedict and Ila Roberts Schneider
Albert Boynton Storms
Mildred Walker
Barbara Vodrey Wamelink
Roy and Bessie Markell Williams
Reinald H. Winters
Mrs. Frances Zivney
Vera Zugich

SUPPORTERS OF THE 2012 BACH FESTIVAL

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

As of March 15, the individuals listed below had made contributions to the 2012 Bach Festival. The names of supporters whose gifts were received after that date are recognized in the lobby of the Kulas Musical Arts Building.

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

Selma Circle \$5000+ Kulas Foundation

Riemenschneider Fellows \$1,000+
Mrs. William B. Astrop, Atlanta, GA
Dr. Rosemary Boston and Scarlett Daley,
Livingston, MT
Catherine Marting Bremner, Worthington
Arline E. Kadel, Rocky River
Rudolf and Joan Kamper, Olmsted Falls

Mr. and Mrs. John K. Riemenschneider,
Wadsworth
Dr. and Mrs. Thomas A. Riemenschneider,
Chagrin Falls
Mr. and Mrs. Jackman S. Vodrey, East Liverpool

Sponsors \$500+
Sally Howe, Washington, D.C.
KeyBank Foundation

Supporters

Sponsors \$500+ (continued)

Dr. Anthony and Mrs. Patricia Lauria, Berea
Dr. Chris and Laura Nelson, North East, PA
Professor and Mrs. Dwight Oltman,
Strongsville
Shoemaker Family Fund
Judith and Boyd Warnsman, Fairview Park

Benefactors \$250+

Baldwin-Wallace Conservatory
Women's Committee
Maryellen and Bryan Davis, Berea
Mrs. H. Elizabeth Howe, Sarasota, FL
Cynthia Peck and William Johnston, Lakewood
Weber S. Lauh, Arlington, VA
Laura and Richard Little, Lakewood
Dr. and Mrs. Harlan R. Peterjohn, Bay Village
Dr. Melvin and Elizabeth Unger
Mr. and Mrs. Garrit V. Wamelink,
Cleveland Heights

Patrons \$50+

Sophie S. Albrecht, Elyria
Janet Archer, Ashland
Lois and Kenneth Ballas, Parma
James and Jane Becks, Barrington, IL
Esther Marting Berger, Medina
Dr. and Mrs. John M. Blocher, Jr., Oxford
Dale and Wendy Brott, Green
Molly and William Brown, Lakewood
Nancy Riemenschneider Christensen, Ashland, OR
Mrs. Patricia J. Ciancutti
Pedro Ciarlini, Boston, MA
Dr. and Mrs. Vilnis A. Ciemins, Rocky River
Judy Davis, Berea
Mr. and Mrs. Vernon A. Donegan, Strongsville
Johanna Drickman, Pittsburgh, PA
Dr. Robert and Marcia Ebert, North Ridgeville
Jean N. Fadil, Berea
Nancy and Americo Forestieri, Berea
Mr. Sean F. Gabriel, Lakewood
Dr. John H. Gardner, Cleveland
Edward L. Gibbs, Berea
William E. Glaeser, Cuyahoga Falls

Susan and Bruce Hall, Medina
Janet and Paul Harlamert, Berea
Angela N. Hardin, Louisville, KY
Shirley and Peter Henderson, Lakewood
Daniel and Mary Jane Horton, Independence
Mr. and Mrs. Thomas Ernst Huenefeld,
Cincinnati
Mr. and Mrs. William C. Hunger,
Middleburg Heights
The Hussey Family, Appleton, WI
Robert and Ruth Kennat, Parma Heights
Thomas Konkoly and David Soltész, Berea
Rollin and Leda Linderman, Middleburg Heights
Carole L. Maatz, Strongsville
Mr. and Mrs. Robert V. Maier, Olmsted Falls
Kay Marshall, Aurora
Keith and Joan Mathews, Strongsville
Constance and James Mehrling, Berea
Carol and Edwin Morrison, Lexington, SC
Mr. and Mrs. James Moyer, Kodak, TN
William G. Otto, Cincinnati, OH
Judith Pendergast, Rocky River
Mr. Alfred Penko, Broadview Heights
Kara Riemenschneider & Joel B. Eckstrom,
Bow, NH
Drs. William and June Romeo, Berea
Kathy Sands, Rocky River
Kim and Fay Ann Sebal, Kent
Mr. and Mrs. Donald H. Schriver, Westerville
Roy H. Springborn, Westlake
Alan Steffen, Medina
Edward and Hildred Tornberg, Novelty
Bruce and Barbara Vaughan,
New Port Richey, FL
Dr. John G. Ventre, Center Valley, PA
Rev. Ginny Vigrass '62, Lakewood and Dr. John
Whitcomb, MD, Rocky River
Mr. and Mrs. Garrit V. Wamelink,
Cleveland Heights
Bill and Lisa Way, Raleigh, NC
Rev. and Mrs. Kenneth Lane Williams,
Olmsted Falls
Carol A. and John G. Wrabel, Olmsted Falls

**CONTRIBUTIONS TO THE 2012 BACH FESTIVAL RECEIVED AFTER
MARCH 15 WILL BE RECOGNIZED IN THE KULAS LOBBY.**

Supporters

BACH FESTIVAL ATTENDEES: 20 TO 80 YEARS OF PATRONAGE

The Bach Festival enjoys unsurpassed longevity due to the dedicated support of our Selma Circle members, Riemenschneider Fellows, Sponsors, Patrons, and Subscribers. The Riemenschneider Bach Institute compiles a list of patrons who indicated on their ticket order form that they have attended at least 20 Festivals. The 80th Bach Festival is pleased to honor these, our steadfast supporters.

Sophie S. Albrecht
Mr. Robert M. Alexander
Mrs. William B. Astrop
Baldwin-Wallace Conservatory
Women's Committee
Esther Marting Berger
Mr. & Mrs. John A. Berger
Mr. David Betts
Dr. & Mrs. John M. Blocher, Jr.
Mr. Clarence L. Bowers
Miss Mary Helen Bowers
Catherine Bremner
James Mills Buncher
Loris & Deanna Chobanian
Patricia J. Ciancutti
Drs. Vilnis & May Ciemins
Mark & Martha. Collier
Dr. Victoria Covington
Mr. Kevin M. Crowe
Mrs. Berdie P. d'Aliberti
Bryan & Maryellen Davis
Mrs. Judith A. Davis
Mr. & Mrs. Vernon Donegan
Dr. & Mrs. Robert R. Ebert
Mr. & Mrs. Albert & Lenore Ekar
Jean N. Fadil
Mr. Constance Fearon
Mrs. Charlotte Feldman
Mr. & Mrs. Richard L. Fletcher
Americo & Nancy Forestieri
Mrs. Lynne B. Fournier
Mr. Sean F. Gabriel
Mary Gay
William E. Glaeser
Charles Clark Griesinger
Mr. & Mrs. Bruce Hall
Paul & Jan Harlamert
Mrs. Victoria A. Hartzell
Peter & Shirley Henderson
Daniel & Mary Jane Horton

Rev. Horst Hoyer
Mr. & Mrs. Thomas Ernst Huenefeld
Mr. & Mrs. William C. Hunger
William Johnston & Cynthia Peck
Melissa R. Jones
Miss Arline E. Kadel
Rudolf & Joan Kamper
Mr. & Mrs. Robert M. Kennat
Dr. & Mrs. Raymond & Katharine Kolcaba
Thomas H. Konkoly & David Soltész
Mrs. Hilda Kovac
Marybelle H. Landrum
Dr. Anthony T. & Mrs. Patricia A. Lauria
Dr. & Mrs. Richard & Laura Little
Mr. Richard P. Lothrop
Dr. David M. Lowry
Carole L. Maatz
Mr. & Mrs. Robert V. Maier
Mrs. Kay Marshall
Keith & Joan Mathews
Robert & Laura Mayerovitch
Jim & Constance Mehrling
Dr. Genevieve Miller
Rev. Stephan J. Moloney
Ms. Veronica O'Brien
Professor & Mrs. Dwight Oltman
Dr. & Mrs. Earl M. Peck
Alfred Penko
Susan & Paul Penko
Harlan & Elizabeth Peterjohn
Mr. W.T. & Mrs. Sandra Platt
Jean Unnewehr Putnam
Mrs. Judith Rhodes
Mr. Jay Riemenschneider
Mr. & Mrs. John K. Riemenschneider
Mrs. Paul Riemenschneider
Dr. & Mrs. Thomas A. Riemenschneider
Bill & Donna Robertson
Dr. & Mrs. John & Marcia Robinson

Supporters

Drs. William & June Romeo
Dr. & Mrs. Richard L. Ruggles
Mrs. Wilma Salisbury
Kathy Sands
Drs. Warren & Margaret Scharf
Mrs. Marlis J. Schmidt
Richard & Juanita Schubert
Norine W. Sharp
Frank Shoemaker & Marta Perez-Stable
John & Claire Spooner
Roy H. Springborn
Roberta E. Stamper
Mrs. Audrey H. Stansfield
Russell & Mary Stein
Catherine M. & Gary V. Stolcals
Andy & Mary Jane Sykora
Jim & Carol Templeman
Charles V. Thomas
Edward & Hildred Tornberg
Rev. Mark C. Tyson
James & Despina VanArnhem

Mrs. Madelon A. VanDeusen
Rev. Ginny Vigrass ('62) &
Dr. John Whitcomb MD
Mr. & Mrs. Jackman S. Vodrey
J. E. Hendrickson & S. W. Vodrey
Dale & Pat Vonderau
Mr. William K. Wamelink
Boyd & Judith Warnsman
Rev. & Mrs. Kenneth Lane Williams
Mr. Meredith Williams
Mr. & Mrs. John G. Wrabel
Mr. & Mrs. William Yaeger
Mr. & Mrs. Robert E. Zimmerman

LONG-TERM PATRONS DECEASED
SINCE LAST FESTIVAL
Mr. William R. Davis
Mr. Cavour H. Hauser
Prof. Louise W. Kiefer
Dr. George J. Maciuszko

DEDICATION

THE EIGHTIETH ANNUAL BACH FESTIVAL
RECOGNIZES
MISS ARLINE E. KADEL
ON THIS 80TH ANNIVERSARY OF HER PARTICIPATION
IN BACH FESTIVAL.

WE ARE HONORED TO ACKNOWLEDGE HER
STEADFAST DEDICATION TO AND SUPPORT OF
BALDWIN-WALLACE COLLEGE.

PLEASE SEE PAGE 64 FOR MORE INFORMATION

BACH

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

Proudly supports
the Bach Festival

For subscription information visit
www.bw.edu/academics/libraries/bach/journal
or call (440) 826-8071

Best Wishes for a Successful Bach Festival!

We're one of Baldwin-Wallace's Preferred Hotels!

Get to know the newly renovated

Crowne Plaza Cleveland Airport

- 238 guest rooms offering many guest amenities.
- Multi-million dollar hotel renovation just completed.
- Complimentary wireless internet.
- 3.5 miles from Hopkins Airport - complimentary 24/7 shuttle.
- Off I-71; Bagley Road exit.
- Indoor pool, sauna, & exercise room.
- Business center & sundry shop.
- Bucci's Restaurant & Lounge - featuring great steaks, parmesans & pastas.
- 14 meeting and function rooms.
- Wedding receptions for up to 350 people.


CROWNE PLAZA
CLEVELAND AIRPORT

7230 Engle Road • Middleburg Heights, OH 44130
440-243-4040 • 1-800-2CROWNE
www.crowneplaza.com/clevelandarpt

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 80th 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 80 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 Bylsma, 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, Robin Leaver, Robert Marshall, Arthur Mendel, Hans-Joachim Schulze, George Stauffer, 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 five 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*.

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* with readers in some 25 countries. *BACH* continues to be the means by which the Institute is recognized, acclaimed, and valued by the international scholarly community.

The Institute's collection currently consists of approximately 40,000 items, (of which over 1,300 are rare vault-held books, scores and manuscripts—including nearly 700 "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

History

MEMORIES OF GEORGE POINAR

In the eighty years of Bach festivals at Baldwin-Wallace, only two people have served as music director for over 30 years. The present music director, Dwight Oltman, is one of these. The other was his predecessor, George Poinar. When Albert and Selma Riemenschneider started the festival, it was not exclusively a student venture, and so I had the privilege of singing my four student years here and for an additional five years after I returned from graduate school. Another difference in the early years was that three of the major works were performed in English. Some of the chorales in the Passions and in the Christmas Oratorio were printed in the program, parts and all, so that audience members could become a worshipping congregation and participate by singing those chorales. The B-Minor Mass, on the other hand, was done in the original language. What this did for me as a student was to heighten my awareness of the religious nature of those works. Mr. Poinar was quick to point out to the chorus the way music fit the text and emphasize the story. One early example was his suggestion that we view each of the dissonances in the “Crucifixus” of the Mass as another nail being used.

It was also true in the early years that the choir was led in prayer before performance of the major work, by a member of the choir. This privilege often fell upon my shoulders as a young new pastor in the area. But others were invited also.

The style of performance in these earlier years was reflective of the times: a larger chorus and larger orchestra was used. But care in preparation, attention to detail, and certainly awareness of the intended message of the work was important to the end result. Once, after a performance of the St. Matthew Passion, I happened to be sitting with Mr. Poinar. The recording engineer came up to him and said, “I thought you would be interested to know that the entire passion was sixty seconds shorter than it was four years ago.” Mr. Poinar’s response was, “I can tell you where that time was made up. It was in the segues between sections.”

As one who sang in nine festivals under George Poinar and an additional six under Dwight Oltman, I could readily make comparisons. That is not the purpose of this writing, however. Returning to the original language forced choir members to pay far more attention to diction than most American choirs are prone to do when singing in their native language. This, in addition to the reduction in forces and the increased attention to detail of Baroque styling all resulted in an evolution that has ensured a festival of continued growth and improvement over a span of more than sixty years, during the era of two artistic directors.

Kenneth Lane Williams BW ’58

[Rev. Williams sang in his first Bach festival as a freshman in 1955. His most recent performance was in April 2010. He is the only performer to have appeared in both the 25th and the 75th anniversary festivals.]

Advisory Board

BALDWIN-WALLACE COLLEGE RIEMENSCHNEIDER BACH INSTITUTE ADVISORY BOARD

In October 1968, Baldwin-Wallace College began a project which 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
Mrs. Erin E. Broadhurst
Prof. Nanette G. Canfield
Mr. Paul Cary
Dr. Loris O. Chobanian
Dr. Harold Cole
Dr. Martin David
Mr. Richard Durst
Dr. Robert R. Ebert
Dr. Raymond Erickson
Dr. William and Mrs. Carol Foley
Mr. Sean F. Gabriel
Mrs. Mary Gay
Dr. Mary Greer
Mrs. Susan Hall
Dr. Sally E. Howe
Mr. Thomas E. Huenefeld
Mrs. Mary Lou Hunger
Mr. Rudolf D. Kamper
Ms. Nicole Keller
Dr. J. Reilly Lewis

Mr. John C. Marting
Dr. Robert Mayerovitch
Mr. Walter and Mrs. Marcelene Mayhall
Mrs. Susan Monseau
Mr. William O'Connell
Dr. Mary Oleskiewicz
Prof. Dwight Oltman
Dr. Shirley Powell
Dr. Herbert Riemenschneider
Mr. Jay Riemenschneider
Mr. John K. Riemenschneider
Dr. Thomas A. Riemenschneider
Mrs. Nancy Riemenschneider Christensen
Mrs. Laura Riemenschneider Hancock
Mrs. Betsy Riemenschneider Neubeck
Mrs. Betsy Riemenschneider Sales
Drs. Warren and Margaret Scharf
Dr. Russell Stinson
Dr. Michael Strasser
Dr. Melvin P. Unger
Mrs. Corinne Webner

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
Mary Baker
MaryAnne Baum
Esther Berger
Margaret Bergh
Janet Brown
Bonita Bullach
Donna Cavanaugh
Patricia Ciancutti
Rose Cornell
Judy Davis
Wilda Donegan
Johanna Drickman
Nancy Edmondson
Essi Efthimiou
Colleen Espinosa
Katherine Eversole
Jean Fadil
Michelle Ferguson
Sharon Ford
Nancy Forestieri
Nancy Forsythe
Lori Fuller
Pamela Gadzinski
Mary Gay

Alberta Gill
Sandra Haffey
Susan Hall
Jan Harlamert
Nancy Hawthorne
Toni Holtzhauser
Lois Hubler
Mary Lou Hunger
Arline Kadel
Joan Kamper
Marsha Kolke
Emily Lada
Leda Linderman
Elenore Long
Mary Kay Maley
Alice Maslach
Rose Mary Matejka
Sharon Matia
April McCormack
Kathy McKenna Barber
Ruth Mercer
Susan Monseau
Annemarie Muller
Katherine Musat
Dolores Oleksiak

Shirley Oltman
Helen Rathburn
Judy Riemenschneider
Nancy Riemenschneider
Jan Sagaria
Margaret Scharf
Karen Schindler
Janice Schmidt
Suzanne Snitzer
Claire Spooner
Betty Unger
Virginia Walker
Thelma Walton
Judith Warnsman
Martha Wason
Dorothy Weisberg
Donita Witte
Katherine Wolf
Laurene Young

HONORARY MEMBERS

Pauline Diamond
Karen Durst
Regina Mushabac

Bach Organ

THE BACH FESTIVAL ORGAN SPECIFICATIONS

Charles M. Ruggles, Builder

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

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

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



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

WILLIAM H. VODREY III

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

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

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

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

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

THE BUILDER

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

Chancel Organ

SPECIFICATION OF THE CHANCEL ORGAN

THE UNITED METHODIST CHURCH OF BEREA

Built by Orgelbaumeister Rudolf Janke

Bovenden, Germany, 1973–74



II. Hauptwerk

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

III. Brustwerk (Swell)

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

Key action: Mechanical (tracker)

Couplers:

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

Couplers are operated by stopknobs and six reversible toe levers.

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

Tremulants: Brustwerk, adjustable
Rückpositiv, adjustable

I. Rückpositiv

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

Pedal

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

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

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

Temperament: Mildly unequal.

Casework: Solid Oak, Fumed.

Facade: 80% burnished tin, 20% lead.

Artistic Personnel

Artistic Personnel

PARTICIPATING ENSEMBLES AND CONDUCTORS

Baldwin-Wallace Motet Choir

Baldwin-Wallace Festival Choir*

B-W Singers

Festival Chamber Orchestra

Festival Brass Choir

Members of the Opera Cleveland Orchestra

*a combined ensemble of the B-W Motet and College Choirs

Dirk Garner, † *Music Director*

Dirk Garner, † *Music Director*

Michael Peters, † *Music Director*

Dwight Oltman, † *Music Director*

John Brndiar, † ‡ *Music Director*

Dwight Oltman, † *Conductor*

GUEST ARTISTS

Jenny Lin ¹

piano

VOCAL SOLOISTS

Sherezade Panthaki ²

soprano

Jennifer Lane ³

mezzo-soprano

Isaiah Bell

tenor

Lawrence Wiliford ⁴

tenor

Andrew Foster-Williams ⁵

bass-baritone

Daniel Lichti ⁶

bass-baritone

OBBLIGATISTS

Julian Ross †

violin

Wei-Shu Co †

violin

Lara Turner

viola da gamba

George Pope †

flute

Katherine O'Malley ‡

flute

Laura Pillman ‡

flute

Danna Sundet

oboe, oboe d'amore, English horn

Kathleen Carter ‡

oboe d'amore, English horn

CONTINUISTS

Regina Mushabac †

cello

Kent Collier

cello

Heidi Albert

cello

Tracy Rowell

bass

Kimberly Haffey ‡

bass

George Sakakeeney

bassoon

Nicole Keller ‡

harpsichord, organ

Jason Aquila †

organ

†Baldwin-Wallace Conservatory Faculty

‡Baldwin-Wallace Conservatory Student or Alumnus

¹Jenny Lin appears by arrangement with LATITUDE 45 ARTS PROMOTION INC, 107 Boul St-Joseph West, Montreal, Quebec, Canada H2T 2P7

²Sherezade Panthaki appears by arrangement with SCHWALBE AND PARTNERS, INC, 170 East 61 Street #5N, New York, NY 10065 (212) 935-5650

³Jennifer Lane appears by arrangement with SEIDEL ARTISTS MANAGEMENT, 865 New Waterford Drive #203, Naples, FL 34104 (239) 353-2047

⁴Lawrence Wiliford appears by arrangement with THEA DISPEKER INC, 59 East 54th Street, New York, NY 10022, (202) 421-7676

⁵Andrew Foster Williams appears by arrangement with SCHWALBE AND PARTNERS, INC, 170 East 61 Street #5N, New York, NY 10065 (212) 935-5650

⁶Daniel Lichti appears by arrangement with GOSSAGE ARTIST MANAGEMENT, 170 Shade Street, New Hamburg, Ontario N3A 4J2, (519) 788-5819

Personnel

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

Melvin Unger	<i>Festival General Manager, Program Annotator, Editor, Translator</i>
Julian Ross	<i>Interim Conservatory Director</i>
Susan Van Vorst	<i>Conservatory Director</i>
Erika Haskell	<i>Festival Coordinator</i>
Craig Reynolds	<i>Concert Production and Scheduling</i>
Sandra Eichenberg	<i>Bach Institute Staff</i>
Laura Kennelly	<i>Bach Institute Staff</i>
Mark Graham	<i>Piano Technician</i>
Ostoja (Joe) Mijailovic	<i>Facilities Coordinator</i>
Judy Riemenschneider	<i>Festival Volunteer</i>
Emily Bauer	<i>Festival Intern</i>
Laura Becker	<i>Festival Intern</i>
Anna Fatica	<i>Festival Intern</i>

SUPPORT PERSONNEL

USHERS

Ellen Hansen-Ellis, *Head Usher*

Richard Densmore	Chungsim Han	Barbara Peterson
Christine Dorey	Tom Konkoly	Timothy Riggie
Margaret Brooks-Terry	Richard Little	Kay Strong
Lydia Glaude	Randy Molmen	Jody Tims
	Susan Penko	

ARTIST TRANSPORTATION

Emily Bauer, *Student Transportation Coordinator*

Laura Crytzer
Hillary Krutchick
Patrick Murray
Katherine O'Malley
Brett Osburn
Maximillian Shroyer
Nicholas Wilders

Personnel

SUPPORT PERSONNEL (CONTINUED)

STAGE CREW

Andrew Genemans, *Head Stage Manager*

Roselyne Frelinghuysen
Jordan Hamilton
Jordan Macosko
Seth Pae

RECORDING STUDIO STAFF

William Hartzell
Recording Studio Supervisor

Megan Poletti
Recording Studio Assistant Manager

Martin Brass
Andre Brown
Katherine Butcher
Maksis P. Cickovskis
Molly Cowperthwaite
Aaron Hawke
Eric Lemke
Zoe Locascio
Julissa Shinsky

Performing Groups

FESTIVAL BRASS CHOIR

JOHN BRNDIAR, *Music Director and Conductor*

TRUMPET

Nicholas Ciulla
Amanda Ross
Jesse Hodgson
Julia Frank
Kevin Johnson*
David Baker*

TROMBONE

Phillip de Oliveira
Laura Crytzer
Jared Hammond
Michael Santmyer
Noah Hamrick*

HORN

Josiah Bullach
Kaylyn Murphy
Jonathen Morawski*

TUBA

Daniel Honaker*

** members of the Ostoja Brass Quintet*

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

J. S. Bach	Chorales In Thee is Joy My Spirit be Joyful Trio in D Minor
Jacobus Gallus	Alleluia
Giovanni Gabrieli	Canzon VII Canzon primi toni Canzon quarti Toni Canzon septimi toni No. 1
G. F. Handel	Overture to Berenice
Anthony Holborne	Almand
Benedetto Marcello	Psalm XIX The Heavens Declare
G. P. da Palestrina	Exaltabo te Domine Haec Dies
Johann Pezel	Almand
Michael Praetorius	Dances from the Terpsichore
Samuel Scheidt	Allegro Canzon Canzon Bergamasca
William Simmes	Allegro

Performing Groups

FESTIVAL CHAMBER ORCHESTRA

DWIGHT OLTMAN, *Music Director*

ORCHESTRA I

VIOLIN I

Julian Ross, *Concertmaster*
Lara Ciacco
Megan Sullivan
Jessica Firing

VIOLIN II

Lydia Byard, *Principal*
Rachel Krautsack
Caitlin Hedge
LeAundra Richardson

VIOLA

Louise Zeitlin, *Principal*
Lauren Wright
Maximillian Shroyer

VIOLONCELLO

Regina Mushabac, *Principal*
Samantha Sinai (part I)
Jordan Hamilton (part II)

CONTRABASS

Tracy Rowell, *Principal*

FLUTE

George Pope, *Principal*
Laura Pillman

OBOE, OBOE D'AMORE, ENGLISH HORN

Danna Sundet, *Principal*
Kathleen Carter

BASSOON

George Sakakeeney, *Principal*

ORGAN (Orchestra I & II)

Nicole Keller

ORCHESTRA II

VIOLIN I

Wei-Shu Co, *Concertmaster*
Benjamin Bliss
Cody Hiller
Lauren Pajerski

VIOLIN II

Amanda Stenroos, *Principal*
Caroline Stephenson
Julianna Schoon
Mary Jane Booker

VIOLA

Anna Risch, *Principal*
Seth Pae
Gregory Smith

VIOLONCELLO

Heidi Albert, *Principal*
Katherine Haig

CONTRABASS

Kimberly Haffey *Principal*

FLUTE

Katherine O'Malley, *Principal*
Scott Douglas

OBOE

Justine Myers, *Principal*
Ian Woodworth

BASSOON

Andrew Genemans, *Principal*

VIOLA DA GAMBA

Lara Turner, *Principal*

Sarah Hummel, *Adm. Assistant*
Ruth Daley, *Librarian*

Performing Groups

MEMBERS OF THE OPERA CLEVELAND ORCHESTRA

DWIGHT OLTMAN, *Conductor*

VIOLIN I

Wei-Shu Co, *Concertmaster*

Joseph Vaughn

Mary Beth Ions

Diana Pepelea

VIOLIN II

Amy King, *Principal*

Amber Dimoff

Donna Jelen

Jenny Lee Vaughn

VIOLA

Laura Kuennen-Poper, *Principal*

Laura Shuster

Louise Zeitlin

VIOLONCELLO

Kent Collier, *Principal*

Heidi Albert

BASS

Tracy Rowell, *Principal*

OBOE

Danna Sundet, *Principal*

Cynthia Watson

BASSOON

George Sakakeeney, *Principal*

TRUMPET

Michael Chunn, *Principal*

John Brndiar

Heather Zweifel

TYMPANI

Josh Ryan

ORGAN

Nicole Keller

PERSONNEL MANAGER

Heidi Albert

Performing Groups

MOTET CHOIR

DIRK GARNER, *Music Director*

SOPRANO

Ashley Lingenhoel
Mary Clare Becks
Lindsay Espinosa
Adrianna Cleveland
Alessandra Gabbianelli
Antoinette Vargo
Kristin Fahning
Katherine Staskus
Alicia Gallina

TENOR

Patrick Hyzy
Julian Karahalios
Sean Ellis Hussey
Andre Brown
Braden Pontoli
Cory Svette
Jacob Sonnenberg
Maximilian Nolin
Nicholas Wilders

ALTO

Alicia Salgado
Sara Gresko
Mary Margaret Platz
Aubrey Johansen
Sophie Brown
Rebecca Bergh
Lauren Koteles
Hannah Litterini

BASS

Zachary Rusk
Cory Isler
Alec Sturgis
Alec Donaldson
Andrew Cooper
Aaron Dunn
Jonathan Cooper
Michael Revis
Justin Caithaml

Performing Groups

FESTIVAL CHOIR

DIRK GARNER, *Music Director*

CHOIR 1

Rebecca Bergh
Sophie Brown
Sara Budnik
Nathan Carr
Molly Cowperthwaite
Elizabeth Dewitt
Alec Donaldson
Peter Douglas
Aaron Dunn
Alyssa Easterly
Clare Eisentrout
Lindsay Espinosa
Louis Fernandez
Alessandra Gabbianelli
Alicia Gallina
Rachel Goldberg
Erika Hubbell
Sean Hussey
Julian Karahalios
Lauren Koteles
Hannah Litterini
Shaun McGrath
Angela O'Connor
Grace Olmsted
Nicholas Pankuch
Chad Pittman
Rachel Reszler
Allison Schumaker
Jacob Sinatra
Antoinette Vargo
Robert Wank
Andrew Way
Joseph Zeigler

Choir 2

Kevin Baum
Mary Clare Becks
Kalee Bondzio
Andre Brown
Justin Caithaml
Adrianna Cleveland
Jonathan Cooper
Andrew Cooper
Kristin Fahning
Rachael Fasano
Kelsey Ferguson
Lindsey Gradwohl
Sara Gresko
Ian Hill
Bree Horton
Caitlin Houlahan
Patrick Hyzy
Aubrey Johansen
Ashley Lingenhoel
Joel Logan
Christopher McCarrell
Sarah Nadler
Maximilian Nolin
Mary Platz
Braden Pontoli
Michael Revis
Anthony Sagaria
Andrea Snitzer
Jacob Sonnenberg
Katherine Staskus
Alec Sturgis
Cory Svette
Alexander Syiek
Stephanie Taubert
Nicholas Wilders

Performing Groups

B-W SINGERS

MICHAEL PETERS, *Director*

SOPRANO

Lucy Anders
Lois Ballas
Marissa Barbalato
Adrian Bumpas
Kara Cavanaugh
Ashley Coleman
Keri Fuller
Kyra Kennedy
Laura Kennelly
Hillary Krutchick
Jennifer Machen
Emily Prentice
Betty Unger
Hannah Jo Weisberg
Emily Witte

TENOR

Zach Adkins
Colin Bather
Akeem Campbell
David Croglio
Mark Goins
Aaron Hawke
Jacob Holmes
Ryan Hook
Andrew Kotzen
Christopher Roden
Michael Ryan
Matthew Shirilla
Tyler Simms
Bradley Stone
David Zody

ALTO

Rachel Brawley
Karlie Carroll
Judy Davis
Nicole DeAnna
Ciara Harper
Ellie Kelly
Julia Mansfield
Dar Marlink
Bailey Moulse
Barb Peterson
Abi Scott
Briana Williams
Salena Williams

BASS

Duncan Brown
Christopher Cowan
Brandyn Day
Daniel English
Nathanael Frank
Matthew Grittner
Ralph Holtzhauser
Kyle Jean-Baptiste
Vincent Matia
Robert Mayerovitch
Jude McCormick
Dryden Meints
Randy Molmen
William Otto
Bryan Reichert
Jake Turski
Harrison Wayne
Robert Williams
Samuel Wolf

Javier Gonzalez, *rehearsal
accompanist*

Performing Groups

BACH SERVICE ORCHESTRA
MICHAEL PETERS, *Director*

VIOLIN I

Matthew Santana, *Concertmaster*

Lisa Kim

Janet Carpenter

VIOLIN II

Christine Wilkinson

Peter Lekx

Augusta McKay Lodge

VIOLA

Cynthia Black

Sergein Yap

VIOLA DA GAMBA

David Ellis

VIOLINCELLO

David Escobar

David Ellis

CONTRABASS

Sue Yelanjian

OBOE

Sian Ricketts

Maria Raffaele

OBOE D'AMORE

Sian Ricketts

TRUMPET

Dominic Favia

ORGAN

Peter Bennett

Featured Soloists

BIOGRAPHICAL INFORMATION



The emergence of **SHEREZADE PANTHAKI** as a soprano to watch has been fueled in equal measure by superbly honed musicianship; a “radiant” voice (*The Washington Post*); and deeply informed interpretations, “mining deep emotion from the subtle shaping of the lines” (*The New York Times*). In 2011 she graduated with an Artist Diploma from the Yale School of Music and the Yale Institute of Sacred Music. She has won multiple awards as both an undergraduate and at Yale, including the prestigious Phyllis Curtin Career Entry Prize.

Highlights of her the past and current season include Bach’s *Mass in B Minor* with Philharmonia Baroque Orchestra and Nicholas McGegan; featured roles in Handel’s *Solomon* under Kenneth Montgomery with the Radio Kamer Filharmonie in Utrecht; in Bach’s *St. Matthew Passion* and Monteverdi’s *Vespers of 1610* with the Yale Schola Cantorum under the direction of Maestro Masaaki Suzuki; the *St. Matthew Passion* at the Baldwin-Wallace Bach Festival conducted by Dwight Oltman; Bach *St. John Passion* with John Scott and the St Thomas Choir of Men and Boys in New York City; Bach cantatas with Andrew Megill; Poulenc’s *Stabat Mater* with Simon Carrington; Bach cantatas and masses with Marguerite Brooks; a solo concert of Bach, Handel, and Vivaldi with the Rebel Baroque Orchestra; and Bach’s *Christmas Oratorio* and solo cantatas with Mary Greer and the Orchestra of St. Luke’s. Sherezade has also appeared as soloist under the batons of William Christie and Mark Morris and she makes her New York Philharmonic debut in 2013.

Ms. Panthaki was born in India and began her musical education at an early age. She was on track to become a pianist, but at age 14 she fell in love with singing, and discovered that by performing with her voice rather than at the keyboard, “I could touch people more directly and invite them into the music.” Soon after earning a master’s degree in voice performance from the University of Illinois at Champaign-Urbana, she was in great demand, winning several Young Artist awards, and appearing with the American Opera Theater (Washington D.C.) and at the Bloomington Early Music Festival (Indiana).

Recent engagements have included solos in repertoire from Hildegard von Bingen to Stravinsky with the Portland Baroque Orchestra (Oregon), the COGE Choir and Orchestra (Paris), the Carmel Bach Festival (California), Ars Musica (Chicago), Tafelmusik Baroque Institute (Toronto), and the Boston Early Music Festival (Fringe).

As a frequent guest with the Boston-based La Donna Musicale, Ms. Panthaki has championed works by women composers of the Baroque on recording and in live performance at the Utrecht Early Music Festival (Holland), the Murten Classics Festival (Switzerland), and the Banco de La Republica series (Colombia). Ms. Panthaki is a founding member of the early music vocal quartet Gravitación, with which she has recorded medieval, Renaissance, and Baroque works.

Featured Soloists



Mezzo-soprano **JENNIFER LANE** is “a singer whose dark, bottomless voice is matched by her expressiveness and intelligence.” The press has described her singing as “clear, rich, plangent,” “compelling and dramatic,” and possessing “agility and charisma,” “awesome technique and gorgeous tone,” and praised her Apollo (Handel’s *Terpsicore*) as “a glowing god of music who dominated the stage.” She has performed at the Cité de la Musique, Théâtre du Champs-Élysées, and Versailles in Paris; the Palau de la Musica in Barcelona and Valencia, Spain, the Wiener Konzerthaus and the Salle Garnier in Monte Carlo, and was included in a film of all events taking place in Wigmore Hall during the week after its renovation.

Ms. Lane is internationally recognized for her striking interpretations of repertoire ranging from the early baroque to today’s composers. She recently created the role of Charmian London in Libby Larsen’s *Everyman Jack* for Sonoma City Opera, about author and adventurer Jack London. Her recent engagements included Irene in Handel’s *Theodora*, under conductors Richard Egarr and Graeme Jenkins, Marcellina in Palm Beach Opera’s *Le Nozze di Figaro*, both to high critical acclaim, as well as guest soloist appearances with orchestras in Chicago, Denver, and Honolulu. Last season, she appeared as soloist in *St. Matthew Passion* with Chicago’s Soli Deo Gloria, under the direction of John Nelson, and recorded the work for Smithsonian Recordings with Kenneth Slowik in honor of the Oberlin Baroque Performance Institute’s 40th anniversary. She toured throughout Spain in the dual roles of Messaggiera/Speranza in Monteverdi’s *L’Orfeo* with the Valencian ensemble Capella Ministrers in celebration of the opera’s 400th anniversary. Her opera credits include l’Opéra de Monte Carlo, Aix-en-Provence, Les Arts Florissants, New York City Opera, Palm Beach Opera, San Francisco Opera, and the Metropolitan Opera, among many others.

Jennifer Lane has over forty commercial CD recordings, among them winners of Gramophone and other awards. Her films, *Dido & Aeneas* with the Mark Morris Dance Group and *The Opera Lover*; have also won many awards. With Robert Craft, Ms. Lane has recorded Stravinsky’s *Oedipus Rex* (Jocasta), Schoenberg’s *Gurrelieder* (Waldtaube), and *Das Buch Der Hängenden Gärten*. She has several solo CDs available, including *The Pleasures & Follies of Love* and *Airs de Cour* (French Courtly Airs). Her CD of Handel arias, *Own the Pow’r of Harmony!*, made in commemoration of the 250th anniversary of Handel’s death, was released on magnatune.com and her newest CD, *Gioia infinita!* of Caccini and Monteverdi, commemorates the 400th anniversary of Caccini’s *Nuove musiche e nuova maniere di scrivole* (1614).”

Since 2007, Ms. Lane has held the position of Associate Professor of Voice at the University of North Texas (UNT). Before being recruited to UNT, Ms. Lane served on the faculties of Stanford University and the University of Kentucky. Ms. Lane co-founded *The Enchanted Isle Vocal Workshop* in Honolulu, Hawaii, which takes place annually in June. At Stanford, she directed several fully staged operas and created an early music vocal and instrumental collegium musicum which, during its third year, performed Shadwell & Dryden’s *The Tempest*. Students of Ms. Lane have won awards from the Metropolitan Opera National Council, the Orpheus Competition, the Holt Foundation, and 1st-Place Awards from the National Association of Teachers of Singing (NATS). Her students have been admitted for graduate study at Peabody, Manhattan, the Royal Academy of Music in London, Indiana University, McGill, and Eastman, and are enjoying active operatic, concert, and teaching careers.

Featured Soloists



ISAIAH BELL is an “exceptional new young Canadian tenor who’s set to emerge on the world market.” His performances have been described as “breathtaking. . . . His restrained gestures slowly built suppressed tension and let Britten’s music work its magic” (Review Vancouver); “chilling in their fervency and clarity” (Opera Magazine) and “sung with depth and inspiration” (Opera Canada). This year marks Isiah Bell’s debuts with l’Orchestre Métropolitain at the Festival de Lanaudière, under Yannick Nézet-Séguin (Beethoven’s *Mass in C*), Saskatoon Opera (Ernesto in *Don Pasquale*), Trinity Wall Street in New York, under Julian Wachner (Evangelist in the *John Passion*, tenor solos in BWV 4 & 134), Jeunesses Musicales Canada (Ferrando in *Così fan tutte*) and the Winnipeg Symphony Orchestra under Ivars Taurens (*Messiah*), as well as return engagements with l’Orchestre Symphonique de Montréal, under Kent Nagano (*L’enfance du Christ*), the Church of St. Andrew and St. Paul (Evangelist in the *Matthew Passion*) and the Choeur St-Laurent (Mozart’s *Mass in C Minor*).

Past accomplishments highlight an affinity for the works of **Britten** (The Madwoman in *Curlew River* and the title roles in *Albert Herring* and *St. Nicolas*), **Bach** (*Christmas Oratorio*, *Mass in B minor*, Evangelists and solos in the *John Passion* and the *Matthew Passion*, numerous cantatas), **Handel** (*Messiah* with l’Orchestre Symphonique de Montréal, Victoria Symphony and Symphony Nova Scotia, *Judas Maccabaeus*, *Solomon*, *Ode on St. Cecilia’s Day*) and **Mozart** (*Requiem*, Tamino in *Die Zauberflöte*), but Mr. Bell is also a proponent of some lesser-performed and contemporary composers. He is a vocal advocate of the music of Gluck and Erik Satie, having curated and performed a recital of songs by the latter for CBC Radio’s “In Concert” in 2009, as well as performing Satie’s groundbreaking 30-minute “Symphonic Monodrama” *Socrate* in 2007.

In addition to performing, Isiah Bell is active as a composer, having written four operas, several song cycles and a number of folk song arrangements. His most recent work in this field has been the production of two short operas, both set to original librettos, on commission from Opera NUOVA for its Opera-in-Schools touring program. Together, *The Lives of Lesser Things* and *Mr. Moreover’s Magic* are the first two-thirds of a projected triptych of one-act operas for young audiences.

Mr. Bell received his formal training at the University of Victoria, graduating with a Bachelor of Music in Performance in 2008. Supplementary training has been gained through Edmonton’s Opera NUOVA, Salzburg’s Universität Mozarteum and the Victoria Conservatory of Music’s Baroque Oratorio Academy with Nancy Argenta. Subsequently he has been an ensemble member in the Young Artist Program of Pacific Opera Victoria, Calgary Opera’s Emerging Artist Program, and l’Atelier Lyrique de l’Opéra de Montréal. He has studied under Benjamin Butterfield, Wendy Nielsen, and Gerald Martin Moore, and currently works regularly with Daniel Taylor.

Isiah is also an unpublished children’s author/illustrator, a poet and an amateur oudist.

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 ranging from works by Monteverdi to contemporary composers.

Mr. Wiliford has collaborated with conductors such as Bernard Labadie, Yannick Nézet-Séguin, Trevor Pinnock, Helmuth Rilling, and Pinchas Zukerman. He has been recognized in particular for his interpretation of Bach and other composers of the Baroque period. He has recorded on the ATMA Classique & NAXOS labels and released his debut solo recording *Divine Musick: the late works for tenor and harp* by Benjamin Britten in September 2010.

Engagements this season bring Mr. Wiliford to the Toronto Symphony and Kitchener-Waterloo Symphony with Handel’s *Messiah*. He sings Don Ottavio in Opera Atelier’s production of *Don Giovanni* and takes part in Music of the Baroque’s B-Minor Mass by Bach.

Highlights from the singer’s 2010–2011 season included Bach’s *Johannes Passion* with Les Voix Baroques at the Montreal Bach Festival, with the Toronto Mendelssohn Choir, and the Winnipeg Symphony under the direction of Jane Glover, Bach’s *Matthäus Passion* with the Richard Eaton Singers, and a concert of Bach cantatas with Vancouver Early Music. He returned to Tafelmusik for performances of Rameau’s grand motet *In convertendo* and Handel’s *Dixit Dominus* and debuted with Houston’s Mercury Baroque in Handel’s *Messiah*. The works of Benjamin Britten also featured prominently that season with a recital at the Aldeburgh Festival celebrating the 100th anniversary of Peter Pears’ birth, the cantata *St. Nicholas* at the Elora Festival, and the *Serenade for Tenor & Horn* with I Musici de Montréal conducted by Jean-Marie Zeitouni. His opera appearances included the role of Damon in Opera Atelier’s production of Handel’s *Acis & Galatea* and Pedrillo in Edmonton Opera’s production of Mozart’s *Die Entführung aus dem Serail*.

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 has studied at Tanglewood, the Internationale Bachakademie of Stuttgart, the Steans Institute at the Ravinia Festival and the Britten-Pears Young Artist Programme. 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



Bass-baritone **ANDREW FOSTER-WILLIAMS'S** varied mix of concert and staged opera bookings on four continents illustrate his artistic versatility and worldwide appeal.

Concert appearances include a New York Philharmonic debut in *Messiah* with Bernard Labadie; Bach's *Lutheran Mass* with The Cleveland Orchestra/Welser-Möst; Mozart *Requiem* with the Philadelphia Orchestra/Nézet-Séguin; Tippett's *A Child of Our Time* with the Rotterdam Philharmonic Orchestra/Ticciati and the Strasbourg Philharmonic/Rizzi; Haydn *Die Jahreszeiten* with the London Symphony/Sir Colin Davis; Brahms *Requiem* with

Phillipe Herreweghe and the Orchestre des Champs Elysees; Mendelssohn's *Elijah* with the Deutsches Symphonie-Orchester/Manze; Beethoven *Missa Solemnis* with Royal Liverpool Philharmonic/Petrenko; and Handel and Mozart performances with the Adelaide Symphony, Hong Kong Philharmonic, and Philharmonia Baroque Orchestra, all with Nicholas McGegan.

In recent seasons he has sung Nick Shadow in Stravinsky's *The Rake's Progress* with Opera National de Lorraine; Il Conte in *Le Nozze di Figaro* at the Beaune Festival; Publio in *La Clemenza di Tito* for the English National Opera; Alidoro in *La Cenerentola* for Welsh National Opera; Larkens in Puccini's *La Fanciulla del West* at the Royal Opera House, Covent Garden; Fenice in Handel's *Deidamia* for Netherlands Opera and Zebul in Handel's *Jephtha*, both with Ivor Bolton; Borée in *Les Boréades* with Emmanuelle Haïm at the Opera National du Rhin; the villains in Offenbach *Les Contes d'Hoffman* with the Russian National Orchestra in Moscow; Don Pizarro in *Fidelio* for Opera North and numerous Handel roles at the Göttingen Handel Festival. His debut at the Washington National Opera as Leone in Handel's *Tamerlano* was so successful that he has been invited back to play Leporello in *Don Giovanni* and Albert in *Werther* and he has received great critical acclaim in England, Paris, and New York for tackling four bass-baritone roles in Purcell's *The Fairy Queen* with Les Arts Florissants and William Christie.

Andrew Foster-Williams' recordings include Stravinsky's *Pulcinella* (Orchestre Philharmonique de Monte-Carlo/Kreizberg on OPMC Classics), Haydn *Jahreszeiten* with the London Symphony Orchestra/Sir Colin Davis (LSO Live); Rossini *Aureliano in Palmira* (Maurizio Benini, conductor, on Opera Rara), Rossini's *Petite Messe Solenne* and Vivaldi's *La Senna festeggiante* (Robert King and The King's Consort on Hyperion), *Mercadante's Virginia* and Ricci's *Corrado d'Altamura* (Opera Rara); Lukaszewski's *Via Crucis* (Britten Sinfonia and Stephen Layton on Hyperion); Campra's *Grands Motets* (William Christie and Les Arts Florissants on Virgin Veritas) and the same composer's *Le Carnaval de Venise* with Le Concert Spirituel/Niquet; Ormonde in Handel's *Partenope* and Handel's *Flavio* (Christian Curnyn and the Early Opera Company on Chandos), and Beethoven's *Symphony No. 9* (Philharmonia Baroque/McGegan on iTunes).

Visit Andrew Foster-Williams on the web at www.andrewfosterwilliams.com

Featured Soloists



Acclaimed as one of Canada's finest concert and oratorio singers, Bass-baritone **DANIEL LICHTI**, Associate Professor, Faculty of Music, Wilfrid Laurier University since 1998, continues to perform internationally with major symphonic, choral and concert organizations. His association with major American Bach Festivals continued in 2010/11 with performances for the 75th Anniversary of the Winterpark Bach Festival in Florida, and, the latest CD release with the Bach Choir of Bethlehem, Pennsylvania (ANALEKTA), and performances at the 79th annual Baldwin-Wallace Bach Festival. Last season he also performed major works by Bach with the Toronto Mendelssohn Choir, Edmonton's Richard

Eaton Singers, Grand Philharmonic Choir of Kitchener, and at the newly initiated Bach Festival in Exeter, Ontario, directed by Gerald Fagan.

No stranger to the opera stage, having debuted at the Stratford Festival in 1974, he has performed widely in Europe and North America with, among others, the COC, Teatro dell'Opera di Roma, Boston's Handel & Haydn Society, L'Opéra de Montréal, L'Opéra de Québec, and Opera Atelier, and last season made his fourth appearance with Opera Hamilton in their production of *Le Nozze di Figaro*.

Adding to his extensive discography, ANALEKTA released Hugo Wolf's *Italienisches Liederbuch* to the same critical acclaim as Schubert's *Winterreise* released in 2009. In demand internationally as a recitalist and teacher, Mr. Lichti was one of a panel of judges and coaches on Bravo-TV's Gemini Award-winning Bathroom Divas.

In 2012, fans of his artistry can hear him with the Ottawa Bach Choir, the Grand Philharmonic Choir in Kitchener, Ontario, the Baldwin-Wallace Bach Festival, America's oldest Bach Festival in Bethlehem, Pennsylvania, and at the 60th anniversary of the Tilford Bach Festival in England. In July he will perform Schubert's epic *Winterreise* in Osnabrück, Germany.

Featured Instrumentalist



JENNY LIN is one of the most respected young pianists today, admired for her adventurous programming and charismatic stage presence. Her ability to combine classical and contemporary literature has brought her to the attention of international critics and audiences. She has been acclaimed for her “remarkable technical command” and “a gift for melodic flow” by The New York Times. The Washington Post praises Lin’s “confident fingers” and “spectacular technique” and Gramophone Magazine has hailed her as “an exceptionally sensitive pianist.” Of her Bach and Shostakovich program The San Francisco Examiner wrote: “Her keyboard work . . .

was well informed in its recognition of both similarities and differences among the selections. The result was a highly absorbing listening experience. . . The New York Times wrote: “Ms. Lin played excerpts from the first book of Bach’s *Well-Tempered Clavier* and from Opus 87 of Shostakovich, which was modeled after The *Well-Tempered Clavier*.” Her presentations were exemplary.”

Jenny’s concerts have taken her to Carnegie Hall, Avery Fisher Hall, Kennedy Center, Miller Theatre, MoMA, Whitney Museum, San Francisco Performances, Freer Gallery of Art, Wordless Music Series, (Le) Poisson Rouge, National Gallery of Art, Corcoran Gallery, and Spivey Hall, as well as festivals worldwide at Lincoln Center’s Mostly Mozart, BAM’s Next Wave, MATA, Spoleto and Portland International Piano Festivals in the USA, Chopin Festival in Austria, Flanders and Ars Musica Festivals in Belgium, Shanghai New Music Festival in China, Divonne Festival in France, Potsdam and Husum Piano Rarities Festivals in Germany, Millennium Festival in Spain, Festival Archipel in Switzerland, and Winnipeg’s New Music in Canada. Her 2011–2012 season highlights include Weis Center at Bucknell University, International House Philadelphia, Strathmore, Kings Place London, and a recital tour of China.

Jenny’s extensive discography includes critically acclaimed recordings on Hänssler Classic, Steinway & Sons, eOne Records, BIS Records, and Sunrise Records. The New York Times called her disc of Federico Mompou’s *Musica Callada* “beautifully recorded”; *Classicrotoday* praised her 24 Preludes and Fugues Op. 87 by Dmitri Shostakovich “hands down the finest version of this massive work,” as it was voted Best of 2009 by the Washington Post; *All-Music Guide* characterized her CD, *The 11th Finger* as “a thrill ride for musical adventurers,” adding “Lin’s playing is nothing less than superhuman.” Her recording of Xavier Montsalvatge’s *Concerto Breve* with NDR Radiophilharmonie was released in January 2012 and upcoming releases include an album of arrangements by such pianists as Marc-Andre Hamelin, Uri Caine, Christopher O’Riley, and Ethan Iverson.

Special Guests



RAYMOND ERICKSON is one of America's most experienced teachers of historical performance practices, having taught the subject since the mid-1970s at Queens College's Aaron Copland School of Music and the City University of New York's Doctoral Program in Music, Rutgers University, and currently in The Juilliard School's new Historical Performance Program. He brings to this work international experience as harpsichordist (student of Ralph Kirkpatrick and Albert Fuller), pianist (student of Margaretha Lohmann and Nadia Reisenberg), and music historian (Ph.D., Yale).

Erickson was harpsichord soloist in the first New York period-instrument performance of *Brandenburg Concerto No. 5* (NY Times: "brilliantly played") and a participant in the first American period-instrument recording of the complete Brandenburg Concertos (Smithsonian). For a quarter-century he performed regularly with Europe's and America's leading early music performers in the Aston Magna Festival in Great Barrington, MA, America's second oldest period-instrument music festival, and in recent years he has served as consultant, lecturer, performer, and artistic director at the Whittier College Bach Festival, in which he performed as an undergraduate there.

As Director of the celebrated Aston Magna Acadmies (1978–97), funded by the National Endowment for the Humanities, Erickson played a unique and formative role in the early music movement in America. The Academies brought together hundreds of musical artists and humanities scholars to study music from ca. 1600 to 1830 in cultural context; as a result, Erickson's playing and teaching are informed by a deep appreciation of the world for which Bach's music was created.

As both harpsichordist and pianist, Erickson has revived lost practices of improvisation in his teaching and in recital. Recently, his preludizing on themes of Robert Schumann was acclaimed by a German critic as "genius in the manner of Clara Schumann"; who was famous for her improvised preludes.

A popular pre-concert lecturer for New York's Lincoln Center, Erickson has also written program notes, mainly on Bach, for Carnegie Hall and Lincoln Center. He has recently presented scholarly papers on his Bach-related research in Leipzig, Oxford, and at Harvard, and has given master classes on Bach performance throughout this country and abroad (including the Mozarteum in Austria). His four books include the richly-illustrated, multi-disciplinary volume *The Worlds of Johann Sebastian Bach* (Amadeus Press, 2009), which he edited, and he has offered a radically new, but historically grounded, interpretation of Bach's *Ciaccona for solo violin* in publications and in presentations at The Juilliard School and other leading conservatories. He is a winner of the William B. Scheide Research Award of the American Bach Society, and has been decorated by the Federal Republic of Germany. His most recent article, "The Early Enlightenment, Jews, and Bach," has just appeared in *The Musical Quarterly*; his continuing research on the subject is continuing under an Emeritus Professor Research Fellowship from the Andrew W. Mellon Foundation.

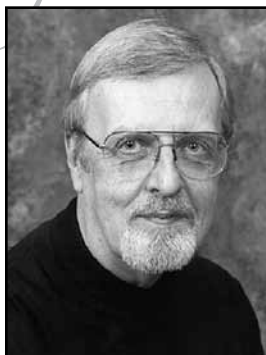
Special Guests



MAURICE CASEY graduated from Topeka Kansas High School (1950) and from Kansas University with a Bachelor of Music Education (1956). His graduate work was done at Columbia University's Teachers College (MME, 1958; DME to 1963–ABD). He served as Director of Choral Activities at Montana State University (1958–1960), at Baldwin-Wallace College (1963–1967) and at The Ohio State University (1967–1994). Mr. Casey founded and served as Artistic Director of a 40-voice professional choir in Columbus, Ohio from 1983 to 2005. Active in ACDA, he held the post of President in Ohio (1975–1977), Central Division President (1979–1981), and National President (1983–1985).

Active in church music throughout his life, Mr. Casey's longest tenure was as Director of Music of Worthington United Methodist Church in Ohio (1967–2006), during which he commissioned 39 choral works. Following his years as a member of the Robert Shaw Chorale, he auditioned and assembled choruses for Mr. Shaw's French and Carnegie Hall Choral Institutes. In 1989, Mr. Casey was given the Ohioana Library Excellence in Music Award. In 2009 he received the Distinguished Alumni Achievement Award from the University of Kansas. Mr. Casey is also a recipient of the Distinguished Service Award from the Ohio Choral Directors Association.

Special Guests



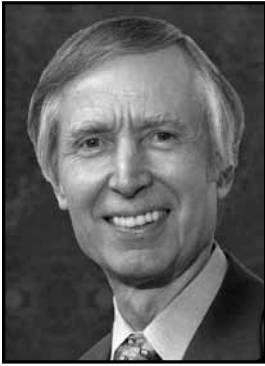
Born, raised, and educated in Syracuse, New York, **STUART RALEIGH** began his collegiate teaching career at Syracuse University, where he himself had studied. Shortly after graduating from Syracuse, he spent two summers at Tanglewood where he was a rehearsal accompanist for such musical greats as Leonard Bernstein and Aaron Copland. He also spent five summers as a staff pianist at Blossom Music Center where he was Robert Shaw's rehearsal accompanist.

After coming to B-W, Raleigh became an integral part, not only of the Conservatory but the musical scene in Northeast Ohio. At B-W he conducted the College and Motet Choirs, the latter of which he established specifically to perform at the Bach Festival, but which also developed as a separate entity. He also served as music director for both opera and music theatre productions, favorite accompanist/collaborator for faculty and student chamber music performances, and teacher of courses such as vocal literature, opera history, and music theatre history. In the broader Northeast Ohio community, he has served as conductor for productions at Cleveland Opera, Lyric Opera Cleveland, Berea Summer Theater, and Great Lakes Theater Festival, and been involved in productions with Cleveland San Jose Ballet, Opera Cleveland, and Cain Park.

Raleigh is an accomplished pianist, having been a member of the Syracuse Symphony, Cleveland Philharmonic, and Ohio Chamber Orchestras, and appearing as a soloist under Pierre Boulez, Marice Stith, Frederick Prausnitz, Aaron Copland, and Dwight Oltman. He has composed for all media, but in recent years has concentrated on choral composition and arranging.

Directors

FESTIVAL MUSIC DIRECTOR



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

FESTIVAL CHORAL DIRECTOR



DR. DIRK GARNER holds the Gigax Chair for 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 Associate Conductor for the Westminster Choir College summer workshop in Florence, Italy. He has judged competitions for the National Association of Teachers of Singing and ACDA, and has served as State Chair of Repertoire and Standards for Colleges and Universities in Louisiana.

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

Directors

BACH SERVICE DIRECTOR



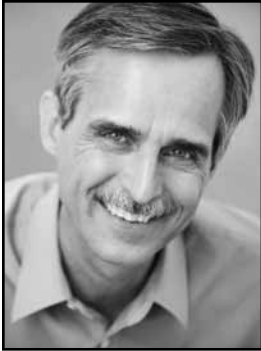
MICHAEL PETERS is director of the B-W Singers. Originally from Pennsylvania, he completed a B.M.A. in organ performance and a B.S. in chemistry from the University of Michigan. He continued his studies at Westminster Choir College of Rider University in Princeton, New Jersey, earning an M.M. with distinction in choral conducting. Mr. Peters is currently a doctoral candidate in choral conducting and music education at Florida State University.

Mr. Peters has performed and recorded with some of the leading choirs in the United States, including the Oregon Bach Festival Chorus, the Dale Warland Singers, the Robert Shaw Festival Chorus, and the Mendelssohn Club of Philadelphia. In Cleveland he has sung with Apollo's Fire, Quire Cleveland, and as a soloist at the Church of the Covenant. Recently, Mr. Peters was a conductor at the Oregon Bach Festival, where he studied with Helmuth Rilling.

Prior to his work at Baldwin-Wallace College Conservatory, Mr. Peters taught at Case Western Reserve University and Lamar University in Beaumont, Texas. He has also taught at the secondary level as the Oaklawn-Tuttle Chair of Vocal Music, School Organist, and Instructor of the Arts at The Hill School near Philadelphia, Pennsylvania.

Directors

DIRECTOR OF THE RIEMENSCHNEIDER BACH INSTITUTE FESTIVAL GENERAL MANAGER



MELVIN UNGER holds the Riemenschneider Chair in Music at Baldwin-Wallace College, where he serves as director of the Riemenschneider Bach Institute and general manager of the Bach Festival. Since 2001 he has also been conductor of the Singers' Club of Cleveland, a male chorus now in its 119th season. Before moving to the US from Canada, Dr. Unger served for eighteen years as music director of the Da Camera Singers in Edmonton. He holds the D.M.A. degree in choral music from University of Illinois (where he was a University fellow), the M. Mus. degree in choral conducting from the University of Oregon (home of the Oregon Bach Festival), and the B. Mus. degree in choral music education from the

University of Saskatchewan (Canada).

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



Melvin Unger, conducting B-W choirs and orchestra.

Directors

FESTIVAL BRASS DIRECTOR



JOHN BRNDIAR is Lecturer in Trumpet and Director of the Brass Choir at Baldwin-Wallace College, where he has also coached chamber ensembles, taught conducting classes and directed rehearsals of the Symphonic Wind Ensemble. He is Principal Trumpet of the Cleveland Chamber Symphony, a Grammy Award-winning ensemble, and is featured on their recording of the Shostakovich Concerto No. 1 for Piano and trumpet. John has performed, recorded, and toured with The Cleveland Orchestra for 34 seasons as an extra and substitute trumpeter. He is a member of the Paragon Brass Quintet, the Kent Brass Quintet, the Blossom Festival Orchestra and Band, and the Festival Mozaic Orchestra in California.

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

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

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

Concerts

Friday, April 13, 2012

1:00–3:00 p.m.

OPEN HOUSE: Riemenschneider Bach Institute
Exhibit: *Rare Items from the Vault*

2:00 p.m.

MASTER CLASS
Kadel Family Vocal Music Hall
Jennifer Lane, *mezzo-soprano*

J. S. Bach: *Der Heiland ist gekommen*
Du kömmt und. läßt dein Licht
From *Nun komm, der Heiden Heiland*, BWV 61
Julian Karahalios, *tenor*
Sara Smith, *piano*

J. S. Bach: *Blute nur, du liebes Herz*
From *St. Matthew Passion*, BWV 244
Ashley Lingenhoel, *soprano*
Sara Smith, *piano*

J. S. Bach: *Mein Gott! wenn Kömmt das schöne: Nun!*
Ich frene mich auf meiner Tod
From *Ich habe genug*, BWV 82
Aaron Dunn, *baritone*
Jason Aquila, *piano*

3:15–3:45 p.m.

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

Concerts

4:00 p.m.

FIRST CONCERT

Selections from:

J. S. Bach: *The Well-Tempered Clavier*

Dmitri Shostakovich: *24 Preludes and Fugues*, Op. 87

Jenny Lin, *piano*

Dmitri Shostakovich
1906–1975

Prelude & Fugue No. 1 in C major

J. S. Bach
1685–1750

Prelude & Fugue No. 1 in C major, BWV 846

Shostakovich

Prelude & Fugue No. 2 in A minor

Shostakovich

Prelude & Fugue No. 5 in D major

Bach

Prelude & Fugue No. 10 in E minor, BWV 855

Shostakovich

Prelude & Fugue No. 9 in E major

Shostakovich

Prelude & Fugue No. 7 in A major

Bach

Prelude & Fugue No. 4 in C-sharp minor, BWV 849

Shostakovich

Prelude & Fugue No. 15 in D-flat major

Intermission

Shostakovich

Prelude & Fugue No. 16 in B-flat minor

Bach

Prelude & Fugue No. 12 in F minor, BWV 857

Shostakovich

Prelude & Fugue No. 19 in E-flat major

Shostakovich

Prelude & Fugue No. 21 in B-flat major

Bach

Prelude & Fugue No. 5 in D major, BWV 850

Shostakovich

Prelude & Fugue No. 24 in D minor

First Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

Bach apparently modeled his two-volume *Well-Tempered Clavier BWV 846–893* on a similar set by J. C. F. Fischer, entitled *Ariadne musica*, first published in 1702 and reissued in 1715. A similar collection by Gottfried Kirchoff (an acquaintance of Bach and his wife), entitled *L'A.B.C. Musical contenant des preludes et des fugues les tons pour l'orgue, ou le clavecin . . .*, was published in Amsterdam around 1734, but may actually have been composed considerably earlier. Bach's own work comprises two sets of 24 preludes and fugues in each of the 12 major keys and 12 minor keys: a total of 48 preludes and 48 fugues, paired according to key. This disposition was made possible by the invention of tempered tuning systems, which distributed pitch discrepancies more or less evenly, making each tonality (key) usable. (It is a fascinating characteristic of our present tonal system that its intervals do not correspond precisely with those of acoustically pure intervals. If some intervals are tuned acoustically pure, others become correspondingly out of tune: the practical solution is to spread the difference over all keys so that the human ear accepts them all as "in tune.")

Bach began this project in 1720, and all but one of the first 12 preludes (not the fugues) appear in a keyboard lesson book for Bach's son, Wilhelm Friedeman Bach. A few years later, Bach thoroughly revised this first set and completed it by adding some missing preludes and 24 fugues. The title specifies "Clavier" (keyboard). This generic term, along with these works' circumscribed keyboard compass, "suggests that the work was designed to be universally accessible to keyboard players regardless of the type of instrument (harpsichord, clavichord, or organ) that they might have had at their disposal [Richard Jones in *J. S. Bach*, ed. Boyd]."

That Bach had a dual purpose in mind is clear from the title: "For the use and profit of musical youth desirous of learning and for the pastime of those already skilled in this study." Bach's pedagogical purpose is also evident from the characters of the individual pieces. The preludes become progressively more difficult, and the fugues "offer a characteristically encyclopedic compendium of all known styles and methods [of fugal writing]." Thus the pedagogical purpose was apparently two-fold, including both the study of performance and composition. While the preludes generally sound more improvisatory than do the fugues (which rely on strict imitation between the parts of a distinctly shaped and clearly presented musical theme), some of the preludes are actually fugal as well, so that (as one wag put it) we sometimes encounter not "preludes and fugues" but "fugues and fugues"!

Twenty years later, Bach compiled a second set, which has since been called Volume 2. In total there are 96 pieces; because they are paired (a prelude and fugue in each key) they are popularly called the "48." Together with Beethoven's 32 piano sonatas, they form the heart of every piano student's study.

First Concert

Neither volume of the *Well-Tempered Clavier* was published in Bach's lifetime. "The decisive moment in its posthumous history arrived when Mozart was introduced to it by Baron van Swieten in 1782. Thereafter it influenced the contrapuntal writing of countless composers (notable 20th-century examples being Hindemith and Shostakovich) and it has formed a fundamental part of the training of virtually every musician in keyboard playing, composition, analysis, and general musicianship." [Jones].

The movements played in this concert are all from Volume 1:

BWV 846 (C major): repeated, flowing arpeggios in an elegantly shifting landscape are followed by a four-voice fugue, whose subject opens with a rising diatonic fourth (like the famous "Gratias" and "Dona nobis" movements of the Mass in B minor). To create added tension, Bach uses stretto (overlapping entries of the subject).

BWV 855 (E minor): a dreamy prelude is followed by a short, energetic fugue.

BWV 849 (C# minor): an elaborate prelude in songlike style is followed by a five-voice fugue, in which three subjects are combined in triple counterpoint.

BWV 857 (F minor): a sedate, wistful prelude is followed by a meandering four-voice fugue in which tones are often altered chromatically to provide color.

BWV 850 (D major): a jaunty prelude, which incorporates a florid "solo" (cadenza) at the end, is followed by a fugue in which rapid passages alternate with dotted notes, reminiscent of the stately French overture.

Regarded as one of the "greatest symphonists of the mid-twentieth century" (*New Grove Dictionary*), Dmitry Shostakovich (1906–1975), succeeded in finding a musical voice of great emotional force in the face of constant political pressure and interference. In 1950 he traveled to Leipzig (then part of communist East Germany) for the bicentennial commemoration of Bach's death. There he heard a performance of selections from Bach's two volumes of the *Well-Tempered Clavier*. This inspired him to try his own hand at the genre. In a *Wall Street Journal* review of Jenny Lin's 2009 recording, Benjamin Ivry writes,

Fleeing from such Socialist Realism to his inner life, which was entirely devoted to music, Shostakovich traveled to Leipzig, East Germany, in 1950 for the bicentennial commemorations of the death of Johann Sebastian Bach (1685–1750), who had lived and worked in that city. There Shostakovich heard the young virtuoso Tatiana Nikolayeva (1924–1993), a pianist of uncommon elegance and intimacy, play a selection from both books of Bach's *Well-Tempered Clavier*, each of which contain preludes and fugues in all twenty-four major and minor keys. Returning to Moscow, Shostakovich soon began to sketch out his own *Twenty-four Preludes and Fugues*, which, apart from some baroque allusions, sound as if they were as much influenced by Mussorgsky, Borodin and Russian folk music as by Bach. This wildly diverse and imaginative work ranges in emotional expression from endless grief to the exuberant jollity of a village carnival. . . . During Stalin's reign of terror, many of Shostakovich's Russian colleagues rejected his *Twenty-four Preludes and Fugues* as not Socialist enough. Yet the work had its persistent champions—notably Nikolayeva, who premiered

First Concert

the work in Leningrad in December 1952, recorded it repeatedly, and was stricken by a cerebral hemorrhage while playing it in San Francisco in November 1993, dying nine days later. . . . [Listening to the work's] dizzying diversity, the range of experience from the moribund to the ecstatic . . . a line by Tennyson, one of the few writers to out-gloom Shostakovich at his most moribund, comes to mind to describe this work that finds rebirth in bereavement: "O Death in Life, the days that are no more."

Concerts

7:15–7:45 p.m.

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

8:00 p.m.

SECOND CONCERT

J. S. Bach
1685–1750

Lobet den Herren, BWV 230

Heinrich Schütz
1585–1672

Selig sind die Toten, SWV 391
Jauchzet den Herren, SWV 36

Baldwin-Wallace Motet Choir
Dirk Garner, *conductor*

J. S. Bach

Cantata 82: *Ich habe genug*

Andrew Foster-Williams, *bass-baritone*
Danna Sundet, *oboe*
Members of the Opera Cleveland Orchestra
Dwight Oltman, *conductor*

INTERMISSION

J. S. Bach

Suite No. 3 in D Major, BWV 1068

Ouverture
Air
Gavotte I and II
Bourée
Gigue

Members of the Opera Cleveland Orchestra
Dwight Oltman, *conductor*

Second Concert

NOTES ON THE PROGRAM BY MELVIN UNGER

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.

Lobet den Herrn, alle Heiden, BWV 230, occupies a somewhat unusual position among Bach's motets. Scored for four voices, it is the only one to have an independent continuo (foundational bass) line, and the only one not to use a chorale. For this and other reasons, scholars have wondered whether it originated as a movement in a larger work. It is a setting of Psalm 117, and falls into three sections: a broad double fugue treating each of the two phrases of the text ("Lobet den Herrn, alle Heiden; und preiset ihn, alle Völker") independently and then together; a more intimate, mostly homophonic section on "denn seine Gnade," which grows in intensity; and a concluding lively *Alleluia* in triple meter, also fugal in texture.

*Lobet den Herrn alle Heiden
und preiset ihn alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluja.*

Praise the Lord, all ye nations
and extol him, all ye peoples!
For his love and faithfulness toward us
endure forever.
Alleluia.

Second Concert

In the judgment of history, Heinrich Schütz (1585–1672) was Bach’s greatest German predecessor. Born one hundred years before Bach, he, along with Michael Praetorius, Johann Hermann Schein, and Samuel Scheidt, introduced Italian styles into Protestant Germany. Most of his career was spent at the Dresden court. Though the Thirty Year’s War and its attendant lingering economic hardship forced Schütz to leave many of his works unpublished, his available music ensured an influential legacy in Protestant Germany, which continued until the time of Bach. Over 500 of Schütz’s compositions survive, most of them based on sacred texts. Interestingly, few use chorales. All of his vocal works show his mastery at capturing the inflections of the German language.

In 1648 Schütz published a volume of 29 motets in the old contrapuntal style, for five, six, and seven voices. Called *Geistliche Chor-Music*, it includes a serene six-voice setting of a verse taken from the biblical book of Revelation.

Selig sind die Toten, die in dem Herren sterben, von nun an. Ja, der Geist spricht: sie ruhen von ihrer Arbeit, und ihre Werke folgen ihnen nach.

Blessed are the dead who die in the Lord from now on. “Yes,” says the Spirit, “they rest from their labors, and their works follow them.” (Revelation 14:13)

Schütz was one of earliest German composers to go to Italy to learn the new styles being developed there in the early seventeenth century. After his first visit (1609–1613), he published a volume of German psalm settings in the Venetian double-choir style, among which was an energetic rendition of Psalm 100, ending with the traditional doxology to the Trinity.

*Jauchzet dem Herren, alle Welt!
Dienet dem Herrn mit Freuden,
kommt vor sein Angesicht mit
Frohlocken.
Erkennet daß der Herre Gott ist.
Er hat uns gemacht und nicht wir selbst
zu seinem Volk und zu Schafen seiner
Weide.
Gehet zu seinem Toren ein mit Danken,
zu seinen Vorhöfen mit Loben;
danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich,
und seine Gnade währet ewiglich
und seine Wahrheit für und für.
Ehre sei dem Vater
und dem Sohn
und auch dem Heiligen Geiste,
wie es war im Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit, amen.*

Make a joyful noise to the Lord, all the earth! Serve the Lord with gladness; come before his presence with jubilation.
Know that the Lord is God.
It is he who made us, and not we ourselves, to be his people and the sheep of his pasture.
Enter his gates with thanksgiving, and his courts with praise; Give thanks to him, and bless his name.
For the Lord is good; his mercy is everlasting, and his truth endures forever.
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.

Second Concert

Bach composed *Ich habe genug*, BWV 82, for the Feast of Purification and first performed it on February 2, 1727. The gospel for this Sunday (Purification or Candlemas) is Luke 2:22–32, which tells the story of Mary and Joseph bringing the infant Jesus to the temple for Mary’s purification according to Old Testament law. Like Bach’s other works for the Sunday of Purification (83, 125, 157, 158), this cantata focuses only on the encounter between Simeon and the baby—no reference is made to the ritual sacrifices required by Mosaic law. The librettist (who is unknown) does not refer to Simeon directly until the second movement. Instead he emphasizes Simeon’s prayer—a prayer of mystic yearning for death and union with Christ in paradise.

In many ways Cantata 82 is not typical of Bach’s church cantatas: it has no opening chorus, no chorales, no biblical text, just alternating arias and recitatives for solo bass, who presumably represents Simeon. In a more general sense, of course, he represents the Christian believer. Because the librettist does not mention Simeon at first, it is clear that the “ich” of “Ich habe genug” is to be personalized: we, the listeners, are expected to identify personally with the poet and the text. That Bach, too, viewed the text this way is clear from the fact that he later rearranged the work for treble voice (boy soprano, to be sure, but nevertheless no patriarchal Simeon figure).

Cantata 82, may in fact, have been a favorite of Bach’s for he performed it on several subsequent occasions, sometimes in new versions: as already mentioned, the first performance took place at the beginning of February of 1727, just over three-and-one-half years into Bach’s tenure at Leipzig. Then, in 1731 Bach performed it again in a version for Soprano in E minor—with a flute replacing the oboe because of the higher pitch. (There is also some evidence for an even earlier performance in 1730.) Sometime after 1735, Bach revived it once more (this version was apparently for mezzo soprano in C minor), and there is some evidence for one other performance in the original key. Finally, toward the end of his life (that is, in the later 1740s) Bach performed it at least one more time in a version very similar to the original one for bass. But there is another indicator that this cantata was a favorite of the Bach family: we find the second and third movements transcribed in Anna Magdalena Bach’s Notebook (begun in 1725).

The orchestration of the cantata is modest: just solo voice, strings, and obligato oboe. In the opening aria the oboe introduces the melodic figure that will carry the words so central to the entire work, the three-word motto that expresses the world-weariness of the poet: “Ich habe genug.” This motive—in its original form—is reminiscent of “Erbarme dich” of the *St. Matthew Passion* as well the soprano-bass duet “Wann kommst du, mein Heil” in Cantata 140. When not preoccupied with the primary motive, the oboe spins an unfettered and long-breathed obligato, accompanied by the strings whose hypnotic lament figures suggest a resigned melancholy.

Bach reworks the “ich habe genug” motto figure several times so that it becomes a unifying element in the movement. In fact, the movement is saturated with it.

Here it is perhaps useful to stop and consider the effect of beginning a work with such a movement. Usually, cantatas begin with a choral movement that “sets the stage”: often the text is a biblical passage or chorale stanza. In any case, the mood is usually not one of personal subjective response—that comes later. But Cantata 82 launches immediately into affective presentation—not facts (though there are some) but feeling. Not until the following recitative do we get cognitive/dogmatic substance.

Second Concert

While the overall mood of this first movement remains one of lament, it is modified somewhat at the words “Nun wünsch ich noch heute mit Freuden von hinne zu scheiden.” (Now I wish I could depart from here today yet with joy), where the word “joy” is given a long melisma, in this case a long string of 32nd notes. To keep the movement from becoming static, Bach modulates from C minor (three flats) to G minor (two flats) to F minor (four flats), and back to C minor (three flats). This tonal construction is symmetrical, for F and G represent the two closest neighbor keys to C in the harmonic circle of fifths. Whether or not this is symbolic is unclear. From other works, we know it is not unusual for Bach to center things on C when the text makes reference to Christ.

1. Bass Aria

Ich habe genug,
Ich habe den Heiland,
das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

I have enough;
I have taken the Savior,
the hope of the godly,
into my eager arms;
I have enough!
I have seen him;
my faith has pressed Jesus to my heart;
Now I wish that I could depart from here
with joy—today yet.

The second movement is a recitative accompanied only by continuo bass (instrumental bass with supporting chords). The movement begins and ends with the words already heard: “Ich habe genug.” The textual repetition produces a strong sense of linkage. This is structurally important since, as is often true of Bach’s recitatives, the music is tonally fluid, modulating in this case from from A-flat to B-flat. Twice the texture changes to *arioso*, that is, the voice adopts a more measured rhythm and a more song-like melody. The first of these spots is particularly interesting from the perspective of text-related symbolism. At the words “Laßt uns mit diesem Manne ziehn!” Bach has the bass singer imitate the instrumental bass at a temporal interval of one quarter note, thus capturing the idea of “following Jesus” by melodic imitation.

2. Bass Recitative

Ich habe genug.
Mein Trost ist nur allein,
Daß Jesus mein und ich sein eigen möchte
sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich
von meines Leibes Ketten
Der Herr erretten;
Ach! wäre doch mein Abchied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

I have enough.
My consolation is this alone,
That Jesus might be my own and I his
own.
In faith I hold him;
thus I also see with Simeon
the joy of yonder life already.
Let us go with this man!
Ah, if only
the Lord would deliver me
from my body’s chains;
Ah, if only my departure were at hand;
With joy I would then say to you, O world:
I have enough.

Second Concert

The third movement is one of Bach's most loved arias. It is a lullaby with an expressive character that sounds almost pre-classical, or at least Italianate in the manner of Handel. A number of musical elements work together to suggest a forward-looking, quasi-galant style: a relatively simple, song-like melodic construction (which, however, dominates the texture), major harmonies, periodic phrase structure, and a courtly, syncopated rhythm. Despite this, numerous baroque figures emerge: we hear sustained tones for "resting in the sleep of death," and a delightful "drooping" figure on two occasions when the soloist appears to be "nodding off." The contrasting middle section in this aria is unique in that it incorporates a statement of the opening instrumental material (the Ritornello) so that the overall form is:

Ritornello - A - Ritornello - BAC - Ritornello -A - Ritornello

3. Bass Aria

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Frieden, stille Ruh.

Fall asleep, you weary eyes,
Fall softly and blessedly shut!
O world, I remain no longer here,
for indeed, in you I find nothing
that might benefit my soul.
Here I must reckon with misery,
but there, there I shall see
sweet peace, quiet rest.

The movement is followed by another short secco recitative. Like movement 2, it ends with an arioso section.

4. Bass Recitative

Mein Gott!
wenn kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

My God,
when will I hear that beautiful word, "now!"
(when I depart in peace and rest
both here in the sand of the cool earth
and there with you in your bosom)?
I have made my farewell,
O world, good night!

The cantata ends with a joyous dance in triple meter. With its mood of exuberance, we have progressed psychologically, emotionally, and spiritually from lament and world-weariness to joyful anticipation.

5. Bass Aria

Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

I look forward to my death,
Ah, if only it had already come.
Then I will escape all woe
that still binds me now on earth.

Second Concert

While *Ich habe genug* lacks many of the structural intricacies of other Bach works, such as hidden counterpoint (in contrast, “*Erbarme dich*” in the *St. Matthew Passion*, which is based on a motive very similar to “*Ich habe genug*,” hides the chorale *O Haupt voll Blut und Wunden* in its continuo part), complex textures, or the symbolic use of form, it more accurately reflects the spirit of its time. Its de-emphasis on cognitive or dogmatic elements in favor of sentiment (something that is evident in both its theological and musical dimensions), make it more modern than many of Bach’s works. This quality also makes it more immediately appealing to people of all backgrounds and tastes—a quality actively promoted and pursued by Bach’s progressive contemporaries. Perhaps that is why it still speaks so directly—in an emotional sense—to us in our own age.

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

Suite No. 3 was ultimately scored for three trumpets, timpani, two oboes, strings, and continuo. Unlike the first two suites, Nos. 3 and 4 include trumpets, and both are thus appropriately written in the key of D major. Scholars now believe that the well-known setting of No. 3 is actually an expansion of an earlier version for strings and continuo alone.

The overture with which Suite No. 3 begins is in the traditional French style. A slow section, characterized by regal dotted rhythms begins the work; this is followed by a faster section in which individual parts imitate each other. At two points the winds fall silent and the Violin I assumes a concertante (solo) role. Finally, the initial opening section returns in a somewhat condensed form, bringing the movement to a majestic close.

The second movement is the one that has made this suite so famous, the simple yet eloquent “Air,” popularly called the “Air on the G String.” The work then continues with a number of dances as expected in a suite. Conspicuously missing are allemandes, courantes, and sarabandes. Instead Bach writes a pair of gavottes, a bourrée, and a final gigue. Of these types, the gigue is the most rapid. Its energetic tempo, and skipping (triple) rhythm (with short, single upbeats) make it the fitting—and traditional—choice to end works such as this.

The Eightieth Annual Bach Festival dedicates this performance of the *St. Matthew Passion* to

ARLINE E. KADEL



in celebration of the 80th anniversary of her participation in Bach Festival and for her dedicated and generous support of Baldwin-Wallace College

The Kadel Family Vocal Music Hall was given by Arline E. Kadel, Class of 1936 Bachelor of Music Education, to honor the memory of her parents, Peter and Mattie, and her sister, Helen.

The Kadel Family was committed to the pursuit of excellence, a concept that was manifested in their family pharmacy on Cleveland's near west side, as well as their devotion to education and the fine arts.

As a student, Arline Kadel sang in the choir for the first four years at Baldwin-Wallace in what would become the nation's oldest collegiate Bach Festival. Upon graduation, she continued to share her love of choral music as a music teacher in the Cleveland area schools. She holds a special place for her role as a passionate supporter of the Conservatory and lifelong patron of the Bach Festival.

Concerts

SATURDAY, APRIL 14, 2012

1:30–3:30 p.m.

MASTER CLASS
Gamble Auditorium
Jenny Lin, *piano*

J. S. Bach: *Partita No. 2 in C minor*, BWV 826
Sinfonia
Peter Douglas, *piano*

Shostakovich: *Prelude No. 4 in E minor*, Op. 34
Rory O'Connor, *piano*

J. S. Bach: *Toccatà in E minor*, BWV 914
Lauren Alger, *piano*

J. S. Bach: *Partita No. 1 in B-flat major*, BWV 825
Praeludium
Allemande
Corrente
Sarabande
Menuet I and II
Gigue
Melanie Uchimura, *piano*

Shostakovich: *Prelude No. 16 in B-flat minor*,
Op.34
Melissa Kleinert, *piano*

4:00 p.m.

LECTURE:
“*Bach's St. Matthew Passion in History*”
Presented by Dr. Raymond Erickson, Professor,
Emeritus, Aaron Copland School of Music, Queens
College, CUNY, and Faculty, Historical
Performance Program, The Julliard School

6:15–6:45 p.m.

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

Concerts

7:00 p.m.

J. S. Bach
1685–1750

THIRD CONCERT

St. Matthew Passion, BWV 244

Evangelist: Lawrence Wiliford, *tenor*

Christus: Daniel Lichti, *bass-baritone*

ARIA SOLOISTS

Sherezade Panthaki, *soprano*

Jennifer Lane, *mezzo-soprano*

Isaiah Bell, *tenor*

*Andrew Foster-Williams, *bass-baritone*

OBBLIGATISTS

Julian Ross, *violin*

Wei-Shu Co, *violin*

Lara Turner, *viola da gamba*

George Pope, *flute*

Laura Pillman, *flute*

Katherine O'Malley, *flute*

Danna Sundet, *oboe, oboe d'amore, english horn*

Kathleen Carter, *oboe d'amore, english horn*

CONTINUISTS

Regina Mushabac, *violoncello*

Heidi Albert, *violoncello*

Tracy Rowell, *contrabass*

Kimberly Haffey, *contrabass*

George Sakakeeny, *bassoon*

Nicole Keller, *organ*

ENSEMBLES

Baldwin-Wallace Festival Choir

Baldwin-Wallace Festival Chamber Orchestra

Dwight Oltman, *conductor*

*sings also *Peter, Pilate and Judas*

Third Concert

NOTES ON THE PROGRAM BY MELVIN UNGER

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

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

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

1. the Gospel of Matthew, chapters 26 and 27 (according to Luther’s translation, used intact),
2. verses from hymns (chorales) commonly used in Leipzig churches, and
3. devotional poetry commenting on the Passion narrative.

Most of these latter texts originate with a book of poetry corresponding to the services of the church year, called *Sammlung erbaulicher Gedanken über und auf die gewöhnlichen Sonn- und Feiertage*, published in 1725 in Leipzig by Christian Friedrich Henrici (pen name: Picander).

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

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

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

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

Third Concert

26 and 27), including even those parts that might seem nonessential to the central Passion theme.

[This] means certainly that [Bach] intended every textual nuance, however immaterial it may appear, to be clearly emphasized in shaping the Evangelist part. Scenes such as the story of the Potters' Field or the description of the women standing at the foot of the cross must not be treated as peripheral. In addition to the descriptive function of the Evangelist there are moments where Bach involves him directly in the unfolding events. . . . The theatrical nature of these highly dramatic moments—such as Jesus' arrest in Gethsemane or his interrogation by Pilate, in which the other solo characters become involved as well [call for the full exploitation of] Bach's rhythmic and dynamic subtleties.¹

The story is presented at a leisurely pace. After each section of biblical narrative (sung by the Evangelist and other characters in the drama—including, at times, the crowd of bystanders, represented by one or both of the choruses) we hear several movements reflecting or commenting on the significance of the events just described: often a recitative in arioso (song-like) style follows, then an aria (a solo in which melodic characteristics predominate) transforms “the substance of the comment . . . into a prayer.”²

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

(Note: For the convenience of readers using music scores employing the older numbering system rather than the one used in the new collected edition, movement numbers are given here according to both schemes whenever they differ.³ Texts are printed according to generally accepted usage: scriptural texts appear in italics; chorale texts in bold type.)

Part I

The large-scale, chorale-based opening movement presents the listener with several levels of thought: on the most immediate level we hear an invitation to follow Christ on the path to his crucifixion (“Sehet ihn aus Lieb und Huld Holz zum Kreuz selber tragen”). Then, to explore the significance of the events, Bach presents a dialogue between the two choruses, which serves “as a conversation between the Passion account and the hearing congregation.”⁴ The accompanying chorale (“O Lamm Gottes, unschuldig”) presents a third layer. This hymn is essentially a German setting of the liturgical Agnus Dei. With it we encounter the ecclesiastical level of “liturgically objectified confession,” which reaches “its intended spiritual climax” with the words “Erbarm dich unser, o Jesu.” The very

Third Concert

opening words (“Kommt, ihr Töchter”) are “derived in thought and content from the Song of Solomon” and introduce that plane of the work that is “of most personal expression and immediacy of expression.”⁵

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

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

1. Double Chorus and Chorale

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

Wen?

. . . den Bräutigam,
sehst ihn . . .

Wie?

. . . als wie ein Lamm!

Sehet . . .

Was?

. . . seht die Geduld,
sehst . . .

Wohin?

. . . auf unsre Schuld;
sehst ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!

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

Whom?

. . . the bridegroom,
see him . . .

How?

. . . as a Lamb.

See . . .

What?

. . . see his patience.

Look . . .

Where?

. . . upon our guilt;
see how, out of love and grace,
he himself bears the wood for a cross!

**O Lamm Gottes, unschuldig
am Stamm des Kreuzes geschlachtet,
allzeit erfunden geduldig,
wiewohl du warest verachtet.**

**All Sünd hast du getragen,
sonst müßten wir verzagen.
Erbarm dich unser, o Jesu!**

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

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

2. Recitative (Evangelist and Jesus)

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

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

Third Concert

3. Chorale

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

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

4a. (4.) Recitative (Evangelist)

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

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

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

4b. (5.) Chorus

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

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

Meanwhile, at the home of a disciple called “Simon the leper,” a woman (whom a parallel Gospel account identifies as Mary) anoints Jesus’ head with perfume.

4c. (6.) Recitative (Evangelist)

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

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

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

4d. (7.) Chorus

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

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

Third Concert

In contrast to the disciples, whose disgusted response reveals a shortsighted and miserly mind-set, Jesus affirms the woman. He notes the symbolic significance of her action in view of his impending burial, which Bach portrays musically with a descending sighing motive.

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

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

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

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

5. (9.) Alto Recitative

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

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

The alto continues with these sentiments in the following aria. The literary concepts of consciousness of sin, penance, and remorse are worked out in chromatic lines and harmonies set to a moderately paced dance rhythm, giving the movement a resigned, benumbed quality. A sighing-weeping figure ties this movement to the preceding one; in the middle section, where the text speaks of teardrops, the aural imagery is made explicit.

6. (10.) Alto Aria

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

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

Third Concert

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

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

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

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

The droplet-sobbing motive returns in the soprano aria, "Blute nur." This aria is linked to the former movement also in its quasi-dance rhythm and its flute instrumentation. Noteworthy here is the fact that the first flute always doubles the soprano voice whenever it is present.

8. (12.) Soprano Aria

Blute nur, du liebes Herz!	Bleed, beloved heart!
Ach! ein Kind, das du erzogen,	Ah, a child whom you raised,
das an deiner Brust gesogen,	that suckled at your breast,
droht den Pfleger zu ermorden,	threatens to murder the nourisher,
denn es ist zur Schlange worden.	because it has turned into a serpent.

The narrator now begins to relate the events of the Feast of Unleavened Bread, an annual celebration of Israel's deliverance from Egypt that began with the Passover meal on the fourteenth day of the first month (Abib = Nisan) and continued for seven days.⁶

9a. (13.) Recitative (Evangelist)

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

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

The following chorus is relatively brief and straightforward, with melodic lines that meander in opposite directions suggesting the "serene, uncomplicated deportment of the disciples"⁷ as they wonder where to have the ceremonial meal with Jesus. The fact that Bach employed exactly fourteen measures for the disciples' question (recitative and chorus) suggests that he may have wanted to symbolize the fact that it was the fourteenth day of the month.

9b. (14.) Chorus

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

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

Third Concert

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

Er sprach: Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern. Und die Jünger taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm.

Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er: Wahrlich, ich sage euch: Einer unter euch wird mich verraten. Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm: Herr, bin ichs?

He said, "Go into the city, to a certain man, and say to him: The master bids us tell you, 'My time has come; I wish to hold the Passover at your house with my disciples.'" And the disciples did as Jesus had instructed them and prepared the Passover lamb.

And in the evening he seated himself at table with the twelve. And as they ate, he said, "Truly I say to you, one of you will betray me." And they were deeply troubled, and each one began to say to him, "Lord, is it I?"

During the course of the meal Jesus abruptly states that one of them will betray him. At these words the music unexpectedly veers to C minor, instead of the prepared C major. The disciples show agitated disbelief, asking, "Lord, is it I?" Before Jesus can answer, the congregation responds, admitting its guilt.

10. (16.) Chorale

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

'Tis I who should atone,
bound hand and foot
in hell.

The scourges and the shackles,
and all that you endured
my soul has deserved.

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

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

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

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

Third Concert

Da antwortete Judas, der ihn verriet, und sprach: Bin ichs Rabbi? Er sprach zu ihm: Du sagests.

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

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

An accompanied recitative of great emotion and expression follows. The individual disciple (who also represents the contemporary believer) is torn with sadness at the prospect of Jesus' departure yet is gradually comforted by the pledge of the new covenant made in the Lord's Supper. The pathos of the scene is underscored by two oboes d'amore playing circular sixteenth-note triplet figures in parallel thirds and sixths, and a bass that moves chromatically in throbbing eighth notes. The movement ends with an allusion to the parallel account in the Gospel of John: "Now before the feast of the Passover, when Jesus knew that his hour had come to depart out of this world to the Father, having loved his own who were in the world, he loved them to the end."⁸

12. (18.) Soprano Recitative

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

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

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

13. (19.) Soprano Aria

Ich will dir mein Herze schenken,
senke dich, mein Heil, hinein.
Ich will mich in dir versenken;
ist dir gleich die Welt zu klein,

I want to give you my heart,
sink into it, O my salvation.
I want to submerge myself in you;
though this earth be too small for you,

Third Concert

ei so sollst du mir allein
mehr als Welt und Himmel sein.

you alone shall be
more than earth and heaven to me.

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

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

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

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

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

15. (21.) Chorale

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

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

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

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

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

Third Concert

After Peter's assertion that he will never deny Christ, the congregation asserts its own commitment to faithfulness in a repetition of the hymn just sung—but now in a key one semitone lower, giving a sense of growing uncertainty and even foreboding. This is the second appearance of the "Passion Chorale."

17. (23.) Chorale

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

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

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

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

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

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

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

19. (25.) Tenor Recitative and Chorus

(Chorale)

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

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

Third Concert

Was ist die Ursach aller solcher Plagen?

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

Ach, meine Sünden haben dich geschlagen;

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

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

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

What is the cause
of all these torments?

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

Ah, my sins
have struck you;

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

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

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

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

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

Ich will bei meinem Jesu wachen,
So schlafen unsre Sünden ein.
Meinen Tod büßet seine Seelennot;
sein Trauren machet mich voll Freuden.

**Drum muß uns
sein verdienstlich Leiden
recht bitter und doch süße sein.**

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

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

*Und ging hin ein wenig, fiel nieder auf sein
Angesicht und betete und sprach: Mein
Vater, ist's möglich, so gehe dieser Kelch von
mir; doch nicht wie ich will, sondern wie du
willt.*

And he went a little farther, fell down upon
his face and prayed, and said, “My Father if
it is possible, let this cup pass from me, yet
not as I will, but as you will.”

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

22. (28.) Bass Recitative

Der Heiland fällt

The Savior falls down

Third Concert

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

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

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

23. (29.) Bass Aria

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

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

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

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

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

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

25. (31.) Chorale

**Was mein Gott will,
das gscheh allzeit,
sein Will, der ist der beste.
Zu helfen den' er ist bereit,**

Whatever my God wills,
may that always come to pass;
his will is best.
He is ready to help those

Third Concert

**die an ihn gläuben feste.
Er hilft aus Not,
der fromme Gott,
und züchtigt mit Maßen.
Wer Gott vertraut,
fest auf ihn baut,
den will er nicht verlassen.**

who believe firmly in him.
He delivers from trouble,
this good God,
and chastens in moderation.
Whoever trusts in God,
and builds on him firmly,
will not be forsaken by him.

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

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

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

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

After Jesus is betrayed and captured, the soloists look on in disbelief, while the chorus interjects with outbursts protesting his capture. The physical act of leading Jesus away is reflected in the imitative writing of the vocal and wind parts, one line imitating the other at a time interval of one or two measures. The dazed reaction of the soloists is reflected in Bach's musical texture, which lacks the usual foundation of a bass line. The movement concludes with a fiery call for thunder and lightning to destroy the betrayer. The question is not simply rhetorical: a grand pause signals that the sympathetic bystanders expect a response. When heaven is silent, the call to avenge the injustice is extended to the very

Third Concert

abyss of hell. Perhaps to show the ultimately positive outcome of these events, Bach sets the final word, “Blut,” with a radiant E major chord.

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

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

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

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

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

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

Zu der Stund sprach Jesus zu den Scharen: Ihr seid ausgegangen, als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten. Da verließen ihn alle Jünger, und flohen.

And lo, one of those who were with Jesus, stretched out his hand and struck the high priest’s servant, cutting off his ear. Then Jesus said to him, “Put your sword in its place, for whoever takes the sword will perish by the sword. Or do you think that I could not ask my Father to send me more than twelve legions of angels? But how, then, would scripture be fulfilled? It must be so.”

At that hour Jesus said to the crowds, “You have gone out as if against a murderer, with swords and with staves, to catch me; yet I sat with you daily and taught in the temple, and you did not lay hold of me. But all of this has occurred to fulfill the scriptures of the prophets.” Then all the disciples forsook him and fled.

Third Concert

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

29. (35.) Chorus

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

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

Part II

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

30. (36.) Alto Aria and Chorus

Ach, nun ist mein Jesus hin!
Wo ist denn
dein Freund hingegangen,
o du Schönste unter den Weibern?
Ist es möglich, kann ich schauen?
Wo hat sich
dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir
mit dir ihn suchen.
Ach! was soll ich der Seele sagen,
wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

Ah, now my Jesus is gone!
Where then
has your beloved gone,
O fairest among women?
Is it possible, can I see it?
Where has
your beloved taken himself?
Ah, my lamb in tiger's claws!
Ah, where has my Jesus gone?
We will go
with you to seek him.
Ah, what shall I say to the soul
when it asks me anxiously?
Ah, where has my Jesus gone?

Third Concert

The next scene shows Jesus before the religious high council. His enemies try to find cause to sentence him to death but find none. Bach sets the scene simply, as a minimally accompanied recitative that modulates downward from E minor to D major.

31. (37.) Recitative (Evangelist)

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

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

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

32. (38.) Chorale

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

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

Finally the collaborators remember a statement of Jesus that can be used against him, and bring forward two prepared witnesses. In contrast to the poised demeanor of Jesus, the two seem flustered, singing in a much higher range, and at a much quicker pace. Mosaic law required accusers to present at least two witnesses,⁹ and now the second man, in his excitement, interrupts his partner with his own statement, which is almost note-for-note identical, suggesting it has been rehearsed beforehand.

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

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

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

Third Concert

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

34. (40.) Tenor Recitative

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

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

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

35. (41.) Tenor Aria

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

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

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

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

Und der Hohepriester antwortete und sprach zu ihm: Ich beschwöre dich bei dem lebendigen Gott, daß du uns sagest, ob du siehest Christus, der Sohn Gottes? Jesus

And the high priest answered and said to him, “I adjure you by the living God that you tell us whether you are the Christ, the Son of God.” Jesus said to him, “You are saying it.

Third Concert

sprach zu ihm: *Du sagests. Doch sage ich euch: Von nun an wirds geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels. Da zerriß der Hohepriester seine Kleider und sprach: Er hat Gott gelästert, was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehöret. Was dünket euch? Sie antworteten und sprachen: Er ist des Todes schuldig!*

But I say to you, from now on you will see the Son of Man sitting at the right hand of power, and come in the clouds of heaven." Then the high priest tore his clothes and said, "He has blasphemed, what need we further witness? See, now you have heard his blasphemy. What do you think?" They answered and said, "He is guilty of death!"

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

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

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

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

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

37. (44.) Chorale

**Wer hat dich so geschlagen,
mein Heil, und dich mit Plagen
so übel zugericht'?**
**Du bist ja nicht ein Sünder
wie wir und unsre Kinder;
von Missetaten weißt du nicht.**

Who struck you in this way,
my Salvation; and with torment
treated you so badly?
For you are no sinner
like us and our children;
you know nothing of evildoing.

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

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

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach: Und du warest auch mit dem Jesu aus Galiläa. Er leugnete aber vor ihnen allen und sprach: Ich weiß nicht, was du sagest. Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren: Dieser war auch mit dem Jesu von Nazareth. Und er leugnete abermal und schwur dazu: Ich

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

Third Concert

kenne des Menschen nicht. Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro: Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

the man.” And after a little while those who were standing there approached and said to Peter, “Truly, you are also one of them, for your speech betrays you.”

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

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

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

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

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

39. (47.) Alto Aria

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

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

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

40. (48.) Chorale

**Bin ich gleich von dir gewichen,
stell ich mich doch wieder ein;
hat uns doch dein Sohn verglichen
durch sein Angst und Todespein.
Ich verleugne nicht die Schuld;**

Although I have strayed from you,
I now return.
For indeed your Son has reconciled us
through his anguish and pain of death.
I do not deny the guilt,

Third Concert

**aber deine Gnad und Huld
ist viel größer als die Sünde,
die ich stets in mir befinde.**

but your grace and kindness,
is far greater than the sin
which I ever find in me.

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

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

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

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

While Judas commits suicide in despair, the two high priests consider appropriate ways of handling the "blood money." They come to agreement on one point: it would be inappropriate to put the money in the temple treasury. Bach underscores the consensus with synchronized rhythms and parallel sixths.

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

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin, und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen: Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.

And he cast the silver pieces into the temple, and turned away, went forth, and hanged himself. But the high priests took the silver pieces and said, "It is not proper for us to put them in the treasury, for they are blood money."

In the following concerto-like aria, the bass solist protests these events while the strings play emphatic, syncopated "throwing" figures, and a solo violin flings out wild configurations symbolizing the sound of the silver pieces scattering across the temple floor.¹⁰

42. (51.) Bass Aria

Gebt mir meinen Jesum wieder!
Seht, das Geld,

Give me back my Jesus!
Look, the money,

Third Concert

den Mörderlohn,
wirft euch der verlorne Sohn
zu den Füßen nieder!
Gebt mir meinen Jesum wieder!

the murderer's payment,
that lost son flings
at your feet!
Give me back my Jesus!

After further consultation the religious leaders come to a decision about the money. In an attempt to show how all these events were divinely foreordained, the Evangelist quotes a passage from the book of Jeremiah. Perhaps to show the downward spiral of events, the music modulates from E minor to D minor to C minor. Then, to maintain dramatic momentum the story moves on directly to the governor's interrogation of Jesus.

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

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: "Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat."

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

But they took counsel among themselves, and bought a potter's field, for the burial of pilgrims. For that reason the field has been known as "the Field of Blood" to this day. Thus was fulfilled what is said by the prophet Jeremiah, who says, "They have taken thirty silver pieces, the price of the one who was sold, whom they bought from the children of Israel, and have given them for a potter's field, as the Lord instructed me."

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

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

44. (53.) Chorale

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

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

Third Concert

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

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

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

Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen: Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen!

Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabas bitten sollten, und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen: Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben? Sie sprachen: Barrabam! Pilatus sprach zu ihnen: Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus? Sie sprachen alle: Laß ihn kreuzigen!

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

And as he sat in the judgment seat, his wife sent word to him, saying, "Have nothing to do with this man; I have suffered much this day in a dream because of him."

But the high priests and the elders persuaded the people to ask for Barabbas and to have Jesus killed. Then the governor answered and said to them, "Which of these two do you want me to release to you?" They said, "Barabbas!" Pilate said to them, "What shall I then do with Jesus, who is said to be Christ?" They all said, "Let him be crucified!"

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

46. (55.) Chorale

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

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

Third Concert

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

Der Landpfleger sagte: Was hat er denn Übels getan?

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

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

48. (57.) Soprano Recitative

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

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

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

49. (58.) Soprano Aria

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

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

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

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

Sie schriean aber noch mehr, und sprachen: Laß ihn kreuzigen! Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel größer Getümmel ward, nahm er Wasser und wusch die Hände

But they cried out even more and said, "Let him be crucified!" Now when Pilate saw that he was accomplishing nothing, but rather that the tumult was getting much greater, he took water and washed his hands before the

Third Concert

vor dem Volk und sprach: Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu. Da antwortete das ganze Volk und sprach: Sein Blut komme über uns und unsre Kinder. Da gab er ihnen Barrabam los: aber Jesus ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

people and said, "I am innocent of the blood of this righteous person; you see to it." Then all the people answered and said, "His blood be on us and on our children." Then he released Barabbas to them; but he had Jesus scourged, and delivered him over to be crucified.

While the strings of the orchestra depict the scourging of Jesus, the alto soloist, greatly agitated, pleads for mercy.

51. (60.) Alto Recitative

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

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

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

52. (61.) Alto Aria

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

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

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

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

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammelten über ihn die ganze Schar und zogen ihn aus, und legeten ihm einen Purpurmantel an und flochten eine dornene

Then the governor's soldiers took Jesus with them into the judgment hall and gathered the entire cohort around him, stripped off his clothes and put a purple robe on him, and wove a crown of thorns and put it on his

Third Concert

Krone und satzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm, und spotteten ihn und sprachen: Gegrüßet seist du, Jüdenkönig! Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

head, and a reed in his right hand, and bowed the knee before him and mocked him, saying, "Hail, King of the Jews!" And spat on him, and took the reed, and struck his head with it.

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

54. (63.) Chorale

O Haupt

**voll Blut und Wunden,
voll Schmerz und voller Hohn,
o Haupt, zu Spott gebunden,
mit einer Dornenkron,
o Haupt, sonst schön gezieret
mit höchster Ehr und Zier,
jetzt aber hoch schimpfieret,
gegrüßet seist du mir!**

O head

covered with blood and wounds,
heaped with pain and scorn,
O head, for mocking bound
with a crown of thorns,
O head, once beautifully adorned,
with highest honor and decoration
but now highly reviled,
Let me greet you!

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

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

55. (64.) Recitative (Evangelist)

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

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

Third Concert

In the following reflective recitative the bass soloist generalizes the previous text in a meditation on the theological significance of cross-bearing. The inherent bittersweet nature of cross-bearing is reflected in Bach's instrumentation and harmonic materials: a viola da gamba plays chromatically variegated arpeggios, which are echoed by two flutes, outlined melodically in parallel thirds and sixths. The recitative is marked "a battuta," indicating that it is to be performed in strict rhythm. The result is a measured rhythm that adds a sense of resignation.

56. (65.) Bass Recitative

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

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

The theme of personal cross-bearing reappears in the aria, which, after the arias "Erbarme dich" and "Aus Liebe," is the "third major stopping point on the way of Christ to the cross. . . . The speaker . . . wishes to relieve Jesus of the cross, though requesting the aid of Jesus for his own burden, understood at a second level as the cross of one's personal fate."¹¹ As in the tenor aria "Geduld," Bach embeds the notes of the opening phrase of "O Sacred Head Now Wounded" in the instrumental bass line, which like No. 35 (41) features the viola da gamba in a halting, jabbing rhythm.

57. (66.) Bass Aria

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

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

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

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

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da ers schmекkete, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen das Los darum, auf daß erfüllet würde, das

And when they came to the place called Golgotha (which may be translated, "Place of the Skull") they gave him vinegar to drink mixed with gall; and when he tasted it he did not want to drink it. Now when they had crucified him they divided his garments and cast lots for them, so that what is said by the

Third Concert

gesagt ist durch den Propheten: "Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen." Und sie saßen allda, und hüteten sein. Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: "Dies ist Jesus, der Juden König." Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen: Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz!

Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen: Andern hat er geholfen und kann ihm selber nicht helfen. Ist er der König Israel, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstets ihn; denn er hat gesagt: Ich bin Gottes Sohn.

58b. (68.) Recitative (Evangelist)

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

prophets might be fulfilled: "They have divided my garments among them, and for my raiment they have cast lots."

And they sat down there and kept watch over him. And above his head they fastened the reason for his death, namely, "This is Jesus, the King of the Jews!" And two murderers were crucified with him, one to the right and one to the left. But those who passed by reviled him and wagged their heads, saying, "You who destroy the temple of God and build it in three days, help yourself! If you are God's son, then step down from the cross!"

In the same way the high priests also mocked him, with the scribes and elders, saying, "He helped others and cannot help himself. If he is the king of Israel, let him step down from the cross; then we will believe him. He trusted in God; let him deliver him now if he will, for he said, "I am God's son."

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

In an intimate tone the alto soloist sings her sorrow, while pondering the paradox inherent in the crucifixion: to save others he could not save himself. The unique instrumentation (two oboes da caccia, pizzicato cello, and bass) and a repetitive motivic construction produce a mood of quiet resignation.

59. (69.) Alto Recitative

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

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

As usual, reflection continues in an aria—here a tender, comforting movement, in whose dialogue (between soloist and chorus) onlookers are encouraged to find solace and redemption in the outstretched arms of the crucified one. The text alludes to Jesus' lament

Third Concert

in Matthew 23:37 that he had often wanted to gather the “children of Jerusalem” like a hen gathers her chicks under her wings, but they had been unwilling, an allusion also found in Cantata 40. Two oboes da caccia, continuously repeating circular motives in parallel thirds and sixths against a walking arpeggiated bass line (which is marked “pizzicato” for the cellos), play the role of the little chicks.

60. (70.) Alto Aria and Chorus

Sehet, Jesus hat die Hand,
uns zu fassen, ausgespannt,
kommt!

Wohin?

. . . in Jesu Armen,

sucht Erlösung, nehmt Erbarmen.

Suchet!

Wo?

. . . in Jesu Armen.

Lebet, sterbet, ruhet hier,
ihr verlaßnen Küchlein ihr.

Bleibet . . .

Wo?

. . . in Jesu Armen.

Look, Jesus has stretched out
his hand to clasp us,

Come!

Where?

. . . into Jesus' arms

seek redemption, receive mercy.

Seek!

Where?

. . . in Jesus' arms.

Live, die, rest here,
you forsaken little chicks,

stay . . .

Where?

. . . in Jesus' arms.

As the moment of death approaches, Jesus cries out—a desperate prayer asking why God has forsaken him. Here the “halo of strings” that usually accompanies his speech is conspicuously and symbolically absent. Since the cry (seemingly a quotation from Psalm 22) is first rendered in the original Aramaic, then in translation, Bach has the opportunity to present it twice: first in a lower range by Jesus, then in a higher, intensified one by the Evangelist. Meanwhile, some bystanders, more interested in eschatology than in another’s suffering, conjecture that he is calling Elijah, whose return had been foretold.

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

Und von der sechsten Stunde an war eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schrie Jesus laut und sprach: Eli, Eli, lama, lama, asabthani? Das ist: Mein Gott, mein Gott, warum hast du mich verlassen?

Etlliche aber, die da stunden, da sie das höreten, sprachen sie: Der rufet dem Elias! Und bald lief einer unter ihnen, nahm einen Schwamm und füllte ihn mit Essig und stekkte ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen: Halt! laß sehen, ob Elias komme und ihm helfe? Aber Jesus schrie abermal laut, und verschied.

And from the sixth hour onward darkness came over the entire land, until the ninth hour. And at the ninth hour Jesus cried loudly, and said, “Eli, Eli, lama, lama, sabachthani!” That is, “My God, my God, why then have you forsaken me?”

But when some of those standing there heard it, they said, “He is calling Elijah!” And immediately one of them ran, took a sponge and filled it with vinegar, and fastened it upon a reed, and gave him to drink. But the others said, “Wait! Let us see whether Elijah will come and help him.” But Jesus cried loudly a second time, and expired.

Third Concert

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

62. (72.) Chorale

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

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

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

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

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von obenan bis untenaus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschranken sie sehr und sprachen: Wahrlich, dieser ist Gottes Sohn gewesen.

Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiäa, und hatten ihm gedienet, unter welchen war Maria Magdalena, und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi.

Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato, und

And behold, the veil of the temple tore in two pieces, from top to bottom. And the earth shook, and the rocks were split, and the graves opened, and there rose up many bodies of the saints who were sleeping, who went out of their graves after his resurrection and came into the holy city, appearing to many. But when the captain and those who were with him keeping watch over Jesus saw the earthquake and the things that happened, they were terrified and said, "Truly this was the Son of God."

And many women were there, watching from afar, who had followed from Galilee, and had ministered to him, among whom was Mary Magdalene and Mary, the mother of James and of Joseph, and the mother of Zebedee's children.

But in the evening, there came a wealthy man from Arimathea, by the name of Joseph, who was also one of Jesus' disciples; he went to Pilate and asked for the

Third Concert

bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben. body of Jesus. Then Pilate ordered that it be given to him.

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

64. (74.) Bass Recitative

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

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

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

65. (75.) Bass Aria

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

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

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

Third Concert

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

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

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

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

67. (77.) S. A. T. B. Recitative and Chorus

Nun ist der Herr zur Ruh gebracht.

Mein Jesu, gute Nacht!

Die Müh ist aus,
die unsre Sünden ihm gemacht.

Mein Jesus, gute Nacht!

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

Mein Jesu, gute Nacht!

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

Mein Jesu, gute Nacht!

Now the Lord is laid to rest.

My Jesus, good night!

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

My Jesus, good night!

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

My Jesus, good night!

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

My Jesus, good night!

Third Concert

The Passion ends with a monumental double chorus in C minor completing the literary idea of rest and peace. It counterbalances the very opening movement with its massiveness, and answers that movement's call to lamentation. The movement is cast in A-B-A form, with a solemn primary section in which the two orchestras and choirs perform in unison—with the exception of antiphonal echos on the words “ruhe sanfte – sanfte ruh.” In the contrasting middle section the musical forces are used antiphonally, and the tonality is less stable. Here listeners are pointed “away from the grave to the meaning of Christ's death. [The] theological and expressive high point is the triple echo of ‘Höchstvergnügt schlummern da die Augen ein.’”¹² Thereupon the heavy opening section is repeated.

68. (78.) Chorus

Wir setzen uns mit Tränen nieder
und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgeschognen Glieder!
Ruhet sanfte, ruhet wohl!
Euer Grab und Leichenstein
soll dem ängstlichen Gewissen
ein bequemes Ruhekissen
und der Seelen Ruhstatt sein.
Höchst vergnügt,
schlummern da die Augen ein.

We seat ourselves with tears,
and call to you in the tomb:
rest gently, gently rest!
Rest, you exhausted limbs!
Rest gently, rest well!
Your grave and tombstone
shall be for the uneasy conscience,
a comfortable pillow of rest
and a place for the soul to rest.
There, in utter delight,
our eyes shall fall asleep.

Notes

1. Helmuth Rilling, “Helmuth Rilling on *St. Matthew Passion*,” CD booklet, Bach, *St. Matthew Passion*, CBS M3K 79403, p. 57.

2. Robin Leaver, “St. Matthew Passion,” in Boyd, *Oxford Composer Companions: J. S. Bach*, 432.

3. 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. and expanded ed. (Wiesbaden: Breitkopf and Härtel, 1990).

4. Helmuth Rilling, trans. Kenneth Nafziger, *J. S. Bach - St. Matthew Passion* (New York: C. F. Peters, 1975), 14.

5. Rilling, *St. Matthew Passion*, 14.

6. See Exodus 12:17–20.

7. Rilling, *St. Matthew Passion*, 25.

8. John 13:1.

9. Deuteronomy 19:15.

10. Rilling, *St. Matthew Passion*, 62.

11. Rilling, *St. Matthew Passion*, 71.

12. Rilling, *St. Matthew Passion*, 85–86.

Third Concert

Program notes on the *St. Matthew 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 15, 2012

11:15 a.m.

BACH CANATA SERVICE: Bach's Music in its Liturgical Context
Berea United Methodist Church
Free Concert

J. S. Bach
1685–1750

Cantata: Die Himmel erzählen die Ehre Gottes,
BWV 76 (excerpts)
Ashley Lingenhoel, *soprano*
Angela Bruzina, *mezzo-soprano*
Frank Blackman, *tenor*
Alec Sturgis, *bass*
B-W Singers
Bach Service Orchestra

Michael Peters, *conductor*

Bach Service

NOTES ON THE PROGRAM BY MELVIN UNGER

IN BACH'S DAY

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

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

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

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

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

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 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.

Die Himmel erzählen die Ehre Gottes, BWV 76

Performed on June 6, 1723, *Die Himmel erzählen die Ehre Gottes* is the second of Bach's "debut cantatas" in Leipzig, where he had just been appointed Cantor of St. Thomas and director of music for the city. Like the cantata he wrote for the previous Sunday, *Die elenden sollen essen*, BWV 75, *Die Himmel erzählen* is a substantial, doubly symmetrical work in two parts, each part consisting of seven movements. While the earlier work explored Luther's Theology of the Cross (the idea that God revealed himself paradoxically through Christ's abasement on the cross), this one explores another important theological issue of the day—the question of natural revelation (to what extent can the divine be known through observation of the natural world?).

The cantata begins with a concerto-like setting of Psalm 19:1, 3, in which an introductory section is followed by a fugue (a form in which a distinctly shaped theme is treated imitatively by the various melodic strands of the musical texture). Employing four-part voices (singly and together), trumpet, oboes, strings, and continuo (foundational bass with supporting chords), the movement evokes images of a festive celebration in which the entire cosmos is taking part.

Bach Service

1. Chorus

*Die Himmel erzählen die Ehre Gottes,
und die Feste
verkündiget seiner Hände Werk.
Es ist keine Sprache noch Rede,
da man nicht ihre Stimme höre.*

The heavens tell the glory of God,
and the firmament
proclaims his handiwork.
There is no language or speech,
in which one does not hear their voice.

In the following accompanied recitative, the tenor explains that the animated heavens represent God's voice, inviting all to his heavenly banquet—a reference to the Gospel reading of the day, the parable of the great banquet as recorded in Luke 14:16–24.

2. Tenor Recitative

So läßt sich Gott nicht unbezeugt!
Natur und Gnade redt alle Menschen an:
Dies alles hat ja Gott getan,
Daß sich die Himmel regen
Und Geist und Körper sich bewegen.
Gott selbst hat sich zu euch geneiget
Und ruft durch Boten ohne Zahl:
Auf, kommt zu meinem Liebesmahl!

Thus, God is not without a voice!
Nature and grace address all people thus:
All this has been done by God,
to the extent that the heavens are animated
and body and soul are stirred.
God himself has inclined himself to you,
and calls through innumerable messengers,
“Rise, come to my love feast!”

The soprano takes up this theme in her aria, exhorting all to heed God's invitation, extended ultimately in Christ. The music is joyful, characterized by a skipping rhythm that is passed back and forth among upper strings, instrumental bass, and singer, as if an entire throng is scurrying happily to the banquet.

3. Soprano Aria

Hört, ihr Völker, Gottes Stimme,
Eilt zu seinem Gnadenthron!
Aller Dinge Grund und Ende
Ist sein eingeborne Sohn:
Daß sich alles zu ihm wende.

Hear God's voice, all you people,
hasten to his throne of grace!
Of all things the foundation and termination
is his only-begotten Son:
let all creation turn to him.

The following recitative represents the center point of the cantata's symmetrical first half. Here the mood changes, as the bass singer observes that most people spurn the invitation, preferring to go their own way.

4. Bass Recitative

Wer aber hört,
Da sich der größte Haufen
Zu andern Göttern kehrt?
Der älteste Götze eigner Lust
Beherrscht der Menschen Brust.
Die Weisen brüten Torheit aus,
Und Belial sitzt wohl in Gottes Haus,

But who heeds this invitation,
since the majority
turn to other gods?
The oldest god of individual inclination
controls the human breast.
The wise hatch folly,
And Belial apparently sits in God's house,

Bach Service

Weil auch die Christen selbst
von Christo laufen.

since Christians themselves
run from Christ.

The trumpet returns for the following bass aria in which the singer rejects his idolatrous compatriots, noting that Christ is the true light of reason (an apparent reference to certain themes of the Enlightenment).

5. Bass Aria

Fahr hin, abgöttische Zunft!
Sollt sich die Welt gleich verkehren,
Will ich doch Christum verehren,
Er ist das Licht der Vernunft.

Go away, idolatrous band!
Even though the world should turn perverse,
I will still honor Christ,
he is the light of reason.

The alto (the last of the soloists to join the conversation) returns the listener's attention to the theme of enlightenment, relating it specifically to the Gospel reading of the day.

6. Alto Recitative

Du hast uns, Herr, von allen Straßen
Zur dir geruft,
Als wir in Finsternis der Heiden saßen,
Und, wie das Licht die Luft
Belebet und erquickt,
Uns auch erleuchtet und belebet,
Ja mit dir selbst
gespeiset und getränkt
Und deinen Geist geschenkt,
Der stets in unserm Geiste schwebet.
Drum sei dir dies Gebet
demütigst zugeschickt:

You have called us, O Lord,
from every thoroughfare to yourself,
while we sat in the darkness of the Gentiles,
and, just as light
quicken and revives the air, so you have
also enlightened and quickened us,
Yes, have fed us
with yourself and given drink,
and given us your Spirit,
who constantly moves within our soul.
Therefore we humbly send
this prayer to you:

The chorale that ends the cantata's first half is now understood as a prayer, representing the sentiments of the gathered congregation. While the hymn is harmonized simply in four vocal parts, it is given a halting accompaniment whose persistent, off-beat, rhythmic figure in the instrumental bass (sixteenth rest, three sixteenths, quarter) evidently depicts the misfits who ultimately accepted the invitation (the "poor, crippled, blind, and lame"), as described in the second last verse of the Gospel reading.

7. Chorale

**Es woll uns Gott genädig sein
Und seinen Segen geben;
Sein Antlitz uns mit hellem Schein
Erleucht
zum ewgen Leben,
Daß wir erkennen seine Werk,
Und was ihm lieb auf Erden,**

May God be gracious to us
and bless us.
May his countenance
illuminate us mightily,
to eternal life,
so that we acknowledge his work
and what is dear to him on earth,

Bach Service

**Und Jesus Christus Heil und
Stärk
Bekannt den Heiden werden
Und sie zu Gott bekehren.**

and that Jesus Christ's salvation and
power
might become known to the Gentiles
and they be converted to God.

In Bach's day, the second half of the cantata would have been performed after the sermon. In describing the lovely opening sinfonia, Malcolm Boyd writes, "Part 2, which was presumably heard during Communion, opens with an instrumental movement for oboe d'amore, bass viol, and continuo: a four-bar Adagio followed by a contrapuntal Allegro. Like the opening chorus, this too may be thought of as a prelude and fugue—though 'prelude and three-part invention' perhaps more correctly suggests its form and texture. Bach used it again as the opening movement of his Organ Sonata in E minor."

8. Sinfonia

The bass now equates the starry firmament with the Christian community, which has been given the task of representing heaven on earth, despite expected opposition. The idea derives from Martin Luther's metaphorical interpretation of the verses from Psalm 19 with which the cantata began. It is possible that the librettist was counting on the minister's sermon to help effect the transition from literal to allegorical meaning.

9. Bass Recitative

Gott segne noch die treue Schar,
Damit sie seine Ehre
Durch Glauben, Liebe, Heiligkeit
Erweise und vermehre.
Sie ist der Himmel auf der Erden
Und muß durch steten Streit
Mit Haß und mit Gefahr
In dieser Welt gereinigt werden.

God bless then the faithful throng,
that they his glory
through faith, love, and holiness
might demonstrate and increase.
They represent heaven on this earth
and must through constant strife,
hate, and danger
be purified in this world.

The following tenor aria (omitted in this performance) is technically very demanding, with aggressive rhythms and long florid passages.

10. Tenor Aria

Hasse nur, hasse mich recht,
Feindlichs Geschlecht!
Christum gläubig zu umfassen
Will ich alle Freude lassen.

Hate, then, hate me thoroughly,
hostile generation!
In order to embrace Christ in faith
I am willing to relinquish all happiness.

The following recitative represents the center point of the cantata's symmetrical second half. As Bach had done in the central movement of Part 1 (as also in the central movements of the fourteen-movement cantata for the previous Sunday) he emphasizes the key of C

Bach Service

major. Here, too, the movement offers a change of mood, as the singer observes that the heavenly banquet has already begun, turning to *arioso* (a more measured and song-like style) at the words “and feeds me with manna”

11. Alto Recitative

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.

I perceive already in my spirit,
how Christ
shows me sweet love
and feeds me with manna,
so that among us here
brotherly fidelity
may be constantly strengthened
and renewed.

A gently lilting alto aria in 9/8 meter follows. The singer, accompanied by oboe *d’amore* and bass viol, continues to meditate on the love of Christ, noting that it is to be the Christian’s example.

12. Alto Aria

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

O Christians, show your love in your deeds!
Jesus dies for the brethren,
And they die for each other in turn,
because he has made a bond with them.

The tenor now ties the literary themes together in the shortest of the cantata’s six recitatives. Once again, Bach turns to *arioso* style at the end.

13. Tenor Recitative

So soll die Christenheit
Die Liebe Gottes preisen
Und sie an sich erweisen:
Bis in die Ewigkeit
Die Himmel frommer Seelen
Gott und sein Lob erzählen.

Thus shall Christendom
praise the love of God
and give evidence of this love in its actions:
until eternity
the firmament of godly souls shall
proclaim God and his praise.

The cantata closes with the same hymn setting that ended Part 1. Here the third stanza of Luther’s hymn is sung.

14. Chorale

**Es danke, Gott,
und lobe dich
Das Volk in guten Taten;
Das Land bringt Frucht und bessert sich,
Dein Wort ist wohl geraten.
Uns segne Vater und der Sohn,**

May your people thank
and praise you, God,
with good deeds;
the land bears fruit and improves,
your word has succeeded well.
May the Father and the Son bless us,

Bach Service

**Uns segne Gott, der Heilige Geist,
Dem alle Welt die Ehre tu,
Für ihm sich fürchte allermeist
Und sprech von Herzen: Amen!**

May God, the Holy Ghost, bless us, too,
to whom all the world ascribes honor.
May we fear him above all,
and say from our heart: Amen!

Concerts

Bach Festival Alumni Choir

SUNDAY, APRIL 15, 2012

Bach Festival Alumni are invited to join us for a reunion and gathering with the current Bach Festival Choir to sing selections from the *St. Matthew Passion*.

1:00 p.m. Registration
Boesel Musical Arts Center Lobby

1:30 p.m. Welcome and Introductions
Fynette Kulas Music Hall

#1. *Kommt, ihr Töchter*
#3. *Herzliebster Jesus*
Maurice Casey, *conductor*

#27b. *Sind Blitze sind Donner in Wolken verschwunden*
#29. *O Mensch, beweine deine Sünde groß*
Stuart Raleigh, *conductor*

#67. *Nun ist der Herr zur Ruh gebracht*
#68. *Wir setzen uns mit Tränen nieder und rufen dir im Grabe zu*
Dirk Garner, *conductor*

Zarina Melik-Stepanova, *piano*

3:00 p.m. Reception and Conservatory Tours

Repertory

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

VOCAL WORKS

Large Choral Works

- BWV 232, *Messe in h-moll*. 1935, 1936, 1940, 1946, 1947, 1951, 1955, 1959, 1963, 1967, 1971, 1975, 1979, 1983, 1985, 1989, 1993, 1997, 2001, 2005, 2007, 2011.
- BWV 245, *Johannespassion*. 1937, 1941, 1948, 1952, 1956, 1960, 1964, 1968, 1972, 1976, 1980, 1984, 1990, 1994, 1998, 2002, 2006, 2010.
- BWV 248, *Weihnachts-Oratorium*. 1938, 1942, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1986, 1991, 1995, 1999, 2003, 2009.
- BWV 244, *Mathäuspassion*. 1939, 1950, 1954, 1958, 1962, 1966, 1970, 1974, 1978, 1982, 1987, 1992, 1996, 2000, 2004, 2008, 2012.
- BWV 243, *Magnificat in D-Dur*. 1933, 1934, 1937, 1939, 1943, 1945, 1946, 1950, 1957, 1962, 1968, 1976, 1984, 1996, 2006.
- BWV 249, *Oster-Oratorium*. 1962, 1990.

Motets

- BWV 225, Singet dem Herrn ein neues Lied. 1940, 1950, 1957, 1963, 1971, 1976, 1982, 1991, 1996, 1999, 2006.
- BWV 226, Der Geist hilft unsrer Schwachheit auf. 1937, 1949, 1956, 1962, 1968, 1977, 1985, 1992, 1997, 2003, 2007.
- BWV 227, Jesu, meine Freude. 1934, 1939, 1943, 1951, 1955, 1960, 1966, 1969, 1975, 1981, 1988, 1995, 2001, 2005.
- BWV 228, Fürchte dich nicht, ich bin bei dir. 1936, 1947, 1952, 1958, 1964, 1972, 1979, 1995, 2002.
- BWV 229, Komm, Jesu, komm. 1941, 1949, 1954, 1961, 1967, 1973, 1992, 1993, 1999, 2004, 2010.
- BWV 230, Lobet den Herrn, alle Heiden. 1938, 1942, 1952, 1959, 1965, 1970, 1974, 1980, 1986, 1994, 1998, 2003, 2008, 2012.
- BWV Anh. 159, Ich lasse dich nicht. 1938, 1947, 1953, 1984, 1990.

Cantatas

- Cantata, BWV 1, Wie schön leuchtet der Morgenstern. 1937, 1953.
- Cantata, BWV 4, Christ lag in Todesbanden. 1940, 1944, 1948, 1952, 1965, 2000.
- Cantata, BWV 6, Bleib' bei uns, denn es will Abend werden. 1938, 1948.
- Cantata, BWV 8, Liebster Gott, wann werd' ich sterben. 1946.
- Cantata, BWV 11, Lobet Gott in seinen Reichen (Ascension Oratorio). 1942, 2002.
- Cantata, BWV 12, Weinen, Klagen, Sorgen, Zagen. 1955.
- Cantata, BWV 15, Denn du wirst meine Seele nicht in der Hölle lassen. 1954.
- Cantata, BWV 19, Es erhob sich ein Streit. 1941.
- Cantata, BWV 21, Ich hatte viel Bekümmernis. 1952, 1967, 1991.
- Cantata, BWV 23, Du wahrer Gott und Davids Sohn. 1937.
- Cantata, BWV 27, Wer weiss, wie nahe mir mein Ende. 1958.
- Cantata, BWV 29, Wir danken dir Gott, wir danken dir. 1966.
- Cantata, BWV 30, Freue dich, erlöste Schar. 1966.
- Cantata, BWV 31, Der Himmel lacht, die Erde jubiliert. 1948, 2000.
- Cantata, BWV 32, Liebster Jesu, mein Verlangen. 1993, 2007.
- Cantata, BWV 34, O ewiges Feuer, o Ursprung der Liebe. 1941, 1982.
- Cantata, BWV 36, Schwingt freudig euch empor. 1953.
- Cantata, BWV 39, Brich dem Hungrigen dein Brot. 1944.
- Cantata, BWV 40, Dazu ist erschienen der Sohn Gottes. 2004.
- Cantata, BWV 43, Gott fähret auf mit Jauchzen. 1959, 1970.
- Cantata, BWV 44, Sie werden euch in den Bann tun. 1955.
- Cantata, BWV 50, Nun ist das Heil und die Kraft. 1936, 1938, 1942, 1945, 1952, 1957, 1959, 1964, 1998.
- Cantata, BWV 51, Jauchzet Gott in allen Landen. 1950, 1957, 1959, 1967, 1972, 1978, 2008.
- Cantata, BWV 52, Falsche Welt, dir trau' ich nicht. 1951.
- Cantata, BWV 53, Schlage doch gewünschte Stunde. 1934, 1956, 1968, 1972.
- Cantata, BWV 54, Widerstehe doch der Sünde. 1938.
- Cantata, BWV 55, Ich armer Mensch, ich Sündenknecht. 1934, 1947, 1977.
- Cantata, BWV 56, Ich will den Kreuzstab gerne tragen. 1936, 1946, 1972, 1980, 1989.
- Cantata, BWV 57, Selig ist der Mann. 1953.
- Cantata, BWV 58, Ach Gott, wie manches Herzeleid. 1986.
- Cantata, BWV 61, Nun komm, der Heiden Heiland. 1940, 1982.
- Cantata, BWV 63, Christen, ätzt diesen Tag. 1949, 1988.
- Cantata, BWV 64, Sehet, welch eine Liebe. 2011.
- Cantata, BWV 65, Sie werden aus Saba alle kommen. 1963.

Repertory

- 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.
Cantata, BWV 70, Wachet, betet, seid bereit allezeit. 1950.
Cantata, BWV 71, Gott ist mein König. 1950.
Cantata, BWV 75, Die Elenden sollen essen. 1971.
Cantata, BWV 76, Die Himmel erzählen die Ehre Gottes. 2012
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, 2012.
Cantata, BWV 92, Ich hab in Gottes Herz und Sinn. 1973.
Cantata, BWV 93, Wer nur den lieben Gott lässt walten. 1944.
Cantata, BWV 95, Christus, der ist mein Leben. 1952.
Cantata, BWV 102, Herr, deine Augen sehen nach dem Glauben. 1945.
Cantata, BWV 104, Du Hirte Israel, höre. 1942, 1948.
Cantata, BWV 105, Herr, gehe nicht ins Gericht, 2010
Cantata, BWV 106, Gottes Zeit ist die allerbeste Zeit. 1933, 1941, 1971.
Cantata, BWV 108, Es ist euch gut, dass ich hingehe. 2008.
Cantata, BWV 110, Unser Mund sei voll Lachens. 1949, 1954, 1987.
Cantata, BWV 112, Der Herr ist mein getreuer Hirt. 1943, 2007.
Cantata, BWV 116, Du Friedefürst, Herr Jesu Christ. 1954.
Cantata, BWV 118, O Jesu Christ, mein's Lebens Licht. 1940, 1950.
Cantata, BWV 130, Herr Gott, dich loben alle wir. 1980, 2008.
Cantata, BWV 131, Aus der Tiefe rufe ich, Herr, zu dir. 1957.
Cantata, BWV 137, Lobe den Herren, den mächtigen König der Ehren. 1934.
Cantata, BWV 140, Wachet auf, ruft uns die Stimme. 1934, 1935, 1945, 1983, 2003.
Cantata, BWV 142, Uns ist ein Kind geboren. 1949.**
Cantata, BWV 147, Herz und Mund und Tat und Leben. 1981, 2005.
Cantata, BWV 148, Bringet dem Herrn Ehre seines Namens. 1993.
Cantata, BWV 149, Man singet mit Freuden vom Sieg. 1947.
Cantata, BWV 154, Mein liebster Jesus ist verloren. 2007.
Cantata, BWV 158, Der Friede sei mit dir, 1939, 1963, 1977, 1985.
Cantata, BWV 159, Sehet, wir geh'n hinauf gen Jerusalem. 1940.
Cantata, BWV 160, Ich weiss, dass mein Erlöser lebt. 1948, 1952.*
Cantata, BWV 161, Komm, du süsse Todesstunde. 1969.
Cantata, BWV 169, Gott soll allein mein Herze haben. 1981.
Cantata, BWV 170, Vergnügte Ruh', beliebte Seelenlust. 1983.
Cantata, BWV 171, Gott, wie dein Name, so ist auch dein Ruhm. 1963.
Cantata, BWV 172, Erschallet, ihr Lieder, erklinget, ihr Saiten. 1994.
Cantata, BWV 174, Ich liebe den Höchsten von ganzem Gemüte. 1985.
Cantata, BWV 180, Schmücke dich, o liebe Seele. 1945, 1989.
Cantata, BWV 182, Himmelskönig, sei willkommen. 1974, 1987.
Cantata, BWV 183, Sie werden euch in den Bann tun. 1981.
Cantata, BWV 187, Es wartet alles auf dich. 1979.
Cantata, BWV 189, Meine Seele rühmt und preist. 1960.
Cantata, BWV 191, Gloria in excelsis Deo. 1958.
Cantata, BWV 196, Der Herr denkt an uns. 2010.
Cantata, BWV 198, Lass Fürstin, lass noch einen Strahl. 1964.
Cantata, BWV 199, Mein Herze schwimmt im Blut. 1987.
Cantata, BWV 201, Geschwinde, geschwinde, ihr wirbelnden Winde. 1965, 1980.
Cantata, BWV 202, Weichet nur, betrübte Schatten. 1947, 1965, 1977, 1983, 2001.
Cantata, BWV 203, Amore traditore. 1942, 1955, 1968.
Cantata, BWV 205, Zerreiasset, zersprenget, zertrümmert die Gruft. 1961.
Cantata, BWV 208, Was mir behagt, ist nur die muntre Jagd (the "Hunting Cantata"). 1997.
Cantata, BWV 209, Non sa che sia dolore. 1935, 1979.
Cantata, BWV 210, O holder Tag, erwünschte Zeit. 1964, 1983.
Cantata, BWV 211, Schweigt stille, plaudert nicht. 1933, 1944, 1947, 1958, 1982, 1999, 2011.
Cantata, BWV 212, Mer hahn en neue Oberkeet. 1937, 1944, 1958, 1984.
Cantata, BWV 213, Lasst uns sorgen, lasst uns wachen. 1986.

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

**Bach research now regards this cantata as spurious.

Repertory

Sacred Songs

Auf, auf! mein Herz, mit Freuden, BWV 441. 1943, 1959.
Bist du bei mir, BWV 508. 1934, 1970.
Die bittere Leidenszeit 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, süsßer Tod, BWV 478. 1935, 1959.
Kommt, Seelen, dieser Tag, BWV 479. 1936, 1944, 1954.
Der lieben Sonne Licht und Pracht, BWV 446. 1939.
Liebster Herr Jesu, BWV 484. 1940.
Liebster Immanuel, BWV 485. 1968.
Mein Jesu, dem die Seraphinen, BWV 486. 1935.
Mein Jesu, was für Seelenweh, BWV 487. 1954.
Meine Seele, lass es gehen, BWV 552. 1937.
Nur mein Jesus ist mein Leben, BWV 490. 1956.
O finstre Nacht, wann wirst du doch vergehen, BWV 492. 1968.
O Jesulein süß, O Jesulein mild, BWV 493. 1940, 1943, 1959, 1968.
So oft ich meine Tabakspfeife, BWV 515. 1937.
Steh' ich bei meinem Gott, BWV 503. 1936.
Vergiss mein nicht, mein allerliebster Gott, BWV 505. 1934, 1968.
Warum betrübst du dich, BWV 516. 1954, 1970.
Wie wohl ist mir, BWV 517. 1970.
Willst du dein Herz mir schenken, BWV 518. 1934.

Excerpts from Larger Works

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

Repertory

Kyrie: Kyrie I, Christe, du Lamm Gottes, BWV 233a. 2007.
Aria: Ah Tarry Yet, My Dearest Saviour from Cantata BWV 11. 1934.
Aria: Alles mit Gott und nichts ohn' ihn, BWV 1127. 2006.
Aria: Bekennen will ich seinen Namen, a lost cantata. 1937.
Aria: Bete, bete aber auch dabei, from Cantata BWV 115: Mache dich, mein Geist bereit. 1994.
Aria di G{ }ovannini from the second (1725) Notebook of Anna Magdalena Bach, BWV 518. 1970.
Aria: Die Welt . . . Phoebus eilt, from the "Wedding Cantata," BWV 202. 2006.
Aria: Drum sucht auch Amor . . . Wenn die Frühlinglüfte 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 Frühlinglüfte 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, 2012. (Air only, 1935).
BWV 1069, Overture in D Major. 1935, 1938, 1952, 1966.
BWV 1080, Die Kunst der Fuge. 1950, 1951, 1956, 1960, 1968, 2006. Incomplete 1941, 1945, 2008, 2009.

Chamber Music

BWV 106, Sonatina from Cantata 106. 1962.
BWV 995, Suite for Lute in G Minor. 1957 (Gavottes, only, 1960).
BWV 998, Prelude, Fugue and Allegro. 2011.
BWV 1001, Sonata No. 1 in G Minor for Violin Solo without Basso Continuo. 1953, 1969, 1982.
BWV 1002, Partita No. 1 in B Minor for Violin Solo without Basso Continuo. 1996, 2005.
BWV 1003, Sonata No. 2 in A Minor for Violin Solo without Basso Continuo. 1986, 2005.
BWV 1004, Partita No. 2 in D Minor for Violin Solo without Basso Continuo. 1946, 1981, 1996.
BWV 1005, Sonata No. 3 in C Major for Violin Solo without Basso Continuo. 1959, 2005.
BWV 1006, Partita No. 3 in E Major for Violin Solo without Basso Continuo. (Prelude, Loure, Gavotte), 1936.
BWV 1007, Suite No. 1 in G Major for Violoncello Solo. 1940, 1945, 1993, 2006.
BWV 1009, Suite No. 3 in C Major for Violoncello Solo. 1947, 1980, 1993.
BWV 1010, Suite No. 4 in E-flat Major for Violoncello Solo. 1952, 2010.

Repertory

- BWV 1011, Suite No. 5 in C Minor for Violoncello Solo. 1993.
BWV 1013, Sonata in A Minor for Flute Alone. 1939, 1970, 2002.
BWV 1014, Sonata No. 1 in B Minor for Clavier and Violin. 1957, 1986.
BWV 1015, Sonata No. 2 in A Major for Clavier and Violin. 1941, 1957, 1982.
BWV 1016, Sonata No. 3 in E Major for Clavier and Violin. 1946, 1957, 1980, 1992.
BWV 1017, Sonata No. 4 in C Minor for Clavier and Violin. 1957, 1986.
BWV 1018, Sonata No. 5 in F Minor for Clavier and Violin. 1957.
BWV 1019, Sonata No. 6 in G Major for Clavier and Violin. 1946, 1957, 1982.
BWV 1023, Sonata in E Minor for Violin and Continuo. (Prelude- Adagio ma non tanto). 2005, 2009.
BWV 1027, Sonata No. 1 in G Major for Clavier and Viola da Gamba, and Continuo. 1941, 1966, 1971, 1974, 1980, 1994, 2000, 2010.
BWV 1028, Sonata No. 2 in D Major for Clavier and Viola da Gamba. 1960, 1971, 1974, 1980.
BWV 1029, Sonata No. 3 in G Minor for Clavier and Viola da Gamba. 1954, 1958, 1967, 1971, 1974, 1980, 2000.
BWV 1030, Sonata No. 1 in B Minor for Clavier and Flute. 1972, 2010.
BWV 1031, Sonata No. 2 in E-flat Major for Clavier and Flute. 1953, 1972.
BWV 1034, Sonata No. 2 in E Minor for Flute and Figured Bass. 1953, 1992, 2002, 2010.
BWV 1035, Sonata No. 3 in E Major for Flute and Figured Bass. 1980, 2010.
BWV 1036, Sonata in D Minor for Two Violins and Clavier. 1934, 1987.
BWV 1037, Sonata in C Major for Two Violins and Figured Bass. 1954, 1961.
BWV 1038, Sonata in G Major for Flute, Violin, and Continuo. 1935, 1955, 1994.
BWV 1042, Concerto in E Major for Violin. 1991.
BWV 1079, The Musical Offering (complete) (arr. Hans T. David). 1945, 1950, 1957, 1970.
Trio, Only. 1934
Ricercar a 6, only. 1940.

Clavier Works

Anna Magdalena Bach Notebook (1725):

- Aria in G, BWV 988. 1970.
- Allemande in C Minor, BWV 813. 1970.
- Polonaise, 1936.
- Polonaise in G, BWV Anh. 130. 1970.
- Preludio in C, BWV 846. 1970.
- Two Menuetts. 1936.
- Praeludium and Fughetta in G Major, BWV 902. 1976.
- Polonaise in G Minor, BWV Anh. 123. 1970.
- Sonata in D Minor for Clavier, BWV 964. 2000.

Capriccio in B-flat Major, BWV 992. 1955. (Lament, only, 1943).

Chromatic Fantasia and Fugue in D Minor, BWV 903. 1944, 1963, 2010 (Fantasia, only, 1935).

Clavierübung, Part I (Six Partitas), BWV 825–830. 1950.

- Partita No. 1 in B-flat Major, BWV 825. 1935, 1961.
- Partita No. 2 in C Minor, BWV 826. 1957, 1976.
- Partita No. 3 in A Minor, BWV 827. 1960.
- Partita No. 4 in D Major, BWV 828. 1985.
- Partita No. 6 in E Minor, BWV 830. 1985.

Clavierübung, Part II (Italian Concerto and French Overture), BWV 971 and 831. 1950, 1994.

- Italian Concerto, BWV 971. 1935.
- French Overture, BWV 831. 1946, 2001.

Clavierübung, Part IV (Goldberg Variations), BWV 988. 1950, 1964, 1985, 2001, 2011.

“English” Suite No. 2 in A Minor, BWV 807. 1934, 1982.

“English” Suite No. 3 in G Minor, BWV 808 (Prelude, Sarabande, Gavotte, and Musette). 1936.

Fantasia and Fugue in A Minor, BWV 904. 2006.

Fantasia in C Minor, BWV 906. 1935, 1943, 1960

“French” Suites, complete, BWV 812–817. 1968.

- Sarabande from Suite No. 1 in D Minor, BWV 812. 1935.
- Suite No. 3 in B Minor, BWV 814. 1986.
- Suite No. 5 in G Major, BWV 816. 1992, 2010.
- Suite No. 6 in E Major, BWV 817. 1967.

Inventio 6 in E Major, BWV 777. 1956.

Sinfonia 5 in E-flat Major, BWV 791. 1956.

Sinfonia 6 in E Major, BWV 792. 1956, 1984.

Sinfonia 7 in E Minor, BWV 793. 1956.

Sinfonia 9 in F Minor, BWV 795. 1956.

Sinfonia 11 in G Minor, BWV 797. 1956.

Repertory

- 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.
Well-Tempered Clavier, Book I, BWV 846–852 only. 1951, 2000.
 Prelude and Fugue in C Major, BWV 846. 1937, 2012.
 Prelude and Fugue in C-sharp Minor, BWV 849. 2012.
 Prelude and Fugue in D Major, BWV 850. 1960 (Fugue, only, 1943), 2012.
 Prelude and Fugue in E Minor, BWV 855. 2012.
 Prelude in F Minor, BWV 857. 1937, 2012.
 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 Works (Except Chorales)

- Prelude and Fugue in A Major, BWV 536. 1965.
Prelude (Fantasia) and Fugue in A Minor, BWV 543. 1949.
Prelude and Fugue in B Minor, BWV 544, 1944, 1953. (Prelude, only, 1941), 2011.
Prelude and Fugue in C Major, BWV 531. 1965, 2004.
Prelude (Fantasia) and Fugue in C Minor, BWV 537. 1965.
Prelude and Fugue in D Major, BWV 532. 1936, 1950, 1997, 2007.
Prelude and Fugue in C Major, BWV 545. 2004.
Prelude and Fugue in C Major, BWV 547. 1978.
Prelude and Fugue in E-flat Major, BWV 552. 1938, 1963, 1969, 1978, 1990. (Fugue, only, 1941).
Prelude and Fugue in E Minor (“Cathedral”), BWV 533. 1934, 1944, 1963.
Prelude and Fugue in E Minor (“Wedge”), BWV 548. 1959, 1997.
Prelude in F Minor, BWV 534?1955.
Prelude and Fugue in G Major, BWV 541. 1949, 1982, 1985.
Fantasia and Fugue in C Minor, BWV 562. 1957.
Fantasia in G Major, BWV 571. 1957, 1973, 1990.
Prelude (Fantasia) and Fugue in G Minor, BWV 542. 1950, 1963, 1990, 2007.
Toccata Adagio, and Fugue in C Major, BWV 564. 1942, 1944, 1949, 1967. (Adagio, only, 1936).
Toccata and Fugue in D Minor, BWV 565. 1939, 1957, 2011.
Prelude (Toccata) and Fugue in F Major, BWV 540. 1950. (Toccata, only, 1954, 1955), 2004. (Toccata, only, 2007)
Prelude (Toccata) and Fugue (Doric), BWV 538. 1961. (Toccata, only, 1949, 1955).
Fugue in C Minor Over a Theme by Giovanni Legrenzi, BWV 574. 1963.
Fugue in E-flat Major, BWV 552/2, 2011.
Fugue in G Major, BWV 577. 1942, 1943.
Fugue in G Minor, BWV 578. 1941.
Passacaglia and Fugue in C Minor, BWV 582. 1944, 1955, 1973, 1982, 1985. (Passacaglia, only, 2011).
Pastorale in F Major, BWV 590. 1953, 2011.
Sonata (Trio No. 1 in E-flat Major), BWV 525. 1954, 1973, 2002.
Sonata (Trio No. 3 in D Minor), BWV 527. 1957, 2004.
Sonata (Trio No. 5 in C Major), BWV 529. 1949, 1969, 1982, 1985.
Sonata (Trio No. 6 in G Major), BWV 530. 1950, 1955, 1997.
Concerto No. 1 in D Major (after Duke Johann Ernst), BWV 592. 1942.
Concerto No. 2 in A Minor (after Vivaldi), BWV 593. 1961, 1978, 1982.
Concerto in D Minor (after Vivaldi), BWV 596. 1989, 1997.
Partita diverse, BWV 767. 2004.
Ricercar a 6, from Musikalisches Opfer, BWV 1079. 1961.

Repertory

Organ Chorales

- Partitas on O Gott, du frommer Gott, BWV 767. 1957, 1990.
Canonic Variations on Vom Himmel hoch da komm' ich her, BWV 769. 1950.
"Neumeister" Chorales: Christus der ist mein Leben, BWV 1112. 1997.
Orgelbüchlein, complete, BWV 599–644. 1946.
Der Tag, der ist so freudenreich, BWV 605. 1944.
In dulci jubilo, BWV 608. 1949.
Jesu, Meine Freude, BWV 610. 2007.
Christum wir sollen loben schon, BWV 611. 1949.
Das alte Jahr vergangen ist, BWV 614. 1942.
In dir ist Freude, BWV 615. 1934, 1939, 1941, 2007.
Mit Fried und Freud ich fahr dahin, BWV 616. 2007.
Herr Gott, nun schleuss den Himmel auf, BWV 617. 1949, 2007.
O Mensch, bewein' dein' Sünde gross, BWV 622. 1965, 1985, 1990.
Christ lag in Todesbanden, BWV 625. 1955.
Herr Jesu Christ, dich zu uns wend', BWV 632. 1949, 2007.
Liebster Jesu, wir sind hier, BWV 633. 1955, 2007.
Liebster Jesu, wir sind hier (distinctus), BWV 634. 2007.
Dies sind die heil'gen zehn Gebot', BWV 635. 1949.
Ich ruf' zu dir, Herr Jesu Christ, BWV 639. 1939, 1942.
Wenn wir in höchsten Nöten sein, BWV 641. 1955.
Alle Menschen müssen sterben, BWV 643. 1944.
Christum wir sollen loben schon, BWV 611. 1982.
Gelobet seist du, Jesu Christ, BWV 604. 1982.
Herr Christ, der ein'ge Gottes-Sohn, BWV 601. 1982.
Nun komm' der Heiden Heiland, BWV 599. 1982.
Vom Himmel hoch, BWV 606. 1982.
Lob' sei dem allmächtigen Gott, BWV 602. 1982.
Gottes Sohn ist kommen, BWV 600. 1982.
Sechs Choräle von verschiedener Art, BWV 645–650. 1950.
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, 2011.
Herr Jesu Christ, dich zu uns wend', BWV 655. 1952, 1973.
O Lamm Gottes unschuldig, BWV 656. 1952.
Von Gott will ich nicht lassen, BWV 658. 1934, 1941, 1955, 1973, 1997.
Nun komm', der Heiden Heiland, BWV 659. 1950, 1952, 1969, 1997.
Nun komm', der Heiden Heiland, BWV 660. 1952.
Nun komm', der Heiden Heiland, BWV 661. 1952.
Allein Gott in der Höh' sei Ehr', BWV 662. 1973, 1978.
Komm, Gott Schöpfer heiliger Geist, BWV 667. 1985.
Vor deinen Thron tret' ich, BWV 668. 1952.
Clavierübung, Part III (Catechism), complete, BWV 669–689. 1945, 1950.
Kyrie, Gott Vater in Ewigkeit, BWV 669. 1978.
Kyrie, Gott heiliger Geist, BWV 671. 1985.
Dies sind die heil'gen zehn Gebot', BWV 678. 1978.
Christ, unser Herr, zum Jordan kam, BWV 685. 1985.
Aus tiefer Not schrei' ich dir, BWV 686. 1978.
Wir glauben all' an einen Gott, BWV 680. 1936, 1942, 1969.
Vater unser im Himmelreich, BWV 682. 1965.
Jesus Christus, unser Heiland, BWV 688. 1950, 1978.
Kirnberger's *Sammlung*
Christum wir sollen loben schon, BWV 696. 1982.
Gelobet seist du, Jesu Christ, BWV 697. 1982.
Gottes Sohn ist kommen, BWV 703. 1982.
Herr Christ, der ein'ge Gottes-Sohn, BWV 698. 1982.
Lob' sei dem allmächt'gen Gott, BWV 704. 1982.
Nun Komm' der Heiden Heiland, BWV 699. 1982.
Vom Himmel hoch da komm' ich her, BWV 701. 1982.

Repertory

Miscellaneous Chorale-Preludes:

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

Works by other Composers

- Tomaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.
 - Concerto in G Major for Strings and Continuo, Op. VII No. 4, 2011.
 - Sonata a tre in A minor, Op. 1 No. 6, 2011.
- Alfonso the Wise (13th century, for lute): Cantigas de Santa Maria: Quen a virgen; Como poden per sas culpas. 1962.
- Johann Ernst Altenburg: Polonaise (1795), 2010.
- Elias Nicolaus Ammerbach: Orgel oder Instrument Tabulatur:
 - Galliart, 2007.
 - Hertzog Moritz Dantz, 2007.
 - Ich hats gewagt, 2007.
 - Isspruck ich mus dich lassen, 2007.
 - Johan. Baptista: Wenn wir in höchsten nöten sind, 2007.
 - Passamezzo italia, 2007.
 - Wo Gott der Herr Nicht bey uns helt, 2007.
- Anonymous (13th-century chanson de quete, for lute): Le moi de May, 1962.
- Anonymous (ca. 1540, for lute): Der Gestreiff 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.
 - Fantasia 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.

Repertory

- Nei campi e nelle selve, 1995.
Quella centra ah pur fa sei, 1995.
- J. B. Besardus: Branle (for lute), 1957.
- Heinrich F. Biber: Passacaglia for Violin without Continuo [No. XVI appended to XV of the Mystery (Rosary) Sonatas of c. 1676], 1996.
Duet (1676), 2010.
- Joseph Bodin de Boismortier: Sonata in G Major for three flutes, 1961.
Trio in A Minor from Op. 37, No. 5, 2008.
- Johannes Brahms: Three Songs for Six-Part Chorus: Op. 42, 1992.
- John Bull: Les Buffons, 1958.
- Dietrich Buxtehude: Cantata: Gen Himmel zu dem Vater Mein, Bux WV 32, 2006.
Cantata: Herr, ich lasse dich nicht, Bux WV 36, 1975.
Cantata: O Gottes Stadt, Bux WV 87, 1975.
Chaconne in E Minor, Bux WV 160, 1956.
Chorale Prelude: Ein feste Burg ist unser Gott, Bux WV 184, 1956.
Chorale Prelude: Nun bitten wir den heiligen Geist, Bux WV 209, 1990.
Chorale Prelude: Nun komm, der Heiden Heiland, 1956.
Membra Jesu nostri, Bux WV 75: (Cantatas *Ad pede and Ad genua*, only, 2010), (Cantatas *Ad manus, Ad Latus, Ad Pectus, Ad cor and Ad faciem*, only, 2011).
Missa Brevis, Bux WV 114, 1964.
Prelude and Fugue in D Major, Bux WV 211, 1956.
Prelude in D Major, Bux WV 139, 1990.
Toccatina in F, Bux WV 157, 1990.
- William Byrd: The Queen's Alman, 1976.
- Antonio Caldara: Praeambulum (D Minor) and Fuga (D Major), 1989.
Suonata da camera in G Minor, 1972.
- André Campra: Entrée from Hesione, 1994.
Entree from L'Europe galante, 1994.
- Dario Castello: Sonata concertato IX, 1998.
Sonata prima, 2002.
Sonata II from Sonata concertate in stile moderno, Libro II, 2011.
- Francesco Cavalli: Canzon a 3, 1989.
- Maurizio Cazzati: Ciaccona a tre con il suo balletto, 2011.
- Giovanni Paolo Cima: Sonata in D Minor, 2002.
- Arcangelo Corelli: Concerto Grosso, Op. 6, No. 1, 1983.
La Folia, 2009.
Sonata in C Major for Recorder and Basso Continuo, 1987.
Sonata Op. 5, No. 8 in E Minor, 2008.
- Corelli-Brueggen: Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20, 1987).
- François Couperin: L'Arlequine, 1967.
La Misterieuse, 1967.
La Pantomime, 1958.
La Visionnaire, 1967.
Le croc-en-jambe, 1967.
Le Grand: Les Barricades Mistérieuses, 2008.
Muséte de Taverni, 1958.
- Jean-Henri d'Angelbert: Chaconne de Galatée, 1958.
- Francois Dauverne: Quator No. 3, 2010.
- Johann Friedrich Doles: Drei Choralvorspiele:
Mach dich mein Geist bereit, 2007.
Herzlich lieb hab ich dich, o Herr, 2007.
Jesu meines Herzens Freud, 2007.
- Andreas Düben: Praeludium ex E vel A pedaliter, 2007.
- Guillaume Dufay: Ave Regina, 1962.
- Samuel Ebart: Geistliches Konzert: Miserere–Christe mei, 1962.
- Jacob van Eyck: From Der Flyuten Lusthof
Bravada, 2002.
Amarilli mia bella, 2002.
Engels Nachtegaeltje, 2002.
- Girolamo Fantini: Entrata Imperiale per Sonare in concerto, 2010.
Sonata di Risposta detta la Salviati (1638), 2010.
- Giovanni Battista Fontana: Sonata Terza, 2002.

Repertory

- G.B.A. Forqueray: Three Dances, 1960.
La Mandoline
La Leon
La Latour
- Girolamo Frescobaldi: Aria detta la Frescobaldi, 1967.
- Giovanni Gabrieli: Canzon a 8 Septimi Toni (No. 1) from *Sacrae Symphoniae* (1597), 1983.
Canzon a 4, 1989.
Sonata pian' e forte, 1989.
Motetto: Exultavit cor meum, 1989.
Two Ricercari for unaccompanied cello (1689), 2011.
- Baldassare Galuppi: Sonata in D Minor (organ), 1989.
Sonata con Ripieni e Flauti (organ, flute), 1989.
Theobaldo di Gatti: Gigue from *Scylla*, 1994.
- George Frideric Handel: Cara sposa from *Rinaldo*, 1988.
Chaconne with 21 Variations, 2011.
Chandos Anthem: As Pants the Hart, 1976.
Concerto a due cori No. 1 in B-flat Major, 1985.
Concerto Grosso, Op. 3, No. 1, 1993.
Concerto Grosso, Op. 6, No. 7, 1982.
Concerto Grosso, Op. 6, No. 1, 2007
Concerto Grosso, Op. 6, No. 4, 2006.
Concerto Grosso, Op. 6, No. 6, 1976, 1998.
Coronation Anthem: Zadok the Priest, 1976, 1985, 2007.
Dixit Dominus, 1999.
il Moderata HWV 55, 1994.
Let Thy Hand be Strengthened. 2009.
Lucretia, 1974.
Minuet from *Alcina*, 1992.
Organ Concerto in B-flat Major, Op. 4, No. 2, 1992.
Passacaille in G Minor, 1943.
Sarabande in D Minor, 1943.
Silete venti, HWV 242, 1985.
Solo Cantata: In Praise of Harmony, 1976, 2001.
Solo Cantata: Mi Palpita il Cor, 2003.
Solo Cantata: Salve Regina, 1976.
Sonate a tre in D Minor, 1972.
St. John Passion (1704), 1972.
Suite No. 2 in F Major (Harpsichord), 1976.
Sweet Bird from *L'Allegro, il Penseroso ed Theodora*, 1988.
Vivi tiranno from *Rodelinda*, 1988.
Water Music: Suite in G, 1996.
Water Music: Suite No. 2 in D Major, 2003.
- Johannes Hieronymus Kapsberger, *Colascione and Piva Canario*. 2009.
- Johann Kuhnau: Toccata in A Major, 2004.
Suonata prima, *Der Streit zwischen David und Goliath*, 2007.
- Michel l'Affillard: Gavotte and Passacaille, 1994. from *Airs le mouvement*
- Orlando di Lasso: Aus meiner Sünden Tiefe, 2008.
Jubilate Deo, 2007.
- Jean-Marie Leclair: Sonata Op. 5, No. 1 in A Major, 2008.
Sonata Op. 5, No. 4 in B-flat Major, 2008.
- Giovanni Legrenzi: Sonata da Camera, from Op. 4, 2011.
- Pietro Locatelli: Sonata in G Minor (viola and harpsichord), 1958.
Theme and Variations (violin and lute), 1960.
- Graf Logi: Courante extraordinaire (lute), 1960.
- Giovanni per Luigi de Palestrina: Kyrie from *Missa Sine Nomine*, 2008, 2009.
- Jean-Baptiste Lully: Sarabande pour femme from *Le Bourgeois gentilhomme*, 1994
- Thomas Lupo: Fantasia a 4, 1962.
- Marin Marais: Benedetto Marcello: Cantabile in E-flat Major, 1989.
Five French Dances (viola and harpsichord), 1958.
Fugue in G Minor, 1989.
Les Folies d' Espagne, 2002.
Suite in A Minor (Pièces de voile, Book III), 1994.
Suite in E Minor, 1998.

Repertory

- Variations on La Folia, 1960.
- Allessandro Marcello: Concerto in D Minor for Oboe, Strings and Basso Continuo, 2011.
- Felix Mendelssohn-Bartholdy: Choral Motetto: Op. 23, No. 1, Aus tiefer Noth schrei' ich zu dir, 1992.
3 Songs from Im Grünen, Op. 59/1,3,4, 1992. %%%
3 Songs from Six Songs for Four-Part Chorus: Op. 48/1,2,6, 1992.
Sonata No. 6, Op. 65: 2011.
- Tarquinio Merula: Ballo detto Eccardo, 2011.
- Francesco da Milano: Fantasia (for lute). 1957.
- Claudio Monteverdi: A un giro sol de' begli occhi, 1989.
E questa vita un lampo (from Selve morale e spirituali). 1975.
Ecco mormorar l'onde, 1989, 1992.
Io mi son giovinetta, 1992.
O ciechi, ciechi (from Selve morale e spirituali). 1975.
Voi ch'ascoltate (from Selve morale e spirituali). 1975.
- Thomas Morley: Madrigal: Fyre, Fyre. 1992.
Pavan (for lute). 1957.
- Jonathan Moyer: Praeludium in E-Flat in the style of Mendelssohn, 2011.
- Wolfgang Amadeus Mozart: Adagio and Finale for String Trio, arranged from J.S. Bach's Sonata No. 2 for Organ, 1939.
Adagio and Fugue for String trio, arranged from Wilhelm Friedemann Bach, 1939.
Adagio and Fugue for Strings, K546, 1991.
Fantasy and Fugue in C Major, K 394, 1991.
Symphony in C Major, No. 41 ("Jupiter"), K 551, 1991.
- Santiago de Murcia: El Sarao de Venus, 1992.
- Santiago de Murcia: Jota. 2009.
- Jacob Obrecht: Agnus Dei, 1962.
- Johannes Ockeghem: Tsaat een Meskin, 1962.
- Diego Ortiz: Recercada Segunda, 2002.
- James Paisible: Entrée from The Lady's Entertainment, 1994.
- Giovanni Picchi: Four Pieces for Harpsichord, 1958.
Pass'e mezzo antico di sei parti, 1958, 2011.
Saltarello del ditto pass'e mezzo.
Ballo alla polacha.
Todesca.
Toccata in D minor, 2011.
- Carlo Francesco Pollarolo: Sonata in D Minor (organ), 1989.
- Henry Purcell: The Blessed Virgin's Expostulation: Tell Me, Some Pitying Angel, 1998.
Dido's Lament, Dido and Aeneas, Z626/38a, 1995.
Funeral Music for Queen Mary II (Z860, Z27), 1973.
Rejoice in the Lord alway Z49, 1995.
Suite: The Gordian Knot Unty'd Z597, 1995.
Toccata in A Major (Z226 [doubtful]), 1943.
Two Anthems: Hear my prayer, O Lord Z15, 1995.
- Jean Philippe Rameau: Concert IV, 1972.
Cinquième Concert (Les Pièces de clavecin en concerts), 1994, 1998.
- Max Reger: Ich hab' die Nacht getraumet, 1995.
Wie kommt's dass du so traurig bist, 1995.
- Gottfried Reiche: Abblasen, 2010.
- Esaias Reussner: Prelude, Sonate, Gigue (lute), 1960.
- Bartholomäus Riedl: Ein schöner Aufzug (1680), 2010.
- Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
- Cipriano de Rore: Anchor che'cu partire, 1989.
- Salomone Rossi: Cercai fuggir amore (from Three Canzonets). 1962
Torna dolce il mio amore (from Three Canzonets). 1962.
Voi che sequire il cieco ardor di Venere (from Three Canzonets). 1962.
- J-P. Rousseau: L'Allemande du Devin du Village, 1992.
- Giuseppe Sammartini: Concerto in F Major for Descant Recorder, Strings, and Continuo, 1983.
- Gaspar Sanz: Canarios. 2009.
Fandango and Espanoleta. 2009.
- Domenico Scarlatti: Sonata in A Major, K. 208, 1985.
Sonata in A Major, K. 209, 1985.
Sonata in A Minor, K. 175 (arranged for guitar duo), 2011.
Sonata in C Minor, K. 56, 1987.
Sonata in D Major, K. 45, 1985.

Repertory

- Sonata in D Major, K. 119 (arranged for guitar duo), 2011.
Sonata in D Major, K. 145, 1987.
Sonata in D Major, K. 443, 1976.
Sonata in D Major, K. 444, 1976.
Sonata in D Minor, K. 9, 1976.
Sonata in D Minor, K. 32, 1985.
Sonata in D Minor, K. 64, 1987.
Sonata in D Minor, K. 141, 1987.
Sonata in E Minor, K. 147 (arranged for guitar duo), 2011.
Sonata in G Major, K. 144, 1987.
- Johann Schneider: Prelude and Fuge in G Minor, 2004.
- Heinrich Schütz: Die mit Tränen säen, SWV 378, 1992.
Dunque addio, SWV 15, 1995.
Es ist erschienen die heilsame Gnade Gottes, SWV 371, 1992.
Fuggi o mio core, 1989.
Jauchzet dem Herren (SWV 36) (Psalm 100, Gloria Patri), 2012.
Magnificat (SWV, 486), 1975.
O dolcezze (Seconda parte), SWV 2, 1995.
O primavera (Prima parte), SWV 1, 1995.
O quam tu pulchra es and Veni de libano (SWV 265 and 266) from Symphoniae Sacrae I, 1975.
Psalm 84 (SWV, 29), 1975.
Selig sind die Toten, 2012.
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.
- Dmitri Shostakovich: Prelude and Fugue No. 1 in C Major, 2012.
Prelude and Fugue No. 2 in A Minor, 2012.
Prelude and Fugue No. 5 in D Major, 2012.
Prelude and Fugue No. 9 in E Major, 2012.
Prelude and Fugue No. 7 in A Major, 2012.
Prelude and Fugue No. 15 in D-flat Major, 2012.
Prelude and Fugue No. 16 in B-flat Minor, 2012.
Prelude and Fugue No. 19 in E-flat Major, 2012.
Prelude and Fugue No. 21 in B-flat Major, 2012.
Prelude and Fugue No. 24 in D Minor, 2012.
- Francesco Spinaccino: Ricercar (for lute). 1957.
- Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Basso, and Continuo, 1994
- Stralock MS: Canaries (for lute). 1957
- Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
- J. P. Sweelinck: Psalm 47: Or sus, tous humains, 1995.
Psalm 78: Sois ententif, mon peupl' à ma doctrine, 1995.
Psalm 114: Quand Israël hors d'Egypte sortit, 1995.
Psalm 137: Estans assis aux rives aquatiques de Babylon, 1995.
Psalm 138: Il faut que de tous mes esprits ton los, 1995.
- Giuseppe Tartini: Andante in D Major (viola and harpsichord), 1958.
Sonata in G Minor for Violin and Viola da Gamba ("The Devil's Trill"), 1994.
- Georg Philipp Telemann: Fantasie [in E-flat Major, No. 7] for Violin without Continuo (c. 1735), 1996.
Fantasie [in D Major, No. 10] for Violin without Continuo (c. 1735), 1996.
Cantata: Ich weiss, dass mein Erlöser lebt, 1979.*
Cantata: Ihr Völker hört, 1999.
Motet: Sei Lob und Preise mit Ehren, 1984.
Overture in D Major, 1979.
Overture from the "Andreas Bach Book," 1984.
Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.
Quartet in G Major, 1998.
Scherzo secondo from III Trietti methodici e III Scherzi, 1972.
Sonata in B-flat Major for Oboe and Continuo, 1984.
Suite in A Minor for Flute, Strings, and Continuo, 1979.
Trio Sonata in A Major, 1965.
- Thomas Tomkins: Barafostus Dreame, 1962.
- Giuseppi Torelli: Sonata in D (G. 1) for Trumpet, Strings, and Continuo, 1982.
- Francis Tregian: Balla d' amore, 1962.
- Marco Uccellini: Two Sonatas for Violin and Continuo, 2006.
Sonata sopra la Bergamasco, 2011.

Repertory

- Francesco Maria Veracini: Sonata in D Major, Op. 2, No. 12, 2008, 2011.
Antonio Vivaldi: Concerto in B Minor for Violins, Violoncello, Bass, and Harpsichord, Op. III, No. 10, 1986.
Concerto for Strings and Continuo in G (RV 151), 1994.
Concerto for Two Violins in A Minor, (RV 522), 2004.
Concerto for Violin and Organ in F, Pin. 274, 1989.
Concerto in A Major (in due Cori), Pin. 226, 1989.
Concerto in D Minor for Organ, Op. 3, No. 11, 1989, 1997.
Concerto in F Major RV 434, (arranged for recorder, violin, oboe, cello and harpsichord) 2011.
Concerto in G minor, RV 104 "La Notte", 2011
Concerto in G minor, RV 107, 2011.
Credo (RV/R 591), 1983.
Kyrie from Chamber Mass, 1978.
L'estro Armonica Concerto No. 9 (arranged for guitar duo), 2011.
Le Quattro Stagioni (The Four Seasons), 2011.
Motet: O qui coeli, (RV/R 631), 2004.
Nisi dominus (RV 608), 1997.
Piccolo Concerto in A Minor, 1978, 1992.
Sinfonia in A Major for Strings and Continuo, RV 158, 2011.
Sinfonia in B Minor (ad Santo Sepolcro [RV, 169]), 1978, 1985.
Sonata in C Minor for Oboe and Bass Continuo, F. XV, n. 2, 1984.
Sonata No. 7 in G Minor, RV 42 for Cello and Basso Continuo, 2008.
Stabat Mater (RV 625), 1978.
Sylvius Weiss: Chaconne (lute), 1960.
Adrian Willaert: Dulces exuviae, dum fata deusque sinebar, 1989.
Pietro Andrea Ziani: Capriccio in C Major (Keyboard), 1989.
Johan Dismas Zelenka: Fanfare VI, 2010.
Canzone, Sonate, Toccate, Sinfonie by Cesare, Marini, Uccellini, Frescobaldi, Selma y Salaverde, Cartello, 1987.
Three Dutch Folksongs (arr. J. Bremer), 1995.

ANNOUNCING

THE 81ST ANNUAL BACH FESTIVAL

THE FIRST COLLEGIATE BACH FESTIVAL IN THE NATION

CHRISTMAS ORATORIO, BWV 248

APRIL 19–21, 2013

1962 / 2012



WCLV CELEBRATES
50 YEARS
OF CLASSICAL MUSIC

From 1962 to 2012, from Eastgate Shopping Center to the Terminal Tower to Idea Center®, from 95/5 to 104.9 FM, from transistor radios to Internet streaming to mobile phone apps, WCLV has broadcast classical music. Thank you for listening. Here's to the next 50 years!

104.9
WCLV
classical FM
wclv.com



Berea Lakes



The Christopher



Mill Stream Run

Welcome Home!



The Falibrook



Olmsted Falls Village

*Newly Renovated Suites, Utilities Included *, 24 Hour
Maintenance, Walking distance to Baldwin-Wallace College,
On-Site Management, Pet Friendly *, Prices and Sizes
for all needs, Short-Term Leasing **
**Community Specific*

*For a personal tour of your new home, please call
440-826-1812. We look forward to hearing from you!*

*Professionally owned and managed by
Integrity Realty Group*

www.MyBereaApartment.com

Suburban Clock and Repair

Since 1953

76 Front Street, Berea, Ohio 44017
(440) 234 4027



Keeping time is an essential element of music.

The art of keeping time is something we've been a part of for over half a Century.

Stop in next door to the Conservatory and see our collection of timepieces. You'll learn about a craft cherished for generations.

www.SuburbanClock.com

