

**71st Annual**

**Baldwin-Wallace College**

# Bach Festival

The Oldest Collegiate Bach Festival in the United States

ANNOTATED PROGRAM  
APRIL 25–26, 2003



*“Ahhh ..... Bach.”*

# Service

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

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

We are conveniently located in the heart of downtown Berea.

May we be of service to you.

**JOHN J. WARGO, JR.**

**MARK FUSCO**

**MARIE M. RADY**

**WILLIAM F. MAHONEY**

*(OF COUNSEL)*

**JOHN J. WARGO**

*(1921-1996)*

**WARGO AND WARGO**

*A LEGAL PROFESSIONAL ASSOCIATION*

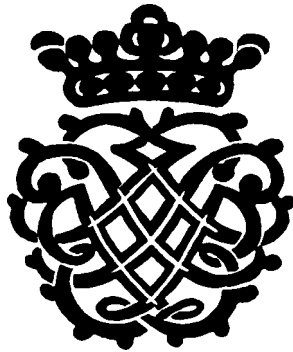
30 Park Drive / Berea, Ohio 44017 / Phone: (440) 234-0662

E-mail: [www.wargoandwargo.com](http://www.wargoandwargo.com)

BALDWIN-WALLACE  
COLLEGE

SEVENTY-FIRST ANNUAL

**BACH FESTIVAL**



ANNOTATED PROGRAM  
APRIL 25–26, 2003



---

 CONTENTS

BACH FESTIVAL COMMITTEE AND STAFF	3
COMMUNICATIONS: <i>College President, Dr. Mark Collier, and Conservatory Director, Dr. Catherine Jarjisian</i>	5
BACH FESTIVAL ENDOWMENTS	9
SUPPORTERS OF THE 2003 BACH FESTIVAL	11
THE BACH FESTIVAL ORGAN	14
ARTISTIC PERSONNEL	15
ADMINISTRATIVE PERSONNEL AND USHER LIST	16
PERFORMING GROUPS — PERSONNEL LISTS	17
BIOGRAPHICAL INFORMATION	23
NOTES ON THE PROGRAMS, TEXTS, AND TRANSLATIONS <i>Dr. Melvin Unger, Director Riemenschneider Bach Institute</i>	34
REPERTORY LIST	73
ANNOUNCEMENT OF THE 2004 BACH FESTIVAL	85

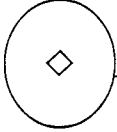
## INFORMATION FOR TICKET HOLDERS

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

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

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

# Downtown Berea Merchants Association



*It's Berea!*

Salutes the 71st Annual Bach Festival!

While in Berea, be sure to visit these fine Merchants:

A' Bella Gallery	44 Front Street	(440) 239-7815
Alan Gallery	36 Park Street	(440) 243-7794
Aunt Dee Dee's Cottage	42 W Bridge Street	(440) 234-3155
Brewbakers Coffee and Tea	50 Front Street	(440) 243-2739
Bucci's Restaurant	1 Berea Commons	(440) 826-4500
Café Ah' Roma	38 W Bridge Street	(440) 260-0286
Fifth Third Bank	30 W Bridge Street	(440) 234-2041
Mr. Hero	7 Front Street	(440) 243-8686
Naturally Gifts	2 Berea Commons	(440) 234-2400
New Fangled Hair Styles	1 Berea Commons	(440) 234-6261
Palm Spreng's Café	130 Front Street	(440) 826-4333
Parkway Auto Care	137 Front Street	(440) 234-4990
Parkway Barber and Styling	65 W Bridge Street	(440) 234-5106
Pizza King	10 Seminary Street	(440) 234-1113
Pucher's Decorating Center	50 Park Street	(440) 234-0991
Quarryman Tavern	50 Front Street	(440) 260-2739
Star Screen Printing	113 Front Street	(440) 234-5007
Suburban Clock	76 Front Street	(440) 234-4027
The Shoppe	138 Front Street	(440) 234-7998
The Spa Connection	2 Berea Commons	(440) 234-3040
Whitey's Army & Navy Store	56 Front Street	(440) 234-8181
Witt & Sons		

Additional supporters:

Baldwin-Wallace College

Berea Fine Arts Club

Makovich and Pusti Architects

---

**BALDWIN-WALLACE COLLEGE**  
**71st ANNUAL BACH FESTIVAL**

DR. ALBERT RIEMENSCHNEIDER (1878-1950)  
*Founder*

**BACH FESTIVAL STAFF AND COMMITTEE**

CATHERINE JARJISIAN  
*Director of the Conservatory*  
*Festival General Manager*

DWIGHT OLTMAN  
*Festival Music Director*

STUART RALEIGH  
*Festival Choral Director*

MELVIN UNGER  
*Program Annotator and Editor*

KAREN KILBANE  
*Festival Coordinator*



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

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

**2003-2004 Concert Schedule**  
**Third Sundays at 7:45 p.m.**

**October 19, 2003**  
**November 16, 2003**  
**December 21, 2003**

**February 15, 2004**  
**March 21, 2004**  
**April 18, 2004**

**The final concert in the 2002-03 series**  
**will occur Sunday, May 18. Entitled**  
***The Word Made Music,***  
**it will consist of vocal and instrumental music**  
**portraying Biblical passages**

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

To be placed on the mailing list for the 2002-03 season,  
 please call the Chapel Office at 440 826 2175.

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



---

## MESSAGE FROM THE PRESIDENT BALDWIN-WALLACE COLLEGE

Dear Friends:

Welcome to the 71<sup>st</sup> Annual Bach Festival at Baldwin-Wallace College. This annual spring celebration of some of the greatest music ever written is woven deeply into the fabric of our community and we are very pleased that you are here to help continue that wonderful tradition.

We are pleased to present the featured work of Bach's *Christmas Oratorio* in two concerts at 4 p.m. and 8 p.m. on Saturday. The oratorio soloists will be familiar to regular Bach patrons. Christine Brandes, *soprano*, Ellen Rabiner, *contralto*, Benjamin Butterfield, *tenor*, and Kevin Deas, *bass*, all have performed at the Bach Festival in recent years.

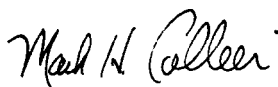
The Friday evening concert opens with *Water Music Suite No. 2 in D Major* by Handel, performed by members of the Cleveland Opera Orchestra and conducted by Festival Music Director, Dwight Oltman. Stuart Raleigh will lead the Motet Choir in *BWV226 Der Geist hilft unsrer Schwachheit auf* and *BWV 230 Lobet den Herrn, alle Heiden*. Professor Oltman will close the concert with Cantata, *BWV 140, Wachet auf, ruft uns die Stimme*.

I also want to take this opportunity to extend special thanks to our patrons, guarantors and guests. Your continuing support keeps this exceptional musical tradition alive and growing. We are very grateful.

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

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

Very sincerely,

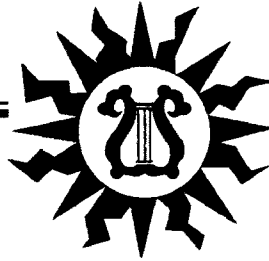


Mark H. Collier  
President

---



---

 April



---



---

 June

## A Feast of Mozart

Featuring Monica Huggett, violin  
and Cyndia Sieden, soprano

WOLFGANG AMADÉ MOZART  
'Dances from a Salzburg ballroom'  
Violin Concerto No.3 in G  
Exsultate, jubilate – Motet  
Symphony No.40 in G minor

**Wednesday April 30**, 7:30 pm  
Fairlawn Lutheran Church

**Thursday May 1**, 7:30 pm  
Church of the Western Reserve  
Pepper Pike

**Friday May 2**, 8 pm\*  
St Paul's Episcopal, Cleveland Hts

**Saturday May 3**, 8 pm\*  
St Paul's Episcopal

**Sunday May 4**, 4 pm\*  
Rocky River Presbyterian Church  
\* pre-concert lecture one hour before

## Countryside Concerts

At the Baroque Music Barn in scenic  
Hunting Valley

### Scarborough Fagyre

TUNES AND TALES FROM ENGLAND,  
SCOTLAND AND THE NEW WORLD  
Featuring David Greenberg, fiddle  
Tina Bergmann, dulcimer  
Sandra Simon, soprano-actress

**Thursday June 5**, 8 pm

**Friday June 6**, 8 pm

**Saturday June 7**, 8 pm

**Sunday June 8**, 7 pm

### Tangos & Fandangos

BAROQUE INSPIRATION FROM  
SPAIN AND LATIN AMERICA  
Featuring the *Tango Concerto* with  
René Schiffer and Ann Marie  
Morgan, violas da gamba

**Saturday June 14**, 7:30 pm

**Sunday June 15**, 3 pm and 7:30 pm

## Apollo's Fire

THE CLEVELAND BAROQUE ORCHESTRA  
Jeannette Sorrell *Music Director*

---



---

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

---

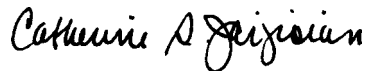
## Welcome to No. 71 in a long line of Baldwin-Wallace College Bach Festivals.

Once again, you will be treated to an offering of concerts and Brass Choir performances guaranteed to lift the spirit. Acclaimed Bach Festival artists join B-W's John Brndiar, Dwight Oltman, and Stuart Raleigh to present music from the intimate to the festive; whether you are listening to a solo guitarist or a stage-full of singers and orchestral musicians, the experience is certain to be a transforming one.

Once again, Mel Unger and Karen Kilbane, have produced the Festival and its program; the Conservatory Women's Committee is offering its reknowned hospitality; emeritous professor Tony Lauria is supervising the generous volunteers from the B-W campus who serve as ushers; the Berea merchants are supporting the Festival through their ads and promotions; and WCLV makes it possible for many more listeners to "participate in" part of the Bach Festival. The Conservatory is grateful for all of these good friends.

Thank you, too, who as listeners and supporters make it possible for us to present this Festival and to look forward to presenting many more. With your help, this long line will get much, much longer!

Sincerely,



Catherine S. Jarjisian  
Director, Conservatory of Music



**BACH FESTIVAL ENDOWMENTS  
ENDURING MEMORIALS**

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

**THE ALBERT RIEMENSCHNEIDER MEMORIAL FUND**

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

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

**THE GEORGE POINAR MEMORIAL FUND**

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

# The Hoffman Group

insurance placement  
risk consulting

*Insuring Baldwin-Wallace  
for over 40 years*

2 Berea Commons, Suite 10  
Berea, Ohio 44017  
440 ▪ 826 ▪ 0700  
Fax 440 ▪ 826 ▪ 4917

**TUBBS AGENCY**  
4877 Fenn Road  
Medina, Ohio 44256  
330 ▪ 723 ▪ 3637  
Fax 330 ▪ 723 ▪ 0055

## *The Sheet Music Annex*

at Educator's Music

Visit us online at

[www.EducatorsMusic.com](http://www.EducatorsMusic.com)  
13618 Detroit Avenue  
Lakewood (Cleveland), Ohio 44107

**Toll free: 1-800-307-8142**  
216/226-6780 \* fax 216/529-3555

## Henry Pipe Organ Co.

Since 1976

14460 Caves Rd.  
Novelty, Ohio 44072  
440 338-8592

## SUPPORTERS OF THE 2003 BACH FESTIVAL

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

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

We regret that we have not been able to include the names of guarantors of the Bach Festival whose gifts were received after April 5th. The complications involved in printing a monograph as extensive as our Bach Festival Annotated Program make late insertions impossible. The names of guarantors whose gifts were received after April 5th will appear in the glass case in the Martha Goldsworthy Arnold Lobby.

### RIEMENSCHNEIDER FELLOWS

Oren E. Dickason, Lima  
 Cavour and Ruth Hauser, Rocky River  
 Rudi and Joan Kamper, Olmsted Falls  
 Mr. and Mrs. John K. Riemenschneider, Wadsworth  
 Dr. and Mrs. Thomas Riemenschneider,  
 Chagrin Falls  
 Mr. and Mrs. Jackman S. Vodrey, East Liverpool  
 (In memory of William H. Vodrey, III)  
 Barbara Vodrey Wamelink, Gates Mills

### SPONSORS

Mrs. William B. Astrop, Atlanta, GA  
 Arline Kadel, Rocky River  
 Tom Konkoly, David Soltesz, Berea  
 Robert and Joanne Miller, Rocky River  
 Dwight and Shirley Oltman, Strongsville  
 Frank Shoemaker and Marta Perez-Stable,  
 Westlake  
 Pat and Dale Vonderau, Rocky River  
 Mr. and Mrs. Roy L. Williams, Gates Mills

### PATRONS

Esther M. Berger, Olmsted Falls  
 Dr. and Mrs. John M. Blocher, Jr., Oxford  
 Catherine M. Bremner, Worthington  
 William and Molly Brown, Lakewood  
 Drs. Vilnis and May Ciemins, Rocky River  
 William S. Cumming, Cleveland Heights  
 Bryan and Maryellen Davis, Berea  
 Mr. and Mrs. Vernon Donegan, Strongsville  
 Nancy and Americo Forestieri, Berea  
 Marion E. Gibbons, Monson, MA  
 Mrs. Anne S. Grauel, Grafton

Bruce and Muriel Hardy, Olmsted Township  
 Paul and Jan Harlamert, Berea  
 Shirley and Peter Henderson, Lakewood  
 Mary Lou and Richard Higgerson, Strongsville  
 William Johnston and Cynthia Peck, Lakewood  
 Rudolf G. Kamper, Berea  
 Dr. and Mrs. Harry Kiefer, Olmsted Township  
 Dr. and Mrs. Anthony Lauria, Berea  
 Mrs. Anthony Leibach, Rocky River  
 Laura and Richard Little, Lakewood  
 Mr. and Mrs. James Moyer, Kodak, TN  
 Judy Pendergast, Rocky River  
 Elizabeth and Harlan Peterjohn, Bay Village  
 Dr. and Mrs. Paul A. Riemenschneider,  
 Santa Barbara, CA  
 Drs. William and June Romeo, Berea  
 Kathy Sands, Rocky River  
 Joel and Lenore Sarich, Eastlake  
 Edward and Hildred Tornberg, Novelty  
 Lewis and Jean Unnewehr, Ormond Beach, FL  
 Mr. and Mrs. James VanArnhem, North Royalton  
 Mr. and Mrs. Donald J. Van Deusen, Rocky River  
 Mr. and Mrs. James M. Wallace, Doylestown  
 W. Mack and Corinne Webner, Washington, DC

### GUARANTORS

Sophie S. Albrecht, Elyria  
 Robert M. Alexander, North Olmsted  
 Torrance, Julie, and Joshua Baker, Berea  
 Baldwin-Wallace Conservatory Women's Committee  
 Dave and Kathy McKenna Barber, Berea  
 Sandra Bateman (Mrs.), Goldsboro, NC  
 Barbara Benson, New Castle, PA  
 Mr. and Mrs. John A. Berger, Medina

Mary Helen Bowers, Akron  
Willis and Betty Braun, Berea  
Larry and Susan Brown, Westfield, IN  
James Mills Buncher, Fairview Park  
Charles F. Burke, Berea  
Bhavna Chinai, North Ridgeville  
Loris and Deanna Chobanian, Strongsville  
Mark and Martha Collier, Strongsville  
Dr. Victoria Covington, Berea  
Sandra and Joseph G. Curatolo, Esq., Westlake  
Craig and Pamela Czarnota, Brecksville  
The Rev. Thomas and Mrs. Louise Daniel, Akron  
Mr. and Mrs. William R. Davis, Berea  
Dr. Robert and Marcia Ebert, Rocky River  
Lee and Mary Louise Ellsworth, Vermilion  
Laura Emerson, Indianapolis, IN  
Jean N. Fadil, Berea  
James and Charlotte Feldman, Berea  
Bill and Carol Foley, Chagrin Falls  
Nancy and Americo Forestieri, Berea  
Kenneth and Lillian Fromm, East Amherst, NY  
Carl and Cindy Gallucci, Medina  
Steve Garrett, Brighton, MI  
Mary Gay, Berea  
Mary and Eric Grindahl, Milan  
Paul and Jennifer Haag, Hamburg, NY  
Chungsim Han, Berea  
Ned P. and M.L. Seaton Hannum, Berea  
Andrew and Denise Hanis, Parma  
Pamela J. Hardy, Lakewood  
Janet L. Hiatt, Cleveland  
H. Elizabeth Howe, Sarasota, FL  
Sally E. Howe, Washington, DC  
Rev. Horst Hoyer, Cleveland  
Mr. and Mrs. William C. Hunger, Middleburg Hts.  
Institute for Learning in Retirement,  
Baldwin-Wallace College  
Catherine Jarjisian, Berea  
Sandra Johnson, Shaker Heights  
Melissa Jones, Cleveland Heights  
Lisa Marie Judge, Lakewood  
Richard Herr Kauffman, Cleveland  
Michael and Karen Kilbane, Strongsville  
Miriam and Wendell King, Howard  
Drs. Raymond and Katharine Kolcaba,  
Chagrin Falls  
Gloria A. Kostiuk, Shaker Heights  
Carol L. Krumreig, Lakewood  
Mr. and Mrs. R. W. Krumreig, North Olmsted  
Emily J. Lada, Cleveland  
Deanna and James M. Laurence, Bay Village  
Clifford and Patricia Lewis, Cleveland Heights  
Kristin J. Littlejohn, Rochester, NY  
Richard P. Lothrop, Oberlin  
Gene McKimm, Parma  
Drs. Kathleen and George Maciuszko, Berea  
Robert V. Maier, Lakewood  
Jim and Margaret Marek, Lakewood  
John C. Marting, Berea  
Mr. and Mrs. John L. Marting, Berea  
Marjorie and Edward Mason, Lakewood  
Keith and Joan Mathews, Strongsville  
Julianne Matsko and Robin Pandya, Cleveland  
Laura and Robert Mayerovitch, Berea  
Jason Maynard, Cleveland Heights  
James and Constance Mehrling, Berea  
Christine Gitlin Miles, Berea  
Dr. Genevieve Miller, Cleveland  
Stephan J. Moloney, Gahanna  
Edwin L. Morrison, Temperance, MI  
Laura and Chris Nelson, North East, PA  
Mr. and Mrs. Douglas K. Oltmanns, Lakewood  
Dr. Bonnie L. Oppenheimer, Starkville, MS  
Alfred Penko, North Royalton  
Susan and Paul Penko, Berea  
Mr. and Mrs. Richard Pfeifer, Rochester, NY  
Ruth J. Pickering, Berea  
Robert Porco, Cincinnati  
Jean Unnewehr Putnam, Yellow Springs  
Richard and Pamela Reid, Defiance  
Walter E. Riemenschneider, Berea  
Bill and Donna Robertson, Rittman  
Michael and Kelly Roller, Berea  
Dr. and Mrs. R. L. Ruggles, Shaker Heights  
Mr. and Mrs. Leonard Salvo, Ashland  
John Schambach, Cleveland  
Drs. Warren and Margaret Scharf, Lakewood  
Mark and Peggy Schauer, North Ridgeville  
Mrs. Marlis J. Schmidt, Mentor  
Dr. A. Benedict Schneider, Cleveland  
Richard and Juanita Schubert, Hinckley  
Frederic and Arleen (Kuiland) Scott, Canton  
Mr. and Mrs. David Seaman, Clyde  
Eugene A. Sharick, Rittman  
Norine Wines Sharp, Cleveland Heights  
Jon L. Simmons, Marlborough, MA  
Dr. and Mrs. Thomas J. Smith, Madison, MS  
Dr. David and Rev. Kit Snyder, Ransomville, NY  
Joe and Kathy Snyder, Charlotte, NC  
Chuck and Claudia Sperl, Pittsburgh, PA  
Roy H. Springborn, Westlake  
Roberta Stamper, Valley City  
Jean Geis Stell, Rocky River  
Catherine and Gary V. Stolcals, Berea  
Michael Strasser, Cleveland  
Valerie White Stultz, Berea  
Charles V. Thomas, Boston, MA  
Dr. Melvin and Elizabeth Unger, Berea



Ginny Vigrass, Class of '62, Lakewood  
Mr. and Mrs. M. Wayne Wells, Lexington, KY  
Emily and Lowell Wenger, Cincinnati  
Rev. Robert J. Wennerstrom, Rochester, NY  
Jay and Marcella Wentland, Williamsville, NY  
Dr. John Whitcomb, Rocky River  
Joanne and Neil Will, Oxford  
Jonathan Lane Williams, Kingsville  
Rev. and Mrs. Kenneth Lane Williams, Kingsville  
Barbara Winbigler, Berea  
Alexis L. Witt, Boerne, TX  
Virginia B. Wojno-Forney, Akron  
Mr. and Mrs. William Yaeger, Parma  
Erin Yelton, Middletown  
Vincent and Laurene Young, Berea  
Kimberly Yousey, New York, NY  
Louise Zeitlin, Oberlin

THE BACH FESTIVAL ORGAN  
SPECIFICATIONS  
CHARLES M. RUGGLES, BUILDER

MANUAL I	MANUAL II	PEDAL	COUPLERS:
Rohrflöte 8'	Holzgedackt 8'	Subbass 16'	Manual I to Pedal
Principal 4'	Koppelflöte 4'		Manual II to Pedal
Octave 2'	Larigot 1 1/3'		Manual II to Manual I
Manual compass: 56 notes		Casework and wooden pipes of oiled white oak	
Pedal compass: 30 notes		Manual naturals of cherry, sharps of grenadil	
Mechanical key and stop action			

The purchase of the Bach Festival pipe organ in 1986 was made possible through the generosity of the Jackman Vodrey and William 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.

CONCERNING WILLIAM H. VODREY III

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

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

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

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

He was a long-time supporter of the Baldwin-Wallace Bach Festival, almost from its inception in 1932, and deeply loved the music of Bach, above all other composers. This memorial from his children, Barbara Vodrey 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.

CONCERNING 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.

## ARTISTIC PERSONNEL

## PARTICIPATING GROUPS AND CONDUCTORS

Baldwin-Wallace College Choir	Stuart Raleigh, † <i>Music Director</i>
Baldwin-Wallace College Motet Choir	Stuart Raleigh, † <i>Music Director</i>
Festival Chamber Orchestra	Dwight Oltman, † <i>Music Director</i>
Festival Brass Choir	John Brndiar, † ‡ <i>Music Director</i>
Members of the Cleveland Opera Orchestra	Dwight Oltman, † <i>Music Director</i>

## GUEST ARTISTS

Paul Galbraith<sup>1</sup> *Guitar*

## VOCAL SOLOISTS

Christine Brandes<sup>2</sup> *Soprano*  
 Ellen Rabiner<sup>3</sup> *Contralto*  
 Benjamin Butterfield<sup>4</sup> *Tenor*  
 Kevin Deas<sup>5</sup> *Bass*

## OBBLIGATISTS

Julian Ross† *Violin*  
 Wei-Shu Wang Co† *Violin*  
 Sean Gabriel† ‡ *Flute*  
 Danna Sundet *Oboe, Oboe d'amore*  
 Ryan Amos ‡ *Oboe, Oboe d'amore*  
 Charles Berginc‡ *Trumpet*

## CONTINUISTS

Regina Mushabac† *Violoncello*  
 Kent Collier *Violoncello*  
 Kelly Collette ‡ *Bassoon*  
 Thelma Feith *Bass*  
 Nicole Keller† ‡ *Organ*  
 Marge Adler *Harpsichord*

†Baldwin-Wallace Conservatory Faculty

‡Baldwin-Wallace Conservatory Student or Alumnus

<sup>1</sup>Paul Galbraith appears by arrangement with Lisa Sapinkopf Artists, [www.chambermuse.com](http://www.chambermuse.com).

<sup>2</sup>Christine Brandes and <sup>4</sup>Benjamin Butterfield appear by arrangement with IMG ARTISTS, 825 7<sup>TH</sup> Avenue, New York, NY 10019, (212) 489-8300.

<sup>3</sup>Ellen Rabiner appears by arrangement with HERBERT BARRETT MANAGEMENT, INC., 1776 Broadway, New York, NY 10019, (212) 245-3530.

<sup>5</sup>Kevin Deas appears by arrangement with THEA DISPEKER, INC., 59 East 54<sup>th</sup> Street, New York, New York 10022, (212) 421-7676.

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

Catherine Jarjisian  
Melvin Unger  
Karen Kilbane  
Laura Kennelly  
Sandra Eichenberg

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

USHERS

Dr. Anthony Lauria, Head Usher

David Calvis  
Bhavna Chinai  
Robert Ebert  
Chungsim Han  
Ellen Hansen-Ellis  
Annie Heidersbach  
Veronica Kalich  
Louise Kiefer  
Thomas Konkoly  
David Krueger

Patricia Lauria  
Hester Lewellen  
Richard Little  
Margie Martyn  
Dennis Miller  
Randall Molmen  
Susan Penko  
Timothy Riggle  
Sabine Thomas

STAGE CREW

Jesse Hernandez, *Head Stage Manager*  
Adam Clemens  
Steven Dunning  
Dennis Persin  
Cathy Setzler

## PERFORMING GROUPS

FESTIVAL BRASS CHOIR  
JOHN BRNDIAR, *Music Director*

### TRUMPET

Michael Attaway\*  
Clint Needham\*  
Ian Cochran  
Nicole Scafidi  
Emily Elkins  
Steph Griffin

### HORN

Megan Marranca  
Bethany Smith  
Daniel Puccetti\*  
Kirk Hartung  
Rodney Pew

### TROMBONE

Jon Sokol\*  
James Benson  
Nathan Rocheck  
Tim Fisher\*

### TUBA

Adam Clemens

\*Member of the Brass Quintet; coached by Bryan McElhanev

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

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

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

## VIOLIN

Julian Ross, *Concertmaster*  
Sarah Juzwik  
Arlyn Valencia  
Robert Dunger  
Jason Pfeifer  
Steve Dunning

## VIOLIN II

Wei-Shu Wang *Co, Principal*  
Michael Winer  
Caren Babick  
Krista Baker  
Ashleigh Gordon  
Alexandra Ostroff (4:00 p.m.)  
Dawn Harris (8:00 p.m.)

## VIOLA

Louise Zeitlin, *Principal*  
Hillery Lenz  
Heather Riggs  
Lanson Wells  
Rachel Ward

## VIOLONCELLO

Regina Mushabac, *Principal*  
Joel Salvo  
Natalie Keyes  
Emily Tynon (4:00 p.m.)  
Brandon Rowe (8:00 p.m.)

## BASS

Thelma Feith, *Principal*  
Alie Brooke

## FLUTE

Sean Gabriel, *Principal*  
Melanie Beck

## OBOE / OBOE D'AMORE

Danna Sundet, *Principal*  
Ryan Amos

## ENGLISH HORN

Jewel Murray  
Stephanie Carlson

## BASSOON

Kelly Collette

## HORN

David Brockett, *Principal*  
Megan Marranta

## TRUMPET

Charles Berginc, *Principal*  
Michael Attaway  
Clint Needham

## TYMPANI

Josh Ryan

## ORGAN

Nicole Keller

## ADMINISTRATIVE ASST.

Michael Winer

## ORCHESTRA LIBRARY ASST.

Emily Tynon

---

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

## VIOLIN I

Lenora Leggatt, *Concertmaster*  
Wei-Shu Wang Co  
John Williams  
Maria Andreini  
Donna Dehn

## VIOLIN II

Laura Martin, *Principal*  
Bodhan Subchak  
Rachel Brown  
Wendy Zohar

## VIOLA

Laura Shuster, *Principal*  
Mathew Young  
Carol Ross

## VIOLONCELLO

Kent Collier, *Principal*  
Charles Griffith

## BASS

Thelma Feith

## FLUTE

Sean Gabriel, *Principal*

## OBOE

Danna Sundet, *Principal*  
Elise Bower

## ENGLISH HORN

Kari Kistler

## HORN

David Brockett, *Principal*  
Stanley Matras

## BASSOON

Lynette Diers Cohen, *Principal*

## TRUMPET

Michael Chunn, *Principal*  
John Brndiar

## HARPSICHORD

Marjorie Adler

## ORGAN

Nicole Keller

COLLEGE CHOIR  
STUART RALEIGH, *Music Director*

## SOPRANO

Jessica Cope  
Kathlene Cramer  
Cynthia Dimitriu  
Jessica George  
Marie Lester  
Emily Krieger  
Katherine Krumreig  
Sarah Leiby  
Melissa Milroy  
Carolyn Pelley  
Ashleigh Robbins  
Katherine Wilfong

## TENOR

Cole Burden  
Michael Curry  
Daniel DiMezza  
Matthew Dingles  
Chad Gibson  
Sean Greiner  
Mitchell McCarrell  
Neal Mortimer  
Johathan Orenberg  
Jonathan Owen  
Joshua Poole  
Benjamin Reid  
Stephen Trafton

## ALTO

Erin Beaber  
Kathryn Cannizzaro  
Jennifer D'Agostino  
Meredith Fitts  
Micha Hughes  
Sarah Koenig  
Hannah Laird  
Alana Purvis  
Tara Teschke  
Jennifer Seaman  
Holly Swift-Godzisz

## BASS

Benjamin D. Czarnota  
Gregory Donnellan  
Andrew Hubacher  
Daniel G. Jacob  
Thomas Markey  
Benjamin McClure  
Wesley Snyder  
Allen Stewart  
Christopher Thomas  
Kristopher Thompson-Bolden  
Kyle Vander Schrier  
Adam Zurkey



---

MOTET CHOIR  
STUART RALEIGH, *Music Director*

## SOPRANO

Kathlene Cramer  
Katherine Krumreig  
Sarah Leiby  
Melissa Milroy  
Carolyn Pelley  
Kim Tornatore

## TENOR

Michael Curry  
Matthew Dingels  
Sean Greiner  
Neal Mortimer  
Benjamin Reid

## ALTO

Jennifer D'Agostino  
Meredith Fitts  
Micha Hughes  
Hannah Laird  
Jennifer Seaman  
Tara Teschke

## BASS

Benjamin D. Czarnota  
Daniel G. Jacob  
Thomas Markey  
Christopher Thomas  
Wesley Snyder  
Kyle Vander Schrier

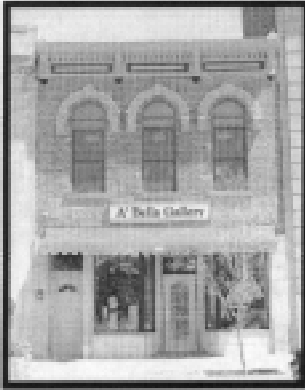
# A' Bella Gallery

*"Experience Art With Attitude"*

44 Front Street

Berea, Ohio 44017

440.239.7815



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

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

**“Ey! How Sweet the Coffee Tastes  
Sweeter than a thousand kisses  
Milder than a muscatel  
Coffee, coffee, I must have  
If you want to enchant me  
Give me some coffee.”**

JSB – Coffee Cantata

Johann would be very happy with us...



## **Brewbakers Coffeehouse**

50 Front St

Berea, Ohio

**440.243.Brew**



*Just one block south of the conservatory  
Open until 11:00pm weekends*

## BIOGRAPHICAL INFORMATION

### GUEST VOCAL SOLOISTS



Soprano **Christine Brandes** enjoys an active career in North America and abroad, performing at many of the most distinguished festivals and concert series, in programs ranging from recitals and chamber music to oratorio and opera.

In the 2002–03 season, Ms. Brandes makes her debut singing the soprano role in John Adams' *El Niño* with the Tokyo Symphony Orchestra, a part she covers for the Los Angeles Philharmonic, and makes her Chicago Symphony Orchestra debut under the baton of Pierre Boulez in the world premiere of Augusta Reade Thomas' *Love*

*Songs* and in Kurtág's *Scenes from a Novel*. Other appearances include performances at Lincoln Center's Mostly Mozart Festival with the Philharmonia Baroque Orchestra, the Kennedy Center with the National Symphony Orchestra, and with the orchestras of St. Paul, Detroit, St. Louis, and Indianapolis. Operatic engagements include debuts with the Houston Grand Opera as Dalinda in Handel's *Ariodante*, Lisbon's Gulbenkian Foundation as Despina in *Così fan tutte*, and a return to Glimmerglass Opera in the role of Dorinda in Handel's *Orlando*.

Concert performances include *L'Enfant et les Sortilèges* with Sir Simon Rattle and the Los Angeles Philharmonic, Beethoven's *Egmont* and the Mozart *Requiem* with The Cleveland Orchestra, Mahler's *Symphony No. 2* with Rafael Frühbeck de Burgos and the Philadelphia Orchestra, Bach cantatas with the New World Symphony Orchestra, Handel's *Messiah* with The Toronto Symphony and the Minnesota Orchestra, *Carmina Burana* with the Houston Symphony, Pergolesi's *Stabat Mater* with Neeme Järvi and the Detroit Symphony, and Bach's *St. Matthew Passion*, Barber's *Knoxville: Summer of 1915*, and Mahler's *Symphony No. 4* with Andreas Delfs and the Milwaukee Symphony Orchestra. Other highlights from recent seasons include Semele under the baton of Sir Charles Mackerras at San Francisco Opera, *Acis and Galatea* at New York City Opera, *Die Zauberflöte*, *L'Elisir d'amore*, and *Don Giovanni* with the Opera Company of Philadelphia, *Le Nozze di Figaro* with Opera Pacific and with the opera companies of Philadelphia, Montreal, and Quebec, Handel's *Alcina* with the Opéra de Nancy, and *Ariodante* at San Diego Opera. Christine Brandes has recorded for EMI, BMG/Conifer Classics, Harmonia Mundi USA, Virgin Classics, and Koch International.



Contralto **Ellen Rabiner**, hailed as a “mezzo of creamy tone and forceful lower register,” (*New York Times*) and for her a “rich contralto and both musical and dramatic sensitivity” (*Boston Globe*), has also recently been lauded for her Telarc recording of Bach’s *B minor Mass*: “Ellen Rabiner’s responsive contralto in the ‘Qui sedes’ is a rare joy” (*Gramophone*).

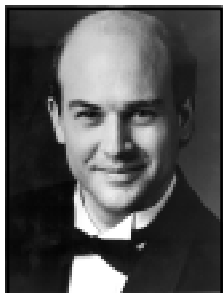
For the current season, Ms. Rabiner’s engagements include performances in Duruflé’s *Requiem* at the Kennedy Center (a return engagement) with the Choral Arts Society of Washington. She also sings the First Maid in *Elektra* with the Metropolitan Opera, and Katisha in *The Mikado* with Lyric Opera of San Antonio.

Ms. Rabiner’s recent concert performances include *Alexander Nevsky* with Alessandro Siciliani and the Columbus Symphony, Mahler’s *Symphony No. 3* with the Pacific Symphony, *El Amor Brujo* with the Fresno Philharmonic, Bach’s *Magnificat* with the Phoenix Symphony and Beethoven’s *Symphony No. 9* with the San Antonio Symphony. Recent engagements in her home town of New York include Mahler’s *Ruckert Lieder* with the New York Chamber Ensemble in Alice Tully Hall and Mendelssohn’s *Elijah* with the Brooklyn Philharmonic in Carnegie Hall. She can also be heard as the Sorceress in the Harmonia Mundi recording of *Dido and Aeneas* with Nicholas McGegan and the Philharmonia Baroque Orchestra.

In 2001–2002, Ms. Rabiner made her debut with Opera National du Rhin in Strasbourg as Kontchakovna in *Prince Igor*. She also sang the parts of Mavra Kuz’michna and Matriosha in *War and Peace* with the Metropolitan Opera, Azucena in *Il Trovatore*, with Bohème Opera, and Klytaemnestra in *Elektra* with New Amsterdam Opera.

In the 2000–2001 Season, Ellen Rabiner returned to the Metropolitan Opera in its premiere of *Doktor Faustus* and sang her first *Carmen* with New Hampshire’s Granite State Opera. She debuted in Canada in Brahms’ *Alto Rhapsody* with the Thunder Bay Symphony, returned to the Pacific Symphony for Bruckner’s *F Minor Mass*, sang Beethoven’s *Symphony No. 9* with the National Chorale, and Bach’s *B minor Mass* with the Baldwin Wallace Bach Festival.

Ms. Rabiner made both her Metropolitan Opera and her New York City Opera debut in 1994 with roles in *Elektra*, *Lady Macbeth of Mtsensk*, *Die Walkure*, *Madama Butterfly*, and *Prince Igor*. In 1996 she debuted with the Santa Fe Opera as Gaea in Strauss’ *Daphne*, and in 1999 made her San Francisco Opera debut as Erda in *Das Rheingold*. She has also sung with the Washington Opera, Seattle Opera, Dallas Opera, Michigan Opera Theater, and the San Diego Opera.



Admired for his enthusiastic approach to music making and his compelling musicianship, Canadian tenor **Benjamin Butterfield** has enchanted audiences on both the concert and operatic stages of the world. In 2002–2003, orchestral highlights for Mr. Butterfield include *The Seasons* with the Orchestre Metropolitan Montreal, Bach’s *B-Minor Mass* with the Toronto Mendelssohn Choir, Bach Cantatas with the Bethlehem Bach Festival and a recital with the Aldeburgh Foundation. Orchestral highlights include *The Seasons* with the Orchestre Metropolitan Montreal, *B-Minor Mass* with the Toronto Mendelssohn Choir, Bach Cantatas with the Bethlehem Bach Festival and a recital with the Aldeburgh Foundation.

This season he returns to Toulouse to sing Figaro in *The Barber Of Seville* and *Messiah* with the Philharmonic Baroque and the Toronto Symphony. He will also sing Nanki-poo (*Mikado*) with the Edmonton Opera, and Tamino (*Magic Flute*) at L’Opera de Montreal.

Benjamin Butterfield’s 2001–2002 season highlights included Beethoven’s *Ninth Symphony* with the Vancouver Symphony and Sir Bramwell Tovey. Mr. Butterfield recorded a new commission by Christos Hatzis for CBC Radio, Toronto. He also performed the roles of Don Ottavio for Arizona Opera’s production of *Don Giovanni*, a reprisal of *Persiphone* at Epidaurus in Greece and *Don Giovanni* with L’Opera de Montpellier, and gave recitals in Vancouver and Toronto.

Recent debuts include replacing the ailing tenor in *Mignon* for the Toulouse Opera as well as performances with the Naples Opera in Stravinsky’s *Persiphone* with actress Isabella Rossellini. In past seasons, Mr. Butterfield’s orchestral engagements included performances with the Montreal, San Francisco and Houston Symphonies and in Jukka Pekka Saraste’s final concert as music director of the Toronto Symphony in Schoenberg’s *Gurrelieder*. His 1998 performances of *Messiah* were taped live at the Handel Festival in Halle for German Television (ZDF) with Trevor Pinnock and The English Concert. He also participated in the *St. Matthew Passion* at the Saito Kinen Festival in Japan with Seiji Ozawa and returned to New Zealand to perform Britten’s *Spring Symphony* with the Christchurch City Choir. Mr. Butterfield has performed under Nicholas McGegan, Paul McCreech, Charles Dutoit and Carlo Rizzi and has toured with Marc Minkowski.

Mr. Butterfield studied at McGill University and the Banff Centre of Performing Arts and received grants from the Canada Council to further his vocal studies with Diane Forlano in London and with the great Mozart tenor Leopold Simoneau. He also received funding from the Sullivan Foundation in New York and was a participant at the Steans Vocal Institute in Chicago where he studied with Peter Schreier and Tom Allan.

Mr. Butterfield has recorded for CBC Records, Dorian, Marquis and Koch International. Recent releases include “Opera Encores” with the Canadian Opera Company and the *St. Matthew Passion* with the American Bach Soloists. He presently resides in Amsterdam and Toronto.



This season **Kevin Deas**, whose voice has been lauded for its “charm and purity,” performs in Beethoven’s *Symphony No. 9* with the Detroit, Memphis, and Florida West Coast Symphonies; the Mozart *Requiem* with Princeton Pro Musica, *Messiah* with Boston Baroque and Independence Choral Society, the Haydn *Creation* and Bach *Cantatas* at the Winter Park Bach Festival, *Porgy and Bess* with the Baltimore Symphony; Bruckner’s *Mass in F* with the American Symphony Orchestra, and with Germany’s Bavarian Radio Symphony Orchestra in Orff’s *Trionfo di Afrodite*.

Mr. Deas’s recent appearances include those in Eigar’s *Dream of Gerontius* with the Chicago Symphony and Maestro Barenboim; Ellington’s *The Sacred Concerts* with Colorado Symphony; Verdi’s *Requiem* with Grand Rapids Symphony; Brahms’ *Requiem* with Vermont Symphony; Beethoven’s *Choral Fantasy* and *Symphony No. 9* with Utah Symphony; Mozart’s *Great Mass* with the Boston Baroque; and Beethoven’s *Missa Solemnis* with the Washington Chorus. Other career highlights include Mozart’s *Requiem* with Atlanta Symphony; the *Messiah* and Mandolino’s *The Beneficent Dervish* with Boston Baroque; Gershwin’s *Blue Monday* with the Colorado Symphony, and Copland’s *Old American Songs* at the Oregon Festival of American Music.

Deas is internationally known for his portrayal of the title role in Gershwin’s *Porgy and Bess* (Bobby McFerrin conducting) with the St. Paul Chamber Orchestra, Buffalo Philharmonic, San Francisco Symphony, Utah Symphony, National Symphony, the New York Philharmonic, and Israel Philharmonic Orchestra. He also performed the role for the Saratoga Festival, the Philadelphia Orchestra, and the Montreal Symphony.

Long interested in Early Music performance, he has sung Bach’s *B-Minor Mass* with the University Musical Society in Ann Arbor and Toledo, as well as traveled to Hong Kong with the Early Music Institute as bass soloist in Monteverdi’s *Vespers* and sang the role of Plutone in *Orfeo*. Mr. Deas’s recordings include *Die Meistersinger* with the Chicago Symphony, under the baton of the late Sir Georg Solti, and Variése’s *Ecuatorial* with the ASKO Ensemble, under the baton of Ricardo Chailly, both on Decca/London. Other releases include Bach’s *B-Minor Mass* and Handel’s *Acis & Galatea* on Vox Classics; Dave Brubeck’s *To Hope!* with the Cathedral Choral Society, and the 1999 World Premiere Recording of Mozart’s *The Philosopher’s Stone*, both on the Telarc label.



**Paul Galbraith's** U.S. concert appearances include those with the Los Angeles Chamber Orchestra, Santa Rosa Symphony, ProMusica Chamber Orchestra, and many others; recital invitations will bring him to New York City, Boston, Cincinnati, Buffalo, and Boulder as well as Great Britain, Germany, Italy and the Netherlands. He also tours extensively with the Brazilian Guitar Quartet, of which he is a founding member, together with the St. Petersburg String Quartet he has commissioned a guitar quintet by the acclaimed Georgian composer Zurab Nadarejshvili, which received its world premiere in 2001–2002.

He performed as guest artist with the Shanghai String Quartet in summer 2000. He has been featured at the Los Angeles, Philadelphia, Denver and Carmel Bach Festivals, and has performed in Washington, DC, Cleveland, Portland, Seattle, Miami, Baltimore, and Milwaukee.

Paul Galbraith's double CD, the *Complete Solo Bach Violin Sonatas and Partitas* on Delo, was nominated for a 1998 Grammy Award in the category of Best Solo Instrumental Album. This recording was also chosen as one of the two best CDs of 1998 by *Gramophone*, which called it "a landmark in the history of guitar recordings." *Stereo Review* gave it a "Four-Star" rating and reached the Top 10 of the classical charts in *Billboard*.

Galbraith's most recent CDs on Delos are the *Bach Lute Suites* and *Paul Galbraith Plays Haydn* (featuring Galbraith's arrangements of four keyboard sonatas). Forthcoming in 2000 is a CD of Bach concertos with the Moscow Chamber Orchestra. Galbraith first won public acclaim in Great Britain when at the age of seventeen his performance at the Segovia International Guitar Competition won him the Silver Medal. Segovia, who was present for the competition, called his playing "magnificent." This award helped launch an international career including engagements with some of the finest orchestras in Britain and Europe (Royal Philharmonic, Chamber Orchestra of Europe, BBC Philharmonic, Scottish Symphony Orchestra, English Chamber Orchestra, BBC Scottish Orchestra, Scottish Baroque Orchestra, Ulster Orchestra, Halle Orchestra, and Scottish Chamber Orchestra among them).

He toured the U.S. as soloist with the Moscow Chamber Orchestra, and performed in Prague's Dvorak Hall with the National Chamber Orchestra of Chile. His international touring has also brought him to Canada, Spain, Italy, Greece, Norway, Hungary, Brazil, China, India, and Iceland.

Galbraith's unique playing position was first revealed at the Edinburgh Festival in 1989. His guitar (designed in collaboration with lutanist David Rubio) has two extra strings, one high, one low, and is supported by a metal end pin (similar to that of a cello) which rests on a wooden resonance box. Both the guitar's extraordinary design and Galbraith's playing style are considered ground-breaking development in the history of the instrument and its performance practice; they have increased the guitar's expressive range to an unprecedented extent. His principal teacher, since 1983, has been the Greek conductor, pianist, and philosopher George Hadjinikos.

Born in Scotland, Galbraith has lived in Malawi, Greece, London, and, currently, Sao Paulo.

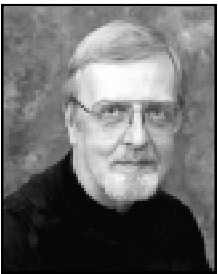
## MUSIC DIRECTOR



**Dwight Oltman**, who celebrates his twenty-eighth season as Music Director of the Festival, has established a reputation as one of America's leading interpreters of the music of J. S. Bach. Career highlights include two concerts at Kennedy Center when the Festival was invited to appear in Washington, D.C. at the "Festival of Festivals." Another event receiving national acclaim was a telecast of Bach's *St. Matthew Passion* seen on 116 PBS stations. In past seasons, Professor Oltman has collaborated with an impressive array of distinguished American, Canadian, and European singers. This

list includes artists such as Arleen Auger, Phyllis Bryn-Julson, Lorna Haywood, Lois Marshall, Henriette Schellenberg, Ingeborg Danz, Jan DeGaetani, Catherine Robbin, Marietta Simpson, Derek Lee Ragin, Kurt Equiluz, Jon Humphrey, Karl Markus, Seth McCoy, Kevin McMillan, Thomas Paul, Ruud van der Meer, and Richard Zeller. Adding further to the international dimensions of the Festival, Oltman has invited ensembles and instrumental artists, including Anner Bylisma, Frans Brueggen, Catherine Crozier, Peter Hurford, Sergiu Luca, Roberto Micconi, Paula Robison, Stanley Ritchie, Charles Treger, Elizabeth Wallfish, Quink, the New York Baroque Dance Company, and the Netherlands Chamber Orchestra. Throughout his years at Baldwin-Wallace College, Professor Oltman has maintained a busy professional conducting schedule. During twenty-four seasons as Music Director and Principal Conductor of the Cleveland Ballet, he conducted for the company in major cities including New York, Chicago, Atlanta, San Jose, Detroit, and at the prestigious Edinburgh Festival in Scotland. Founding Music Director of the Ohio Chamber Orchestra, he guided the development of the orchestra for twenty years. Currently Mr. Oltman is Music Director of Ballet San Jose of Silicon Valley and Music Director of the Cleveland Opera Orchestra. Guest conducting engagements have taken him to orchestras and festivals throughout the United States, in Canada, and in seven European countries. His honors have included a *Northern Ohio Live* award for the Bach Festival, an ASCAP award for the Ohio Chamber Orchestra, and a proclamation from Mayor Michael White for "Dwight Oltman Day in Cleveland."

## CHORAL DIRECTOR

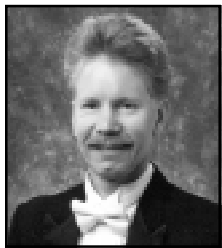


**STUART RALEIGH** is Professor of Music and Music Director of the Baldwin-Wallace College and Motet Choirs, both of which perform in the annual Bach Festivals. The conductor of various performances of operas and musicals produced by Baldwin-Wallace College and the Berea Summer Theatre, he has also served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

has also been a member (keyboard) of both the Cleveland Philharmonic and the Ohio Chamber Orchestras.



### FESTIVAL BRASS DIRECTOR



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

# CLEVELAND BROWNS

The Cleveland Browns  
Proudly Support Baldwin  
Wallace College and the  
71st Annual Bach Festival



For over

20 years...

The finest

in art, gifts,

home accessories

and very special

custom framing.

alan  
gallery

Fine Art & Custom Framing

36 Park Street • Berea, OH 44017 • 440.243.7794

**FRIDAY, APRIL 25, 2003**

Noon–2:00 p.m. OPEN HOUSE: RIEMENSCHNEIDER BACH INSTITUTE  
Exhibit: Bach Manuscripts and Prints from the R.B.I. Vault

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

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

Cello Suite No. 3 in G, *BWV* 1009 (originally in C major)  
Cello Suite No. 5 in G minor, *BWV* 1011 (originally. in C minor)

*Intermission*

French Suite No. 2 for Keyboard in E minor (originally in C minor)  
Violin Partita No. 3 (same as Lute Suite No. 4) in E

*All works arranged for 8-string classical guitar by Paul Galbraith*

The “BRAHMS GUITAR” derives its name from Paul Galbraith’s own arrangement of Brahms’ *Variations on an Original Theme*, Op. 21a for piano, which he transcribed originally for the 6-string guitar. Worried by a certain incompleteness in the bass and the fact that his left hand was stretched to its limits for much of the piece, he thought about increasing the range of the guitar (not a new idea, for even in the nineteenth Century guitarists played and wrote for the 7-string guitar, which carried an extra bass string strung below the traditional six) and felt that one extra string, tuned to a low A (a fifth below the low E string) yet also flexible enough to stand tuning up to a low C, would be sufficient to give the sense of “completeness” in the bass that he was looking for.

Following a discussion with his friend, the Italian guitarist Stefano Grondona, it was suggested that in order to increase the available range within one position, and therefore also reduce the stretching, an eighth string could be placed above the high E string, tuned a fourth above to a high A. This would also balance the instrument, as the additional strings would effectively surround the (unaltered) traditional six strings.

Realising the potential of such an arrangement, he approached David Rubio, the English luthier, who was extremely enthusiastic from the moment the idea was mentioned, but recognised the undoubtedly difficult challenge of adding an extra octave range to an already perfectly balanced instrument without sacrificing tonal quality. Rubio’s inspired solution to the problem of designing such an instrument was based on the Renaissance model of the “Orphereon,” which was unique amongst fretted string instruments in that it gave a staggered, rather than uniform length to the strings, achieved by using a slanting bridge and nut, opening up in length towards the bass, with the frets “fanning out” over the complete length of the fingerboard.

Rubio’s prototype was an outstanding success: the two outer strings sounded like “normal” guitar strings and integrated beautifully with the original six. The whole instrument was amazingly full and rich in tone over its entire range, and very natural to play because of some fine adjustments to the width between the strings and thus to the overall width of the neck. During performance, it is supported by a metal spike, similar to that of a cello, which rests on a wooden acoustic box.

[Notes taken from [www.paulgalbraith.com](http://www.paulgalbraith.com)]



## Notes

**G. F. Handel - *Water Music Suite No. 2 in D Major***

Handel's *Water Music*, along with his *Music for the Royal Fireworks*, one of Handel's most loved works, was originally part of a series of instrumental pieces commissioned by King George I to be performed on July 17, 1717, on a barge that floated down the Thames River in a royal ceremonial procession.

A Prussian diplomat described the scene in a report sent to Berlin:

About eight in the evening the King repaired to His barge, into which were admitted the Duchess of Bolton, Countess Godolphin, Mad. de Kilmanseck [sic. Kielmansegge], Mrs. Were and the Earl of Orkney, the Gentleman of the Bedchamber in Waiting. Next to the King's barge was that of the musicians, about 50 in number, who played on all kinds of instruments, to wit trumpets, horns, hautboys [oboes], bassoons, German flutes, French flutes, violins, and basses; but there were no singers. The music had been composed especially by the famous Handel, a native of Halle, and His Majesty's Principal Court Composer. His Majesty approved of it so greatly that he caused it to be repeated three times in all, altogether each performance lasted an hour—namely twice before and once after supper. The evening was all that could be desired for the festivity, the number of barges and above all of boats filled with people desirous of hearing was beyond counting. In order to make this entertainment the more exquisite, Mad. de Kilmanseck had arranged a choice supper in the late Lord Ranelagh's villa at Chelsea on the river, where the King went at one in the morning. He left at three o'clock and returned to St. James's about half past four. The concert cost Baron Kilmanseck £150 for the musicians alone. Neither the Prince nor the Princess [of Wales] took any part in this festivity.

The legend that Handel wrote the music to heal a rift with the king (who, before accession to the English throne in 1714, had been Handel's employer as Elector of Hannover, and whom Handel had abandoned in 1712 for better opportunities in England) is evidently not true. But as Anthony Hicks notes, it may have resulted from the confusion of the "1714 affair with a second period of difficulty in 1717, when a rift developed between the king and his son the Prince of Wales. The water trip (avoided by the Prince and Princess Caroline) was a political event, the first of a series arranged to allow the king to be more visible to his subjects. Handel's provision of music may have indicated that, despite his good standing with the younger members of the royal family, his first loyalty was to the king." [*New Grove II*].

The music was so successful that Handel published some of the movements in 1733 in the form of three suites, organized by key and instrumentation. The most famous of the three is the suite of six pieces in D; listeners will recognize many of its melodies.

### G. F. Handel: *Mi palpita il cor*

Handel's Italian cantatas, written when the composer was in his early twenties, have been praised for their masterful dramatic construction and extraordinary melodic beauty. By the end of the seventeenth century, the secular cantata usually consisted of alternating recitatives and da capo arias. The text was generally devoted to the exquisite sufferings of unrequited love. In the hands of lesser composers both the form and subject matter could become tedious. Yet the very limitations of the genre seemed to challenge Handel's creative imagination. Paul Henry Lang describes the emotional variety achieved by Handel even in his continuo cantatas: "They are pensive, elegiac, delicate, at times slightly ironical, often tinged with gentle eroticism. Handel can be gay and he can be tempestuous and ardent." Lang goes on to point out the enormous importance of these early works "not only for their intrinsic beauty, but because they represent an idea bank in which Handel deposited funds that lasted for the remaining half century of his life."

Unfortunately, the cantatas have been more widely praised than performed. Few have found their way into the "hard-core" repertoire of the modern singer. *Lucrezia (O Numi eterni)*, rightly considered the greatest of the continuo cantatas, has become a favorite of sopranos and has been frequently recorded. (It has even been transposed and orchestrated by Raymond Leppard for mezzo-soprano, Janet Baker.) But few modern performances of *Lucrezia* took place until a performing edition became available, and it remains the only one of Handel's seventy-two continuo cantatas to become a concert staple. This is ironic; *Lucrezia* is a notoriously difficult work requiring a singer with a virtuoso technique, dead-center pitch, enormous endurance, and the ability to create through the use of the voice alone a psychologically convincing tragic character. It requires a continuo player with imagination, as the dramatic necessities of the work at times call for an almost orchestral realization.

Of the small number of Handel Italian cantatas for voice, a single obbligato instrument, and continuo, only *Nel dolce dell' oblio* is well known. Again, I suspect that this is as much due to the availability of a modern edition as to the irresistible charm of its arias. While a respectable number of the cantatas that call for larger instrumental forces have been published in recent years, the economics and logistics of today's musical world make live performances of these works a rarity. On the other hand, many of Handel's cantatas that call for modest forces would undoubtedly become popular if they became available in reliable modern editions.

There are three cantatas with the title *Mi palpita il cor*. There is a soprano and continuo version that shares with the two other versions only the opening section (*Adagio-Allegro*) that gives the work its title. The remainder of the cantata is simply an earlier cantata, *Dimmi o mio cor*. It looks as if Handel added the *Adagio-Allegro* section to this cantata to

make it more substantial. A second version of *Mi Palpita il cor* is scored for alto, flute, and continuo. A similar version is scored for soprano, oboe, and continuo. Although this version is incomplete [in the collected edition] (the final aria breaks off after seven bars), it has been known for some time that a complete autograph copy was in the King's Music Library.

[Upon] comparing the obbligato versions of the cantata . . . it [is impossible to determine which one would have been his preferred version] because we know that Handel was always ready, willing, and able to recast a work for whatever forces were at his command. All we can safely conclude is that Handel must have been particularly fond of this cantata and that it was popular in its day.

In the alto version, "palpitations" [of the lover's heart] are indicated by rests that create a breathless, more intense sense of the anxieties of love. In the alto, but not the soprano version, the second aria is marked *Largo*, which reinforces what is apparent: this is not a siciliana meant to set the feet tapping, but rather a pathetic aria meant to break triple meter, also fugal in texture. [A recitative, beseeching Cupid to "wound the heart" of the unresponsive lover, follows. The cantata closes with a sprightly da capo aria in which we hear the singer contemplating the possibility of love requited.]

Notes in *Mi palpita il cor* written by Doris Ornstein, who prepared an edition for the journal *BACH* (1979, rpt. 1998), published by the Riemenschneider Bach Institute of Baldwin-Wallace College.

### Recitative

Mi palpita il cor, nè intendo perchè. Agitata è l'alma mia, nè so cos'è. Tormento e gelosia, sdegno, affanno e dolore, da me che pretendete? Se mi volete amante, amante son; ma, oh Dio! non m'uccidete, ch'il cor, fra tante pene, più soffrire non può le sue catene.

My heart is throbbing, but I do not know why. My soul is troubled, but I do not know by what. Torment and jealousy, scorn, pain and grief, what do you want of me? If you want me to be a lover, a lover I am; but, for heaven's sake, do not kill me, for my heart is so besieged that it can no longer tolerate its chains.

### Aria

Ho tanti affanni in petto,  
che, qual sia il più tiranno,  
io dir nol so.  
So ben che dò ricetta  
a un aspro e crudo affanno,  
e che morendo vò.  
Ho tanti affanni in petto,  
che, qual sia il più tiranno,  
io dir nol so.

My heart is so full of cares  
that I cannot tell  
which of them is the worst tyrant.  
I know that I am afflicted  
with one bitter, cruel care  
that is destroying me.  
My heart is so full of cares  
that I cannot tell  
which of them is the worst tyrant.

### Recitative

Clori, di te me lagno;  
e di te, o Nume, figlio di Citerea

Clori, I hold you to blame;  
and you, O Cupid, son of Cytherea,



ch'il cor feristi per una  
 che non sa che cosa è amore.  
 Ma se, d'egual saetta,  
 a lei feristi il core,  
 più lagnarmi non voglio;  
 e riverente, innanti, al simulacro tuo,  
 prostrato, a terra, umil, devoto,  
 adorerò quel Dio,  
 che fè contento e pago il mio desio.

who wounded my heart on behalf of one  
 who knows not the meaning of love.  
 But if, with a similar arrow,  
 you were to wound her heart,  
 I would complain of you no more;  
 reverently bowing before your image,  
 prostrate, humble and devoted,  
 I would worship the god  
 who fulfilled my dearest wish.

### Aria

S'un di m'adora la mia crudele,  
 contento allora il cor sarà.  
 Che sia dolore, che sia tormento,  
 questo mio seno più non saprà.  
 S'un di m'adora la mia crudele,  
 contento allora il cor sarà.

If one day my cruel lady should love me,  
 my heart will be content,  
 and pain and anguish will henceforth  
 be strangers to my breast.  
 If one day my cruel lady should love me,  
 my heart will be content.

Translation by Alexandre H. Hohmann.

### J. S. Bach: Motets *BWV 226 and 230*

The meaning of the term *motet* 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—a somewhat archaic style in which individual vocal lines interweave in a musical tapestry.

Bach's duties as music director of the churches in Leipzig did not include the composition of motets. Although motets were regularly performed in Leipzig church services, they were usually taken from an established repertory. For special services (e.g., burial services), however, newly-composed motets were needed. Only seven motets by Bach survive. Of these all but one have no independent instrumental parts—although instruments would normally have doubled the vocal parts. 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.

*BWV 226, Der Geist hilft unsrer Schwachheit auf*, an antiphonal work for two four-part choirs in three sections plus chorale, was perhaps based on an older work. From Bach's inscription on the score and parts, we learn that it was composed in 1729 for the funeral on October 20 of J. H. Ernesti, a professor at the University of Leipzig and Rector of the St. Thomas School, where Bach worked. As contemporary documents show, Ernesti had been a constant thorn in Bach's side, thwarting his administrative decisions with regard to singers and instrumentalists. We can only speculate how he felt about Ernesti's death. Perhaps Bach chose the passage from the book of Romans with these struggles in mind.

Since the original performing parts include instrument parts (strings parts that double the one choir, woodwind parts that double the other, and parts for continuo), it is likely that Bach performed all his motets with instrumental reinforcement.

The opening section is set in 3/8 meter, which, together with the running sixteenth notes symbolizes in stereotypical baroque fashion the energizing life force of the Spirit. The extended tune is presented antiphonally first in the soprano voice of the two choirs, then in alto, tenor, and bass, as if to depict the Spirit reaching down to earth. This material is presented several times, in alteration with more homorhythmic material on the words, "denn wir wissen nicht."

Der Geist hilft unser Schwachheit auf,  
denn wir wissen nicht,  
was wir beten sollen,  
wie sichs gebühret.

The Spirit helps our weakness,  
for we know not  
for what and how  
we should pray

The second, fugal, section is relatively short—only 22 measures—and no longer antiphonal. The angular, syncopated subject is perhaps intended to suggest the involuntary intake of breath of one who is sobbing. As the line continues to the words "unaussprechlichem Seufzen" ("ineffable sighings") the part begins to wind chromatically, with the word "Seufzen" set as disjointed two-note sighing figures, to depict the Spirit's agonized intercession on behalf of the believer. With regard Bach's fugal writing in this section, Daniel Melamed writes,

There are two unusual features in the fugal treatment and in the double-choir writing here: the first is that the imitating voices do not enter alone, but are accompanied by a kind of written-out basso continuo realization in the lower voices of choir 1; the second is that, although there are eight voices, the tenors, the basses, and eventually the altos join together, yielding a five-part texture.

Sondern der Geist selbst  
vertritt uns aufs beste  
mit unaussprechlichem Seufzen.

Therefore, the Spirit himself  
intercedes for us  
with ineffable sighing.

Next comes a four-part double fugue on the text “Der aber die Herzen forschet.” Each phrase of text is first treated independently. Then the two fugue subjects are combined, the final phrase of text (“nach dem das Gott gefällt”) appearing at the very end. The mood is objective, and the movement’s structure was perhaps intended to convey symbolic meaning: the omniscience of God on the one hand (fugue 1) and the intercessory work of the Spirit on the other (fugue 2) converge in the will of God (combined fugue).

Der aber die Herzen forschet,  
der weiß, was des Geistes Sinn sei;  
denn er vertritt die Heiligen,  
nach dem das Gott gefällt.

But He who searches all hearts,  
He knoweth the mind of the Spirit,  
for he serves as advocate for all saints  
according to God’s will.

The motet ends with a simple four-part chorale, “Du heilige Brunst,” the third stanza of Martin Luther’s hymn “Komm, heiliger Geist.” Because the music is present in the original vocal parts scholars believe it was performed at Ernesti’s funeral service. However, because it does not survive in the instrumental parts it probably was not originally performed as part of the motet proper but later in the service, perhaps at the interment.

Du heilige Brunst, süßer Trost,  
nun hilf uns, fröhlich und getrost  
In deinem Dienst beständig bleiben,  
die Trübsal uns nicht abtreiben.

O sacred ardor, sweet solace,  
help us now, joyous and confident,  
to be steadfast in thy service.  
Do not let us be discouraged by affliction.

O Herr, durch dein’ Kraft uns bereit’  
und stärk des Fleisches Blödigkeit,  
daß wir hie ritterlich ringen  
durch Tod und Leben zu dir dringen,  
Hallelujah!

O Lord, prepare us through thy power  
and strengthen the timidity of the flesh  
That we may fight here valiantly  
to find Thee in life and death.  
Alleluia!

Translation by Wiltrud Cornish & Melvin Unger

*BWV 230*, “Lobet den Herrn, alle Heiden,” 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.

### **J. S. Bach: Cantata 140**

When, in the 1700s, German Lutheran composers began to introduce operatic style into church compositions, they simply modified what was already in use: a multi-sectional work with instrumental accompaniment, whose position just before the creed and sermon gave it a largely didactic function in the liturgy. Often called simply *Hauptmusik* (principal music), such music served as a significant medium for the proclamation, amplification, and interpretation of scripture in the liturgical Service of the Word. This is one of the main reasons that this genre (now called cantata) developed as fully as it did.

First performed on November 25, 1731, Cantata 140 was written for the 27<sup>th</sup> Sunday after Trinity, a day that occurs in the liturgical calendar only if Easter falls very early—in Bach’s day it occurred only twice in the twenty-seven years he lived in Leipzig (the second year was 1742). Based on a familiar chorale, the cantata fills a liturgical gap in Bach’s so-called “chorale cycle,” written during his second year in Leipzig. Because the hymn by Philipp Nicolai (1599) had only three stanzas, the librettist could not follow the usual pattern of keeping the outer stanzas (and perhaps a central stanza) of the hymn intact and creating paraphrases of the inner ones. Instead he had to compose completely original recitative and aria texts. The resulting libretto draws heavily on images from the Song of Solomon and the gospel lesson of the day: the parable of the wise and foolish virgins (Matthew 25:1–13). As a result the central theme of the cantata is the symbolic (mystic) marriage of the believer (bride) and Christ (bridegroom).

Bach used the chorale tune and text to create three structural pillars at the beginning, middle, and end. Between these chorale movements he placed sets of paired movements, each consisting of a recitative and a “love dialogue” (between bass and soprano, representing Christ and the believer, respectively). The result is a work in arch form.

The work begins with an impressive and powerful chorale fantasia, in which the hymn tune appears intermittently in the soprano, phrase by phrase. Around this cantus firmus Bach constructs an elaborate web of individual lines, both instrumental and vocal. An insistent dotted rhythm passed between string and woodwind groups provides a sense of urgency: the bridegroom’s approach has been spotted and the slumbering virgins must awake, trim their lamps, and prepare to enter the wedding hall! Bach’s integration of motivic material is already evident in the opening instrumental ritornello, which includes an ornamented version of the three notes with which the hymn tune begins. The chorale text includes allusions not only to the opening words of the day’s gospel (Matthew 25:1–3), but also to Isaiah 62:6 (“Upon your walls, O Jerusalem, I have set watchmen”).

## 1. Chorus (Chorale Vs. 1)

Wachet auf, ruft uns die Stimme  
 der Wächter sehr hoch  
 auf der Zinne,  
 wachet auf, du Stadt Jerusalem!  
 Mitternacht heißt diese Stunde;  
 sie rufen uns mit hellem Munde:  
 wo, wo, seid ihr klugen Jungfrauen,  
 wo, wo?  
 Wohlauf, der Bäu'tgam kömmt,  
 steht auf, die Lampen nehmt!  
 Alleluja,  
 Macht euch bereit  
 zu der Hochzeit,  
 ihr müsset ihm entgegen gehn!

Awake, call the voices  
 of the watchmen to us,  
 of the watchmen up high on the ramparts.  
 Awake, o city of Jerusalem!  
 The hour is midnight;  
 they call to us with clear voices:  
 Where, where are you wise young virgins,  
 where, where?  
 Behold, the bridegroom is coming.  
 Arise, take up your lamps, arise!  
 Halleluja!  
 Prepare yourselves  
 for the wedding.  
 You must go forth to meet him!

In continued reference to the gospel reading, but with language largely borrowed from the Song of Songs, the tenor excitedly announces the arrival of the bridegroom. In traditional rhetorical fashion, important words or syllables receive high notes for emphasis.

## 2. Tenor Recitative

Er kommt, er kommt,  
 der Bräu'tgam kommt!  
 Ihr Töchter Zions, kommt heraus,  
 sein Ausgang eilet aus der Höhe  
 in euer Mutter Haus.  
 Der Bräu'tgam kommt,  
 der einem Rehe  
 und jungen Hirsche gleich  
 auf denen Hügeln springt  
 und euch das Mahl  
 der Hochzeit bringt.  
 Wacht auf, ermuntert euch!  
 den Bräu'tgam zu empfangen!  
 Dort, sehet, kommt er hergegangen.

He is coming,  
 the bridegroom is coming!  
 O daughters of Zion, come forth,  
 he swiftly abandons the hills  
 to enter your home.  
 The bridegroom,  
 who leaps as a roebuck  
 and a young stag  
 on the hills,  
 is coming and bringing you  
 the wedding feast.  
 Awake, bestir yourselves  
 to receive the bridegroom!  
 Behold, there he comes.

The tenor's recitative leads into the first of two "love duets," dialogues between the believer and Christ. Twining the two voices together is a beautifully ornate string melody, originally intended for a violino piccolo, a small violin tuned a minor third higher than the normal instrument. The bright tone of the part's high range and the elaborate figuration of the part provide the movement with a particular charm, perhaps intended to depict the flickering lamps held by the virgins. The form of the movement is ternary; its rhythm that of the siciliano, a dance with pastoral associations.

### 3. Soprano & Bass Aria (Dialogue)

Wenn kömmt du, mein Heil,  
 ich komme, dein Teil  
 Ich warte, ich warte mit brennendem Öle;  
 Ich öffne den Saal  
 zum himmlischen Mahl,  
 komm, Jesu,  
 ich komme; komm, liebliche Seele!

When are you coming, my Salvation?  
 I, your due portion, am coming.  
 I'm waiting with oil burning;  
 I open the hall  
 for the heavenly feast.  
 Come, Jesus  
 I'm coming; come winsome soul!

In the center of the cantata stands Bach's second "chorale pillar," a trio for tenor(s), strings, and continuo. The text is that of the second hymn stanza, which again speaks of Zion's watchmen. The chorale tune is given to the tenors (the watchmen), who sing as they tramp their nightly rounds high up on the city wall. The violins and violas accompany their song in unison, their countermelody characterized by rhythmic sighing motives. Despite motivic connections between hymn tune and countermelody, the instrumental parts are entirely self-sufficient. In part because of the these parts' memorable melodic and rhythmic contour, in part because Bach transcribed the movement for organ as the opening piece in his *Sechs Choräle von verschiedener Art* (the "Schübler" organ chorales—*BWV* 645), the music of this movement has become a popular favorite.

### 4. Chorale (Vs. 2)

**Zion hört die Wächter singen,  
 das Herz tut ihr vor Freuden springen,  
 sie wachet und steht eilend auf.  
 Ihr Freund kommt von Himmel prächtig,  
 von Gnaden stark, von Wahrheit mächtig,  
 ihr Licht wird hell, ihr Stern geht auf.  
 Nun komm, du werthe Kron, Herr Jesu,  
 Gottes Sohn! Hosianna!  
 Wir folgen all zum Freudensaal  
 und halten mit das Abendmahl.**

Zion hears the watchman chanting,  
 Her heart leaps for joy,  
 She is astir and quickly rises.  
 Her friend comes from heaven in splendor,  
 Strong in grace, mighty in truth,  
 Her light is bright, her star ascends.  
 Now come, worthy crown, Lord Jesus,  
 Son of God! Hosanna!  
 We all follow to the hall of gladness  
 And join in celebrating the Lord's Supper.

In the fifth movement (an accompanied recitative) the bridegroom receives the bride with language taken from the Song of Songs. In traditional manner the role of bridegroom is given to the bass soloist (the *Vox Christi*). A warm string accompaniment and interesting harmonies help accentuate the emotional significance of the bridegroom's words as he speaks tenderly to the bride.

### 5. Bass Recitative

So geh herein zu mir,  
 du mir erwählte Braut!  
 Ich habe mich mit dir  
 von Ewigkeit vertraut.  
 Dich will ich auf mein Herz,  
 auf meinen Arm  
 gleich wie ein Siegel setzen

Enter in, then, to me,  
 O chosen bride!  
 I have committed myself to you  
 eternally.  
 I'll place you upon my heart,  
 upon mine arm  
 as a seal and

dein betrübtes Aug ergötzen.  
 Vergiß, o Seele, nun die Angst,  
 den Schmerz, den du erdulden müssen;  
 auf meiner Linken sollst du ruhn,  
 und meine Rechte soll dich küssen.

delight your downcast eye.  
 Forget, O soul, the anguish, the pain  
 that you have had to suffer;  
 you shall rest at my left side  
 and my right shall embrace you.

The following duet for soprano and bass reveals in dance-like rhythms the happiness of the united pair. As in the third movement (this movement's symmetrical counterpart in the cantata) an instrument—here it is the oboe—provides a third voice that twirls about the singers' lines. The two lovers "join in parallel 3rds and 6ths and chains of suspensions conventionally employed in contemporary love duets, reflecting the union of the bride and groom." [David Schulenberg] The movement is in "da capo" form—that is, at the end of the contrasting second section, the musicians return "to the top" and repeat the first section.

### 6. Soprano & Bass Duet (Dialogue)

Mein Freund ist mein,  
 Und ich bin sein,  
 die Liebe soll nichts scheiden;  
 Ich will mit dir  
 Du sollst mit mir,  
 in Himmels Rosen weiden,  
 da Freude, die Fülle, da Wonne wird sein,

My friend is mine,  
 And I am his,  
 nothing shall separate our love.  
 I'll graze with you  
 You shall graze with me  
 among heaven's roses,  
 there joy, there bliss will abound.

The cantata ends with a simple four-part setting of the chorale's third stanza. In an apparent reference to the ecclesiastically timeless nature of the hymn's text (which borrows language from the biblical book of Revelation, among others), Bach wrote the movement in "cut time" (♩)—an archaic notational convention.

### 7. Chorale (Vs. 3)

**Gloria sei dir gesungen  
 mit Menschen und englischen Zungen,  
 mit Harfen und mit Zimbeln schon.  
 Von zwölf Perlen sind die Pforten,  
 an deiner Stadt sind wir Konsorten  
 der Engel hoch um deinem Thron.  
 Kein Aug hat je gespürt,  
 kein Ohr hat je gehört  
 solche Freude.  
 Des sind wir froh,  
 io, io! ewig in dulci júbilo.**

May songs of praise be sung to you  
 With human and angelic tongues,  
 With harps and with cymbals too.  
 The gates are twelve pearls,  
 In Thy city we are attendants  
 Of the angels high about Thy throne.  
 No eye has ever seen,  
 No ear has ever heard  
 Such joy.  
 We rejoice in it,  
 Hurrah, hurrah, forever in sweet jubilation.



**Mark S. Doss  
and The Singers' Club of Cleveland**

**Friday, May 16, 2003  
8:00 p.m. – Waetjen Auditorium  
Cleveland State University**

*“A glorious evening...the renowned voice of Mark S. Doss  
and the rich sound of Cleveland’s outstanding men’s chorus”*

**adults, \$17; seniors, \$15; students, \$7 – all seats reserved  
for tickets, call 216-556-4405 or visit [www.singersclub.org](http://www.singersclub.org)**

# SUPPORTING THE ARTS



111 FRONT STREET

BEREA OHIO 44017

(440) 891-8910

[www.mparc.com](http://www.mparc.com)



---

**SATURDAY, APRIL 26, 2003**

3:15–3:45 p.m.

FESTIVAL BRASS CHOIR (Marting Hall Tower)

John Brndiar *Conducting*

4:00 p.m.

**FOURTH CONCERT**

J. S. BACH

*WEIHNACHTS-ORATORIO, BWV 248*

1685–1750

Parts I, II, III

## ENSEMBLES

Baldwin-Wallace College Choir

Festival Chamber Orchestra

Dwight Oltman *Conducting*

## SOLOISTS

Christine Brandes, *Soprano*Ellen Rabiner, *Contralto*Benjamin Butterfield, *Tenor*Kevin Deas, *Bass*

## OBBLIGATISTS

Sean Gabriel, *Flute*Danna Sundet, *Oboe d'amore*Ryan Amos, *Oboe d'amore*Charles Berginc, *Trumpet*Julian Ross, *Violin*

## CONTINUISTS

Kelly Collette, *Bassoon*Regina Mushabac, *Cello*Nicole Keller, *Organ*

### J. S. Bach: *Weihnachts-Oratorium* (BWV 248)

“Oratorio” was originally an Italian-baroque creation, one that allowed composers to bring the popular operatic style into a religious context. The first oratorios were performed in an “oratory,” that is, a prayer chapel. Soon, the term was widely accepted throughout Europe as the designation for a sacred musical drama. While they usually employed neither costumes or scenery, oratorios borrowed the forms of contemporary opera: recitative, aria, and chorus.

Only three Bach “oratorios” have come down to us, each of which he entitled “Oratorium”: the *Easter Oratorio*, BWV 249 (1725), the *Ascension Oratorio*, BWV 11 (1735), and the *Christmas Oratorio*, BWV 248 (1734–35). Of these, the *Christmas Oratorio* is the only one intended to be performed on six different days, though it forms a unified whole. Put simply, it consists of six separate cantatas to be spread out over the “thirteen days” of Christmas (the “twelve days of Christmas” in the Western church calendar are counted from Christmas day to the *beginning* of Epiphany).

- I. The birth of Christ, the angels’ announcement to the shepherds: First Day of Christmas (December 25)
- II. The revelation of Christ’s birth to the shepherds: Second Day of Christmas (December 26)
- III. The adoration of the shepherds: Third Day of Christmas (December 27)
- IV. The naming of Jesus: Feast of the Circumcision (January 1)
- V. The arrival of the wise men at Herod’s court: First Sunday of the New Year
- VI. The adoration and return of the Wisemen: Feast of the Epiphany (January 6)

Overall unity is provided by the recurring key of D major and its related “festive” orchestration that included trumpets and drums (see especially Cantatas I, III, and VI), and the appearance of the same familiar hymn tune at the beginning and end of the work.

Spread out over six days in Bach’s day, the parts would each have been performed in the cantata’s usual liturgical position, that is, between the gospel reading and the creed, which was followed by the sermon. Normally, cantata texts related directly to the prescribed scriptural gospel lesson. In this, the *Christmas Oratorio* represents an interesting departure from the expected pattern, for three of its six cantatas quote from lessons one day removed from their own: Part II and III each quote from the gospel of the day preceding their own, while Part V quotes from the lesson of the day following. Since the gospel lesson was always read immediately prior to the performance of the *Hauptmusik*, one can imagine a certain puzzlement on the part of the listeners who first heard the day’s lesson spoken, then the gospel of the previous day (or coming day) sung. Why were these texts deliberately shifted in this manner?

Probably, this disengagement from the schedule of lessons was motivated by a desire for a unified and compelling story. Thus, by extending the first gospel to the second day and shifting the second gospel to the third day, the librettists could omit the third lesson, which

is not narrative in the usual sense and would have stalled the forward thrust of the story (John 1:1–14). Furthermore, by dividing the gospel for Epiphany (the sixth and last of the series) between the fifth and sixth days, the poet could omit the account of Mary and Joseph’s flight to Egypt, which in fifth place could not logically precede the appearance of the magi. Thus, the resulting libretto is a unified oratorio cycle.

However, non-synchronization between lessons and libretto may be justified in another way as well. The temporal shifts effectively portray a duality between “recalling” and “anticipating,” an important theme in the libretto. Thus, movements 30–32 (in one of the two cantatas that quote previous days’ lessons) stress the former, e.g., “Maria behielt alle dies Worte” (Mary kept all these words), “mein Herz soll es bewahren” (My heart shall preserve it); and 51–52 (in the cantata that quotes from the subsequent lesson), the latter, e.g., “Wann wird die Zeit erscheinen” (When shall that time come?).

One striking feature of the *Christmas Oratorio* is the remarkably frequent appearance (even for Bach) of chorales. Fifteen in all, their disposition is symmetrical: three in each of Parts I, II, and III; two in each of Parts IV, V, and VI.

- I. 5, 7, 11
- II. 12, 17, 23
- III. 28, 33, 35
- IV. 38, continued in 40, (both are recitative/arioso movements), 42
- V. 46, 53
- VI. 59, 64

These movements, even if not sung by the congregation in Bach’s day, should be understood as corporate statements of affirmation and identification.

Perhaps the most musically significant aspect of the *Christmas Oratorio* is its extensive use of parody—that is to say, for much of it, Bach reused music he had composed earlier for other occasions. Recycling music—parody technique, as it is now called—was common in the Baroque period. By carefully matching emotional sentiment with musical gestures, composers could reuse music they had written earlier. Such economy of means was particularly appealing if the original occasion was a non-recurring event. To be sure, some modern listeners have wondered about Bach’s tendency to recycle secular music in the church. This is what he did in the *Christmas Oratorio*: much of it is borrowed from Cantatas 213, 214, and 215, all congratulatory cantatas for the Elector of Saxony and his family. (In the sixth part, Bach borrowed from a recently composed—but no longer extant—sacred cantata.)

A number of explanations have been put forth to justify Bach’s reuse of previous secular works: the common musical language of the day included stock rhetorical figures, which could be used in any number of contexts provided the “affect” was the same; the secular-sacred antithesis was not nearly so pronounced in Lutheran orthodoxy as today; Bach was frugal in nature and liked to exploit all latent potential of musical material (especially in cases where a cantata had been written for a specific, non-recurring event). All

of these arguments have merit. In any case, Bach’s technical mastery in refitting the music to a new text is such that the new version is often as convincing as the original. Furthermore, the newly composed recitatives and inserted chorales show considerably more imagination than might be expected. These provide additional levels of contemplation (a role normally assumed by the arias of an oratorio— although exceptions can be found also in the *St. Matthew Passion*), and help draw the listener into progressively deeper involvement and identification with the events of the unfolding story.

## Part I

Taken from a cantata composed a year earlier (1733) for the birthday celebration of Electress Maria Josepha of Saxony, the opening movement of the *Christmas Oratorio* has a royal air. Like the opening choruses of Parts III and VI, it employs the “festive” orchestra, i.e., trumpets and timpani have been added to the usual flutes, oboes, strings, and continuo. Particularly noteworthy (and unusual) is the very opening, which features a timpani solo. The reason for Bach’s choice becomes clear when we consider the original words: “Tönet, ihr Pauken! Ershallet, Trompeten!” (“Sound, ye drums! Resound, ye trumpets!”). Though here applied to the child in the manger, the celebratory, regal mood is nevertheless fitting.

### 1. Chorus (Parody of *BWV* 214–1)

Jauchzet, frohlocket,  
auf, preiset die Tage,  
rühmet, was heute der Höchste getan!  
Lasset das Zagen, verbannet die Klage,  
stimmet voll Jauchzen  
und Fröhlichkeit an!  
Dienet dem Höchsten  
mit herrlichen Chören,  
laßt uns den Namen  
des Herrschers verehren!

Rejoice and exult!  
Awake, praise these days!  
Extol what God has accomplished today.  
Be not faint-hearted, forsake lamentation.  
Raise your voices with gladness  
and jubilation!  
Serve the Lord  
with magnificent choirs.  
Let us revere the name  
of our Sovereign!

As Alfred Dürr has pointed out, the movements of Part I after the opening chorus can be divided into two matching halves: one presenting the perspective of Advent, the other that of Christmas:

	Advent	Christmas
Reading:	2. Es begab sich	6. Und sie gebar
Reflection:	3. Nun wird mein liebster	7. Er ist auf Erden kommen arm
Prayer:	4. Bereite dich Zion	8. Großer Herr
Congregational Hymn:	5. Wie soll ich dich	9. Ach mein herzliebes Jesulein

Intended for Christmas day, Part I of *The Christmas Oratorio* would have been performed in the cantata’s usual liturgical position, that is, between the gospel reading and the creed, which was followed by the sermon. Thus the narrator begins the story by quoting from the second chapter of Luke’s gospel, the reading for Christmas day.

## 2. Tenor Recit. (Evangelist)

*Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe; ein jeglicher in seiner Stadt. Da machte sich auch auf Joseph aus Galiläe, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißet Bethlehem; darum, daß er von dem Hause und Geschlechte David war: auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.*

And in those same days it came to pass, that there went out a decree from Caesar Augustus, that all the world enroll for taxes, and everyone went, that he might be recorded, each going into his own city. And also there went up Joseph from Galilee, out of Nazareth, to the city of David in Judea, which is called Bethlehem, for Joseph was of the house and lineage of David; that he might be enrolled for tax with Mary, his wedded wife, being great with child. And while they were there it came the time that she should be delivered.

In the theatrical style, recitatives, presenting the plot's development, were usually followed by arias, reflecting on the transpiring events. Here Bach departs from the traditional pattern, inserting a second (reflective) recitative. In metaphorical language borrowed from the Old Testament, the alto sings the role of Zion, the Messiah's betrothed.

## 3. Alto Recit. (Voice of Betrothed)

Nun wird mein liebster Bräutigam,  
nun wird der Held aus Davids Stamm  
zum Trost, zum Heil der Erden  
einmal geboren werden.  
Nun wird der Stern aus Jakob scheinen,  
sein Strahl bricht schon hervor.  
Auf, Zion, und verlasse nun das Weinen,  
dein Wohl steigt hoch empor!

Now will my beloved bridegroom,  
the champion from David's line,  
be born for our consolation,  
for the salvation of the world.  
Now will the star of Jacob shine;  
its gleam now breaks forth.  
Away, Zion, forsake repining;  
your prosperity is ascending.

In a dancelike aria the alto continues with wedding imagery, exhorting the betrothed to prepare herself for the bridegroom. The music, originating in the "Hercules" cantata, *BWV 213*, is transformed here by means of changes in instrumentation and articulation to fit a very different text: while the original setting ("Ich will dich nicht hören"), employed an accompaniment of unison violins marked "staccato," the adaptation in the *Christmas Oratorio* specifies violins doubled by oboe d'amore, and a much more lilting articulation.

## 4. Alto Aria (Parody of *BWV 213/9*)

Bereite dich, Zion, mit zärtlichen Trieben,  
den Schönsten, den Liebsten  
bald bei dir zu sehn!  
Deine Wangen müssen heut  
viel schöner prangen,  
eile, den Bräutigam  
sehnlichst zu lieben!

Prepare thyself, Zion, with tender emotion,  
the fairest, the dearest,  
to greet soon in thy midst.  
Thy visage must glow  
much fairer today;  
Hasten to greet the bridegroom  
most ardently.

One striking feature of the *Christmas Oratorio* is the inclusion of so many chorales. The first and last of these (Nos. 5 and 64) employ the same tune and thus provide an element of cyclical unity. While this tune is now known as the "Passion Chorale" ("O Sacred Head Now Wounded"), it did not have such an explicit association in Bach's day, especially in Leipzig. Here the congregation responds to the alto's exhortation of the foregoing movement with a prayer. The narrator then continues with the story, again quoting from the day's gospel.

### 5. Chorale

**Wie soll ich dich empfangen,  
und wie begegn' ich dir?  
O aller Welt Verlangen,  
O meiner Seelen Zier!  
O Jesu, Jesu, setze  
mir selbst die Fackel bei,  
damit, was dich ergötze,  
mir kund und wissend sei!**

How can I fitly greet Thee,  
How rightly Thee extol,  
Of man the best beloved,  
Thou treasure of my soul?  
O Lord, I pray Thee carry  
The torch to light my way  
That I may know Thy pleasure  
And serve Thee day by day.

### 6. Tenor Recit. (Evangelist)

*Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln, und legte ihn in eine Krippe, denn sie hatten sonst keinen Raum in der Herberge.*

And there she brought forth her first born son and wrapped him in swaddling clothes, and made his cradle in the manger, for there was no room in the inn for them.

After the relatively simple and straightforward narration by the Evangelist, a more complex movement occurs. Three layers of meaning can be detected. Luther's Christmas hymn, sung by soprano, provides the ecclesiastical/theological perspective: Christ became poor so that the believer might be blessed with heavenly riches. A more personal view is heard from the bass, whose utterances are interpolated between phrases of the hymn. Above both singers are heard countermelodies played by oboe and oboe d'amore, providing reminiscences of shepherds, fields, and mangers.

### 7. Chorale (Soprano) & Recit. (Bass)

**Er ist auf Erden kommen arm,  
daß er unser sich erbarm,  
uns in dem Himmel mache reich  
und seinen lieben Engeln gleich  
Kyrieleis!**

He came among us meek and poor,  
That he [might] know what we endure.  
In Heaven rich in wealth are we,  
And there like the angels we will be.  
Kyrieleis!

Wer will die Liebe recht erhöh'n, die unser Heiland für uns hegt?  
Ja, wer vermag es einzusehen, wie ihn der Menschen Leid bewegt?  
Des Höchsten Sohn kömmt in die Welt weil ihm ihr Heil so wohl gefällt,

Who can rightly exalt the love which our Savior bears for us?  
Yes, who can understand how human suffering touches Him?  
The Lord's Son comes into the world because its salvation is His desire.

so will er selbst  
als Mensch geboren werden.

Therefore, He chooses  
to be born as man.

The mood changes completely with the bass aria (No. 8), where the trumpet returns for a regal movement extolling the splendor and might of the heavenly king despite his humble birth.

### 8. Bass Aria (Parody of *BWV* 214–7)

Großer Herr, und starker König,  
liebster Heiland, o wie wenig  
achtest du der Erden Pracht!  
Der die ganze Welt erhält,  
ihre Pracht und Zier erschaffen,  
muß in harten Krippen schlafen.

Great Lord and mighty King,  
dearest Savior, O how little  
carest Thou for earthly pomp.  
He, who sustains the entire world,  
has fashioned its splendor and its beauty,  
must sleep in a crude manger.

As is usually the case in Bach's cantatas, Part I of the *Christmas Oratorio* ends with a chorale (hymn). Here the subdued tone of the choir's prayer contrasts with brilliant instrumental interludes that feature the three trumpets and timpani of the very opening. Thus the music for Christmas day comes to an end with a flourish.

### 9. Chorale

**Ach, mein herzliebes Jesulein!  
Mach dir ein rein sanft Bettelein,  
zu ruhn in meines Herzens Schrein,  
daß ich nimmer vergesse dein!**

Ah, Jesus Child, my heart's delight!  
Make here Thy little bed this night.  
My heart will be a shrine for Thee,  
so dwell Thou there in peace with me.

## Part II

Part II of the oratorio, intended for the second day of Christmas, begins with a *sinfonia*—the only purely instrumental movement in the entire work. Set in the 12/8 meter of the *siciliano* (a baroque dance with pastoral associations), the *sinfonia* sets two contrasting bodies of sound in opposition, a basic feature of the baroque concerto. On the one hand we hear the flutes and strings; on the other, the oboes *d'amore* and oboes *d'acaccia* (four independent parts). Perhaps Bach also intended symbolic representation here: the flutes and strings representing the music of the angels, the oboes representing the sounds of the shepherds.

### 10. Sinfonia

With the orchestra having set the scene, the narrator continues the account from Luke's gospel, describing the appearance of the angels. At this point, his story actually lags *behind* the story as recounted in the day's gospel lesson. That is to say, when performed in its original liturgical setting, the Evangelist's recitative does not recapitulate the gospel heard just moments before (as one might expect); rather, it completes the reading from the previous day. From a musical viewpoint this recitative, like many in the *Christmas Oratorio*, is relatively straightforward.

One interesting feature relates to the continuo line, which is static at first, depicting the peacefulness of the pastoral scene. With the angel's appearance, however, it suddenly becomes animated, scurrying downwards as the shepherds react in fear.

### 11. Tenor Recit. (Evangelist)

*Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie und sie fürchten sich sehr.*

And there were shepherds in that same country, in the fields by their sheepfolds, who were keeping their flocks by night. And lo, the angel of the Lord came upon them and the glory of the Lord shone round about them and they were sore afraid.

Following the narrator's account a simple chorale affords the listeners another opportunity to internalize and appropriate the truths they have heard. This time the chorus actually takes part in the action, welcoming the angels and urging the shepherds not to react so fearfully. The instruments participate, too, doubling the vocal lines. Perhaps as a tonal allusion to the bright angel's light, Bach instructs the flutes to play the melody at the octave above.

### 12. Chorale

**Brich an, o schönes Morgenlicht,  
und laß den Himmel tagen!  
Du Hirtenvolk, erschrecke nicht,  
weil dir die Engel sagen,  
daß dieses schwache Knäbelein  
soll unser Trost und Freude sein,  
dazu den Satan zwingen  
und letztlich Friede bringen.**

Break forth, O beauteous morning light!  
And fill the Heav'ns with glory!  
Ye shepherd folk, restrain your fright,  
And hear the Angels' story:  
This little child whom you will see  
Our comfort and our joy will be,  
Against the Fiend sustain us,  
And peace at last regain us.

The divine message of the angel (taken from the previous day's gospel lesson) is accompanied by a "halo of strings," an effect Bach had used some years earlier in the *St. Matthew Passion* for the words of Jesus.

### 13. Tenor & Soprano Recit.

(Evangelist & Angel)

*Und der Engel sprach zu ihnen: Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.*

And the angel spoke and said: Be not afraid, behold, I bring you joyful tidings, which shall be to all people. For unto you there is born this day in the city of David, a Savior which is Christ the Lord.

Another recitative follows; it explores the "shepherd relationship" between the one to whom the promise had originally come (i.e., Abraham), and those now receiving the good news from the angel. Again oboes (with their pastoral associations) are heard, punctuating the vocal lines in declamatory fashion.



**14. Bass Recit.**

Ein Hirt hat Alles das zuvor  
 von Gott erfahren müssen.  
 Und nun muß auch ein Hirt die Tat,  
 was er damals versprochen hat,  
 zuerst erfüllet wissen.

What God had promised Abraham,  
 he now makes known to shepherd choir.  
 A shepherd once heard this all from God,  
 and now a shepherd is first to see the deed  
 (which then was promised), accomplished.

While arias normally gave opportunity for reflection, the tenor aria (No. 15) allows the soloist to join the dramatic activity. In a movement that requires virtuosic performance from both singer and accompanying flutes, the tenor urges the shepherds to hurry as they investigate the good news. Bach's decision to accompany the singer with a flute instead of an oboe d'amore (as had been the case originally in Cantata 214) was apparently motivated by a desire to suggest shepherds' pipes.

**15. Tenor Aria (Parody of BWV 214–5)**

Frohe Hirten, eilt, ach eilet,  
 eh' ihr euch zu lang verweilet,  
 eilt, das holde Kind zu sehn!  
 Geht, die Freude heißt zu schön,  
 sucht die Anmut zu gewinnen,  
 geht und labet Herz und Sinnen.

Happy shepherds, hasten, oh, hasten,  
 lest you tarry too long.  
 Hasten to behold the winsome child.  
 Go, the joy is just too lovely,  
 Seek to obtain grace,  
 go and refresh heart and mind.

**16. Tenor Recit. (Evangelist)**

*Und das habt zum Zeichen: Ihr werdet  
 finden das Kind in Windeln gewickelt, und  
 in einer Krippe liegen.*

This sign do I give you: wrapped in  
 swaddling clothes ye shall find the child in a  
 manger lying.

After a brief recitative in which the Evangelist assumes the role of the angel, the chorus again enters the action. In hushed tones they enjoin the shepherds to contemplate the scene described by the angel: the mystery of the manger.

**17. Chorale**

**Schaut hin! Dort liegt im finstern Stall,  
 des Herrschaft gehet überall!  
 Da Speise vormals sucht ein Rind,  
 da ruhet jetzt der Jungfrau'n Kind.**

Behold! In gloomy stable stall  
 There lies the ruler of us all;  
 Where once the hungry oxen fed,  
 There rests now the virgin's child.

In No. 18 we hear the authoritative voice of a prophet, urging the shepherds to find the child. As he suggests that all join to sing a lullaby, the instruments become more animated, as they contemplate their role.

**18. Bass Recit.**

So geht denn hin,  
 ihr Hirten geht,  
 daß ihr das Wunder seht:  
 und findet ihr des Höchsten Sohn  
 in einer harten Krippe liegen,  
 so singet ihm bei seiner Wiegen  
 Aus einem süßen Ton,  
 und mit gesamtem Chor  
 dies Lied zur Ruhe vor!

Therefore go hence,  
 ye shepherds go,  
 that ye may behold the miracle  
 and when ye find the Son of God  
 lying in a crude manger,  
 then sing to him beside his cradle  
 with a sweet tone  
 and with full choir  
 this slumber song.

But the shepherds do not leave immediately; first they rehearse the lullaby they will perform for the infant Jesus (No. 19). In accordance with the suggestion made by the bass soloist, the whole instrumental ensemble (“gesamten Chor”) participates. In adapting this movement from its original setting in Cantata 213, Bach added woodwinds to the strings and lowered the key by a minor third; the result is a more rustic and contemplative tone. The close parallel between this text and the original (“Schlafe, mein Liebster, und pflege der Ruh”) suggests that Picander (who excelled at parody writing and had originally penned the Hercules Cantata, *BWV 213*) may have been Bach’s collaborator as librettist.

**19. Alto Aria** (Parody of *BWV 213–3*)

Schlafe, mein Liebster, genieße der Ruh  
 wache nach diesem vor aller Gedeihen!  
 Labe die Brust,  
 empfinde die Lust,  
 wo wir unser Herz erfreuen!

Sleep, my dearest, enjoy Thy rest,  
 Then watch over the commonweal.  
 Refresh Thy soul,  
 sense the joy  
 while we gladden our hearts.

**20. Tenor Recit.** (Evangelist)

*Und alsobald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen:*

And suddenly there appeared with the angel, a multitude of the heavenly host, praising God and saying:

With the appearance of the angel host all forces burst forth in jubilation, singing the German version of the “Gloria.” At the words “peace on earth,” however, the mood changes: not only is the music now subdued in the traditional manner, but the texture is more complex—as if peace on earth is difficult to attain. At the words “good will to all men,” however, jubilation breaks out again.

**21. Chorus** (“Evangelist”)

*Ehre sei Gott in der Höhe und Friede auf Erden, und den Menschen ein Wohlgefallen.*

Glory to God in the highest and on earth peace, good will to all men.

**22. Bass Recit.**

So recht, ihr Engel, jauchzt und singet,  
 daß es uns heut' so schön gelinget!  
 Auf denn!  
 wir stimmen mit euch ein,  
 uns kann es, so wie euch erfreun.

'Tis well, ye angels, rejoice and sing  
 that we have triumphed so well today.  
 Away then!  
 We'll join with you our voices.  
 We, as well as you, can rejoice.

Taking on the role of spokesperson, the bass soloist reveals his intention to marshal all to join the hymn of praise. What follows is a more elaborate chorale setting than heard heretofore, the instruments accompanying the hymn in the same dancing 12/8 meter (and even some of the same thematic material) with which Part II began.

**23. Chorale**

**Wir singen dir in deinem Heer  
 aus aller Kraft: Lob, Preis und Ehr,  
 daß du, o lang gewünschter Gast,  
 dich nunmehr eingestellt hast.**

In chorus now to Thee we raise  
 With mighty voice our songs of praise  
 That Thou our long awaited Guest  
 Hast come at last, beloved and blest.

## Part III

On the third (and final) day of Christmas, listeners could reasonably expect more modest music with smaller forces. However, Part III begins with full festal orchestra. In several ways it recalls the celebratory opening movement of Part I, providing a degree of cyclical unity to the three cantatas for Christmas. This cyclical element was also present in both of these movements' original setting: in *BWV 214* (the cantata for the birthday celebration of Electress Maria Josepha of Saxony) the music of "Jauchzet, frohlocket" formed the first movement; the present music, the closing movement. While the text here speaks of "feeble songs" the music is anything but that! Bach's 96-measure structure is symmetrical: each half begins with a purely instrumental section of sixteen measures followed by sixteen measures of free counterpoint in which tenor, alto, and soprano voices enter (non-imitatively) in turn, after which the instrumental section returns with voices embedded in the orchestral fabric.

**24. Chorus (Parody of *BWV 214-9*)**

Herrscher des Himmels, erhöere das Lallen,  
 laß dir die matten Gesänge gefallen,  
 wenn dich dein Zion mit Psalmen erhöht!  
 Höre der Herzen frohlockendes Preisen,  
 wenn wir dir jetzo die Ehrfurcht erweisen,  
 weil unsre Wohlfahrt befestiget steht!

Ruler of heaven, hear our faltering tones.  
 Accept our feeble songs.  
 When Thy Zion exalts Thee with psalms!  
 Hear the jubilant praise of our hearts  
 when we now to Thee manifest our  
 reverence, for our well-being is assured.

After the exuberant choral prayer, the narrator continues his account of the Christmas story. Again his words are taken from the previous day's gospel reading, so that cantata libretto and liturgical reading are out of synchronicity by one day.

**25. Tenor Recit.** (Evangelist)

*Und da die Engel von ihnen gen Himmel  
fuhren, sprachen die Hirten untereinander:*

And as the angels were gone into Heaven  
from them, then did the shepherds say to  
each other:

Acting in the role of the shepherds, the members of the chorus begin to exhort each other to begin the search for the child in Bethlelem. In Bach's contrapuntal texture the voices move in opposite directions—some up, some down—as if no one is sure of the right road. Meanwhile the flutes scurry up and down in 16<sup>th</sup> notes.

**26. Chorus**

Lasset uns nun gehen gen Bethlehem,  
und die Geschichte sehen,  
die da geschehen ist,  
die uns der Herr kundgetan hat.

Let us even go now to Bethlehem  
that we ourselves may witness that  
which has come to pass  
which here the Lord has made known to us.

No sooner has the choir finished than the bass soloist, acting in the role of an Old Testament prophet, interjects, explaining the theological import of these events to the shepherds. Above the tones of his short speech the flutes hover like the last rays of the angels' light.

**27. Bass Recit.**

(Voice of Old Testament prophet)

Er hat sein Volk getröst',  
er hat sein Israel erlöst,  
die Hülf' aus Zion hergesendet  
und unser Leid geendet.  
Seht, Hirten, dies hat er getan;  
geht, dieses trifft ihr an!

He has comforted His people,  
He has redeemed His Israel,  
has sent help from Zion  
and put an end to our suffering.  
Behold, shepherds, this has He done.  
Go, this ye shall find.

The congregation realizes the prophet has been speaking to them as well, and they respond in a corporate affirmation of faith.

**28. Chorale**

**Dies hat er Alles uns getan,  
sein groß Lieb zu zeigen an;  
des freu sich alle Christenheit  
und dank ihm des in Ewigkeit.  
Kyrieleis!**

All this has He done for us,  
To show His mighty love for us.  
All Christendom must thus rejoice,  
And joyous, thank Him evermore.  
Kyrieleis!

The chorale ends with a surprisingly broad cadence—the effect is to suggest the cantata might be concluding. However a long duet for soprano and bass follows. The mood is happy, perhaps even secular. While the libretto is not, strictly speaking, a dialogue between the two voices, Bach's music is reminiscent of his love duets for soprano and bass representing the believer and Christ, respectively. Indeed, in its original setting (the "Hercules"

cantata, *BWV 213*) the music constitutes a love duet, complete with references to kissing and betrothal, between the hero and virtue. In an apparent attempt to adapt the music to its new dramatic context (giving it a more sprightly and less sentimental mood) Bach replaced the original two violas with oboes d'amore, and raised the pitch of the movement by a major third.

### 29. Soprano & Bass Duet

(Parody of *BWV 213–11*)

Herr, dein Mitleid, dein Erbarmen,  
tröstet uns und macht uns frei.  
Deine holde Gunst und Liebe,  
deine wundersamen Triebe  
machen deine Vätertreu wieder neu.

Lord, Thy compassion, Thy mercy  
comforts us and makes us free.  
Thy kind favor and love,  
Thy wondrous desires renew  
Thy paternal faithfulness.

After the duet Bach allows the narrator to continue at some length. While Bach might have inserted an aria after the shepherds' arrival at the manger, he did not do so, preferring to highlight the words concerning Mary's introspection. As noted above, it is this very concept of "recalling former events" that marks the first part of the entire oratorio libretto.

### 30. Tenor Recit. (Evangelist)

*Und sie kamen eilend, und funden beide, Mariam und Joseph dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kind gesaget war. Und alle, vor die es kam, wunderten sich der Rede, die ihnen die Hirten gesaget hatten. Maria aber behielt alle diese Worte, und bewegte sie in ihrem Herzen.*

And the shepherds hastened, and found there Mary, the mother, and Joseph, and found the babe in a manger lying. And after they themselves had seen it, they reported the saying which had been told to them concerning this same child. And all who heard these things listened to them in wonder, in wonder to all that the shepherds told them. But Mary kept to herself all the things that happened and she pondered them in her heart.

That Bach wanted to stress Mary's moment of introspection seems clear from the fact that the alto aria he inserted at this point is the only newly composed aria in the entire oratorio. Set as a lyrical duet for violin and alto voice, this movement is perhaps the most emotionally expressive moment in the work—in the Lutheran context its focus on Mary can perhaps best be understood as representing the voice of the individual believer.

### 31. Alto Aria (Voice of Mary)

Schließe, mein Herze, dies selige Wunder  
fest in deinem Glauben ein!  
Lasse dies Wunder der göttlichen Werke  
immer zur Stärke  
deines schwachen Glaubens sein!

O my heart, envelop this blessed wonder  
firmly in thy faith!  
Let this miracle, the divine deeds,  
ever strengthen  
thy weak faith.

Mary's self-exhortation now yields to a statement of resolve, a recitative accompanied by the "heavenly light" of the transverse flutes.

**32. Alto Recit.** (Voice of Mary)

Ja, ja, mein Herz soll es bewahren,  
was es an dieser holden Zeit  
zu seiner Seligkeit  
für sicheren Beweis erfahren.

Oh, yes, my heart  
will treasure what it has heard  
at this happy time as certain proof  
of its blessed salvation.

In a third contemplative response to the narrator's account, the congregation as a whole resolves to treasure not just "these words" but Jesus himself.

**33. Chorale**

**Ich will dich mit Fleiß bewahren,  
ich will dir  
leben hier,  
dir will ich abfahren.  
Mit dir will ich endlich schweben  
voller Freud,  
ohne Zeit  
dort im andern Leben.**

Diligently I'll treasure Thee,  
I'll live  
for Thee here,  
with Thee I'll depart this life,  
with Thee I'll soar at last,  
filled with  
eternal joy  
in the other life beyond.

In a somewhat abrupt turn, the Evangelist completes the story (taken from the previous day's liturgical lesson).

**34. Tenor Recit.** (Evangelist)

*Und die Hirten kehrten wieder um,  
preiseten und lobten Gott um alles, das sie  
gesehen und gehöret hatten, wie denn zu  
ihnen gesaget war.*

To their flocks the shepherds then returned,  
praising and glorifying God for all the  
wonderful things that they had heard and  
witnessed, as it was told to them.

Following the narrator's short recitative, the choir once more sings a hymn, providing further theological application for the listeners. By this point in the oratorio nine chorales have appeared, three in each cantata. Even if they were not actually sung by the congregation, their relative prevalence (even for Bach) indicates the extent to which he wanted to provide opportunity for corporate identification.

**35. Chorale**

**Seid froh, dieweil, seid froh, dieweil,  
daß euer Heil  
ist hie ein Gott  
und auch ein Mensch geboren,  
der, welcher ist der Herr und Christ  
in Davids Stadt, von vielen auserkoren.**

Rejoice meanwhile, rejoice meanwhile,  
that your salvation  
is here a God  
and also born as man,  
He, the Lord and Christ,  
in David's city, chosen from among many.

---

**SATURDAY, APRIL 26, 2003**

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

8:00 p.m.

**FOURTH CONCERT**

J. S. BACH      *WEIHNACHTS-ORATORIO, BWV 248*  
1685–1750      Parts IV, V, VI

**ENSEMBLES**

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

**SOLOISTS**

Christine Brandes, *Soprano*  
Katherine Krumreig, *Echo Soprano*  
Ellen Rabiner, *Contralto*  
Benjamin Butterfield, *Tenor*  
Kevin Deas, *Bass*

**OBBLIGATISTS**

Danna Sundet, *Oboe d'amore*  
Ryan Amos, *Oboe d'amore*  
David Brockett, *Horn*  
Megan Marranta, *Horn*  
Julian Ross, *Violin*  
Wei-Shu Wang Co, *Violin*

**CONTINUISTS**

Kelly Collette, *Bassoon*  
Regina Mushabac, *Cello*  
Nicole Keller, *Organ*

## NOTES

## Part IV

In Bach's day Part IV was intended for New Year's Day, whose liturgical gospel reading conveyed the account of the circumcision and naming of Jesus. Both in terms of its libretto and musical setting, this cantata is the most self-sufficient one in the oratorio. Although joyful in tone (like the opening movements of Parts I & III, the first movement employs dance-like triple meter), the basic key is now F major instead of D major, and the orchestration excludes trumpets and drums. Instead, hunting horns are featured, as is also the case in the "Hercules" cantata from which this movement is taken. In its original setting the choral part is marked "Resolution of the Gods" (*Ratschluß der Götter*). Perhaps Bach intended the sound of the natural horns to suggest "divine pronouncement"; in the *Christmas Oratorio* one is inclined to associate it with the *Hebrew shofar*, one version of which (according to the *Mishna*) was made of ibex horn, had a bell ornamented with gold, and was sounded at New Year.

**36. Chorus** (Parody of *BWV* 213–1)

Fallt mit Danken, fallt mit Loben  
vor des Höchsten Gnadenthron!  
Gottes Sohn  
will der Erden  
Heiland und Erlöser werden,  
Gottes Sohn  
dämpft der Feinde Wut und Toben.

Bow with thanksgiving,  
kneel with praise  
before the Lord's mercy throne.  
The Son of God is to be  
the Savior and Redeemer of the world.  
The Son of God  
assuages the devil's rage and fury.

Following the choral call to worship, the narrator sings the brief gospel lesson for New Year's Day, emphasizing the name given to the infant.

**37. Tenor Recit.** (Evangelist)

*Und da acht Tage um waren, daß das Kind  
beschnitten würde; da ward sein Name  
genennet Jesus, welcher genennet war von  
dem Engel, ehe denn er im Mutterleibe  
empfangen ward.*

And when eight days were accomplished,  
for the circumcising of the child, then was  
the child named Jesus, which was the name  
the angel had given when He had been  
conceived in His mother's womb.

In the following recitative, the bass soloist addresses Jesus in an intimate way, exploring the significance of the name given to the infant for issues of life as well as death. Following ancient tradition the name is seen as key to its bearer's character and significance. In the middle of the movement, in an *arioso* section (i.e., a section in which the rhythmic motion approaches the regularity typical of an aria), the soprano joins the bass, singing the words to the first lines of a chorale, though the chorale tune does not appear. To increase the prominence of the soprano melody, Bach reinforces it with the first violins.



### 38. Bass Recit. & Soprano Chorale

Immanuel, o süßes Wort!  
 Mein Jesus heißt mein Hört,  
 mein Jesus heißt mein Leben.  
 Mein Jesus hat sich mir ergeben,  
 mein Jesus soll mir immerfort  
 vor meinen Augen schweben;  
 mein Jesus heißet meine Lust,  
 mein Jesus labet Herz und Brust.

Emanuel, O word so sweet!  
 My Jesus is my safe retreat,  
 My Jesus is my life.  
 My Jesus gave himself for me.  
 My Jesus shall forever more  
 ascend before my eyes,  
 My Jesus commands my joy.  
 My Jesus delights [both] heart and soul.

#### Bass & Soprano Arioso:

Komm! ich will dich mit Lust umfassen,  
 mein Herze soll dich nimmer lassen,  
 ach! so nimm mich zu dir!

Come, I will joyfully receive Thee.  
 My heart shall never leave Thee.  
 Ah! Then take me to Thee,

Chorale (continued in No. 40):

**Jesu du mein liebstes Leben,  
 meiner Seelen Bräutigam,  
 der du dich vor mich gegeben  
 an des bittern Kreuzes Stamm!**

Jesus Thou, my dearest being,  
 bridegroom of my Soul,  
 Thou who didst give Thyself  
 for me on the bitter cross.

#### Bass Recit:

Auch in dem Sterben  
 sollst du mir das Allerliebste sein;  
 in Not, Gefahr und Ungemach  
 seh ich dir sehnlichst nach.  
 Was jagte mir zuletzt  
 der Tod für Grauen ein?  
 Mein Jesus! Wenn ich sterbe,  
 so weiß ich, daß ich nicht verderbe.  
 Dein Name steht in mir geschrieben,  
 der hat des Todes Furcht vertrieben.

Even in death  
 shalt Thou be dearest of all to me,  
 in need, distress, adversity,  
 I long for Thee.  
 How, at last does  
 death affright me?  
 My Jesus, when I die,  
 I know that I shall not perish.  
 Thy Name is graven in me.  
 It has banished the fear of death.

In the following echo aria (originating, like the previous movement, in Cantata 213, "Hercules at the Crossroads") the soprano soloist takes up the idea of the fear of death in relation to the name and person of Jesus. While the playful music (with its unpredictable echoes) may strike modern ears as irreverent, it must be heard within the context of the time-honored tradition in Bach's day of composing sacred dialogues. As in its original secular setting, Bach succeeds in creating an atmosphere of suspense, the text vacillating between "yes" and "no."

### 39. Soprano Aria with Echo

(Parody of *BWV* 213–5)

Flößt, mein Heiland, flößt dein Namen,

My Savior, does Thy name

auch den allerkleinsten Samen	penetrate even the smallest seed
jenes strengen Schreckens ein?	of that harsh fear?
Nein, du sagst ja selber nein!	No, Thou sayest no!
Sollt ich nun das Sterben scheuen?	Should I now shy from death?
Nein, dein süßes Wort ist da!	No, Thy sweet word is there!
Oder sollt ich mich erfreuen?	Or should I rejoice?
Ja, du Heiland, sprichst selbst ja!	Yes, Thou Saviour, sayest, "yes!"

The movement that follows parallels the earlier bass recitative: the bass soloist again addresses Jesus, affirming the primacy of Jesus' name in all of life, while the soprano interjects phrases of the words to the hymn started in No. 38, though the music is again newly composed. This time however there is a continual alteration between recitative (bass) and arioso (soprano/bass duet) sections so that the effect is that of a love dialogue. As in the earlier companion movement, the first violins double the soprano's melody to reinforce it.

#### 40. Bass Recit./Arioso & Soprano Chorale (Continuation from No. 38)

Wohlan, dein Name soll allein in meinem Herzen sein.	Now then, Thy name alone shall dwell in my heart.
<b>Jesu meine Freud und Wonne meine Hoffnung, Schatz und Teil,</b>	Jesus, my joy and bliss, My hope, my treasure and my portion.
so will ich dich entzückt nennen, wenn Brust und Herz zu dir vor Liebe brennen.	With rapture shall I address Thee when soul and heart for Thee do glow in love.
<b>mein Erlösung, Schutz und Heil, Hirt und König, Licht und Sonne!</b>	My redemption, Protection, and salvation. My shepherd and king, My light and sun.
Doch, Liebster, sage mir: wie rühm ich dich, wie dank ich dir?	Yet, dearly Beloved, tell me: How can I praise Thee, how thank Thee?
<b>Ach! wie soll ich würdiglich, mein Herr Jesu, preisen dich?</b>	Ah, How shall I fittingly, Lord Jesus, praise Thee?

In a technically demanding da capo aria for tenor, two violins, and continuo (foundational bass), Bach employs energetic figures to depict the zealous efforts to which the poet commits himself. The sentiment parallels that of the original model (*BWV 213/7*), where Virtue predicts the hero's future successes. "Zealous achievement" is also an apt characterization of Bach's choice of form, for in a rare departure from his usual approach, Bach sets the solo aria as a (four-part) fugue—a complex musical structure in which a distinctive musical idea is treated imitatively by all participating voices according to prescribed procedures. In particular, this movement demonstrates the composer's technical prowess by means of fugal devices such as theme inversion and stretto (overlapping of subject entries).

**41. Tenor Aria** (Parody of *BWV* 213–7)

Ich will nur dir zu Ehren leben,  
 mein Heiland, gib mir Kraft und Mut,  
 daß es mein Herz recht eifrig tut!  
 Stärke mich,  
 deine Gnade würdiglich  
 und mit Danken zu erheben!

I'll live only to Thine honor,  
 my Savior. Give me strength and courage,  
 that my heart may zealously do this.  
 Strengthen me,  
 that I may worthily  
 and with gratitude extol Thee.

Part IV of the *Christmas Oratorio* ends with an elaborate setting of a chorale text, a supplicatory prayer stressing the centrality of Jesus' name in the life of the Christian believer. The hymn's lines (sung to a tune that was probably created for the occasion by Bach) are embedded in a rich orchestral fabric that features concerto-like interplay between the three instrumental groups: corni da caccia, oboes, and strings.

**42. Chorale**

**Jesus richte mein Beginnen,  
 Jesus bleibe stets bei mir,  
 Jesus zäume mir die Sinnen,  
 Jesus sei nur mein Begier,  
 Jesus sei mir in Gedanken,  
 Jesu, lasse mich nicht wanken!**

Jesus be my firm foundation,  
 Jesus abide ever with me;  
 Jesus save me from temptation,  
 Only Jesus be my desire.  
 Jesus dwell in my thoughts,  
 Jesus, let me never waver.

## Part V

Part V begins with a large-scale introductory chorus of unknown origin; perhaps it was newly composed for the occasion. Concerto-like in its construction, the movement features an energetic interplay among two oboes d'amore, strings, and four-part chorus. Syncopated rhythms and stressed downbeats in a triple meter contribute to a spirit of gaiety. Despite the complexity of the movement, its instrumentation is modest: no brass instruments or flutes are included.

**43. Chorus**

Ehre sei dir Gott, gesungen,  
 dir sei Lob und Dank bereit',  
 dich erhebet alle Welt,  
 weil dir unser Wohl gefällt,  
 weil anheut unser aller Wunsch gelungen,  
 weil uns dein Segen so herrlich erfreut.

O God, may glory be sung to Thee,  
 Praise, and thanks be rendered.  
 All the world doth worship Thee,  
 All our needs dost Thou foresee.  
 For this day hast Thou our wish fulfilled,  
 For Thy rich blessing has gladdened us.

Written for the first Sunday after New Year, Part V takes as its narrative the liturgical lesson for the following feast day, (i.e., Epiphany January 6). As Alfred Dürr has noted, the reason probably lies in the fact that an oratorio libretto requires a chronological account. Therefore the appearance of the wise men (depicted in the liturgical lesson for Epiphany) must *precede* Mary and Joseph's flight to Egypt (described in the reading specified for the first

Sunday after New Year). In any case, just as Bach's listeners experienced non-synchronicity between gospel reading and cantata narration in Parts II and III, so in Part V they heard a gospel for a different day—in this case the liturgical reading for the following day. The story of Mary and Joseph's flight to Egypt is not heard at all.

**44. Tenor Recit.** (Evangelist)

*Da Jesus geboren war zu Bethlehem im jüdischen Lande, zur Zeit des Königes Herodes, siehe, da kamen die Weisen vom Morgenlande gen Jerusalem, und sprachen:*

When Jesus was born in Bethlehem in the land of Judea, in the days of Herod the King, lo then there came from the East three wise men to Jerusalem, saying:

Introduced by the Evangelist's narration (No. 44), the chorus now assumes the role of the wise men, who have followed the star and now seek the source of its light, the supposed birthplace of a new king. Bach's motet-like setting, with its rapid exchange between voices and instruments on the word "wo" (where) suggests an eager and somewhat disorganized questioning on the part of the kingly visitors. At two points their conversation is "interrupted" by a solo alto, who amplifies the biblical account (and answers the magi's question) with interpolated recitatives that provide personal theological perspectives. The oboes having fallen silent, a "halo of strings," symbolic perhaps of light, accompanies her words.

**45. Chorus & Alto Recit.**

(Magi & Christ's betrothed)

(Probably adapted from *BWV 247*)

Chorus:

Wo ist der neugeborne König der Jüden?

Oh, where is he that is born King of Judea?

Alto Recit:

Sucht ihn in meiner Brust,  
hier wohnt er, mir und ihm zur Lust!

Seek Him within my heart,  
here He dwells, for our mutual pleasure!

Chorus:

*Wir haben seinen Stern gesehen im Morgenlande, und sind kommen ihn anzubeten.*

For we have seen his star before us and are come that we may adore Him.

Wohl euch!

die ihr dies Licht gesehen!  
Es ist zu eurem Heil geschehen.  
Mein Heiland, du, du bist das Licht,  
das auch den Heiden scheinen sollen,  
und sie, sie kennen dich noch nicht,  
als sie dich schon verehren wollen.  
Wie hell, wie klar  
muß nicht dein Schein,  
geliebter Jesu, sein!

Blessed are ye,  
who have seen this light come to pass  
for your salvation.  
My Savior, Thou, Thou art the light,  
which is also intended for the heathen,  
and they, they know Thee not yet,  
though they already wish to worship Thee.  
How bright, how clear  
must Thy light not be,  
beloved Jesus!

In the following four-part chorale, which is characterized by a marked degree of contrapuntal part-writing, the chorus takes up the idea of the Epiphany (i.e., the penetration of the divine light into all the world) in a prayer for enlightenment.

#### 46. Chorale

**Dein Glanz all Finsternis verzehrt,  
die trübe Nacht in Licht verkehrt.**

**Leit uns auf deinen Wegen,  
daß dein Gesicht und herrlichs Licht  
wir ewig schauen mögen!**

Thy splendor drives the night away,  
And turns the darkness into day.

Lead us in Thy paths,  
that Thy beauteous face and glorious light  
we may behold eternally.

For the following aria, another prayer for moral enlightenment, Bach reused a movement from a cantata he had composed in 1734 when the Elector of Saxony and his consort paid a sudden visit to the Leipzig Fair on the anniversary of the Elector's coronation as King of Poland. Bach's ability to refit pre-existing music to a new dramatic context is very much in evidence here, for he reworked the aria thoroughly. The original setting was for soprano, lay a fourth higher, had no true continuo, and included flute as well as oboe d'amore obligato parts. To fit the music to the sentiments of the new text Bach darkened the mood by lowering the key, giving it to the deepest voice, omitting the flute, and adding continuo.

#### 47. Bass Aria (Parody of *BWV 215-7*)

Erleucht auch meine finstre Sinnen,  
Erleuchte mein Herze  
durch der Strahlen klaren Schein!  
Dein Wort soll mir die hellste Kerze  
in allen meinen Werken sein;  
dies lasset die Seele nichts Böses beginnen.

Enlighten my darkened thoughts,  
enlighten my heart  
through the rays' clear light!  
Thy word shall be for me the brightest  
candle in all my deeds;  
this will avert evil undertaking of my soul.

The prayer for divine deliverance from the evil tendencies of human nature suddenly becomes pertinent as the Evangelist brings us back to the story, recounting the self-serving reaction of King Herod and his court.

#### 48. Tenor Recit. (Evangelist)

*Da das der König Herodes hörte, erschrak  
er, und mit ihm das ganze Jerusalem.*

Now when King Herod had heard these  
things, he was troubled and the whole of  
Jerusalem with him.

Before the Evangelist can complete the story, the alto soloist again interjects, this time with questions intended to spur listeners to personal reflection. Her phrases are punctuated by the strings, who play trembling figures that change subtly when the subject turns to joy.

#### 49. Alto Recit.

(Voice of Christ's betrothed)  
Warum wollt ihr erschrecken?

Why are ye frightened?

Kann meines Jesu Gegenwart  
 euch solche Furcht erwecken?  
 O! solltet ihr euch nicht vielmehr  
 darüber freuen,  
 weil er dadurch verspricht  
 der Menschen Wohlfahrt zu erneuen!

Can the presence of my Jesus  
 waken such fear in you?  
 Oh! Should ye not rather  
 rejoice therein,  
 because He doth promise to restore  
 thereby the well-being of mankind!

Hardly waiting for the alto to finish, the narrator continues his account of Herod's reaction. At the point where the assembled religious leaders quote an Old Testament prophecy in response to Herod's question regarding the predicted birthplace of the new king, the music changes to *arioso* style, that is, the melody becomes more lyrical and the overall rhythm (as especially determined by the instrumental bass) more regular.

**50. Tenor Recit.** (Evangelist)

*Und ließ versammeln alle Hohepriester  
 und Schriftgelehrten unter dem Volk, und  
 erforschte von ihnen, wo Christus sollte  
 geboren werden. Und sie sagten ihm: zu  
 Bethlehem im jüdischen Lande; denn also  
 stehet geschrieben durch den Propheten:  
 Und Bethlehem im jüdischen Lande bist  
 mitnichten die Kleinest unter den Fürsten  
 Juda; denn aus dir soll mir kommen der  
 Herzog, der über mein Volk Israel ein Herr  
 sei.*

And when the king had gathered all the chief priests and the scribes of the people together, he demanded of them saying: This Christ child, where will he be born? And they said to him: In Bethlehem, the land of Judea, for thus it is written by the prophet: "And thou Bethlehem in the land of Judea, thou wilt not be the least of the lords of Judah; for from thee there will come forth a governor to be a ruler over my people Israel."

In a strikingly arranged trio, we hear a dialogue between the soprano and tenor on the one hand, and the alto on the other. The former pair, not recognizing Christ's coming, continually ply their questions; the latter does not respond for a time until she finally enters abruptly with "Schweigt!" ("Hush!"). Above the singers a solo violin weaves arabesques based on the motives of the soprano and tenor. Of the three voices it is clearly the alto who has the last word. The movement has a ternary shape, wherein a contrasting middle section sets the prayer of the last line: "Jesu, ach, so komm zu mir." Thereupon the opening material returns.

**51. Soprano, Alto, & Tenor Trio**

Ach, wenn wird die Zeit erscheinen?  
 Ach! Wenn kommt  
 der Trost der Seinen?  
 Schweigt, er ist schon würklich hier!  
 Jesu, ach, so komm zu mir!

Ah, when will the time arrive?  
 Ah, when will  
 the consolation of His people come?  
 Hush! He is already here.  
 Oh, Jesus, then come to me!

In the following recitative the alto employs Johannine imagery to explain her foregoing statement: Christ reigns already in the heart of the believer.

**52. Alto Recit.**

(Voice of Christ's betrothed)

Mein Liebster herrschet schon.  
 Ein Herz, das seine Herrschaft liebet,  
 und sich ihm ganz zu eigen gibet,  
 ist meines Jesu Thron.

My beloved already reigns.  
 A heart that loves his sovereignty  
 and gives itself to Him wholeheartedly  
 is Jesus' throne.

Part V ends not with the royal pomp with which it began, but with the simple faith of a humble believer. In keeping with the liturgical emphasis on Epiphany it stresses the manifestation and reception of the divine light.

**53. Chorale**

**Zwar ist solche Herzensstube  
 wohl kein schöner Fürstensaal,  
 sondern eine finstre Grube;  
 doch, sobald dein Gnadenstrahl  
 in denselben nur wird blinken,  
 wird es voller Sonnen dünken.**

Indeed my heart of hearts  
 Is no royal chamber,  
 But rather a gloomy pit.  
 Yet, as soon as Thy mercy's light  
 Shines into it,  
 It seems full of sunshine.

## Part VI

In Part VI—according to evidence gathered from surviving instrumental parts—Bach apparently reused music from an earlier unidentified sacred cantata. The festive orchestra, complete with three trumpets and timpani (but this time without flutes), appears now for the third time. Intended for performance on Epiphany, the cantata continues the narration begun in Part V. Thus the opening chorus alludes to King Herod's anger at the news of a rival king. To depict a mood of aggressive conflict, Bach wrote an impressive fugue, whose subject is characterized by jabbing upward leaps. As Alfred Dürr notes, the overall ternary form is impressive in scale and design. An opening three-part orchestral ritornello of 48 measures leads into the fugue proper ("Herr, wenn die stolzen Feinde"), which is then repeated to a new set of words ("so gib"). After an imitative section ("nach deiner Macht") and ritornello with choral material embedded ("so können wir"), a contrasting middle section consisting of a canon at the fifth occurs on the final lines ("Wir wollen dir allein vertrauen"). A modified version of the opening material then returns. The overall structure is perfectly balanced: A (120 mm.) = B + A' (120 mm.). At times, the busy "battle motives" in the accompaniment (consisting of rapidly repeated notes) suggest the agitated style (*stile concitato*) first used in 1638 by Monteverdi in his eighth book of madrigals.

**54. Chorus**(Adapted from *BWV* 248a-1)

Herr, wenn die stolzen Feinde schnauben,  
 so gib, daß wir im festen Glauben  
 nach deiner Macht und Hülfe sehn!

Lord, when our haughty foes do rage,  
 then grant that we in firm faith  
 look to Thy power and help!

Wir wollen dir allein vertrauen,  
so können wir den scharfen Klauen  
des Feindes unversehrt entgehn.

We'll place our trust in Thee alone,  
thus can we the foe's sharp claws  
escape unharmed.

Herod's sinister plot is unveiled in the following narration.

### 55. Tenor & Bass Recit.

(Evangelist & Herod)

*Da berief Herodes die Weisen heimlich, und  
erlernet mit Fleiß von ihnen, wenn der  
Stern erschienen wäre. Und weiset sie gen  
Bethlehem, und sprach: Ziehet hin, und  
forschet fleißig nach dem Kindlein, und  
wenn ihr's findet, sagt mir's wieder, daß  
ich auch komme und es anbetet.*

When Herod had privily called the wise men, he inquired of them diligently, at what time the star appeared. And sent them to Bethlehem and said: "Go ye there, and diligently seek this child; when you have found him, bring me word that I may also come to worship Him."

Having heard of Herod's scheming, the soprano takes it upon herself to reproach him in a dramatic accompanied recitative.

### 56. Soprano Recit.

(Adapted from *BWV* 248a–2)

Du Falscher, suche nur den Herrn zu fällen,  
nimm alle falsche List,  
dem Heiland nachzustellen;  
der, dessen Kraft kein Mensch ermißt,  
bleibt doch in sich'rer Hand.  
Dein falsches Herz ist schon,  
nebst aller seiner List,  
des Höchsten Sohn,  
den du zu stürzen suchst, sehr wohl bekannt.

Traitor! Just seek to slay the Lord,  
employ all false deceit  
to pursue the Savior.  
He, whose power no man can measure,  
is in safe hands.  
Thy treacherous heart,  
with all its deceit,  
is well known to God's Son,  
whom thou seekest to destroy.

Having grown more confident and serene toward the end of her recitative, the soprano now commences a jubilant dance, celebrating the ease of a predicted victory. The music is strongly instrumental in orientation, with a clear and symmetrical phrase structure and several substantial and self-contained ritornelli.

### 57. Soprano Aria

(Adapted from *BWV* 248a–3)

Nur ein Wink von seinen Händen  
stürzt ohnmächtger Menschen Macht.  
Hier wird alle Kraft verlacht!  
Spricht der Höchste nur ein Wort  
seiner Feinde Stolz zu enden,  
o, so müssen sich sofort  
sterblicher Gedanken wenden.

Merely a wave of his hands will destroy  
the strength of powerless men.  
All power is futile here.  
If God but speaks a word to put an end  
to the pride of His enemies,  
then must immediately thoughts  
of mortal men be altered.



The narrator now turns the listeners' attention back to the story.

**58. Tenor Recit.** (Evangelist)

*Als sie nun den König gehöret hatten,  
zogen sie hin. Und siehe, der Stern, den  
sie im Morgenlande gesehen hatten,  
ging für ihnen hin, bis daß er kam und  
stund oben über, da das Kindlein war.  
Da sie den Stern sahen, wurden sie hoch  
erfreuet und gingen in das Haus und  
funden das Kindlein mit Maria, seiner  
Mutter, und fielen nieder und beteten es  
an und täten ihre Schätze auf und  
schenkten ihm Gold, Weihrauch und  
Myrrhen.*

When the wise men heard what the king had said to them they departed. And lo, the star which they had seen and followed in the East, went before them until it came, and stood shining over where the young child was. When the wise men saw this, they rejoiced with exceeding joy and went into the house and saw the young child with Mary his mother, and falling down at His feet they worshiped Him and from the treasure they brought they gave to Him gold, frankincense, and myrrh.

With the wise men having found the house where Jesus was and given their gifts in worship, the congregation responds in kind. In a bit of traditional poetic license they imagine themselves (and the wise men) at the manger, where they offer their very selves to the Christ child.

**59. Chorale**

**Ich steh an deiner Krippen hier,  
o Jesulein, mein Leben;  
ich komme, bring und schenke dir,  
was du mir hast gegeben.  
Nimm hin! es ist mein Geist und Sinn,  
Herz, Seel und Mut, nimm alles hin,  
und laß dirs wohl gefallen.**

I stand beside Thy cradle here,  
O Jesus child, my being,  
I come, bring, and give to Thee,  
All that which Thou hast given me.  
Take Thou my spirit, take my soul,  
My heart and mind in Thy control,  
And graciously receive them.

With the following recitative the Evangelist brings the Epiphany account to an end: the magi are warned about Herod's intentions and they escape by a different route. Bach's musical setting is relatively simple at first: a ten-beat pedal tone undergirds the first few measures (as is often the case in Bach's recitatives). In the final cadence, however, the harmonies take a strikingly circuitous route for the words "they went back by another way."

**60. Tenor Recit.** (Evangelist)

*Und Gott befahl ihnen im Traum, daß sie  
sich nicht sollten wieder zu Herodes  
lenken. Und zogen durch einen andern  
Weg wieder in ihr Land.*

And being warned of God in a dream, by which they were told that they should not return to Herod, they went back by another way into their own land.

Reflecting on the wise men's departure, the tenor sings a recitative accompanied by two oboes d'amore, which play frequent sighing figures.

### 61. Tenor Recit.

(Adapted from *BWV 248a-4*)

So geht!

Genug, mein Schatz geht nicht von hier,  
er bleibet da bei mir,  
ich will ihn auch nicht von mir lassen.  
Sein Arm wird mich aus Lieb,  
mit sanftmutsvollem Trieb  
und größter Zärtlichkeit umfassen;  
er soll mein Bräutigam verbleiben,  
ich will ihm Brust und Herz verschreiben.  
Ich weiß gewiß, er liebet mich,  
mein Herz liebt ihn auch inniglich  
und wird ihn ewig ehren.  
Was könnte mich nun für ein Feind  
bei solchem Glück versehren?  
Du, Jesu, bist und bleibst mein Freund;  
und werd ich ängstlich zu dir flehn:  
Herr, hilf!, so laß mich Hülfe sehn!

Begone then!

Enough! My treasure will not desert me.  
He will stay by me;  
I'll not forsake Him either.  
His arm will embrace me in love  
with gentle thoughts  
and greatest tenderness.  
He shall remain my bridegroom.  
I'll ascribe heart and soul to Him.  
I am certain that he loves me.  
My heart also loves Him intimately  
and will ever revere Him.  
What foe could destroy me  
since I have such joy.  
Thou, Jesus, art and will remain my friend;  
and I implore Thee anxiously:  
Lord, help! Give evidence of Thine aid!

The two oboes d'amore continue to accompany the tenor in the aria that follows. In its textual emphasis the movement relates to the opening chorus (in vain the foe rages against the Christ child and his followers), and Bach's setting has a correspondingly strong forward drive. The instruments provide interludes and respond in concerto-like fashion to the vocal motives. Three times, however, the vigorous rhythm is unexpectedly halted. The dramatic reason appears to be the singer's wandering attention: as he ponders his mystic love relationship with Jesus ("mein Schatz . . . ist hier bei mir") he momentarily forgets his aggressive posture.

### 62. Tenor Aria

(Adapted from *BWV 248a-5*)

Nun mögt ihr stolzen Feinde schrecken,  
was könnt ihr mir für Furcht erwecken?  
Mein Schatz, mein Hort ist hier bei mir.  
Ihr mögt euch noch so grimmig stellen,  
droht nur mich ganz und gar zu fällen;  
doch seht! mein Heiland wohnt hier.

Now may ye proud foes be fearful.  
How can ye arouse fear in me?  
My treasure, my wealth abides with me.  
However fierce ye may appear,  
threaten to destroy me completely,  
Lo, my Savior dwells with me.

A brief triumphant exchange amongst the four solo voices (with fanfare-like motive carried imitatively from one to the another) ensues.

**63. S.A.T.B. Recit.**(Adapted from *BWV 248a-6*)

Was will der Hölle Schrecken nun,  
was will uns Welt und Sünde tun,  
da wir in Jesu Händen ruhn?

What can the terror of hell now do,  
or the world and sin,  
since we are safe in Jesus' hands?

Bach ends the oratorio with an elaborate chorale arrangement for full orchestra and chorus. The impressive instrumental opening, featuring a variation of the fanfare motive heard in the previous recitative, already suggests that this movement will exceed all previous ones in splendor, but gives no hint of the chorale to be included. Indeed the structure of the movement is essentially that of an instrumental concerto (characterized by interplay amongst the various instrument groups) into which the phrases of the hymn, harmonized in four-parts, are intermittently embedded. Bach's skill at combining disparate musical elements is evidenced by the fact that he reconciles the "tonality" of the chorale (Phrygian on F ) with the key of the movement as a whole (the festal key of D major). Throughout the movement the first trumpet plays a prominent role, leading the victory celebration, as it were, and helping to bring the Christmas story to a triumphant close.

**64. Chorus (Chorale)**(Adapted from *BWV 248a-7*)

**Nun seid ihr wohl gerochen  
an eurer Feinde Schar,  
denn Christus hat zerbrochen  
was euch zuwider war.  
Tod, Teufel, Sünd und Hölle  
sind ganz und gar geschwächt;  
bei Gott hat seine Stelle  
das menschliche Geschlecht.**

Now are ye well avenged  
against the horde of foes,  
for Christ hath broken  
what was hateful to you.  
Death, devil, sin, and hell  
are completely weakened.  
The human race  
has its place with God.

Reading translation by John Sinnema and Mel Unger

DESKTOP PUBLISHING

DESIGN

NEWSLETTERS

BUSINESS CARDS

LETTERHEADS

ENVELOPES

BOOKLETS

CATALOGS

BUSINESS FORMS

BROCHURES

LABELS

FLYERS

# Printing

**High Quality**

**Quick Turnaround**

**Competitive Pricing**



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

## REPERTORY

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

### VOCAL WORKS

#### Large Choral Works

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

#### Motets

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

#### Cantatas

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

**Cantatas (continued)**

Cantata, <i>BWV 67</i>	Halt im Gedächtnis Jesum Christ, 1948.
Cantata, <i>BWV 68</i>	Also hat Gott die Welt geliebt, 1936, 1969.
Cantata, <i>BWV 70</i>	Wachet, betet, seid bereit allezeit, 1950.
Cantata, <i>BWV 71</i>	Gott ist mein König, 1950.
Cantata, <i>BWV 75</i>	Die Elenden sollen essen, 1971.
Cantata, <i>BWV 78</i>	Jesu, der du meine Seele, 1956, 1977, 1995.
Cantata, <i>BWV 79</i>	Gott, der Herr, ist Sonn' und Schild, 1943, 1965.
Cantata, <i>BWV 80</i>	Ein feste Burg ist unser Gott, 1933, 1938, 1947, 1978, 1998.
Cantata, <i>BWV 81</i>	Jesus schläft, was soll ich hoffen, 1941, 1945.
Cantata, <i>BWV 82</i>	Ich habe genug, 1937, 1951, 1958, 1970, 1976, 1982, 1992.
Cantata, <i>BWV 92</i>	Ich hab in Gottes Herz und Sinn, 1973.
Cantata, <i>BWV 93</i>	Wer nur den lieben Gott lässt walten, 1944.
Cantata, <i>BWV 95</i>	Christus, der ist mein Leben, 1952.
Cantata, <i>BWV 102</i>	Herr, deine Augen sehen nach dem Glauben, 1945.
Cantata, <i>BWV 104</i>	Du Hirte Israel, höre, 1942, 1948.
Cantata, <i>BWV 106</i>	Gottes Zeit ist die allerbeste Zeit, 1933, 1941, 1971.
Cantata, <i>BWV 110</i>	Unser Mund sei voll Lachens, 1949, 1954, 1987.
Cantata, <i>BWV 112</i>	Der Herr ist mein getreuer Hirt, 1943.
Cantata, <i>BWV 116</i>	Du Friedefürst, Herr Jesu Christ, 1954.
Cantata, <i>BWV 118</i>	O Jesu Christ, mein's Lebens Licht, 1940, 1950.
Cantata, <i>BWV 130</i>	Herr Gott, dich loben alle wir, 1980.
Cantata, <i>BWV 131</i>	Aus der Tiefe rufe ich, Herr, zu dir, 1957.
Cantata, <i>BWV 137</i>	Lobe den Herren, den mächtigen König der Ehren, 1934.
Cantata, <i>BWV 140</i>	Wachet auf, ruft uns die Stimme, 1934, 1935, 1945, 1983, 2003.
Cantata, <i>BWV 142</i>	Uns ist ein Kind geboren, 1949.
Cantata, <i>BWV 147</i>	Herz und Mund und Tat und Leben, 1981.
Cantata, <i>BWV 148</i>	Bringet dem Herrn Ehre seines Namens, 1993.
Cantata, <i>BWV 149</i>	Man singet mit Freuden vom Sieg, 1947.
Cantata, <i>BWV 158</i>	Der Friede sei mit dir, 1939, 1963, 1977, 1985.
Cantata, <i>BWV 159</i>	Sehet, wir geh'n hinauf gen Jerusalem, 1940.
Cantata, <i>BWV 160</i>	Ich weiss, dass mein Erlöser lebt, 1948, 1952.*
Cantata, <i>BWV 161</i>	Komm, du süsse Todesstunde, 1969.
Cantata, <i>BWV 169</i>	Gott soll allein mein Herze haben, 1981.
Cantata, <i>BWV 170</i>	Vergnügte Ruh', beliebte Seelenlust, 1983.
Cantata, <i>BWV 171</i>	Gott, wie dein Name, so ist auch dein Ruhm, 1963.
Cantata, <i>BWV 172</i>	Erschallet, ihr Lieder, erklinget, ihr Saiten, 1994.
Cantata, <i>BWV 174</i>	Ich liebe den Höchsten von ganzem Gemüte, 1985.
Cantata, <i>BWV 180</i>	Schmücke dich, o liebe Seele, 1945, 1989.
Cantata, <i>BWV 182</i>	Himmelskönig, sei willkommen, 1974, 1987.
Cantata, <i>BWV 183</i>	Sie werden euch in den Bann tun, 1981.
Cantata, <i>BWV 187</i>	Es wartet alles auf dich, 1979.
Cantata, <i>BWV 189</i>	Meine Seele rühmt und preist, 1960.
Cantata, <i>BWV 191</i>	Gloria in excelsis Deo, 1958.
Cantata, <i>BWV 198</i>	Lass Fürstin, lass noch einen Strahl, 1964.
Cantata, <i>BWV 199</i>	Mein Herze schwimmt im Blut, 1987.
Cantata, <i>BWV 201</i>	Geschwinde, geschwinde, ihr wirbelnden Winde, 1965, 1980.
Cantata, <i>BWV 202</i>	Weichet nur, betrübte Schatten, 1947, 1965, 1977, 1983, 2001.
Cantata, <i>BWV 203</i>	Amore traditore, 1942, 1955, 1968.
Cantata, <i>BWV 205</i>	Zerreiſset, zersprenget, zertrümmert die Gruft, 1961.
Cantata, <i>BWV 208</i>	Was mir behagt, ist nur die muntre Jagd (the "Hunting Cantata"), 1997.
Cantata, <i>BWV 209</i>	Non sa che sia dolore, 1935, 1979.
Cantata, <i>BWV 210</i>	O holder Tag, erwünschte Zeit, 1964, 1983.
Cantata, <i>BWV 211</i>	Schweigt stille, plaudert nicht, 1933, 1944, 1947, 1958, 1982, 1999.
Cantata, <i>BWV 212</i>	Mer hahn en neue Oberkeet, 1937, 1944, 1958, 1984.
Cantata, <i>BWV 213</i>	Lasst uns sorgen, lasst uns wachen, 1986.

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

## Sacred Songs

Auf, auf! mein Herz, mit Freuden, *BWV 441*, 1943, 1959.  
 Bist du bei mir, *BWV 508*, 1934, 1970.  
 Die bittere Leidenszeit 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 zurücker, *BWV 509*, 1937, 1954, 1968, 1970.  
 Gib dich zufrieden und sei stille, *BWV 510*, 1936, 1968.  
 Die goldne Sonne, *BWV 451*, 1940.  
 Gott lebet noch, *BWV 461*, 1939, 1943.  
 Ich habe genug, *BWV 82*, 1970.  
 Ich halte treulich still, *BWV 466*, 1941.  
 Ich lass dich nicht, *BWV 467*, 1959.  
 Ich steh' an deiner Krippen hier, *BWV 469*, 1956.  
 Jesu, meines Glaubens Zier, *BWV 472*, 1959.  
 Jesus, unser Trost und Leben, *BWV 475* 1944.  
 Komm, süßer Tod, *BWV 478*, 1935, 1959.  
 Kommt, Seelen, dieser Tag, *BWV 479*, 1936, 1944, 1954.  
 Der lieben Sonne Licht und Pracht, *BWV 446*, 1939.  
 Liebster Herr Jesu, *BWV 484*, 1940.  
 Liebster Immanuel, *BWV 485*, 1968.  
 Mein Jesu, dem die Seraphinen, *BWV 486*, 1935.  
 Mein Jesu, was für Seelenweh, *BWV 487*, 1954.  
 Meine Seele, lass es gehen, *BWV 552*, 1937.  
 Nur mein Jesus ist mein Leben, *BWV 490*, 1956.  
 O finstre Nacht, wann wirst du doch vergehen, *BWV 492*, 1968.  
 O Jesulein süß, O Jesulein mild, *BWV 493*, 1940, 1943, 1959, 1968.  
 So oft ich meine Tabakspfeife, *BWV 515*, 1937.  
 Steh' ich bei meinem Gott, *BWV 503*, 1936.  
 Vergiss mein nicht, mein allerliebster Gott, *BWV 505*, 1934, 1968.  
 Warum betrübst du dich, *BWV 516*, 1954, 1970.  
 Wie wohl ist mir, *BWV 517*, 1970.  
 Willst du dein Herz mir schenken, *BWV 518*, 1934.

## Excerpts from Larger Works

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

Chorale: Christ lag in Todesbanden, *BWV 227*, 1992.

Aria: Ah Tarry Yet, My Dearest Saviour from Cantata *BWV 11*, 1934.

Aria: Bekennen will ich seinen Namen, a lost cantata, 1937.

Aria: Bete, bete aber auch dabei, from Cantata *BWV 115*: Mache dich, mein Geist bereit, 1994.

Aria di G(i)ovannini from the second (1725) Notebook of Anna Magdalena Bach, *BWV 518*, 1970.

Aria: Have Mercy, Lord on Me from St. Matthew Passion, *BWV 244*, 1935.

Aria: Wenn die Frühlingslüfte streichen, from the "Wedding Cantata," *BWV 202*, 1998.

Reconstructed aria: Wo soll ich fliehen hin, 1938.

Duet: We Hasten With Eager Yet Faltering Footsteps from Cantata *BWV 78*, 1944.

Trio for women's voices: Thus, Then, the Law from the Motet: Jesu, Priceless Treasure, *BWV 227*, 1944.

Trio for women's voices: Suscepit Israel from Magnificat in D, *BWV 243*, 1944.

Sheep May Safely Graze from Cantata *BWV 208*, 1962.

Sinfonia from Cantata *BWV 42*, 1980, 1990.

## INSTRUMENTAL WORKS

### Concertos and Works for Orchestra

Die Kunst der Fuge, *BWV 1080*, 1950, 1951, 1956, 1960, 1968. Incomplete 1941, 1945.

Overture in C Major, *BWV 1066*, 1936, 1939, 1953, 1990.

Overture in B Minor, *BWV 1067*, 1933, 1941, 1955, 1973, 1989.

Overture in D Major, *BWV 1068*, 1934, 1941, 1950, 1961, 1970, 1972, 1988, 2000. (Air only, 1935).

Overture in D Major, *BWV 1069*, 1935, 1938, 1952, 1966.

Six Brandenburg Concertos:

Concerto in F Major, *BWV 1046*, 1935, 1943, 1954, 1964, 1985.

Concerto in F Major, *BWV 1047*, 1933, 1937, 1949, 1958, 1969, 1976, 1988, 2002.

Concerto in G Major, *BWV 1048*, 1934, 1940, 1947, 1952, 1966, 1969, 1982, 1990, 1999.

Concerto in G Major, *BWV 1049*, 1937, 1944, 1951, 1963, 1977.

Concerto in D Major, *BWV 1050*, 1934, 1949, 1953, 1962, 1971, 1994.

Concerto in B Major, *BWV 1051*, 1935, 1950, 1960, 1984.

Concerto in D Major for Clavier, *BWV 1054*, 1940, 1978.

Concerto in D Minor for Clavier, *BWV 1052*, 1934, 1963, 1971, 1986.

Concerto in A Major for Clavier, *BWV 1055*, 1990, 1999.

Concerto in F Minor for Clavier, *BWV 1056*, 1936, 1942.

Concerto in C Major for Two Claviers, *BWV 1061*, 1937, 1966.

Concerto in C Major for Three Claviers, *BWV 1064*, 1953.

Concerto in A Minor for Four Claviers, *BWV 1065*, 1938, 1986.

Concerto in A Minor for Violin, *BWV 1041*, 1939, 1970, 1981, 1988.

Concerto in D Minor for Violin, *BWV 1052* (Reconstructed), 1952, 1965.

Concerto in E Major for Violin, *BWV 1042*, 1943, 1961, 1967, 1977, 1991.

Concerto in F Minor for Violin, *BWV 1056* (Reconstructed), 1956.

Concerto in D Minor for Two Violins, *BWV 1043*, 1933, 1963, 1990.

Concerto in A Minor for Clavier, Flute and Violin, *BWV 1044*, 1938.

Concerto in C Minor for Violin and Oboe, *BWV 1060*, 1955, 1973.

### Chamber Music

The Musical Offering (complete), *BWV 1079* (arr. Hans T. David), 1945, 1950, 1957, 1970.

Trio, Only, 1934

Ricercar a 6, only, 1940.

Sonata No. 1 in G Minor for Violin Solo without Basso Continuo, *BWV 1001*, 1953, 1969, 1982.

Partita No. 1 in B Minor for Violin Solo without Basso Continuo, *BWV 1002*, 1996.

Sonata No. 2 in A Minor for Violin Solo without Basso Continuo, *BWV 1003*, 1986.

Sonata No. 3 in C Major for Violin Solo without Basso Continuo, *BWV 1005*, 1959.

Partita No. 2 in D Minor for Violin Solo without Basso Continuo, *BWV 1004*, 1946, 1981, 1996.

Partita No. 3 in E Major for Violin solo without Basso Continuo, *BWV 1006*, (Prelude, Loure, Gavotte), 1936.

Suite No. 1 in G Major for Violoncello Solo, *BWV 1007*, 1940, 1945, 1993.

Suite No. 3 in C Major for Violoncello Solo, *BWV 1009*, 1947, 1980, 1993.

Suite No. 4 in E-flat Major for Violoncello Solo, *BWV 1010*, 1952.

Suite No. 5 in C Minor for Violoncello Solo, *BWV 1011*, 1993.

Suite for Lute in G Minor, *BWV 995*, 1957 (Gavottes, only, 1960).

Sonata in A Minor for Flute Alone, *BWV 1013*, 1939, 1970, 2002.

Sonata No. 1 in B Minor for Clavier and Violin, *BWV 1014*, 1957, 1986.

Sonata No. 2 in A Major for Clavier and Violin, *BWV 1015*, 1941, 1957, 1982.

Sonata No. 3 in E Major for Clavier and Violin, *BWV 1016*, 1946, 1957, 1980, 1992.



### Chamber Music (continued)

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

### Clavier Works

- Clavierübung, Part I (Six Partitas), *BWV 825-830*, 1950.  
 Partita No. 1 in B-flat Major, *BWV 825*, 1935, 1961.  
 Partita No. 2 in C Minor, *BWV 826*, 1957, 1976.  
 Partita No. 3 in A Minor, *BWV 827*, 1960.  
 Partita No. 4 in D Major, *BWV 828*, 1985.  
 Partita No. 6 in E Minor, *BWV 830*, 1985.  
 Clavierübung, Part II (Italian Concerto and French Overture), *BWV 971* and *831*, 1950, 1994.  
 Italian Concerto, *BWV 971*, 1935.  
 French Overture, *BWV 831*, 1946, 2001.  
 Clavierübung, Part IV (Goldberg Variations), *BWV 988*, 1950, 1964, 1985, 2001.  
 Well-Tempered Clavier, Book I, *BWV 846-825* only, 1951, 2000.  
 Prelude and Fugue in C Major, *BWV 846*, 1937.  
 Prelude and Fugue in D Major, *BWV 850*, 1960 (Fugue, only, 1943).  
 Prelude in F Minor, *BWV 857*, 1937.  
 Prelude and Fugue in F-sharp Major, *BWV 858*, 1956.  
 Prelude in B-flat Major, *BWV 866*, 1937.  
 Well-Tempered Clavier, Book II, *BWV 870-893*, 1952.  
 Prelude and Fugue in D Major, *BWV 874*, 1956.  
 Prelude and Fugue in D Minor, *BWV 875*, 1956.  
 Prelude and Fugue in E-flat Major, *BWV 876*, 1956.  
 Prelude and Fugue in E Major, *BWV 878*, 1984.  
 Prelude in F Minor, *BWV 881*, 1956.  
 Prelude in F-sharp Minor, *BWV 883*, 1956.  
 Prelude and Fugue in G Major, *BWV 884*, 1956.  
 Prelude and Fugue in G Minor, *BWV 885*, 1956.  
 Fugue in A Minor, *BWV 889*, 1956.  
 Fugue in B-flat Minor, *BWV 891*, 1956.  
 Prelude and Fugue in B Minor, *BWV 893*, 1956.  
 Invention 6 in E Major, *BWV 777*, 1956.  
 Sinfonia 5 in E-flat Major, *BWV 791*, 1956.  
 Sinfonia 6 in E Major, *BWV 792*, 1956, 1984.  
 Sinfonia 7 in E Minor, *BWV 793*, 1956.  
 Sinfonia 9 in F Minor, *BWV 795*, 1956.  
 Sinfonia 11 in G Minor, *BWV 797*, 1956.  
 Sinfonia 15 in B Minor, *BWV 801*, 1956.  
 "English" Suite No. 2 in A Minor, *BWV 807*, 1934, 1982.  
 "English" Suite No. 3 in G Minor, *BWV 808* (Prelude, Sarabande, Gavotte, and Musette), 1936.  
 "French" Suites, complete, *BWV 812-817*, 1968.  
 Sarabande from Suite No. 1 in D Minor, *BWV 812*, 1935.  
 Suite No. 3 in B Minor, *BWV 814*, 1986.  
 Suite No. 5 in G Major, *BWV 816*, 1992.  
 Suite No. 6 in E Major, *BWV 817*, 1967.

**Clavier Works (continued)**

- Fantasia in C Minor, *BWV 906*, 1935, 1943, 1960  
Chromatic Fantasia and Fugue in D Minor, *BWV 903*, 1944, 1963. (Fantasia, only, 1935).  
Toccatina in D Major, *BWV 912*, 1967.  
Toccatina in E Minor, *BWV 914*, 1935, 1936, 1976, 1998.  
Capriccio in B-flat Major, *BWV 992*, 1955. (Lament, only, 1943).  
Six Little Preludes, *BWV 933-938*, 1960.  
Two Mirror Fugues from the Art of the Fugue (two claviers), *BWV 1080*, 1941.  
From the 1725 Notenbuch of Anna Magdalena Bach:  
Aria in G, *BWV 988*, 1970.  
Allemande in C Minor, *BWV 813*, 1970.  
Polonaise, 1936.  
Polonaise in G, *BWV Anh. 130*, 1970.  
Preludio in C, *BWV 846*, 1970.  
Two Menuetts, 1936.  
Praeludium and Fughetta in G Major, *BWV 902*, 1976.  
Polonaise in G Minor, *BWV Anh. 123*, 1970.  
Sonata in D Minor for Clavier, *BWV 964*, 2000.

**Organ Works (Except Chorales)**

- Prelude and Fugue in A Major, *BWV 536*, 1965.  
Prelude (Fantasia) and Fugue in A Minor, *BWV 543*, 1949.  
Prelude and Fugue in B Minor, *BWV 544*, 1944, 1953. (Prelude, only, 1941).  
Prelude and Fugue in C Major, *BWV 531*, 1965.  
Prelude (Fantasia) and Fugue in C Minor, *BWV 537*, 1965.  
Prelude and Fugue in D Major, *BWV 532*, 1936, 1950, 1997.  
Prelude and Fugue in C Major, *BWV 547*, 1978.  
Prelude and Fugue in E-flat Major, *BWV 552*, 1938, 1963, 1969, 1978, 1990. (Fugue, only, 1941).  
Prelude and Fugue in E Minor ("Cathedral"), *BWV 533*, 1934, 1944, 1963.  
Prelude and Fugue in E Minor ("Wedge"), *BWV 548*, 1959, 1997.  
Prelude in F Minor, *BWV 1955*.  
Prelude and Fugue in G Major, *BWV 541*, 1949, 1982, 1985.  
Fantasia and Fugue in C Minor, *BWV 562*, 1957.  
Fantasia in G Major, *BWV 571*, 1957, 1973, 1990.  
Prelude (Fantasia) and Fugue in G Minor, *BWV 542*, 1950, 1963, 1990.  
Toccatina Adagio, and Fugue in C Major, *BWV 564*, 1942, 1944, 1949, 1967. (Adagio, only, 1936).  
Toccatina and Fugue in D Minor, *BWV 565*, 1939, 1957.  
Prelude (Toccatina) and Fugue in F Major, *BWV 540*, 1950. (Toccatina, only, 1954, 1955).  
Prelude (Toccatina) and Fugue (Doric), *BWV 538*, 1961. (Toccatina, only, 1949, 1955).  
Fugue in C Minor Over a Theme by Giovanni Legrenzi, *BWV 574*, 1963.  
Fugue in G Major, *BWV 577*, 1942, 1943.  
Fugue in G Minor, *BWV 578*, 1941.  
Passacaglia and Fugue in C Minor, *BWV 582*, 1944, 1955, 1973, 1982, 1985.  
Pastorale in F Major, *BWV 590*, 1953.  
Sonata (Trio No. 1 in E-flat Major), *BWV 525*, 1954, 1973, 2002.  
Sonata (Trio No. 3 in D Minor), *BWV 527*, 1957.  
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.  
Ricercar a 6, from *Musikalisches Opfer*, *BWV 1079*, 1961.

**Organ Chorales**

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

### Organ Chorales (continued)

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

## WORKS BY OTHER COMPOSERS

- Tomaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.
- Carl Philipp Emanuel Bach: Adagio, from Sonata for Organ (Wq. 171), 1955.  
 Concerto in B-flat Major for Violoncello (Adagio and Allegro assai), 1959.  
 Concerto in A Major for Violoncello (Wq. 172), 1984.  
 Concerto for Oboe in E Flat (Wq. 165), 1984.  
 Suite in D Major (transcribed H. Casadesus), 1957.  
 Sonata in G Minor for Oboe and Continuo (Wq. 135), 1984.  
 Rondo in C Major (Wq. 56), 1973.  
 Sonata in B-flat Major (Wq. 59), 1973.  
 Sonata in E Minor, H. 529, 2002.  
 Fantasie in C Major (Wq. 61), 1973.  
 Rondo in C Minor (Wq. 59), 1973.  
 Six Sonatas for Winds, 2002.  
 Sonata in G Minor for Clavier and Gamba, 1974.  
 Sonata No. 2 in C Major (Wq. 55), 2002.  
 Sonata No. 4 in A Major (Wq. 55), 2002.
- Johann Bernard Bach: Chorale Prelude, Nun frent euch, lieben Christen g'mein, 1955.
- Johann Christian Bach: Sinfonia in D, Op. 18, No. 4, 1984.  
 Quintet in D Major, Op. 22, No 1, 2002.  
 Trio in A Major, Op. 15, No. 2, 2002.
- Johann Christoph Bach, (1642-1703): Two Motets for five voices:  
 Der Mensch, vom Weibe geboren, 1992.  
 Sei getreu, 1992.
- Johann Christoph Bach: Fugue for Organ, 1955.  
 Motet, I Wrestle and Pray, 1938, 1947, 1953.
- Johann Christoph Friedrich Bach: Gigue-Rondo (organ), 1955.
- Johann Michael Bach: Chorale Prelude, Von Gott will ich nicht lassen, 1955.
- Wilhelm Friedemann Bach: Chorale prelude, Jesu, meine Freude (Falck 38/1), 1955.  
 Adagio and Fugue in D Minor (Falck 65), 1984.
- Barbigant (not J. Barbireau): Der Pfoben Swancz, 1962.
- Ludwig van Beethoven: Fra tutte le pene, 1995.  
 Nei campi e nelle selve, 1995.  
 Quella centra ah pur fa sei, 1995.
- Heinrich F. Biber: Passacaglia for Violin without Continuo [No. XVI appended to XV of the Mystery (Rosary) Sonatas of c. 1676], 1996.
- Joseph Bodin de Boismortier: Sonata in G Major for three flutes, 1961.
- Johannes Brahms: Three Songs for Six-Part Chorus: Op. 42, 1992.
- John Bull: Les Buffons, 1958.
- Dietrich Buxtehude: Chaconne in E Minor, *Bux WV* 160, 1956.  
 Chorale Prelude: Nun bitten wir den heiligen Geist, *Bux WV* 209, 1990.  
 Chorale Prelude: Ein feste Burg ist unser Gott, *Bux WV* 184, 1956.  
 Chorale Prelude: Nun komm, der Heiden Heiland, 1956.  
 Prelude in D Major, *Bux WV* 139, 1990.  
 Prelude and Fugue in D Major, *Bux WV* 211, 1956.  
 Toccata in F, *Bux WV* 157, 1990.  
 Missa Brevis, *Bux WV* 114, 1964.  
 Cantata: O Gottes Stadt, *Bux WV* 87, 1975.  
 Cantata: Herr, ich lasse dich nicht, *Bux WV* 36, 1975.
- William Byrd: The Queen's Alman, 1976.
- Antonio Caldara: Suonata da camera in G Minor, 1972.  
 Praeambulum (D Minor) and Fuga (D Major), 1989.
- André Campra: Entrée from *Hesione*, 1994.  
 Entree from *L'Europe galante*, 1994.
- Dario Castello: Sonata concertato IX, 1998.  
 Sonata prima, 2002.
- Francesco Cavalli: Canzon a 3, 1989.
- Giovanni Paolo Cima: Sonata in D Minor, 2002.
- Arcangelo Corelli: Concerto Grosso, Op. 6, No. 1, 1983.  
 Sonata in C Major for Recorder and Basso Continuo, 1987.
- Corelli-Brueggen: Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20. 1987.

### Works by Other Composers (continued)

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

**Works by Other Composers (continued)**

- Benedetto Marcello: Cantabile in E-flat Major, 1989.  
Fugue in G Minor, 1989.
- Felix Mendelssohn-Bartholdy: Choral Motetto: Op. 23, No. 1,  
Aus tiefer Noth schrei' ich zu dir, 1992.  
3 Songs from Six Songs for Four-Part Chorus: Op. 48/1,2,6, 1992.  
3 Songs from Im Grünen, Op. 59/1,3,4, 1992.
- Claudio Monteverdi: Voi ch'ascoltate, E questa vita un lampo, and O ciechi, ciechi (from *Selve morale e spirituali*), 1975.  
A un giro sol de' begli occhi, 1989.  
Ecco mormorar l'onde, 1989, 1992.  
Io mi son giovinetta, 1992.
- Thomas Morley: Madrigal: (Fa la ballett): Fyre, Fyre, 1992.
- Wolfgang Amadeus Mozart: Adagio and Finale for String Trio, arranged from J.S. Bach's Sonata No. 2 for Organ, 1939.  
Adagio and Fugue for String trio, arranged from Wilhelm Friedemann Bach, 1939.  
Adagio and Fugue for Strings, K546, 1991.  
Fantasy and Fugue in C Major, K 394, 1991.  
Symphony in C Major, No. 41 ("Jupiter"), K 551, 1991.  
Santiago de Murcia: El Sarao de Venus, 1992.
- Jacob Obrecht: Agnus Dei, 1962.
- Johannes Ockeghem: Tsaat een Meskin, 1962.
- Diego Ortiz: Recercada Segunda, 2002.
- James Paisible: Entrée from *The Lady's Entertainment*, 1994.
- Giovanni Picchi: Four Pieces for Harpsichord, 1958.  
Pass'e mezzo antico di sei parti.  
Saltarello del ditto pass'e mezzo.  
Ballo alla polacha.  
Todesca.
- Carlo Francesco Pollarolo: Sonata in D Minor (organ), 1989.
- Henry Purcell: Toccata in A Major (Z[Doubtful 226]), 1943.  
Funeral Music for Queen Mary II (Z860, Z27), 1973.  
The Blessed Virgin's Expostulation: Tell Me, Some Pitying Angel, 1998.
- Suite: The Gordian Knot Unty'd Z597, 1995.  
Dido's Lament, Dido and Aeneas, Z626/38a, 1995.  
Two Anthems: Hear my prayer, O Lord Z15, 1995.  
Rejoice in the Lord alway Z49, 1995.
- Jean Philippe Rameau: Concert IV, 1972.  
Cinquième Concert (Les Pièces de clavecin en concerts), 1994, 1998.
- Max Reger: Wie kommt's dass du so traurig bist, 1995.  
Ich hab' die Nacht getraumet, 1995.
- Esaias Reussner: Prelude, Sonate, Gigue (lute), 1960.
- Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
- Cipriano de Rore: Anchor che'cu partire, 1989.
- Salamone Rossi: Three Canzonets, 1962.  
Voi che sequite il cieco ardor di Venere.  
Torna dolce il mio amore.  
Cercai fuggir amore.
- J-P. Rousseau: L'Allemande du Devin du Village, 1992.
- Giuseppe Sammartini: Concerto in F Major for Descant Recorder, Strings, and Continuo, 1983.
- Domenico Scarlatti: Sonata in D Minor, K. 9, 1976.  
Sonata in D Minor, K. 32, 1985.  
Sonata in D Major, K. 45, 1985.  
Sonata in C Minor, K. 56, 1987.  
Sonata in D Minor, K. 64, 1987.  
Sonata in D Minor, K. 141, 1987.  
Sonata in G Major, K. 144, 1987.  
Sonata in D Major, K. 145, 1987.  
Sonata in A Major, K. 208, 1985.  
Sonata in A Major, K. 209, 1985.  
Sonata in D Major, K. 443, 1976.  
Sonata in D Major, K. 444, 1976.
- Heinrich Schütz: Vater Abraham, erbarme dich mein (SWV 477), 1975.  
Magnificat (SWV, 486), 1975.  
Psalm 84 (SWV, 29), 1975.

### Works by Other Composers (continued)

- O quam tu pulchra es and Veni de libano (*SWV* 265 and 266) from *Symphoniae Sacrae I*, 1975.  
 Fuggi o mio core, 1989.  
 O primavera (Prima parte), *SWV* 1, 1995.  
 O dolcezze (Seconda parte), *SWV* 2, 1995.  
 Dunque addio, *SWV* 15, 1995.  
 Motet: Es ist erschienen die heilsame Gnade Gottes, *SWV* 371, 1992.  
 Motet: Die mit Tränen säen, *SWV* 378, 1992.  
 Motet: Singet dem Herrn ein neues Lied, *SWV* 22, 1992.
- Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Basso, and Continuo, 1994.
- Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
- J.P. Sweelinck Psalm 47: Or sus, tous humains, 1995.  
 Psalm 114: Quand Israël hors d'Égypte sortit, 1995.  
 Psalm 78: Sois ententif, mon peupl' à ma doctrine, 1995.  
 Psalm 137: Estans assis aux rives aquatiques de Babylon, 1995.  
 Psalm 138: Il faut que de tous mes esprits ton los, 1995.
- Giuseppe Tartini: Andante in D Major (viola and harpsichord), 1958.  
 Sonata in G Minor for Violin and Viola da Gamba ("The Devil's Trill"), 1994.
- Georg Philipp Telemann: Scherzo secondo from *III Trietti methodici e III Scherzi*, 1972.  
 Trio Sonata in A Major, 1965.  
 Overture in D Major, 1979.  
 Suite in A Minor for Flute, Strings, and Continuo, 1979.  
 Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.  
 Cantata: Ich weiss, dass mein Erlöser lebt, 1979.\*  
 Cantata: Ihr Völker hört, 1999.  
 Motet: Sei Lob und Preise mit Ehren, 1984.  
 Sonata in B-flat Major for Oboe and Continuo, 1984.  
 Overture from the "Andreas Bach Book," 1984.  
 Fantasie [in D Major, No. 10] for Violin without Continuo (c. 1735), 1996.  
 Fantasie [in E-flat Major, No. 7] for Violin without Continuo (c. 1735), 1996.  
 Quartet in G Major, 1998.
- Thomas Tomkins: Barafostus Dreame, 1962.
- Giuseppe Torelli: Sonata in D (G. 1) for Trumpet, Strings, and Continuo, 1982.
- Francis Tregiani: Balla d' amore, 1962.
- Antonio Vivaldi:  
 Concerto in B Minor for Violins, Violoncello, Bass, and Harpsichord, Op. III, No. 10, 1986.  
 Concerto for Strings and Continuo in G (*RV* 151), 1994.  
 Piccolo Concerto in A Minor, 1978, 1992.  
 Stabat Mater (*RV* 625), 1978.  
 Sinfonia in B Minor (ad Santo Sepolcro [*RV*, 169]), 1978, 1985.  
 Kyrie from Chamber Mass, 1978.  
 Credo (*RV/R* 591), 1983.  
 Nisi dominus (*RV* 608), 1997.  
 Sonata in C Minor for Oboe and Bass Continuo, F. XV, n. 2, 1984.  
 Concerto for Violin and Organ in F, Pin. 274, 1989.  
 Concerto in A Major (*in due Cori*), Pin. 226, 1989.  
 Concerto in D Minor for Organ, Op. 3, No. 11, 1989, 1997.
- Sylvius Weiss: Chaconne (lute), 1960.
- Adrian Willaert: Dulces exuviae, dum fata deusque sinebar, 1989.
- Pietro Andrea Ziani: Capriccio in C Major (Keyboard), 1989.
- Pre-Bach music for lute, 1957:  
 Ricercar — Francesco Spinaccino  
 Fantasia — Francesco da Milano  
 Der Gestreiff Dannzet — Anonymous (ca. 1540)  
 Pavan — Thomas Morley  
 Heartes Ease — Elizabethan  
 Branle — J.B. Besardus  
 Canaries — Stralock MS

\*Earlier performances attributed to J.S. Bach.

**Works by Other Composers (continued)**

Thirteenth-Century music, 1962:

    Cantigas de Santa Maria - Alfonso the Wise

        Quen a virgen

        Como poden per sas culpas

    Le moi de May

        Chanson de quete

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

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



ANNOUNCING

**THE 72<sup>nd</sup> ANNUAL BACH FESTIVAL**

APRIL 23–24 , 2004

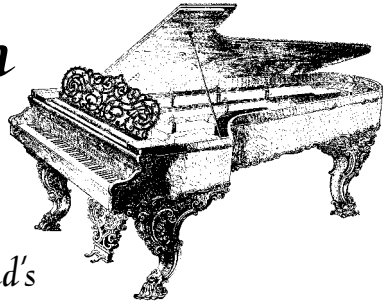
***THE ST. MATTHEW PASSION***

*Mark Graham*

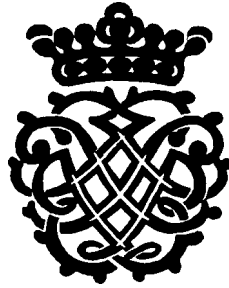
*Piano technician*



*Tempering Klaviers on Cleveland's  
west side since 1979*



**(216) 529-1380**



**BACH**

Journal of the Riemenschneider Bach Institute  
of Baldwin-Wallace College

*Proudly supports the 71<sup>st</sup> Annual Bach Festival*

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



COFFEE AND A WHOLE LOT MORE

***SERVICE IS OUR SPECIALTY***

Vegetarian & Vegan Dishes Available

Soups, Salads &  
Sandwiches handcrafted to your specifications  
Served on homemade breads  
Chicken salad is our most popular choice

**6 different coffees to choose from every day!**

Coffees of East Africa, East Asia, The Americas,  
Unique Blends & Flavored Coffees

Open 7 days a week @ our Cleveland location

**2230 Euclid Ave • 216-771-8700**

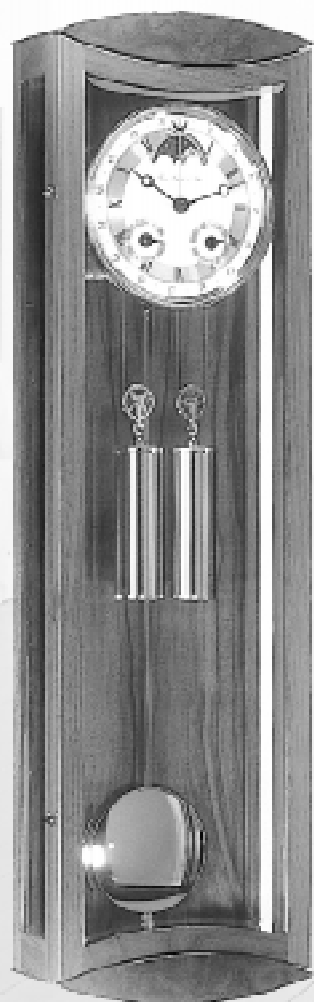
next to Trinity Cathedral across from Cleveland State

Berea Hours: Mon-Thurs 6:30am-11:00pm • Fri 6:30am-12:00am  
Sat 7:00am-12:00am • Sun 8:00am-10:00pm

**38 West Bridge Street • 440-260-0286**

located in the Berea Parkway Shops near Baldwin Wallace

# Suburban Clock



Celebrating  
our 5<sup>th</sup>  
Anniversary



76 FRONT STREET • BEREA, OHIO 44017  
(440) 234-4027 • (440) 234-6443 FAX  
[WWW.SUBURBANCLOCK.COM](http://WWW.SUBURBANCLOCK.COM)