

The 74th Annual

BALDWIN WALLACE
Bach Festival



Annotated Program
April 21-22, 2006

Save the date!



2007 75th B-W BACH FESTIVAL

Friday, Saturday, and Sunday April 20–22, 2007

Including a combined concert with the Bethlehem Bach Choir, celebrating its 100th Festival, in Severance Hall. The *Mass in B Minor* will be featured.

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www.bw.edu/bachfest

Featured Soloists presented with support from the E. Nakamichi Foundation



and The Adrienne and Robert Andrews Bach Festival Fund in honor of Amelia & Elias Fadil

BALDWIN-WALLACE
COLLEGE

SEVENTY-FOURTH ANNUAL

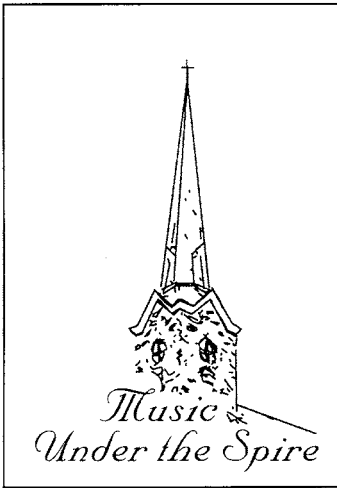
BACH FESTIVAL



THE OLDEST COLLEGIATE BACH FESTIVAL IN THE NATION
ANNOTATED PROGRAM
APRIL 21–22, 2006

DEDICATION

THE SEVENTY-FOURTH ANNUAL BACH FESTIVAL
IS RESPECTFULLY DEDICATED TO
RUTH PICKERING (1918–2005),
WHO SO LOVED MUSIC, THE
BALDWIN-WALLACE COLLEGE BACH FESTIVAL
AND CONSERVATORY CONCERTS,
THAT SHE AND HER LATE HUSBAND, DON,
HAD THEIR NAMES ENGRAVED ON BRASS PLAQUES
AND AFFIXED TO THEIR FAVORITE SEATS,
DD 24 AND DD 25, IN THE BALCONY OF GAMBLE HALL,
KULAS MUSICAL ARTS BUILDING.
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BY MANY FROM THIS COMMUNITY,
IN WHICH SHE WAS SO ACTIVE.



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April 15, 2007

December 17, 2006

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| *NOTES ON THE PROGRAMS, TEXTS, AND TRANSLATIONS <i>Dr. Melvin Unger, Director, Riemenschneider Bach Institute</i> <i>Third Concert, Adel Heinrich</i> | |

INFORMATION FOR TICKET HOLDERS

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

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.

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In Association with the Marilyn Horne Foundation

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Tuesday, May 23rd 8:00 pm

Dmitri Hvorostovsky, baritone and

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Thursday, May 25th 8:00 pm

Anthony Dean Griffey, tenor and

Warren Jones, pianist

With the Cavani String Quartet



Anthony Dean Griffey

Saturday, May 27th 7:30 pm

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**MESSAGE FROM THE PRESIDENT
BALDWIN-WALLACE COLLEGE**

Dear Friends:

Welcome to the 74th Annual Bach Festival at Baldwin-Wallace College. We are very pleased that you are joining us for this annual celebration of some of the most beautiful and inspiring music ever written.

The Friday evening concert at 8:00 p.m. features the J. S. Bach: Motet: *Singet dem Herrn ein neues Lied*, BWV 225 and the *Magnificat in D Major*, BWV 243.

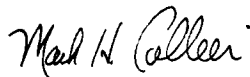
On Saturday we are pleased to present *Johannes-Passion*, BWV 245 at 3:00 p.m. Vocal soloists for the Festival include Tamara Matthews, *soprano*; Ellen Rabiner, *Contralto*; Alan Bennett, *Tenor*; Frederick Urrey, *Tenor*; and William Sharp, *Baritone*.

I also want to take this opportunity to extend special thanks to our patrons, subscribers 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 music! May it inspire you to join us in next year's 75th Bach Festival. It will be a very special event in many ways. You won't want to miss it. So plan now to attend.

Very sincerely,



Mark H. Collier
President

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Welcome to the 74th Annual B-W Bach Festival

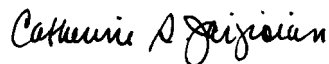
Where else can we hear Bach's *Magnificat* and *St. John Passion* within the same twenty-four hours? B-W's annual Bach Festival definitely is a northeast Ohio treasure, and the Conservatory of Music is honored to be its presenter and guardian.

Listeners are not the only ones drawn repeatedly to the magnificent offering; *all* of this year's guest soloists are returning as well. By now, Tamara Matthews, Ellen Rabiner, Frederick Urrey, William Sharp, Kevin Deas, Alan Bennett, and Todd Wilson are fond friends, and we are pleased to add lecturer Adel Heinrich to the impressive list of Bach Festival participants. Congratulations and thanks go to John Brndiar, Dwight Oltman, and Stuart Raleigh and to students and other Conservatory faculty members for their devoted preparation of the Festival.

Hospitality to concert patrons is extended graciously by the Conservatory Women's Committee and B-W's Food Service, and Mary Tuck manages to keep things moving forward during the most hectic of times. Robert Ebert's cheerful band of faculty and staff ushers see to our concert needs, and of course, we are fortunate to have Mel Unger's notes guiding us informatively through the performances.

Our thanks go to you, as well, not only for your presence this weekend and support throughout the year, but also for your good wishes during our preparations for next year's grand event celebrating 75 years of Baldwin-Wallace Bach Festivals. Check www.bw.edu/bachfest for the enticing details.

Cordially,



Catherine Jarjisian, Director
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BACH FESTIVAL ENDOWMENTS ENDURING MEMORIALS

Special Bach Festival gifts have been received to honor the following persons. Many of these gifts are in the form of permanent additions to the Bach Endowment, and some names go back to the inaugural B-W Bach Festival in 1933. 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. Giving levels for the Enduring Memorials Endowment begin at \$1,000.

We invite your consideration of this opportunity through current gifts, life income gifts, or estate gifts via trust or will. Persons wishing further information may contact Dr. Catherine Jarjisian, Director of the Conservatory or Thomas H. Konkoly, Director of Development for Gift Planning at Baldwin-Wallace College, 275 Eastland Road, Berea, Ohio 44017-2088.

| | |
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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.

NEW ADDITIONS TO THE BACH FESTIVAL ENDOWMENTS

The **Ruth Pickering Memorial Fund** was established this year by her many friends among the faculty and staff of Baldwin-Wallace College and the groups in which she participated, such as the Fortnightly Musical Club, Chopin Musicale, Friends of the Berea Library, and Baldwin-Wallace Faculty Women's Club. Ruth is survived by her daughter, Jane Pickering of Berea, and two sisters.

A \$50,000 Bach Festival Fund was established by **Adriane and Robert Andrews in honor of Amelia & Elias Fadil** in support of retaining a world class soloist for the festival. As graduate of the conservatory of Music, Adriane ('56) sang in the Bach Festival chorus as a student.

The estate of **Lucille G. Beyer** recently made a \$10,000 bequest to honor Lucille's memory and that of her beloved late husband, **Walter T. Beyer**. Lucille was a 1968 graduate in the Continuing Education program at Baldwin-Wallace College.

BACH FESTIVAL ATTENDEES – 20 TO 74 YEARS OF PATRONAGE

The Bach Festival has enjoyed unsurpassed longevity due to the dedicated support of our Riemenschneider Fellows, Sponsors, Patrons, and Subscribers. From the information received on our ticket-order form, the Riemenschneider Bach Institute compiled data concerning the "number of years attended" of each of our audience members. The 74th Bach Festival is pleased to honor these our steadfast supporters.

| | | |
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SUPPORTERS OF THE 2006 BACH FESTIVAL

The Baldwin-Wallace College Bach Festivals receive a major part of their support from a large group of contributors. For a minimum donation in addition to the subscription ticket price contributors receive recognition in the program and help to sustain the future of the Baldwin-Wallace College Bach Festival. Riemenschneider Fellows contribute a minimum of \$830, Sponsors contribute a minimum of \$330, and Patrons contribute a minimum of \$30.

Any person wishing to contribute to the Festival may contact the Baldwin-Wallace Bach Festival, Riemenschneider Bach Institute, 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 contributors to the Bach Festival whose gifts were received after April 3. The names of guarantors whose gifts were received after April 3rd will appear in the glass case in the Martha Goldsworthy Arnold Lobby.

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HISTORY OF THE BACH FESTIVAL AT BALDWIN-WALLACE

When Dr. Albert Riemenschneider and his wife, Selma, arranged for the first Baldwin-Wallace Festival in 1932, they initiated a musical tribute to J. S. Bach and a cherished tradition at Baldwin-Wallace College. They were continuing the Riemenschneider tradition of contributing to the life of the college which had begun well before 1898, the date young Albert, a junior music student at the time, was allowed by his father, German Wallace College President Carl Riemenschneider, to teach organ and piano lessons (as a replacement when a professor fell ill). After his college graduation, Albert became a full-time faculty member. As eventual Director, he was a guiding force in the creation of a Conservatory of Music at Baldwin-Wallace in 1913. A gifted organist, he studied with some of the finest organists of his time, such as Alexandre Guilmant and Charles-Marie Widor in Europe and enjoyed a lifelong friendship with Dr. Albert Schweitzer. A devotee of the music of J. S. Bach, he instituted the Festival in his honor.

In 1936, Dr. Riemenschneider began the present policy of programming one of Bach's larger choral works at each festival. Therefore, students and Bach Festival patrons can hear the B-minor Mass, the St. Matthew Passion, the Christmas Oratorio and the St. John Passion over a four-year period (which is, not coincidentally, the period the average student spends at Baldwin-Wallace).

In 1950, the Bach Festival departed from tradition to present two Bach Festivals: one in May to observe the bicentennial anniversary of J. S. Bach's death, and another in November to mark the passing of "Prof Al," beloved founder of the Festival.

The tradition that Dr. Riemenschneider instituted has continued. Since 1975 all works performed on Bach Festival programs have been sung in the language of origin with English-translation libretti and annotation provided for the audience. Attention has also been paid to the size of performing forces that Bach requested for his own presentations.

The Riemenschneider Bach Institute library also owes its origin to the foresight of Dr. Riemenschneider, who began building a collection in 1936. That 2,500-item collection formed the basis for the Institute library, a resource center for Bach Festival conductors, performers, and annotators as well as a library and archive for scholars and performers interested in Bach studies. Today the collection has grown to approximately 32,750 items including 11,976 bound books and musical scores (1,329 are rare vault-held books, scores, and manuscripts—including 683 "Bach" items); 3,407 musical periodical issues from 72 different periodicals; 9,251 sound recordings; 284 microfilms and 9,953 microfiche; 433 CDs and video tapes, and 100 archival boxes. The Institute also serves as the publishing

arm of the Festival, generating its substantial annotated program, as well as the scholarly periodical, BACH, and facsimile scores, disseminated nationally and internationally to Institute members in over two dozen countries.

Thanks to the leadership of Dr. Albert Riemenschneider, the Conservatory of Music has exerted a major influence in the history of Baldwin-Wallace College: the Riemenschneider Bach Institute collection is known world-wide, the Bach Festival is a respected tradition, and the Baldwin-Wallace College Conservatory is synonymous with “excellence in music education.”

BALDWIN-WALLACE COLLEGE RIEMENSCHNEIDER BACH INSTITUTE ADVISORY BOARD

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

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**THE BALDWIN-WALLACE CONSERVATORY
WOMEN'S COMMITTEE**

The Bach Festival Friday Reception is provided by the Baldwin-Wallace Conservatory Women's Committee. The Women's Committee was organized in 1963 to support and promote the activities of the Conservatory of Music of Baldwin-Wallace College. The Bach Festival has enjoyed the support of this group for many years and wishes to thank the Women's Committee for its fine work.

**THE GRADUATES OF THE LAST DECADE RECEPTION
(G.O.L.D.)**

The Cornerstone Brewing Company on the Triangle in Berea is graciously hosting this enjoyable Friday evening event. The Bach Festival thanks them for their support.

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.

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.

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.



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SPECIFICATION OF THE CHANCEL ORGAN
 The United Methodist Church of Berea
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 Bovenden, Germany, 1973–74

II. HAUPTWERK

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

III. BRUSTWERK (*Swell*)

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

Key action: Mechanical (tracker)

Couplers:

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

Couplers are operated by stopknobs and six reversible toe levers.

Compass: 56-note manuals, C-g^{'''}
 32-note pedal clavier, C-g[']

Tremulants: Brustwerk, adjustable
 Rückpositiv, adjustable

I. RÜCKPOSITIV

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

PEDAL

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

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

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

Temperament: Mildly unequal.

Casework: Solid Oak, Fumed.

Facade: 80% burnished tin, 20% lead.



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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

| | |
|--------------------------|-----------------------------|
| Aston Magna ¹ | <i>Early Music Ensemble</i> |
|--------------------------|-----------------------------|

VOCAL SOLOISTS

| | |
|------------------------------|----------------------|
| Tamara Matthews ² | <i>Soprano</i> |
| Ellen Rabiner ³ | <i>Contralto</i> |
| Alan Bennett ⁴ | <i>Tenor</i> |
| Frederick Urrey | <i>Tenor</i> |
| William Sharp ³ | <i>Baritone</i> |
| Kevin Deas ⁵ | <i>Bass-Baritone</i> |

OBBLIGATISTS

| | |
|---------------------|---|
| Julian Ross† | <i>Violin</i> |
| Wei Shu Wang Co† | <i>Violin</i> |
| Lenora Leggatt | <i>Violin</i> |
| Cara Tweed | <i>Violin</i> |
| George Pope† | <i>Flute</i> |
| Katharine Barbato ‡ | <i>Flute</i> |
| Sean Gabriel †‡ | <i>Flute</i> |
| Virginia Steiger ‡ | <i>Flute</i> |
| Danna Sundet | <i>Oboe, Oboe d'Amore, English Horn</i> |
| Stacey DiIanni ‡ | <i>Oboe</i> |
| Martha McGaughey | <i>Viola da Gamba</i> |
| Stuart Raleigh† | <i>Harpichord</i> |

CONTINUISTS

| | |
|------------------|-----------------------|
| Martha McGaughey | <i>Viola da Gamba</i> |
| Regina Mushabac† | <i>Violoncello</i> |
| Kent Collier | <i>Violoncello</i> |
| Thelma Feith | <i>Bass</i> |
| Nicole Keller† | <i>Organ</i> |

†Baldwin-Wallace Conservatory Faculty

‡Baldwin-Wallace Conservatory Student or Alumnus

¹Aston Magna appears by arrangement with ASTON MAGNA FOUNDATION FOR MUSIC AND THE HUMANITIES, INC., Post Office Box 28, Great Harirngton, MA 01230 (413) 528-3595

²Tamara Matthews appears by arrangement with ROBERT GILDER & CO., 889 Ninth Avenue, Suite No. 3, New York, NY 10019(212)397-5299.

³Ellen Rabiner and William Sharp appear by arrangement with HERBERT BARRETT MANAGEMENT, INC., 266 West 37th Street, New York, NY 10018, (212) 245-3530.

⁴Alan Bennett appears by arrangement with CALIFORNIA ARTISTS MANAGEMENT, 41 Sutter Street, San Francisco, CA 94104, (415) 362-2838.

⁵Kevin Deas appears by arrangement with THEA DISPEKER INC., ARTISTS MANAGEMENT, 59 East 54th Street, New York, NY 10022, (212) 412-7676.

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

| | |
|---------------------|--|
| Catherine Jarjisian | <i>Festival General Manager</i> |
| Melvin Unger | <i>Program Annotator, Editor, Translator</i> |
| Mary L. Tuck | <i>Festival Coordinator</i> |
| Sandra Eichenberg | <i>Assistant</i> |
| Laura Kennelly | <i>Assistant</i> |

SUPPORT PERSONNEL

USHERS

Dr. Robert Ebert, *Head Usher*

| | |
|--------------------|-----------------|
| Bhavna Chinai | Richard Little |
| Teresa Graham | Margie Martyn |
| Chungsim Han | Stan Maxwell |
| Ellen Hansen-Ellis | Earl Peck |
| Louise Kiefer | Susan Penko |
| Thomas Konkoly | Timothy Riggle |
| Hilda Kovac | Carol Templeman |
| Anthony Lauria | Sabine Thomas |
| Patricia Lauria | Jodi Tims |

STAGE CREW

Valerie Szymanski & Kirk Hartung, *Head Stage Manager*
Alie Brooke
William Tackett

RECORDING STUDIO STAFF

William Hartzell
Recording Studio Supervisor, Festival Recording Engineer

STUDENT TECHNICIANS

| | |
|--------------------|-------------------|
| Adam Decker | Lauren Moore |
| Christopher Dotson | Bryan Scafidi |
| Andrew Garrett | Matt Sharrock |
| Katie Heilakka | Abby Sten |
| Daniel Kucner | Ellen Walther |
| Malachy Rodriguez | Lauren Wilczynski |

PERFORMING GROUPS

FESTIVAL BRASS CHOIR

JOHN BRNDIAR, *Music Director and Conductor*

TRUMPET

Ian Cochran
Katie MacGregor
Malachy Rodriguez
Mark Maliniak
Laura Bloss
Andrew Garrett

TROMBONE

Bryan Scafidi
David Betts
William Fowles

HORN

Lauren Moore
Kirk Hartung
Megan Hensberry
Emily Applegarth

TUBA

Stephanie Yehlik

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

| | |
|--------------|---|
| J. S. Bach: | Chorales <i>Canzona</i> <i>Fugue in G minor</i> <i>Jesu, Joy of Man's Desiring</i> |
| Banchieri: | <i>La Organista Bella</i> |
| Esquivei: | <i>Veni Domine</i> |
| Frescobaldi: | <i>Canzon Terza</i> |
| Martini: | <i>Toccata</i> |
| Peuerl: | <i>Canzon XIII</i> |
| Palestrina: | <i>Exaltabo te, Domine</i> <i>Haec Dies</i> |
| Schutz: | <i>No Man Liveth to Himself</i> |

FESTIVAL CHAMBER ORCHESTRA
DWIGHT OLTMAN, *Music Director*

VIOLIN

Julian Ross, *Concertmaster*
Aaron Neumann
Kaitlin Doyle
Alexandra Ostroff
Deborah Woodhams
Kelly Jakubowski

VIOLIN II

Wei-Shu Wang Co, *Principal*
Emily Knowles
Cassandra Kalin
Amanda Ramey
Katharine O'Neill
Sarah Allen

VIOLA

Louise Zeitlin, *Principal*
Ashleigh Gordon
Diane Joyce
Adam Cordle
Rachel Ward

VIOLONCELLO

Regina Mushabac, *Principal*
Ginevra Ventre
Brandon Rowe
Emily Tynon

VIOLA DA GAMBA

Martha McGaughey

CONTRABASS

Thelma Feith, *Principal*
Alie Brooke

FLUTE

George Pope, *Principal*
Katherine Barbato (Part I)
Lauren Wilczynski (Part II)

OBOE

Danna Sundet, *Principal*
Stacey Dilanni

OBOE D'AMORE

Stacey Dilanni

ENGLISH HORN

Danna Sundet

BASSOON

Kathryn Brooks

ORGAN

Nicole Keller

HARPSICHORD

Stuart Raleigh

ADMINISTRATIVE ASSISTANT

Ginevra Ventre

ORCHESTRA LIBRARIAN

Emily Tynon

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

VIOLIN I

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

VIOLIN II

Cara Tweed, *Principal*
Nancy Patterson
Gina Ferrara
Diana Pepelea

VIOLA

Laura Kuennen-Poper, *Principal*
Heather Gullstrand
Ellen Herskowitz

VIOLONCELLO

Kent Collier, *Principal*
Charles Griffith

BASS

Thelma Feith, *Principal*

FLUTE

Sean Gabriel, *Principal*
Virginia Steiger

OBOE

Thomas Moore, *Principal*
Danna Sundet

OBOE D'AMORE

Danna Sundet

BASSOON

George Sakakeeny, *Principal*
Anne Marie Power

TRUMPET

Michael Chunn, *Principal*
John Brndiar
Michael Attaway

TIMPANI

Timothy Strelau, *Principal*

ORGAN AND HARPSICHORD

Nicole Keller

PERSONNEL MANAGER

Virginia Steiger

COLLEGE CHOIR
STUART RALEIGH, *Music Director*

SOPRANO

Dana Clearwater
Sarah Cohen
Kimberly Godfrey
Kaitlyn Korn
Emily Leonard
Rachel Ludwig
Katie Mears
Brittney Morton
Emily Stephenson
Rachel Weislogel
Alyssa Weldon-Linne
Metra Wright

TENOR

Maxim Brumbach
Salvatore Bruno
Matthew Dingels
Michael Jankosky
Jason Klueber
Michael Majer
Jason Pyszkowski
Jordan Ruefle
Gene Stenger
William Tackett

ALTO

Kathleen Alexander
Courtney Becker
Kirsten Homdrom
Candace Krause
Danielle Lester
Margaret Mezzacappa
Lauren Moore
Lindsay Ramhoff
Kaitlin Schneider
Theresa Schneider
Vanessa Taddeo

BASS

Gregory Donnellan
Joseph Glaser
Benjamin Greenfield
Jason Grife
Samuel Griffin
Anthony Macias
David McHenry
Jesse Mueller
William Reichert
John Reynolds
Wesley Snyder
Andrew Tongren
Jon Tyillian
Ryan Vallo
Matthew Webb

MOTET CHOIR
STUART RALEIGH, *Music Director*

SOPRANO

Dana Clearwater
Sarah Cohen
Emily Leonard
Rachel Ludwig
Brittney Morton
Metra Wright

TENOR

Maxim Brumbach
Matthew Dingles
Michael Majer
Jason Pyszkowski
Gene Stenger

ALTO

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BIOGRAPHICAL INFORMATION

GUEST ARTISTS



Soprano **Tamara Matthews** has risen to the forefront of the international music scene through her outstanding performances in opera and on concert stages around the world. Noted for her “purity of tone and agility” (*Fanfare Magazine*), she won first prize at the Musica Sacra Bach Vocal Competition and made her Carnegie Hall debut in 1994. She has worked with many esteemed conductors, including Leonard Slatkin, Joseph Flummerfelt, Luis Biava, Robert Page, Richard Westenburg, and Joshua Rifkin. She made her debut as soloist with the Cleveland Orchestra in Beethoven’s *Mass in C* and *Choral Fantasy*. Upcoming and recent engagements include a Kennedy Center debut with the Bach Choir of Bethlehem in Bach’s *B Minor Mass*, as soloist with the Washington Bach

Consort, and appearances with the Mendelssohn Club of Philadelphia and the Philharmonic Orchestra of Mexico. Matthews has over fifteen recordings to her credit. Her output in works by J. S. Bach can be heard on Koch International Classics, Dorian, and Pro Gloria Musicae. Other recordings include those on Angel EMI Classics, Lyrichord, and Musical Heritage Society, as well as a current project with the Boston Baroque on Telarc.



Ellen Rabiner has been hailed by the New York Times as a “mezzo of creamy tone and forceful lower register,” by the Boston Globe as possessing a “rich contralto and both musical and dramatic sensitivity” and by New York Newsday as “a fine singing actress.” Her recent Telarc recording of Bach’s *Mass in B Minor* with Boston Baroque prompted Gramophone to write, “Ellen Rabiner’s responsive contralto in the Qui sedes is a rare joy.” Ms. Rabiner’s most recent roles have been in *Moses und Aron*, *Die Frau ohne Schatten*, and *Die Walküre*, with the Metropolitan Opera; in *Elektra* with the Tokyo Opera Nomori; Beethoven’s *Symphony No. 9*, with the National Chorale as well as a soloist in the same piece with the Brevard Symphony; and Ms. Rabiner has also appeared as a soloist in Stravinsky’s *Les Noces* with the

Kalamazoo Symphony. She has also sung with the Washington Opera, Seattle Opera, Dallas Opera, Michigan Opera Theater, and the San Diego Opera.



Tenor **Frederick Urrey** returns this season for his eleventh Bach Festival appearance. He frequently performs works by J. S. Bach and other Baroque composers in distinguished venues in the United States and throughout the world. Urrey has also appeared as soloist with the Bach Choir of Bethlehem, the Washington Bach Consort, the Carmel Bach Festival, the Marlboro Music Festival, Les Violons du Roy of Quebec, and the Bach Societies of Vienna, Vancouver, Orleans, Louisville, and Kalamazoo. Recent seasons include performances of Handel's *Messiah* in separate appearances with the Philadelphia Orchestra, the Handel and Haydn Society at Boston's Symphony Hall, and with Musica Sacra in Carnegie Hall. He has also appeared in the Mozart/Handel *Messiah* at the Kennedy Center under the direction of

Christopher Hogwood. Other performances include Handel's *L'Allegro* at Theatre Royal del Monnaie in Brussels; Rossini's *Stabat Mater* in Manila; Mozart's *Die Entführung aus dem Serail* in Istanbul; Bach's *St. Matthew Passion* in Tokyo with the Japan Shinsei Symphony; Bach's *Magnificat* with the Bach Choir of London and with David Willcocks at Lincoln Center; and Bach's *Mass in B Minor* with the Bach Choir of Bethlehem at the Bethlehem Bach Festival and at the Thomaskirche in Leipzig. Urrey's recordings include ones with Dorian, RCA/BMG, Harmonia Mundi, Telefunken-Decca, Newport Classic, Vox Classic, Koch International, and Albany labels.



Lyric tenor **Alan Bennett**, is noted for his performances of the oratorios of Bach, Handel, and Mozart. This season, Mr. Bennett returns to the B-W Bach Festival for his third appearance. He has performed throughout the US, Canada, Europe, and South America. He appears annually with the Carmel Bach Festival and has also sung at the Tanglewood Festival, Oregon Bach Festival, and Bethlehem Bach Festival, as well as with Handel & Haydn Society, Tafelmusik, and Les Violons du Roy. Prominent conductors with whom he has worked include Christopher Hogwood, Helmuth Rilling, and Robert Shaw. The 2005/6 season will bring return engagements with the Washington Bach Consort (*Mass in B minor*), Kansas City Symphony (Mozart *Mass in C minor*), The National Symphony Orchestra of Costa Rica

(Mendelssohn's *Elijah*), Boulder Bach Festival (*St. Matthew Passion*), Tafelmusik (Mozart *Coronation Mass*), the Baldwin-Wallace Bach Festival (*St. John Passion*) and the Carmel Bach Festival (*St. John Passion*). It will also bring debuts with the St. Thomas Church Choir in New York City and the National Philharmonic. Mr. Bennett is currently on the vocal faculty of Indiana University in Bloomington. Bennett has recorded for Harmonia Mundi USA, Nonesuch, Telarc and Focus Records.



Baritone **William Sharp** is a consummate artist possessing the rare combination of vocal beauty, sensitivity and charisma. Praised by the New York Times as a “sensitive and subtle singer” who is able to evoke “the special character of every song that he sings,” Mr. Sharp has earned a reputation as a singer of great versatility and continues to garner critical acclaim for his work in concerts, recitals, operas and recordings. Mr. Sharp has appeared throughout the United States with major orchestras and music festivals. Mr. Sharp also enjoys his work in the performance of baroque and pre-baroque music. He has made numerous appearances with the Bach Aria Group, the Handel and Haydn Society, and the Maryland Handel Festival. Mr. Sharp’s recent performances include appearances at the Chamber Music

Society of Lincoln Center, return engagements at Tafelmusik in which he sang concerts with Emma Kirkby, and the Bethlehem Bach Festival where he sang Bach’s *Mass in B Minor* and Cantata No. 106. He also sang a special presentation with the Vocal Arts Society at the Smithsonian Institute.



Bass-Baritone **Kevin Deas** has gained international acclaim as one of America’s leading basses. Mr. Deas’ appearances in season 2005/06 include Copland’s *Old American Songs* with Chicago Symphony, *Porgy and Bess* with Winnipeg and Pacific Symphonies, Handel’s *Agrippina* with Boston Baroque, *Messiah* with Buffalo Philharmonic, National Philharmonic and Musica Sacra (Carnegie Hall), Cleveland Orchestra and Handel & Haydn Society. He has also performed with many other leading orchestra including the New York Philharmonic, the Philadelphia Orchestra, and the Montreal Symphony Orchestra. He has recently recorded for several labels including *Die Meistersinger* with the Chicago Symphony under the baton of the late Sir Georg Solti and Varèse’s *Ecuatorial* with the ASKO Ensemble under the baton of

Ricardo Chailly, both on Decca/London. Other releases include Bach’s *Mass in B Minor Mass* and Handel’s *Acis & Galatea* on Vox Classics and Dave Brubeck’s *To Hope!* with the Cathedral Choral Society on the Telarc label.



Todd Wilson is Director of Music and Organist at The Church of the Covenant (Presbyterian) in Cleveland, Ohio, where he heads a program of choirs as well as a concert series. He is also Head of the Organ Department at The Cleveland Institute of Music and Organ Curator of the recently restored E. M. Skinner organ at Severance Hall, home of The Cleveland Orchestra. Mr. Wilson received his Bachelor and Master of Music degrees from the College-Conservatory of Music at the University of Cincinnati, where he studied organ with Wayne Fisher. Further coaching in organ repertoire was with Russell Saunders at The Eastman School of Music. He has won numerous competitions, including the Grand Prix de Chartres (France) and the Ft. Wayne Competition. An active member of the

American Guild of Organists, Mr. Wilson holds the Fellow and Choirmaster certificates, and was a featured performer for the Centennial National Convention of the Guild in New York City in July 1996.

Todd Wilson has been heard in concert in many major cities throughout the United States, Europe, and Japan, including concerts at Symphony Hall (Birmingham, UK), Los Angeles' Walt Disney Concert Hall, Chicago's Orchestra Hall, Cleveland's Severance Hall, Dallas' Meyerson Symphony Center, and Uihlein Hall in Milwaukee. In June of 2003 he dedicated the organ in the new 21,000-seat Mormon Conference Center in Salt Lake City, in October 2004 he performed with the Los Angeles Philharmonic Orchestra on the first orchestra subscription series concert featuring the new organ at Disney Hall in Los Angeles, and in January 2005 he performed his debut recital in Tokyo, Japan. He has appeared as a solo recitalist for Austrian Radio in Vienna, and in concert with the Slovakian Radio Symphony. Past orchestral appearances include performances with the Los Angeles Philharmonic, the Cleveland Orchestra, members of the Atlanta Symphony, the Naples (FL) Philharmonic, the Calgary Philharmonic, City of London Sinfonia, the Canton Symphony, the New Mexico Symphony, the Ft. Worth Symphony, and the Orchestra at Temple Square in Salt Lake City.

A sought-after adjudicator, Todd Wilson has been a jury member for numerous national and international playing competitions. An active interest in improvisation has led to his popular improvised accompaniments to classic silent films.

Lecturer **Adel Heinrich** is Professor of Music Emeritus from Colby College. She received her A.Mus.D. degree from the University of Wisconsin-Madison. She has served on the National Screening Committee for the selection of Fulbright scholars in organ and harpsichord and she was selected as the "International Musician of the year 2003" by the International Biographical Centre of Cambridge, England. Dr. Heinrich's publications include three articles published in *BACH*, including her conclusion to the Quadruple Fugue. Her book, *Bach's DIE KUNST DER FUGUE: A Living Compendium of Fugal Procedures*, is available from ProQuest.

ABOUT ASTON MAGNA

Now in its fourth decade, Aston Magna has forged an important and unique place in American cultural life.

Founded in 1972 by Lee Elman and Albert Fuller, the Aston Magna Festival (Daniel Stepner, Artistic Director) in the Berkshires of Massachusetts, is the oldest annual summer festival in America devoted to music performed on period instruments. Among the many highlights of Aston Magna's pioneering history have been the first performances of the complete Bach *Brandenburg Concertos* and the first Mozart symphonies heard in America on original instruments. *Music from Aston Magna* takes on tour throughout the world some of the highlights of the summer festival concerts. In addition to concerts across the length and breadth of America, international concert performances have included appearances at the Valtice Festival in the Czech Republic and a European tour of Handel's oratorio, *The Triumph of Time and Truth*, on several series in Europe, including a performance at the Pamphili Palace in Rome, where the work was first heard under Handel's direction in 1707.

Aston Magna's performances aim to interpret the music of the past as the composer imagined it. This involves the use of original instruments or historically accurate reproductions, mastery of the performance techniques appropriate to the period, understanding of the different musical expressions and aesthetics of the various national styles and study of the cultural surroundings and aesthetic temperament of the age in which it was produced.

Such aims are also pursued in Aston Magna's educational and public programs, recordings and books. The Aston Magna Academies have brought together artists and scholars in all disciplines of the humanities for three weeks of intensive interdisciplinary exploration. A series of books based on the themes of the Academies is being published. The first of these, *Schubert's Vienna*, is currently available through Yale University Press. Forthcoming volumes on Bach and Handel are in process.

Aston Magna's growing discography includes performances of the Schubert Octet and Mozart Quintets on the Harmonia Mundi label, *The Musical Offering* and other works by J. S. Bach as well as Handel's *Triumph of Time and Truth*, Bach solo cantatas, and Mozart quintets on the Centaur label.

ABOUT THE ARTISTS OF ASTON MAGNA



Voted Boston's "Musician of the Year, 1998" by the Boston Globe, soprano **Sharon Baker** is internationally recognized for her purity of tone and engaging stage presence in opera, oratorio and recital. Her performances include engagements at the new Walt Disney Hall, in the Ravinia Festival and at Tanglewood. Past highlights include performances of the *Messiah* with Boston Baroque during Easter week in Krakow and Warsaw, Poland; national holiday appearances with The Boston Pops, Keith Lockhart conducting; and Pergolesi's *Stabat Mater* with New York City Ballet. Recent engagements include *Messiah* with Portland Baroque, the Boston premier of Handel's *Gloria* with Boston Baroque, Mozart's *Exsultate, Jubilate* in the University of New Hampshire

Celebrity Series and Handel's *Amadigi* with Monadnock Music. Other highlights include the U.S. premier and recording of the newly discovered operas, *Der Stein der Weisen* and *Der Wohltatige Derwisch* with Boston Baroque, the modern-day premier of C. P. E. Bach's cantata *Dank-Hymne der Freundschaft* with the Handel and Haydn Society, performances of Handel's *Triumph of Time and Truth* on tour in Germany and Italy with Aston Magna and Handel's *Orlando* presented at the Getty Museum in Los Angeles. Ms. Baker has also appeared with the National Arts Center Orchestra of Ottawa, Boston Musica Viva, Dallas Bach Society, St. Paul Chamber Orchestra, National Symphony Orchestra and Mostly Mozart Festival at Lincoln Center. She is a favorite soloist with many of Boston's outstanding period orchestras including the Handel and Haydn Society, the Boston Cecilia Society and Boston Baroque.

Loretta O'Sullivan is a versatile performer on both modern and historical cello. As a member of the Four Nations Ensemble since 1989, Ms. O'Sullivan has appeared on the Great Performers Series at Lincoln Center, at the Kennedy Center and the Metropolitan Museum and with such festivals as Mostly Mozart, the Festival of Arts and Ideas at Yale University and Tema Culturais in Brazil. As cellist with the Haydn Baryton Trio, she performed at Wigmore Hall in London and the Esterhazy Palace in Austria, and recorded for Dorian. With the Classical Quartet, she performed throughout the U.S. and Canada, and recorded for Titanic and Harmonia Mundi. She has played with the Aston Magna Festival and Academy since 1985, and played continuo cello for the festival's recording and tour of Handel's *The Triumph of Time and Truth* in Germany and Italy. Ms. O'Sullivan has played continuo cello for many orchestras, including the Bethlehem Bach Choir, New England Bach Festival, Opera Lafayette, Florida Grand Opera, New York Collegium, Apollo Ensemble, American Bach Soloists and Smithsonian Chamber Orchestra. She frequently plays with the Orchestra of St. Luke's. Her performances for cello solo in recent years include the Bach Suites, Heinrich Biber's *Passacaglia* and Benjamin Britten's Third Suite. In collaboration with Larry Lipkis, she gave a pre-concert lecture for Yo Yo Ma's performance of the Bach Suites in Bethlehem Pennsylvania, and has guest lectured at Brooklyn College.



Peter Sykes performs widely in the US and in Europe on the harpsichord, organ, clavichord, and fortepiano. He has recorded ten solo CD recordings of organ and harpsichord music, including his best-selling organ transcription of “The Planets” of Gustav Holst, and appears as a soloist and continuo player on recordings with Boston Baroque, Music from Aston Magna, and the Cambridge Bach Ensemble. He has just completed a two-year benefit recital series (“Tuesdays with Sebastian”) in which he and Christa Rakich performed the complete works of Bach for organ and harpsichord in thirty-four concerts at five locations in the greater Boston area. In May 2005 he was honored by the New England Conservatory with its Outstanding Alumni Award. He is Associate Professor of

Music and Chair of the Historical Performance Department at Boston University, Director of Music at First Church in Cambridge, Congregational, instructor of organ, harpsichord and chamber music at the Longy School of Music, and a member of the faculty of the New England Conservatory.

With a repertoire ranging from early seventeenth-century violin solos to the string quartets of Beethoven and Schubert, **Nancy Wilson** is known as one of the leading early music violinists in the U.S. A founding member of many of American’s pioneering period instrument ensembles, including Concert Royal, the Bach Ensemble and the Classical Quartet, she performs regularly with Aston Magna and has worked extensively with the Smithsonian Chamber Players. She has worked as concertmaster and soloist with leading conductors in early music, Jaap Schroeder, Christopher Hogwood and Nicholas McGegan among them, regularly leads period orchestra performances in New York City and the metropolitan area, and has a considerable discography to her credit. Her solo playing has been called “clear and sweet in tone, refined in articulation” by *Gramophone*, and “exceptionally stylish” by *The Edinburgh Scotsman*. A native of Detroit, Ms. Wilson holds degrees from Oberlin College and The Juilliard School. She has been invited as guest lecturer and clinician at workshops and music schools throughout the U.S. and Europe, currently teaches at The Mannes College of Music in Manhattan and Princeton University and has served on the faculty at the summer Academies of Aston Magna. Ms. Wilson can be heard in Philadelphia with Philomel, as director of Princeton University’s Richardson Baroque Players and in collaboration with Westminster Choir College and Fuma Sacra in Princeton.

MUSIC DIRECTOR



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

Derek Lee Ragin, Kurt Equiluz, Jon Humphrey, Karl Markus, Seth McCoy, Kevin McMillan, Thomas Paul, Ruud van der Meer, and Richard Zeller. Adding further to the international dimensions of the Festival, Oltman has invited ensembles and instrumental artists, including Anner Bylsma, Frans Brueggen, Catherine Crozier, Peter Hurford, Sergiu Luca, Roberto Micconi, Paula Robison, Stanley Ritchie, Charles Treger, Elizabeth Wallfisch, 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, 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. He has performed and recorded with The Cleveland Orchestra, Akron Symphony, Canton Symphony, Erie Philharmonic, and the Metropolitan Opera. 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. This year marks his twelfth season with the Festival.

NOTES ON THE PROGRAM

BY MELVIN UNGER

Marco Uccellini (1603–1680): *Two Sonatas for Violin and Continuo*

Marco Uccellini worked at the Este court in Modena from about 1640 until 1665, when he became chapel master at the Farnese court at Parma. Although his operas and ballets do not survive, his surviving books of sonatas demonstrate an adventurous style that includes more extensive modulations than was typical of the time, a more extended violin range, wide leaps, slurs, tremolo passages, and a striking chromaticism that includes the use of false relations (two versions of a note in close proximity).

J. S. Bach (1685–1750): *Fantasy and Fugue in A minor for Harpsichord*, BWV 904

In his own day J. S. Bach was especially famous as a keyboard player, and it is therefore not surprising that his keyboard works were initially the ones most disseminated. Not surprisingly Bach's reputation as a performer attracted many students, especially after he moved to Leipzig in 1723. Of his various works for keyboard instruments other than organ (i.e., the works intended for harpsichord, clavichord, lute-harpsichord, or fortepiano), the *Fantasy and Fugue in A minor*, BWV 904, is one of those apparently composed in Leipzig (c. 1725).

G. F. Handel (1685–1759): *Sonata in D Major for Violin and Continuo*, op. 1, no. 13

(Adagio)

Allegro

Larghetto

Allegro

Anthony Hicks writes,

Handel's chamber music consists almost entirely of solo sonatas and trio sonatas, but defining the exact canon is difficult because of the odd circumstances of the earliest publications. . . . A set of twelve solo sonatas and a set of six trio sonatas (the latter designated "Deuxième Ouvrage" or op.2, implying that the solos were op.1) were published about 1730 with the false imprint of Jeanne Roger, but the issue was in fact the work of Walsh, who shortly afterwards published revised versions under his own imprint. The purpose of this deceit remains unexplained, though it may have been designed to force Handel into allowing the music to appear. [*New Grove Dictionary of Music*]

The sonata for violin and continuo in D follows the standard pattern of the church sonata (*sonata da chiesa*), in which four movements of contrasting tempo and mood alternate.

Dietrich Buxtehude (1637–1707): “Gen Himmel zu dem Vater Mein,” BuxWV 32.

Sonata
Allegro
Lento
Allegro

Like many of Buxtehude’s arias, this work for soprano, violin, viola da gamba, and continuo is based on a strophic hymn text, here the ninth and tenth stanzas of Martin Luther’s hymn “Nun freut euch, lieben Christen g’mein.” The text paraphrases verses from Jesus’ discourse found in the fourteenth and sixteenth chapters of John’s gospel, in which Jesus foretells his departure and promises to send the Holy Spirit. Buxtehude’s setting of the chorale text is through composed, although the original hymn tune remains recognizable. Clearly demarcated sections in contrasting meters and tempos allow the text to be presented in a differentiated manner, with obvious text painting on certain words (e.g., the step-wise ascent on the repeated opening words, “gen Himmel”). Throughout the work the three instruments engage the voice in contrapuntal interplay. Of particular musical interest is the relationship of the viola da gamba to the continuo bass—essentially the gamba plays an ornamented version of the continuo’s foundational line.

Gen Himmel zu dem Vater mein
fahr ich aus diesem Leben
da will ich sein der Meister dein,
den Geist will ich dir geben
der dich in Trübsal trösten soll
und lehren mich erkennen wohl
und in der Wahrheit leiten

To heaven, to my Father
I depart this life.
Then I would be your master,
and give to you the Spirit,
who will comfort you in trouble
and teach you to recognize me,
and lead you into the truth.

Was ich getan hab und gelehrt,
das sollst du tun und lehren,
damit das Reich Gotts wird gemehrt
zu lob und seinen Ehren
und hüt dich vor der Menschen G’satz
davon verdirbt der edle Schatz
Das lass ich dir zuletzt,
alleluia.

Whatever I have done and taught—
that you shall do and teach,
so that the Kingdom of God may grow
to His praise and honor.
And guard yourself from human law
which destroys the noble treasure.
This I leave you at the end.
Alleluia.

J. S. Bach: Four Arias

“Öffne dich, mein ganzes Herze”

from Cantata 61, *Nun Komm, der Heiden Heiland*

Written for the first Sunday of Advent and first performed on December 12, 1714 in Weimar (after Bach’s employer, the Duke of Weimar, had added to his duties as organist the responsibility of writing one cantata each month), Cantata 61 explores the liturgical theme of the day: Christ’s promised coming. The penultimate movement of the cantata is a da capo aria for soprano and continuo (check score). In its theological context—the mystic union of Christ and the believer—the soprano represents the bride awaiting her bridegroom).

Aria (Soprano)

Öffne dich, mein ganzes Herze,
 Jesus kommt und ziehet ein.
 Bin ich gleich nur Staub und Erde,
 Will er mich doch nicht verschmähn,
 Seine Lust an mir zu sehn,
 Daß ich seine Wohnung werde,
 O wie selig werd' ich sein!

Open wide to him, O heart of mine,
 Jesus comes and moves in.
 Though I am but dust and earth,
 Yet he would not disdain
 To find his pleasure in me,
 So that I become his dwelling,
 Oh, how blessed I shall be!

“Die Welt wird wider neu . . . Phoebus eilt”

“Drum sucht auch Amor . . . Wenn die Frühlingslüfte streichen”

from Cantata 202, *Weichet nur, betrübte Schatten*

Bach's Cantata 202 is one of his approximately fifteen extant secular cantatas. Little is known about the work other than that it was composed for a wedding in springtime. Probably an early work (dating possibly from Bach's years in Weimar or Cöthen), it is scored for solo soprano, oboe, strings, and continuo. The entire ensemble plays only in the first and last movements. Bach's scoring and ordering of movements produces an arch form, with a central aria (No. 5, “Wenn die Frühlingslüfte streichen”) providing the crux of the text's literary thrust: while the earth revels in the resplendent garb of spring, Amor, the goddess of love, seeks its finery in two hearts that have found each other. Bach emphasizes the importance of the central aria (and the symmetrical relationship existing among the nine movements of the piece) by treating the voice, solo violin, and bass in this aria as equal partners in a trio—a texture much favored in Italian instrumental sonatas.

Recitative

Die Welt wird wieder neu,
 auf Bergen und in Gründen
 will sich die Anmut
 doppelt schön verbinden,
 der Tag ist von der Kälte frei.

The world is renewed again
 on mountains and in valleys,
 comeliness
 coalesces doubly;
 the day is free of cold.

Aria

Phoebus eilt mit schnellen Pferden,
 durch die neugebor'ne Welt.
 Ja, weil sie ihm wohlgefällt,
 will er selbst ein Buhler werden.

Phoebus hastens with speeding horses,
 through this newborn world;
 yes, because she pleases him well,
 he would himself become her suitor.

Recitative

D'rum sucht auch Amor sein Vergnügen,
 wenn Purpur in den Wiesen lacht,
 wenn Florens Pracht sich herrlich macht,
 und wenn in seinem Reich,
 den schönen Blumen gleich,
 auch Herzen feurig siegen.

So Cupid, too, seeks his pleasure,
 when purple laughs in the meadows,
 when Flora's splendor shines forth,
 and when, in his realm,
 like beautiful flowers,
 hearts also triumph in their ardor.

Aria

Wenn die Frühlingslüfte streichen,
 und durch bunte Felder wehn,
 pfllegt auch Amor auszuschleichen,

When spring breezes caress,
 and waft through colorful fields,
 Cupid, too, is wont to steal out,

um nach seinem Schmuck zu sehn,
welcher, glaubt man, dieser ist,
daß ein Herz das andre küßt.

to look for his finery,
which is believed to be none other
than one heart kissing the other.

“Jesus soll mein erstes Wort”

from Cantata 171, *Gott, wie dein Name, so ist auch dein Ruhm*

Since the text of Cantata 171 was taken from a cycle of libretti for the church year that was published in 1728 by Picander (the pseudonym of Christian Friedrich Henrici) it is likely that Bach’s cantata was performed on January 1 of the following year. The gospel reading for that Sunday was Luke 2:21, which provides the account of the circumcision and naming of Jesus. The poet therefore explores the significance of this name for the Christian believer at the start of a new year. For the fourth movement Bach reused music he had written earlier. Of this virtuosic aria for soprano and solo violin in 12/8 meter Alfred Dürr writes, “Its music is drawn from the secular cantata, *Zerreiet, zersprenget, zertrmmert die Gruft*, BWV 205, were the text, “Angenehmer Zephyrus” (“Pleasant Zephyr”), sang the praises of that gentle wind. Now the elaborate violin figures are summoned to the praise of Jesus’ name, a bold transference which is nonetheless a convincing success.”

Aria (Parody of BWV 205/9)

Jesus soll mein erstes Wort
In dem neuen Jahre heien.
Fort und fort
Lacht sein Nam in meinem Munde,
Und in meiner letzten Stunde
Ist Jesus auch mein letztes Wort.

“Jesus” shall be the first word on my lips
In the new year.
On and on
His name laughs in my mouth,
And in my last hour
My last word shall also be “Jesus.”

FRIDAY, APRIL 21, 2006

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

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

MEMBERS OF THE CLEVELAND OPERA ORCHESTRA

G. F. HANDEL *Concerto Grosso Op. 6, No. 4 in A Minor*
1685–1759 *Larghetto affettuoso*
Allegro
Largo, e piano
Allegro

CONCERTINO SOLOISTS
Lenora Leggatt, *Violin*
Cara Tweed, *Violin*
Kent Collier, *Violoncello*

Dwight Oltman *conducting*

J. S. BACH *Alles mit Gott und nichts ohn' ihn*, BWV 1127
1685–1750 First Regional Performance (recently discovered aria)

Tamara Matthews, *Soprano*

Lenora Leggatt, *Violin*
Wei-Shu Wang Co., *Violin*
Laura Kuennen-Poper, *Viola*
Kent Collier, *Violoncello*
Thelma Feith, *Bass*

J. S. BACH *Singet dem Herrn ein neues Lied*, BWV 225
Baldwin-Wallace Motet Choir
Stuart Raleigh *conducting*

INTERMISSION

(contd.)

SECOND CONCERT

MEMBERS OF THE CLEVELAND OPERA ORCHESTRA

J. S. BACH

Magnificat in D Major, BWV 243

SOLOISTS

Tamara Matthews, *Soprano*
Ellen Rabiner, *Contralto*
Frederick Urry, *Tenor*
Kevin Deas, *Bass*

OBBLIGATISTS

Danna Sundet, *Oboe d'Amore*
Sean Gabriel, *Flute*
Virginia Steiger, *Flute*

CONTINUISTS

Kent Collier, *Violoncello*
Thelma Feith, *Bass*
Nicole Keller, *Organ*

Baldwin-Wallace College Choir
Dwight Oltman *conducting*

NOTES ON THE PROGRAM

BY MELVIN UNGER

G. F. Handel (1685–1759): *Concerto Grosso Op. 6, No. 4, in A Minor*

Larghetto affettuoso

Allegro

Largo e piano

Allegro

Unlike Handel's other concertos, the set of twelve concertos published as Op. 6 were written in a one-month burst of creative energy—between September 29 and October 30, 1739. Apparently the impetus for these works came from a set of concertos by Arcangelo Corelli, which were similarly designated “Op. 6,” and similarly contained twelve works calling for a solo group (“concertino”) of two violins and cello reinforced occasionally by four-part strings and continuo. The fact that Handel later added three oboes to nos. 1, 2, 5, and 6, does not alter their basic construction, since the oboes mostly double the supporting string parts.

Concerto No. 4 (in A minor) begins with a slow movement (marked “Larghetto affettuoso”), in which the first violins play a long-breathed melody of great pathos, characterized by sequentially ascending sighing figures. The movement serves as a prelude to the imitative *Allegro* that follows. It is not until this second movement that we hear the soloists alternating with the united ensemble in the sort of musical exchange that defines concerto style. After a somewhat stark final cadence on a unison “A” comes a serene, song-like movement in F major, marked “Largo e piano.” Again the concerto element is absent. Instead the instruments join together in a trio texture, in which a two-part imitative duet with gentle harmonic clashes in the upper strings is supported by a walking bass line. The concerto concludes with a dance-like movement (marked “Allegro”) in triple time. Like that of the other quick movement, the rhythmic profile of the theme is memorable; in this case characterized by groups of sixteenth notes that provide a sense of accentuation in each measure.

J. S. Bach: *Alles mit Gott und nichts ohn' ihn*, BWV 1127

In late May of 2005 Michael Maul, a researcher working in the archives of the Anna Amalia Library in Weimar, stumbled across a hitherto unknown Bach work for soprano, strings, and continuo (supporting bass and chordal accompaniment). It is written in Bach's own hand and dates from October 1713, having been composed for the fifty-second birthday of Duke Wilhelm Ernst of Saxe-Weimar, Bach's employer at the time. The work in question, now designated BWV 1127, appears on the last two pages of a twelve-stanza poem written by a clergyman, Johann Anton Mylius, in honor of the duke's birthday (literally, “at the commencement of his fifty-third year of life”). The importance of the discovery has been put into context by the Leipzig Bach Archive, which reported,

There has been no previous record of, or reference to, this composition. Moreover, in the seventy years since the 1935 discovery of the single-movement cantata fragment

“Bekennen will ich seinen Namen” (BWV 200) no unknown authentic vocal work by Bach has come to light.

Characterized by Christoph Wolff as “an occasional work in the form of an exquisite and highly refined strophic aria, Bach’s only contribution to a musical genre popular in late seventeenth-century Germany,” Bach’s setting lays out only the first stanza of the poem. It is probable, however, that all twelve stanzas were performed at the birthday celebration (to recurring music), for within the overall span of the poem is hidden an acrostic that spells out the Duke’s name. Specifically, the letters **WJLHELM ERNST** (which are typographically highlighted in the original) appear successively as the first letter of the third word in the second line of each stanza. The resulting repetitiveness, accentuated further by the fact that all twelve stanzas begin with the same words, was probably more palatable in its original setting, for the opening line constituted the Duke’s personal motto: “Everything with God and nothing without him.” We may conjecture that Duke Wilhelm was impressed with Bach’s effort, for in 1714 he added to his responsibilities as organist the task of writing one cantata each month, bestowing on Bach the newly established title of *Konzertmeister*.

1. Alles mit Gott
und nichts ohn’ ihn
wird einher **W**undersegen ziehn.
Denn Gott, der Wunder tut
im Himmel und auf Erden,
will denen Frommen, selbst,
zum Wundersegen werden.
Der Mensch bemühet sich,
will Wunder viel verrichten,
und voller Unruh
ist sein Sinnen, Denken, Dichten.
Soll einher Wundersegen ziehn,
alles mit Gott
und nichts ohn’ ihn.

1. Everything with God
and nothing without him
will bring wondrous blessings.
For God, who does wonders
in heaven and on earth,
would like to become a wondrous blessing
for the godly, himself.
Man strives hard,
seeks to accomplish many wonders,
and full of unrest
is his planning, thinking, devising.
If wondrous blessings are to appear
then all must be done with God
and nothing without him.

10. Alles mit Gott
und nichts ohn’ ihn
wird einher **n**euem Segen ziehn.
Weil seine Güt und Treu
das Morgenlicht verneuet,
und er die Seinen
gern mit neuer Kraft erfreuet,
ihn halt ich, laß ihn nicht,
er wird auf’s neue walten;
was ohne Gott geschieht,
muß alles bald veralten
Soll neuen Segen einherziehn,
alles mit Gott

10. Everything with God
and nothing without him
will bring new blessings.
For his goodness and faithfulness
are renewed every morning,
and he gladly blesses
with new strength those who are his;
I cling to him; I will not leave him;
he will hold sway anew;
whatever happens without God
soon becomes old.
If new blessings are to appear
then all must be done with God and nothing

und nichts ohn' ihn.

12. Alles mit Gott
und nichts ohn' ihn
wird einher tausend Segen ziehn.
Gott Vater, der du wohnst,
wo tausend Chöre tönen,
ach! laß, durch mein Gebet,
in Christo dich versöhnen.
Dein Geist, mein Herz und Sinn
in allen dahin lenke:
Nichts ohne dich, mein Gott,
hilf, daß ich stets bedenke.
Soll tausend Segen einherzieh'n,
alles mit Gott
und nichts ohn' ihn.

without him.

12. Everything with God
and nothing without him
will bring a thousand blessings.
O Father God, who lives
where a thousand choirs resound,
ah, by my prayer,
let me be reconciled to you in Christ,
May your Spirit lead my heart and mind
in all matters to this:
Nothing without you—
help me to remember it at all times.
If a thousand blessings are to appear
then all must be done with God
and nothing without him.

J. S. Bach: *Singet dem Herrn ein neues Lied*, BWV 225

The meaning of the term *motet* changed a great deal over the centuries. Common to the genre's entire history, however, is the 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—an archaic style in which individual vocal lines interweave to form an imitative musical tapestry.

Bach's duties as music director of the churches in Leipzig did not include the composition of motets, which, although regularly performed in Leipzig church services, were usually taken from an established repertory. For special services such as burial services, however, newly-composed motets were needed. Only seven motets by Bach survive. Of these all but one have no independent instrumental parts—although instruments would normally have played *colla parte*, that is, doubling 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.

Singet dem Herrn ein neues Lied is the most complex and technically demanding of Bach's extant motets. It was written around 1726 for an unknown occasion. With a text that combines verses from biblical psalms (Ps. 149:1-3, 150:2, 6), a hymn stanza (stanza 3 of Grammann's hymn "Nun lob, mein Seel"), and an anonymous poem, the work is exuberant and dancelike in mood. The overall form is symmetrical: a central ritornello-chorale of 69 measures is framed by two substantial blocks of sprightly character: an opening prelude of 151 measures and a closing section of 147 measures. Most of the multi-section work is written for two four-part choruses; only the last segment, a fugue on the words "Alles was Odem hat," is written for four voice parts. Bach apparently considered double chorus texture particularly appropriate for a biblical song of jubilant praise, for in his Calov Bible commentary, at Exodus 15:20–21 (the Song of Miriam: "Then Miriam the prophetess . . . took a timbrel in her hand; and all the women went out after her with timbrels and dancing. And Miriam sang to them, 'Sing to the Lord . . .'"), he made the following notation: "First prelude for two choirs to be sung to the glory of God." Indeed, it is quite possible that Bach was thinking of Miriam's canticle when he composed *Singet dem Herrn*.

As the work begins we are immediately launched into the midst of an energetic antiphonal dialogue. Karen Freist-Wissing writes,

[The motet] begins with the spinning out of the upper voices of the first chorus of a melisma on the word "singet" over a long sustained pedal point in the basses, while the second chorus first declaims the same word in simple exclamations, and then gradually takes over the melismatic line of the first chorus. It is difficult to imagine a more eloquent transformation of the imperative "singet" into pure song.

The fugue that occurs at the words, "Die Kinder Zion sei'n fröhlich" is particularly interesting. Initially a sprightly subject (followed directly by a spinning countersubject on the word "Reigen") is heard faintly—presented only by Choir 1 (with the voices entering in descending order: S-A-T-B), while Choir 2 provides accompanying material derived from the opening section ("singet"). Beginning with the bass entrance the voices present the theme in reverse order (T-S-A). This time we hear it more clearly, for each entry (including the initial bass entry) is now reinforced with its vocal counterpart from the second choir. Meanwhile the voices not occupied with the subject embellish the fugal exchange with declamatory "singet" calls or material derived from the subject or countersubject. The overall effect is one of effervescent jubilation that rolls over the listener in sound waves of ever-increasing focus and intensity until the final climax.

1. Chorus

Singet dem Herrn ein neues Lied, die
Gemeine der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem
Könige, sie sollen loben seinen Namen im
Reihen; mit Pauken und Harfen sollen sie
ihm spielen.

Sing to the Lord a new song, let the
assembly of the holy ones praise Him. Let
Israel rejoice in His maker; let the children
of Zion rejoice in their King. Let them praise
his name with the dance; let them play to
Him on timbrels and harps.

The contrasting, reflective middle section presents a simple four-part setting of a hymn stanza (paraphrasing Psalm 103:13–16) in one choir, which alternates with a contrapuntal setting of an anonymous poetic text (designated “aria” by Bach) in the other. The textual relationship between the two choirs is one of revelation and response; that is, while choir 1 presents the biblical promise, choir 2 responds with a prayer. Originally Bach apparently intended for a second stanza to be sung, with the choirs’ roles reversed, but “the original performing parts, which Bach helped to prepare, do not reflect this instruction.” [Daniel Melamed]

2. Chorale (Choir 1):

Wie sich ein Vater erbarmet
über seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
gleichwie das Gras vom Rechen,
ein Blum und fallend Laub!
Der Wind nur drüber wehet,
so ist es nicht mehr da,
also der Mensch vergehet,
sein End das ist ihm nah.

Paraphrase of Psalm 103:13–16

As a father takes pity
on his young infants,
so does the Lord to us all,
who fear him with childlike purity.
He knows our frailty,
God knows we are but dust,
like the grass after raking,
the flower, and wilting leaf.
The wind blows over it
and it is gone.
Thus man also passes away;
his end is near.

2. Aria (Choir 2):

Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen,
Drum sei du unser Schirm und Licht,
und trägt uns unsre Hoffnung nicht,
so wirst du’s fernermachen.
Wohl dem,
der sich nur steif und fest
auf dich und deine Huld verläßt.

God, continue to receive us,
for without you we can do nothing
in any of our affairs.
Therefore be our shield and light,
and if our hope does not mislead us,
you shall continue to be so.
Blessed is he
who simply firmly and resolutely
puts his trust in you and your favor.

In the third movement the animated chordal texture of the opening returns, the choirs responding to each other in exuberant imitation. The rhythm is again dance-like, although this time not in triple meter, which is saved for the final section, a motoric four-voice fugue, in which the choirs combine for an even more energetic, brilliant close. It is noteworthy that the fugue theme resembles the “Pleni sunt coeli” subject in the Sanctus of Bach’s *Mass in B Minor*. Given the similar sentiments of these two texts (Let everything that has breath praise the Lord . . . Heaven and earth are full of your glory), the similarity is perhaps not coincidental.

It is said that when Mozart visited Leipzig in 1789 (nearly forty years after Bach’s death), he heard “Singet dem Herrn” sung by the St. Thomas Church Choir under Bach’s former student, Cantor Johann Friedrich Doles. Mozart was immediately enthralled and asking to see the scores of Bach’s motets, proceeded to make copies for himself.

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!
(Psalm 150:2)

Alles, was Odem hat, lobe den Herrn,
hallelujah!
(Psalm 150:6)

Praise the Lord for his deed,
praise Him in his great glory.

Let everything that has breath praise the
Lord.
Hallelujah!

J. S. Bach: *Magnificat*, BWV 243

Most of Bach's liturgical music employs German texts, a situation that obviously reflects the priorities of the German Lutheran liturgical context in which he worked. However, in Leipzig (where Bach worked for the last twenty-seven years of his life), Vespers services on important holy days customarily included elaborate Latin settings of the Magnificat (Mary's canticle as recorded in Luke 1:46-56, with doxology). Bach's Magnificat (surviving in two versions) was evidently originally written for his first Christmas in Leipzig (1723). This first version was in E^b—an unusual key for the customary festive orchestration, which employed trumpets and drums. This version also included four interpolated movements with texts appropriate for Christmas Day. When Bach revived the work in the early 1730s he moved it to the key of D, added flutes to the orchestration, made a few instrument substitutions, and removed the movements specific to Christmas. Without these interpolations it was now suitable for use at high Vespers services throughout the year.

Bach's work is concise and fast-paced, with each text unit set as an independent movement with distinctly individualized mood and scoring. In the work's second version, all but one of the choral movements are in the key of D major, the key traditionally used for festive works. The substantial orchestra is joined by a choir in five voice parts, each of which is assigned one aria. However, none of the arias employs da capo form (a popular, extended bipartite form in which the first section is repeated, usually with ornamentation), allowing the work to retain its characteristic momentum. The overall form of the work is symmetrical (or chiasitic), with a complex of inner movements that fall into groups of three (the central movement of each group cast in a tender mood). Bach's choice of chiasitic form (here as elsewhere) was probably influenced by the antithetical ideas reflected in Mary's canticle: the mighty are dethroned and the lowly are exalted.

1. Chorus (Magnificat: D major)
2. S2 aria with strings (Et exultavit: D major)
3. S1 aria with oboe d'amore (Quia Respexit: B minor = vi)
4. Chorus (Omnes generationes: F# minor = iii)
 5. B solo with continuo (Quia fecit: A major = V)
 6. AT duet with flutes & strings (Et misericordia: ii = E minor)
 7. Chorus (Fecit potentiam: G-D = IV-I)
8. T & violins (Deposuit: F# minor = iii)
9. A & flutes (Esurientes: E major = II)
10. SSA & oboes (Suscepit: B minor = vi)
11. Chorus (Sicut locutus: D major = I)
12. Chorus (Gloria Patri: D major = I)

6. Duet (Alto & Tenor)

Et misericordia ejus a progenie in progenies And his mercy is on them who fear him from
timentibus eum. generation to generation.

In the following movement the chorus again provides a vivid contrast with what has gone before. The movement's bristling contrapuntal texture depicts the text in a masterful way, with a dismissive figure for "dispersit" (which is tossed from voice to voice) and strident chords for "superbos mente cordis sui."

7. Chorus

Fecit potentiam in brachio suo: dispersit He hath shown strength with his arm; he
superbos mente cordis sui. hath scattered the proud, even the arrogant
of heart.

In the original Christmas version of Bach's work, a choral setting of "Gloria in excelsis" came at this point. In his later version Bach allows the energy of "Fecit" to lead directly into the robust tenor aria, in which the dethronement of the mighty is portrayed by an impressive interplay of aggressive lines between vocalist and violins.

8. Aria (Tenor)

Deposuit potentes de sede, et exaltavit He hath deposed the mighty from their
humiles. seats, and exalted the humble.

Once again the mood changes abruptly and completely. In the alto aria a certain playfulness comes to the fore. Accompanied by two flutes (which replace the recorders of the earlier version) and plucked bass, the alto sings about her happiness in terms that seem childlike and even vaguely coquettish.

9. Aria (Alto)

Esurientes implevit bonis: et divites dimisit The hungry he hath filled with good things,
inanes. and the rich he hath sent empty away.

In the original version of Bach's work, a solo soprano setting of "Virga Jesse floruit" came at this point. In his later version Bach rescored the following trio, replacing the trumpet obligato with unison oboes, which sound an old chant melody for the Magnificat (the "tonus peregrinus"). The effect is serene and ethereal.

10. Trio (Soprano 1, Soprano 2, Alto)

Suscepit Israel puerum suum, He hath helped his servant Israel,
recordatus misericordiae suae. in remembrance of his mercy.

For "Sicut locutus est" Bach employed the old-fashioned texture of strict choral counterpoint to suggest the immutability of the ancient promise "spoken to our fathers."

11. Chorus

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

As was spoken to our fathers,
to Abraham and his seed for ever.

Bach's work ends with a grand setting of the doxology that traditionally concludes settings of the Magnificat and Christian settings of the Psalms. The grand opening is reminiscent of such celestial-sounding movements as the "Gratias" or "Sanctus" of the *B Minor Mass*. The mood then shifts suddenly at the words "sicut erat in principio" ("as it was in the beginning") where we hear a reprise of the Magnificat's opening—a traditional musical pun that was (as Simon Heighes points out) at least as old as Monteverdi (1610).

12. Chorus (Doxology)

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son, and
to the Holy Spirit. As it was in the beginning,
is now, and ever shall be, world without end,
Amen.

SATURDAY APRIL 22, 2006

10:30 a.m. **THIRD CONCERT**

J. S. Bach RHETORIC AND BACH'S *ART OF FUGUE* (BWV 1080)
1685–1750

Lecture-Recital

Todd Wilson, *Organ*
Adel Heinrich, *Lecturer*

United Methodist Church of Berea
170 Seminary Street

RHETORIC AND BACH'S *ART OF FUGUE* (BWV 1080)

Lecture-Recital by Todd Wilson, Organ, and Adel Heinrich, Lecturer

The influence of the spoken word and poetry on music has existed from the fourteenth to the twelfth centuries B.C., beginning in China, then Japan, India, and numerous surrounding countries. Concepts such as “speech melody” and “music is word-born” prevailed.

In “High Civilization,” music was ranked with law and logic, along with the liberal arts. Music became highly organized in Sumaria, India, Egypt, and Israel, but instrumental ensembles without singers in temples and palaces scarcely existed. All the music sung had to follow strict rules, governed by the rise and fall of the spoken syllables of the text, resulting in hundreds of specific modes associated with hours of the day, specific events, or topics.

Although Greece was influenced by Egypt, Assyria, Israel, and other eastern countries, it came to be eminent for its advances in science, mathematics, geometry, grammar and rhetoric, and philosophy. In music, scientists studied the natural evolution of sound and music, which they considered their noblest art, and soon surpassed any other period in music history. Their music historians began in the fourth century B.C.; philosophers such as Socrates, Plato, and Aristotle, in the fifth to fourth centuries B.C.; and writer-orator Cicero in the second to first century B.C. As early as the sixth century B.C., choirs with up to 600 voices accompanied numerous religious and royal festivities, and even drama, in highly creative forms. The study of music, its theory and performance, was required of all students in Greece, ranking even above mathematics, since music was considered necessary and influential for a successful life.

Greece had a tremendous effect on many nations, as well as on Rome and the Catholic Church in Italy. Wordless forms of music began to emerge, depending upon the rules of grammar and each country's language. In Europe during the sixteenth and seventeenth centuries forms such as the *ricercar* were used in special places in the Mass, imitating the vocal forms they were replacing.

In the literary field, for a composition in any form to be successful, the first sentence should embody the full idea of the entire work. Procedures for expanding this idea should follow specific rules of grammar, with appropriate relationships and transitions. It should continue with a goal, varying the main theme, if necessary. After planning the entire form, with exposition, intermediate sections, and a final conclusion (with properly used commas and periods for phrases) the writer should rhetorically expand on the basic procedures with his or her own creative insights. For a speaker, this would become an oration.

The above description of a successful rhetorical form of literature could be used metaphorically to describe a “wordless rhetoric” or even a musical oration. In the course of time musical composition became the art of “discoursing upon a subject” (the subject being of the musician's own choice), and since the thematic process began to equal a sequence of expanding ideas, the new musical composition could adhere to its new form.

(Bonds, p. 94) Thus the musician's approach to rhetoric began to change, depending entirely upon the musical subject.

During the seventeenth and eighteenth centuries composers became so creative in musical oration that literary orators began to learn from composers. Even Haydn (referred to as an "orator"), Mozart, and Beethoven followed rhetorical procedures in some ways.

J. S. Bach is known to have been well-educated in grammar and rhetoric. He had several writers of rhetoric as friends. The pervading influence of rhetoric led him to look upon every small motive in a musical composition as a syllable or word. It is noteworthy that, at a time in the mid-eighteenth century when purely instrumental music was beginning to flourish in Europe, eclipsing the former emphasis on counterpoint, Bach chose to write not simply a series of fugues, but *The Art of Fugue*, rhetorically presenting the artistic flexibility of fugue form. Perhaps he viewed fugue form as the most advanced one for instrumental composition.

Since Bach did not specify an instrumentation for this monumental work, numerous editions exist for a variety of instruments. The Helmut Walcha edition for organ will be used for this lecture-recital.

In a doctoral dissertation entitled *Bach's DIE KUNST DER FUGE: A Living Compendium of Fugal Procedures* this writer determined the individual nature of each fugue on the basis of a motivic analysis of each fugue. It became clear that, by using one basic subject for the expansion of all fugues, Bach introduced new insights in composition. In collating each of the inner procedures in these fugues, no two fugues were given the same grammatical expansion. One might conclude that Bach devised a skeletal outline around which the fabric of each fugue was spun in various creative ways, in the highest rhetorical expression, or "musical oration," without deviating from basic theoretical rules.

Group 1: The Four Simple Fugues, *Contrapuncti I–IV*

Contrapunctus I

Order of Entry of Voices: ASBT

Bach wrote four simple fugues, each one starting with a different voice. "Simple Fugue II states the original subject and answer in normal order. The entire fugue meticulously presents the basic components of the fugue: the subject, answer, exposition, counter-subject, episodes, free material, and coda, all in the best musical context.

Group 2: The Three Stretto Fugues, *Contrapuncti V–VII*

Contrapunctus V

Order of Entry of Voices: ABST

The subject of this stretto fugue expands upon the original subject by adding passing notes and changes in rhythm. Various stretto combinations exist in expanded and contracted forms. Each of the six sections in the entire fugue varies the order of entering voices, the last two sections progressing from the highest to the lowest voice.

Group 3: The Four Double and Triple Fugues, *Contrapuncti VII-XI*
Contrapunctus IX, double counterpoint at the twelfth (alla Duodecima)
 Order of Entry of Voices: ASBT

A new subject is first presented in its own exposition before the original subject is presented in expanded note values. All double counterpoint entrances to Subject 1 with Subject 2 are combined after one beat, the original subject starting on the main beat.

Contrapunctus X, Double Counterpoint at the tenth (alla Decima)
 Order of Entry of Voices: ATBS

The entire fugue is planned as a stretto fugue, but in double counterpoint. No subject or answer is heard by itself. Subject 1 is new, and Subject 2 is the same as the expanded original subject in the stretto fugues. In the eleven episodes, occurring at the ends of expositions and main divisions, the voice that is ultimately omitted prepares for the entrance of the next subject or answer. In the sixth episode, a motive is imitated in each of the four voices in a cycle of descending fifths.

Contrapunctus XI, Triple Counterpoint
 Order of Entry of Voices: ASBT

Four separate divisions are required to present the three subjects since Subject 1 has its own division and exposition for both normal and inverted orders of the subject. Subject 3 is first presented in retrograde version of Subject 2 of *Contrapunctus VIII*, also in triple counterpoint. Subject 3 is presented with both Subjects 1 and 2. Subject 3 is introduced by referring to motives from this subject before it appears.

Increased tension, harmonic coloring, dynamic intensity are achieved by tighter stretto sections, chromaticism, dense usage of motives, and the number of subjects in stretto, as well as double and triple counterpoint.

Group 4: The Four Canons, *Contrapuncti XII-XV*
Contrapunctus XII (Canon alia Ottava)

Each of the four canons has its own procedure and time signature, and may be said to draw upon some of the procedures of the fugue form. Three of the canons have a new, elaborated subject based on the original subject, including *Contrapunctus XII*. The fourth canon has a rhythmically altered variant of the Original Subject.

Group 5: The Two Mirror Fugues, *Contrapuncti XVI–XVII*

The Quadruple Fugue

Contrapunctus XVIII

Order of Entry of Voices: BTAS

Since Bach never finished this fugue, many completions exist. When the entire work was first published the chorale “Wenn wir in höchsten Noten sein” was expanded upon for the conclusion. Charles Sanford Terry discusses the association of this chorale with the quadruple fugue (as the final fugue in the work) in an article entitled “Bach’s Swan Song” (*Musical Quarterly* 19 (no. 3, July 1933).

The first two subjects are based on the original subject in varied forms, and the third subject is based on B-A-C-H. It was Gustav Nottebohm (1817–1882) who discovered that the first three subjects could be combined with the original subject, thus permitting a completion in the form of a quadruple fugue.

Basic Sources for this Lecture-Recital:

Although many books and articles have been written on numerous aspects of rhetoric, oratory, and the relationship between text and music, the following is a brief listing of the main sources for this lecture-recital:

Articles

- Bettmann, Otto L. “Bach the Rhetorician,” *The American Scholar*, 55/1 (Winter, 1985–86).
- Butler, Gregory G. “Fugue and Rhetoric,” *Journal of Music Theory*, 21 (1977).
- Harrison, Daniel. “Rhetoric and Fugue: An Analytical Application,” *Music Theory Spectrum* 12/1 (Spring, 1990).
- Kirkendale, Warren. “On the Rhetorical Interpretation of the Ricercar and J. S. Bach’s Musical Offering,” *Studi Musicali* 26 (1997).

Books

- Bonds, Mark Evan. *Wordless Rhetoric, Musical Form and the Metaphor of the Oration*. Cambridge, Mass.: Harvard University Press, 1991.
- Heinrich, Adel. *Bach’s DIE KUNSTDER FUGE, a Living Compendium of Fugal Procedures*. Originally published by University Press of America, but now available through ProQuest, Ann Arbor, Michigan.
- Sachs, Curt. *The Rise of Music in the Ancient World, East and West*. New York: W. W. Norton & Company, 1943.

Adel Heinrich

MAIN SUBJECTS FOR FUGUES PRESENTED IN TODAY'S LECTURE-RECITAL
 Encircled notes are those of the Original Subject, before expanded

Contrapunctus I - Original Subject. Ms. 1 (A)



Contrapunctus V, Ms. 1 (A)



Contrapunctus IX, Subject I, Ms. 1 (A)



C. IX, Subject II, Ms. 35. (S)



Contrapunctus X, Subject I, Ms. 1 (A)



C. X, Subject II, Ms. 23 (S)



Subjects for Lecture-Recital

Contrapunctus XI, Subject I, Ms. 1 (A)



C. XI, Subject II, Ms.27 (A)



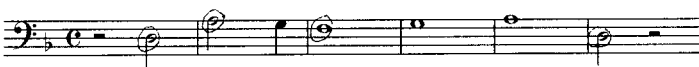
C. XI, Subject III, Ms. 89 (T)



Contrapunctus XII, Ms. 1 (S)



Contrapunctus XVIII, Subject I, Ms. 1 (B)



C. XVIII, Subject II, Ms. 114 (A)



C. XVIII, Subject III, Ms. 193 (T)



Subject IV is the Original Subject Added to the end of the Quadruple Fugue

SATURDAY, APRIL 22, 2006

2:15–2:45 p.m. FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar *Conducting*

3:00 p.m. **FOURTH CONCERT**

J. S. Bach *Johannes-Passion*, BWV 245
1685–1750

Part I

INTERMISSION

Part II

Evangelist: Frederick Urey, *Tenor*
Jesus: William Sharp, *Baritone*
Pilate, Peter: Kevin Deas, *Bass*

ARIA SOLOISTS

Tamara Matthews, *Soprano*
Ellen Rabiner, *Contralto*
Alan Bennett, *Tenor*
Kevin Dea, *Bass*

OBBLIGATISTS

Julian Ross, *Violin*
Wei-Shu Wang Co, *Violin*
Martha McGaughey, *Viola da Gamba*
George Pope, *Flute*
Katherine Barbato, *Flute*
Danna Sundet, Oboe, *English Horn*
Stacey DiIanni, *Oboe*

CONTINUISTS

Regina Mushabac, *Violoncello*
Margaret McGaughey, *Viola da Gamba*
Thelma Feith, *Contrabass*
Nicole Keller, *Organ*

ENSEMBLES

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

NOTES ON THE PROGRAM

BY MELVIN UNGER

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

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

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

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

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

Both of Bach's extant Passions are oratorio Passions. This type was important to orthodox Lutherans because its libretto adhered closely to a single Gospel text. However, when Bach came to Leipzig the oratorio Passion was a relatively new phenomenon.

Leipzig was a conservative city and resisted overly theatrical music in church. In fact, when Bach's *St. John Passion* was premiered in 1724, oratorio Passions had been heard in Leipzig's principal churches in only three previous years. Martin Geck writes:

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

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

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

Polyphonic music was forbidden in Leipzig during the final weeks of Advent and during Lent, although the first Sunday of Advent and the Feast of the Annunciation were exceptions to this rule. Imagine what it must have been like to hear a work such as the *St. John Passion* after a "tempus clausum" with nothing but simple hymns and chants!

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

Hymn (“Da Jesus an dem Kreuze stund”)

Passion, Part I

Sermon

Passion, Part II

Motet: “Ecce quomodo moritur” by Jacob Handl (1550–91)

Collect

Benediction

Hymn: “Nun danket alle Gott”

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

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

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

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

It has been said that the *St. John Passion* lacks textual unity. The reason for this is that “the text is something of a mongrel.”⁶ It may well have been compiled by the composer himself, “choosing texts from existing Passion poems and altering them, if necessary, to fit his concept.”⁷ While most of the biblical text is from the Gospel of John, there are also some passages from the Gospel of Matthew: Peter’s remorse and the earthquake scene. The nonbiblical material comes from several sources: mostly from a famous devotional Passion poem by B. H. Brockes, *Der für die Sünde der Welt gemarterte und sterbende*

Jesus (1712) (which had been set by other composers, including Handel and Telemann) and the *St. John Passion* libretto by C. H. Postel (c. 1700).

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

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

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

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

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

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

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

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

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

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

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

Part I

(Note: For the convenience of readers using music scores employing the older numbering system rather than the one used in the new collected edition, movement numbers are given according to both schemes whenever they differ.)¹²

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

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

1. Chorus

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

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

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

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

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas, aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu

Jesus went with his disciples over the brook Kidron: a garden was there, which Jesus entered and his disciples. But Judas, who betrayed him, knew the place also, for Jesus and his disciples often gathered there. When Judas had assembled

sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen: Wen suchet ihr? Sie antworten ihm:

around him the cohort and the servants of the high priests and Pharisees, he came there with torches, lanterns, and with weapons. Then when Jesus knew all things that were to come upon him, he went out and said to them, "Whom do you seek?" They answered him:

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

2b. (3.) Chorus

Jesum von Nazareth.

Jesus of Nazareth.

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

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

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

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

2d. (5.) Chorus

Jesum von Nazareth.

Jesus of Nazareth.

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

Jesum antwortete: Ich hab's euch gesagt, daß ichs sei, suchet ihr denn mich, so lasset diese gehen!

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

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

3. (7.) Chorale

**O große Lieb,
O Lieb ohn alle Maße,
die dich gebracht
auf diese Marterstraße!
Ich lebte mit der Welt
in Lust und Freuden,
und du mußt leiden.**

O great love,
O love without measure,
which brought you
upon this martyr's road!
I lived with the world
in pleasure and joy,
and you must suffer.

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

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

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

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

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

5. (9.) Chorale

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

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

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

6. (10.) Recitative (Evangelist)

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

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

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

7. (11.) Alto Aria

Von den Strikken meiner Sünden
mich zu entbinden,
wird mein Heil gebunden.
Mich von allen Lasterbeulen

From the bands of my sins,
to unbind me,
is my Salvation bound.
From all my iniquitous boils

völlig zu heilen,
läßt er sich verwunden.

fully to heal me,
he lets himself be wounded.

8. (12.) Recitative (Evangelist)

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

But Simon Peter followed Jesus, and another
disciple.

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

9. (13.) Soprano Aria

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

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

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

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

*Derselbige Jünger war dem Hohenpriester be-
kannt und ging mit Jesu hinein in des Hohen-
priesters Palast. Petrus aber stund draußen vor
der Tür. Da ging der andere Jünger, der dem
Hohenpriester bekannt war, hinaus, und redete
mit der Türhüterin und führte Petrum hinein. Da
sprach die Magd, die Türhüterin, zu Petro: Bist du
nicht dieses Menschen Jünger einer? Er sprach:
Ich bins nicht. Es stunden aber die Knechte und
Diener und hatten ein Kohlfeu’r gemacht (denn es
war kalt), und wärmten sich. Petrus aber stund
bei ihnen und wärmte sich.*

*Aber der Hohenpriester fragte Jesum um seine
Jünger und um seine Lehre. Jesus antwortete
ihm: Ich habe frei, öffentlich geredet vor der Welt.
Ich habe allezeit gelehret in der Schule und in*

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

But the high priest asked Jesus about his disciples and his teaching. Jesus answered, “I have spoken openly before the world. I have taught constantly in the school and in the temple,

dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehört haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe. Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Bakkenstreich und sprach: Solltest du dem Hohenpriester also antworten? Jesus aber antwortete: Hab ich übel geredt, so beweise es, daß es böse sei; hab ich aber recht geredt, was schlägest du mich?

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

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

11. (15.) Chorale

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

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

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

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

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

12a. (16.) Recitative (Evangelist)

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

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

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

12b. (17.) Chorus

Bist du nicht seiner Jünger einer?

Are you not one of his disciples?

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

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

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

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

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

13. (19.) Tenor Aria

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

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

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

14. (20.) Chorale

**Petrus, der nicht denkt zurück,
seinen Gott verneinet,
der doch auf ein' ernsten Blick
bitterlichen weinet.
Jesu, blikke mich auch an,
wenn ich nicht will büßen;
wenn ich Böses hab getan,
rühre mein Gewissen!**

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

Part II

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

than one level, as the following diagram demonstrates.

Chorus (18b [29]): Nicht diesen, sondern Barrabam!
 Recitative (18c [30]): Barrabas aber war ein Mörder
 Bass Arioso (19 [31]): Betrachte, meine Seel
 Aria (20 [32]): Erwäge
 Recitative (21a [33]): Und die Kreigsknechte
 Chorus (21b [34]) Sei begrübet

Recitative (21c [35]): Und gaben ihn Backenstreich
 Chorus (21d [36]): Kreuzige, kreuzige!
 Recitative (21e [37]): Pilatus sprach zu ihnen
 Chorus (21f [38]): Wir haben ein Gesetz
 Recitative (21g [39]): Da Pilatus das Wort hörete

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

Recitative (23a [41]): Die Jüden aber schrieen
 Chorus (23b [42]): Lässest du diesen los
 Recitative (23c [43]): Da Pilatus das Wort hörete
 Chorus (23d [44]): Weg, weg mit dem
 Recitative (23e [45]): Spricht Pilatus zu ihnen

Chorus (23f [46]): Wir haben keinen König
 Recitative (23g [47]): Da überantwortete er ihn
 Bass Aria and Chorus (24 [48]) Eilt, ihr angefochten Seelen
 Recitative (25a [49]): Allda kreuzigten sie ihn
 Chorus (25b [50]) Schreibe nicht

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

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

Bach often used arch form (palindromic symmetry) to structure his works. Examples include the motet “Jesu, meine Freude,” Cantatas 75 and 76 (the first two cantatas Bach presented after arriving in Leipzig), and the *Mass in B Minor*, among others. In such works Bach evidently used arch form to draw attention to a central “keystone” movement, which often also functions as a turning point—a fulcrum. In literary and theological terms the

central movement reveals the heart or “crux” of the matter. Arch form is therefore essentially chiasmic, the movements forming the Greek letter *chi* (X):

| | | |
|---|---|---|
| A | B | C |
| | D | |
| C | B | A |

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

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

15. (21.) Chorale

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

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

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

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

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

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

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

16b. (23.) Chorus

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn If this man were not an evildoer, we would not

nicht überantwortet.

have brought him before you.

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

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

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

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

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

16d. (25.) Chorus

Wir dürfen niemand töten.

We are not allowed to put anyone to death.

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

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

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

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

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

17. (27.) Chorale
Ach großer König,
groß zu allen Zeiten,

O mighty king,
 mighty through all ages,

**wie kann ich gnugsam
diese Treu ausbreiten?
Keins Menschen Herze
mag indes ausdenken,
was dir zu schenken.**

how can I fitly
proclaim this faithfulness?
No human heart
can ever conceive
what to give you.

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

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

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

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

Da sprach Pilatus zu ihm: So bist du dennoch ein König? Jesus antwortete: Du sagsts, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme. Spricht Pilatus zu ihm: Was ist Wahrheit? Und da er das gesaget, ging er wieder hinaus, zu den Jüden und spricht zu ihnen: Ich find keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe: wollt ihr nun, daß ich euch der Jüden König losgebe? Da schrieen sie wieder allesamt und sprachen:

Then Pilate said to him, "So you are nevertheless a king?" Jesus answered, "You say, I am a king. For that I was born and have come into the world, that I should bear witness to the truth. Whoever is of the truth hears my voice. Pilate said to him, "What is truth?"

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

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

18b. (29.) Chorus

Nicht diesen, sondern Barrabam!

Not this one but Barabbas!

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

18c. (30.) Recitative (Evangelist)

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

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

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

19. (31.) Bass Arioso

Betrachte, meine Seel,
mit ängstlichem Vergnügen,
mit bitterer Lust
und halb beklemmtem Herzen
dein höchstes Gut
in Jesu Schmerzen,
wie dir auf Dornen,
so ihn stechen,
die Himmelsschlüsselblumen blühn!
Du kannst viel süße Frucht
von seiner Wermut brechen,
drum sieh ohn Unterlaß auf ihn!

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

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

20. (32.) Tenor Aria

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

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

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

21a. (33.) Recitative (Evangelist)

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

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

21b. (34.) Chorus

Sei gegrüßet, lieber Jüdenkönig!

We hail you, beloved King of the Jews!

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

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

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

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

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

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

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

21d. (36.) Chorus

Kreuzige, kreuzige!

Crucify, crucify!

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

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

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

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

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

21f. (38.) Chorus

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

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

Pilate is now afraid, and when Jesus refuses to cower despite Pilate's threats he is frightened even more. Pilate's eventual determination to find a way to release his prisoner is portrayed by Bach in harmonies of utmost sweetness, as if to suggest that a happy outcome might yet be possible. However the music page is littered with sharp signs (in German the sharp sign is called "Kreuz," which is also the word for "cross") as if to say

that it will never happen.

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

Da Pilatus das Wort hörte, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus, und sprach zu Jesu: Von wannen bist du? Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm: Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben? Jesus antwortete: Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde. Von dem an trachtete Pilatus, wie er ihn losließe.

Now when Pilate heard this he was even more frightened, and entered the courthouse again, and said to Jesus, "From where are you?" But Jesus gave him no answer. Then Pilate said to him, "Do you refuse to speak to me?" Do not know that I have the power to crucify you, and the power to release you?" Jesus replied, "You would have no power over me if it were not given to you from above; therefore, he who delivered me up to you has the greater sin." From then on Pilate strove for a way to release him.

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

22. (40.) Chorale

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

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

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

23a. (41.) Recitative (Evangelist)

Die Jüden aber schrieen und sprachen:

But the Jews screamed and said:

23b. (42.) Chorus

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

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

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

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

Da Pilatus das Wort hörte, führte er Jesum heraus und setzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch

When Pilate heard these words, he led Jesus out, and sat down on the seat of judgment, in a place called High Pavement, but in Hebrew called

aber: Gabbatha. Es war aber der Rüsttag in Ostern, um die sechste Stunde, und er spricht zu den Jüden: Sehet, das ist euer König! Sie schriehen aber: Gabbatha. It was about the sixth hour on the day of preparation for the Passover, and he said to the Jews, "Look, that is your king!" But they shouted:

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

23d. (44.) Chorus

Weg mit dem, kreuzige ihn!

Away with him, crucify him!

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

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

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

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

23f. (46.) Chorus

Wir haben keinen König denn den Kaiser.

We have no king but Caesar.

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

23g. (47.) Recitative (Evangelist)

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

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

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

24. (48.) Bass Aria and Chorus

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

Wohin?

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

Where to?

eilt nach Golgotha!
Nehmet an des Glaubens Flügel,
flieht,
 Wohin?
flieht zum Kreuzeshügel,
eure Wohlfahrt blüht allda!

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

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

25a. (49.) Recitative (Evangelist)

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

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

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

25b. (50.) Chorus

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

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

Again Pilate asserts his authority.

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

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

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

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

26. (52.) Chorale

**In meines Herzens Grunde,
dein Nam und Kreuz allein
funkelt all Zeit und Stunde,
drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
zu Trost in meiner Not,
wie du, Herr Christ, so milde
dich hast geblut' zu Tod!**

In my heart's center
your name and cross alone
glows at all times and hours;
for this I can be joyful.
Appear to me in that image
(for comfort in my need)
of how you, Lord Christ, so gently
bled to death for us!

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

27a. (53.) Recitative (Evangelist)

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

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

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

27b. (54.) Chorus

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

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

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

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

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

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

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

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

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

28. (56.) Chorale

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

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

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

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

Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er: Mich dürstet! Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er: Es ist vollbracht! And from that hour on the disciple took her to himself. After that, when Jesus knew that everything had already been finished to fulfill scripture, he said, "I thirst!" A vessel full of vinegar stood there. They filled a sponge with vinegar and put it on a twig of hyssop, and held it to his mouth. When Jesus had taken the vinegar he said, "It is finished!"

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

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

Andreas Glöckner writes:

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

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

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

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

30. (58.) Alto Aria

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

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

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

31. (59.) Recitative (Evangelist)

Und neiget das Haupt und verschied.

And bowed his head and was gone.

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

32. (60.) Bass Aria and Chorus

Mein teurer Heiland, laß dich fragen,
Jesu, der du warest tot,
da du nunmehr ans Kreuz geschlagen
und selbst gesaget: es ist vollbracht,
lebest nun ohn Ende,
bin ich vom Sterben frei gemacht?
in der letzten Todesnot
nirgend mich hinwende
Kann ich durch deine Pein und Sterben
das Himmelreich ererben?
Ist aller Welt Erlösung da?
als zu dir,
der mich versüht,
o du lieber Herre!
Du kannst vor Schmerzen zwar nichts sagen;
Gib mir nur,
was du verdienst,
doch neigest du das Haupt
mehr ich nicht begehre!
und sprichst stillschweigend: ja.

My dear Savior, give me answer,
Jesus, you who once were dead,
since you were nailed upon the cross,
and said yourself, “It is finished,”
now you live forever.
am I now freed from death?
In the final pangs of death
may I never turn elsewhere
Can I, through your pain and dying,
inherit the heavenly kingdom?
Is this the redemption of all the world?
than to you,
who have atoned for me,
O beloved Savior!
Indeed you cannot answer for pain;
Grant me but
what you have earned,
yet you bow your head
more I do not desire!
to say, in silence, “Yes.”

Borrowed from the Gospel of Matthew, the earthquake scene that follows was apparently incorporated into the libretto at Bach’s own wish. In both recitative and aria the composer paints a vivid picture in the instrumental lines of the quake and the rending of the temple

veil, with shaking figures and a two-octave run that tears downward in thirty-second notes.

33. (61.) Recitative (Evangelist)

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

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

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

34. (62.) Tenor Arioso

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

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

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

35. (63.) Soprano Aria

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

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

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

36. (64.) Recitative (Evangelist)

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbath's Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte

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

einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus.

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

and immediately blood and water came out.

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

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

37. (65.) Chorale

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

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

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

38. (66.) Recitative (Evangelist)

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

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

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

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

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

the resurrection, a final chorale was added, allowing the believing community to affirm its anticipation of this eschatological event.

39. (67.) Chorus

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

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

40. (68.) Chorale

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

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

Notes

1. Werner Braun, "Passion. 6. Eighteenth Century," in *New Grove Dictionary of Music and Musicians*, 2d ed., ed. Stanley Sadie (London: Macmillan, 2001), 19:208.

2. Martin Geck, trans. Stewart Spencer, CD booklet, J. S. Bach, *Johannes-Passion*, Concentus musicus Wien (Nikolaus Harnoncourt, conductor), Teldek 9031-74862-2, pp. 14–15.

3. Robin Leaver, "Passion," in *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd (Oxford: Oxford University Press, 1999), 361.

4. Marion Metcalf, "J. S. Bach: *Johannes Passion*," March 11, 2000, notes for the Alexandria Choral Society's 1985 performance of the *St. John Passion*, reprinted in remembrance of Marion R. Metcalf, formerly a member of the society, <http://www.alexchoralsociety.org/bachnotes.htm> (accessed June 23, 2004).

5. Andreas Glöckner, "Bach's *St. John Passion* and Its Different Versions," CD booklet, J. S. Bach, *St. John Passion*, Gächinger Kantorei, Bach-Collegium Stuttgart (Helmuth Rilling, conductor), Hänssler CD 92.075, pp. 68–69.

6. John Butt, "St. John Passion," in *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd (Oxford: Oxford University Press, 1999), 427.

7. Audrey Wong and Norm Proctor, "St. John Passion," July 7, 2003, http://www.bcg.org/Program_Notes/StJohn_694.html (accessed June 24, 2004).

8. Robin A. Leaver, "The Mature Vocal Works," *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 100; John Butt, "St. John Passion" in Boyd, *Oxford Composer Companions: J. S. Bach*, 427–28.

9. Metcalf, "J. S. Bach: *Johannes Passion*."
10. Wong and Proctor, "St. John Passion."
11. Published by Oxford University Press, 1998.
12. The first number follows the numbering system used in the new critical edition of Bach's works: *Johann Sebastian Bach: Neue Bach-Ausgabe sämtlicher Werke (NBA)*, ed. Johann-Sebastian-Bach-Institut Göttingen, and Bach-Archiv Leipzig (Leipzig and Kassel, 1954–). The second number (in parentheses) follows the system used in the *Bach-Werke-Verzeichnis (BWV)*; see Wolfgang Schmieder, *Thematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*, rev. & expanded ed. (Wiesbaden: Breitkopf and Härtel, 1990).
13. Geck, *Johannes-Passion*, 15.
14. Metcalf, "J. S. Bach: *Johannes Passion*."
15. John 12:24, Revised Standard Version.
16. Matthew 16:24–25, Revised Standard Version.
17. Metcalf, "J. S. Bach: *Johannes Passion*."
18. Karl Hochreither, trans. Melvin P. Unger, *Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach* (Lanham, Md.: Scarecrow Press, 2002), 7.
19. Metcalf, "J. S. Bach: *Johannes Passion*."
20. Metcalf, "J. S. Bach: *Johannes Passion*."
21. Geck, *Johannes-Passion*, 16.
22. Glöckner, "Bach's *St. John Passion*," 70.
23. Michael Marissen, *Lutheranism, Anti-Judaism, and Bach's St. John Passion* (New York: Oxford University Press, 1998), 18–19.

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

REPERTORY

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

VOCAL WORKS

Large Choral Works

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

Motets

- BWV 225* Singet dem Herrn ein neues Lied, 1940, 1950, 1957, 1963, 1971, 1976, 1982, 1991, 1996, 1999, 2006.
- BWV 226* Der Geist hilft unsrer Schwachheit auf, 1937, 1949, 1956, 1962, 1968, 1977, 1985, 1992, 1997, 2003.
- BWV 227* Jesu, meine Freude, 1934, 1939, 1943, 1951, 1955, 1960, 1966, 1969, 1975, 1981, 1988, 1995, 2001, 2005.
- BWV 228* Fürchte dich nicht, ich bin bei dir, 1936, 1947, 1952, 1958, 1964, 1972, 1979, 1995, 2002.
- BWV 229* Komm, Jesu, komm, 1941, 1949, 1954, 1961, 1967, 1973, 1992, 1993, 1999, 2004.
- 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 40* Dazu ist erschienen der Sohn Gottes, 2004.
- Cantata, *BWV 43* Gott fährt auf mit Jauchzen, 1959, 1970.
- Cantata, *BWV 44* Sie werden euch in den Bann tun, 1955.
- Cantata, *BWV 50* Nun ist das Heil und die Kraft, 1936, 1938, 1942, 1945, 1952, 1957, 1959, 1964, 1998.
- Cantata, *BWV 51* Jauchzet Gott in allen Landen, 1950, 1957, 1959, 1967, 1972, 1978.
- Cantata, *BWV 52* Falsche Welt, dir trau' ich nicht, 1951.
- Cantata, *BWV 53* Schläge 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, 2006.
- 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)

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| Cantata, <i>BWV</i> 67 | Halt im Gedächtnis Jesum Christ, 1948. |
| Cantata, <i>BWV</i> 68 | Also hat Gott die Welt geliebt, 1936, 1969. |
| Cantata, <i>BWV</i> 70 | Wachet, betet, seid bereit allezeit, 1950. |
| Cantata, <i>BWV</i> 71 | Gott ist mein König, 1950. |
| Cantata, <i>BWV</i> 75 | Die Elenden sollen essen, 1971. |
| Cantata, <i>BWV</i> 78 | Jesu, der du meine Seele, 1956, 1977, 1995. |
| Cantata, <i>BWV</i> 79 | Gott, der Herr, ist Sonn' und Schild, 1943, 1965. |
| Cantata, <i>BWV</i> 80 | Ein feste Burg ist unser Gott, 1933, 1938, 1947, 1978, 1998. |
| Cantata, <i>BWV</i> 81 | Jesus schläft, was soll ich hoffen, 1941, 1945. |
| Cantata, <i>BWV</i> 82 | Ich habe genug, 1937, 1951, 1958, 1970, 1976, 1982, 1992. |
| Cantata, <i>BWV</i> 92 | Ich hab in Gottes Herz und Sinn, 1973. |
| Cantata, <i>BWV</i> 93 | Wer nur den lieben Gott lässt walten, 1944. |
| Cantata, <i>BWV</i> 95 | Christus, der ist mein Leben, 1952. |
| Cantata, <i>BWV</i> 102 | Herr, deine Augen sehen nach dem Glauben, 1945. |
| Cantata, <i>BWV</i> 104 | Du Hirte Israel, höre, 1942, 1948. |
| Cantata, <i>BWV</i> 106 | Gottes Zeit ist die allerbeste Zeit, 1933, 1941, 1971. |
| Cantata, <i>BWV</i> 110 | Unser Mund sei voll Lachens, 1949, 1954, 1987. |
| Cantata, <i>BWV</i> 112 | Der Herr ist mein getreuer Hirt, 1943. |
| Cantata, <i>BWV</i> 116 | Du Friedefürst, Herr Jesu Christ, 1954. |
| Cantata, <i>BWV</i> 118 | O Jesu Christ, mein's Lebens Licht, 1940, 1950. |
| Cantata, <i>BWV</i> 130 | Herr Gott, dich loben alle wir, 1980. |
| Cantata, <i>BWV</i> 131 | Aus der Tiefe rufe ich, Herr, zu dir, 1957. |
| Cantata, <i>BWV</i> 137 | Lobe den Herren, den mächtigen König der Ehren, 1934. |
| Cantata, <i>BWV</i> 140 | Wachet auf, ruft uns die Stimme, 1934, 1935, 1945, 1983, 2003. |
| Cantata, <i>BWV</i> 142 | Uns ist ein Kind geboren, 1949. |
| Cantata, <i>BWV</i> 147 | Herz und Mund und Tat und Leben, 1981, 2005. |
| Cantata, <i>BWV</i> 148 | Bringet dem Herrn Ehre seines Namens, 1993. |
| Cantata, <i>BWV</i> 149 | Man singet mit Freuden vom Sieg, 1947. |
| Cantata, <i>BWV</i> 158 | Der Friede sei mit dir, 1939, 1963, 1977, 1985. |
| Cantata, <i>BWV</i> 159 | Sehet, wir geh'n hinauf gen Jerusalem, 1940. |
| Cantata, <i>BWV</i> 160 | Ich weiss, dass mein Erlöser lebt, 1948, 1952.* |
| Cantata, <i>BWV</i> 161 | Komm, du süsse Todesstunde, 1969. |
| Cantata, <i>BWV</i> 169 | Gott soll allein mein Herze haben, 1981. |
| Cantata, <i>BWV</i> 170 | Vergnügte Ruh', beliebte Seelenlust, 1983. |
| Cantata, <i>BWV</i> 171 | Gott, wie dein Name, so ist auch dein Ruhm, 1963, 2006. |
| Cantata, <i>BWV</i> 172 | Erschallet, ihr Lieder, erklinget, ihr Saiten, 1994. |
| Cantata, <i>BWV</i> 174 | Ich liebe den Höchsten von ganzem Gemüte, 1985. |
| Cantata, <i>BWV</i> 180 | Schmücke dich, o liebe Seele, 1945, 1989. |
| Cantata, <i>BWV</i> 182 | Himmelskönig, sei willkommen, 1974, 1987. |
| Cantata, <i>BWV</i> 183 | Sie werden euch in den Bann tun, 1981. |
| Cantata, <i>BWV</i> 187 | Es wartet alles auf dich, 1979. |
| Cantata, <i>BWV</i> 189 | Meine Seele rühmt und preist, 1960. |
| Cantata, <i>BWV</i> 191 | Gloria in excelsis Deo, 1958. |
| Cantata, <i>BWV</i> 198 | Lass Fürstin, lass noch einen Strahl, 1964. |
| Cantata, <i>BWV</i> 199 | Mein Herze schwimmt im Blut, 1987. |
| Cantata, <i>BWV</i> 201 | Geschwinde, geschwinde, ihr wirbelnden Winde, 1965, 1980. |
| Cantata, <i>BWV</i> 202 | Weichet nur, betrübte Schatten, 1947, 1965, 1977, 1983, 2001, 2006. |
| Cantata, <i>BWV</i> 203 | Amore traditore, 1942, 1955, 1968. |
| Cantata, <i>BWV</i> 205 | Zerisset, zersprenget, zertrümmert die Gruft, 1961. |
| Cantata, <i>BWV</i> 208 | Was mir behagt, ist nur die muntre Jagd (the "Hunting Cantata"), 1997. |
| Cantata, <i>BWV</i> 209 | Non sa che sia dolore, 1935, 1979. |
| Cantata, <i>BWV</i> 210 | O holder Tag, erwünschte Zeit, 1964, 1983. |
| Cantata, <i>BWV</i> 211 | Schweigt stille, plaudert nicht, 1933, 1944, 1947, 1958, 1982, 1999. |
| Cantata, <i>BWV</i> 212 | Mer hahn en neue Oberkeet, 1937, 1944, 1958, 1984. |
| Cantata, <i>BWV</i> 213 | Lasst uns sorgen, lasst uns wachen, 1986. |

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

Sacred Songs

Auf, auf! mein Herz, mit Freuden, *BWV 441*, 1943, 1959.
 Bist du bei mir, *BWV 508*, 1934, 1970.
 Die bittere Leidenszeit beginnt abermal, *BWV 450*, 1944.
 Brich entzwei, mein armes Herze, *BWV 444*, 1941.
 Das walt' mein Gott, *BWV 520*, 1944.
 Dir, dir, Jehova, will ich singen, *BWV 452*, 1939, 1954, 1959, 1970.
 Eins ist Not, *BWV 453*, 1956.
 Es ist nun aus mit meinem Leben, *BWV 457*, 1935, 1968.
 Es ist vollbracht! *BWV 458*, 1941.
 Gedenke doch, mein Geist zurücke, *BWV 509*, 1937, 1954, 1968, 1970.
 Gib dich zufrieden und sei stille, *BWV 510*, 1936, 1968.
 Die goldne Sonne, *BWV 451*, 1940.
 Gott lebet noch, *BWV 461*, 1939, 1943.
 Ich habe genug, *BWV 82*, 1970.
 Ich halte treulich still, *BWV 466*, 1941.
 Ich lass dich nicht, *BWV 467*, 1959.
 Ich steh' an deiner Krippen hier, *BWV 469*, 1956.
 Jesu, meines Glaubens Zier, *BWV 472*, 1959.
 Jesus, unser Trost und Leben, *BWV 475*, 1944.
 Komm, süsster 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: Befehl 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: Alles mit Gott und nich ohn'ihn, *BWV 1127*, 2006.
Aria: Bekennen will ich seinen Namen, a lost cantata, 1937.
Aria: Bete, bete aber auch dabei, from Cantata *BWV 115*: Mache dich, mein Geist bereit, 1994.
Aria di G(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, 2005.
 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, 2005.
Sonata No. 2 in A Minor for Violin Solo without Basso Continuo, *BWV 1003*, 1986, 2005.
Sonata No. 3 in C Major for Violin Solo without Basso Continuo, *BWV 1005*, 1959, 2005.
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.
Fantasy and Fugue in A Minor, *BWV 904*, 2006.
Chromatic Fantasia and Fugue in D Minor, *BWV 903*, 1944, 1963. (Fantasia, only, 1935).
Toccatina in D Major, *BWV 912*, 1967.
Toccatina in E Minor, *BWV 914*, 1935, 1936, 1976, 1998.
Capriccio in B-flat Major, *BWV 992*, 1955. (Lament, only, 1943).
Six Little Preludes, *BWV 933-938*, 1960.
Two Mirror Fugues from the Art of the Fugue (two claviers), *BWV 1080*, 1941.
From the 1725 Notenbuch of Anna Magdalena Bach:
Aria in G, *BWV 988*, 1970.
Allemande in C Minor, *BWV 813*, 1970.
Polonaise, 1936.
Polonaise in G, *BWV Anh. 130*, 1970.
Preludio in C, *BWV 846*, 1970.
Two Menuetts, 1936.
Praeludium and Fughetta in G Major, *BWV 902*, 1976.
Polonaise in G Minor, *BWV Anh. 123*, 1970.
Sonata in D Minor for Clavier, *BWV 964*, 2000.

Organ Works (Except Chorales)

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

Organ Chorales

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

Organ Chorales (continued)

In dir ist Freude, *BWV 615*, 1934, 1939, 1941.
 Herr Gott, nun schleuss den Himmel auf, *BWV 617*, 1949.
 O Mensch, bewein' dein' Sünde gross, *BWV 622*, 1965, 1985, 1990.
 Christ lag in Todesbanden, *BWV 625*, 1955.
 Herr Jesu Christ, dich zu uns wend', *BWV 632*, 1949.
 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: Aria and Variations in A Minor, 2004.
- Johann Christoph Bach, (1642-1703): Two Motets for five voices:
Der Mensch, vom Weibe geboren, 1992.
Sei getreu, 1992.
- Johann Christoph Bach: Fugue for Organ, 1955.
Motet, I Wrestle and Pray, 1938, 1947, 1953.
- Johann Christoph Friedrich Bach: Gigue-Rondo (organ), 1955.
- Johann Michael Bach: Chorale Prelude, Von Gott will ich nicht lassen, 1955.
- Wilhelm Friedemann Bach: Chorale prelude, Jesu, meine Freude (Falck 38/1), 1955.
Adagio and Fugue in D Minor (Falck 65), 1984.
- Barbigant (not J. Barbireau): Der Pfoben Swancz, 1962.
- Ludwig van Beethoven: Fra tutte le pene, 1995.
Nei campi e nelle selve, 1995.
Quella centra ah pur fa sei, 1995.
- 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: Gen Himmel zu dem Vater Mein, *Bux WV* 32, 2006.
Cantata: Herr, ich lasse dich nicht, *Bux WV* 36, 1975.
Cantata: O Gottes Stadt, *Bux WV* 87, 1975.
- William Byrd: The Queen's Alman, 1976.
- Antonio Caldara: Suonata da camera in G Minor, 1972.
Praeambulum (D Minor) and Fuga (D Major), 1989.
- André Campra: Entrée from *Hesione*, 1994.
Entree from *L'Europe galante*, 1994.
- Dario Castello: Sonata concertato IX, 1998.
Sonata prima, 2002.
- Francesco Cavalli: Canzon a 3, 1989.
- Giovanni Paolo Cima: Sonata in D Minor, 2002.
- Arcangelo Corelli: Concerto Grosso, Op. 6, No. 1, 1983.
Sonata in C Major for Recorder and Basso Continuo, 1987.
- Corelli-Brueggen: Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20. 1987.

Works by Other Composers (continued)

- François Couperin, Le Grand: Muséte de Taverni, 1958.
 La Pantomime, 1958.
 La Visionaire, 1967.
 La Misterieuse, 1967.
 L'Arlequine, 1967.
 Le croc-en-jambe, 1967.
- Jean-Henri d' Angelbert: Chaconne de Galatée, 1958.
- Guillaume Dufay: Ave Regina, 1962.
- Samuel Ebart: Geistliches Konzert: Miserere–Christe mei, 1962.
- Jacob van Eyck: From Der Fluyten Lusthof
 Bravada, 2002.
 Amarilli mia bella, 2002.
 Engels Nachtegaeltje, 2002.
- Giovanni Battista Fontana: Sonata Terza, 2002.
- G.B.A. Forqueray: Three Dances, 1960.
 La Mandoline
 La Leon
 La Latour
- Girolamo Frescobaldi: Aria detta la Frescobaldi, 1967.
- Giovanni Gabrieli: Canzon a 8 Septimi Toni (No. 1) from Sacrae Symphoniae (1597), 1983.
 Canzon a 4, 1989.
 Sonata pian' e forte, 1989.
 Motetto: Exultavit cor meum, 1989.
- Baldassare Galuppi: Sonata in D Minor (organ), 1989.
 Sonata con Ripieni e Flauti (organ, flute), 1989.
 Theobaldo di Gatti: Gigue from *Scylla*, 1994.
- George Frideric Handel: Passacaille in G Minor, 1943.
 Suite No. 2 in F Major (Harpsichord), 1976.
 Sarabande in D Minor, 1943.
 St. John Passion (1704), 1972.
 Sonata in D Major, Op. 1, No. 13, 2006.
 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. 4, 2006.
 Concerto Grosso, Op. 6, No. 6, 1976, 1998.
 Concerto Grosso, Op. 6, No. 7, 1982.
 Theodora, 1988.
 Water Music: Suite No. 2 in D Major, 2003.
 Water Music: Suite in G, 1996.
 Dixit Dominus, 1999.
- Johann Kunau: Toccata in A Major, 2004.
- Michel l' 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 getraumt, 1995.
- Esaias Reussner: Prelude, Sonate, Gigue (lute), 1960.
- Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
- Cipriano de Rore: Anchor che'cu partire, 1989.
- Salamone Rossi: Three Canzonets, 1962.
Voi che sequite il cieco ardor di Venere.
Torna dolce il mio amore.
Cercai fuggir amore.
- J-P. Rousseau: L'Allemande du Devin du Village, 1992.
- Giuseppe Sammartini: Concerto in F Major for Descant Recorder, Strings, and Continuo, 1983.
- Domenico Scarlatti: Sonata in D Minor, K. 9, 1976.
Sonata in D Minor, K. 32, 1985.
Sonata in D Major, K. 45, 1985.
Sonata in C Minor, K. 56, 1987.
Sonata in D Minor, K. 64, 1987.
Sonata in D Minor, K. 141, 1987.
Sonata in G Major, K. 144, 1987.
Sonata in D Major, K. 145, 1987.
Sonata in A Major, K. 208, 1985.
Sonata in A Major, K. 209, 1985.
Sonata in D Major, K. 443, 1976.
Sonata in D Major, K. 444, 1976.
- Johann Schneider: Prelude and Fuge in G Minor, 2004.
- Heinrich Schütz: Vater Abraham, erbarme dich mein (SWV 477), 1975.
Magnificat (SWV, 486), 1975.
Psalm 84 (SWV, 29), 1975.

Works by Other Composers (continued)

- O quam tu pulchra es and Veni de libano (*SWV 265 and 266*) from *Symphoniae Sacrae I*, 1975.
 Fuggi o mio core, 1989.
 O primavera (Prima parte), *SWV 1*, 1995.
 O dolcezze (Seconda parte), *SWV 2*, 1995.
 Dunque addio, *SWV 15*, 1995.
 Motet: Es ist erschienen die heilsame Gnade Gottes, *SWV 371*, 1992.
 Motet: Die mit Tränen säen, *SWV 378*, 1992.
 Motet: Singet dem Herrn ein neues Lied, *SWV 22*, 1992.
 Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Basso, and Continuo, 1994.
 Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
 J.P. Sweelinck Psalm 47: Or sus, tous humains, 1995.
 Psalm 114: Quand Israël hors d'Égypte sortit, 1995.
 Psalm 78: Sois ententif, mon peuple! à ma doctrine, 1995.
 Psalm 137: Estans assis aux rives aquatiques de Babylon, 1995.
 Psalm 138: Il faut que de tous mes esprits ton los, 1995.
 Giuseppe Tartini: Andante in D Major (viola and harpsichord), 1958.
 Sonata in G Minor for Violin and Viola da Gamba ("The Devil's Trill"), 1994.
 Georg Philipp Telemann: Scherzo secondo from *III Trietti methodici e III Scherzi*, 1972.
 Trio Sonata in A Major, 1965.
 Overture in D Major, 1979.
 Suite in A Minor for Flute, Strings, and Continuo, 1979.
 Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.
 Cantata: Ich weiss, dass mein Erlöser lebt, 1979.*
 Cantata: Ihr Völker hört, 1999.
 Motet: Sei Lob und Preise mit Ehren, 1984.
 Sonata in B-flat Major for Oboe and Continuo, 1984.
 Overture from the "Andreas Bach Book," 1984.
 Fantasia [in D Major, No. 10] for Violin without Continuo (c. 1735), 1996.
 Fantasia [in E-flat Major, No. 7] for Violin without Continuo (c. 1735), 1996.
 Quartet in G Major, 1998.
 Thomas Tomkins: Barafostus Dreame, 1962.
 Giuseppi Torelli: Sonata in D (G. 1) for Trumpet, Strings, and Continuo, 1982.
 Francis Tregian: Balla d' amore, 1962.
 Marco Uccellini: Two Sonatas for Violin and Continuo, 2006.
 Antonio Vivaldi:
 Concerto in B Minor for Violins, Violoncello, Bass, and Harpsichord, Op. III, No. 10, 1986.
 Concerto for Strings and Continuo in G (*RV 151*), 1994.
 Concerto for Two Violins in A Minor, (*RV 522*), 2004.
 Motet: O qui coeli, (*RV/R 631*), 2004.
 Piccolo Concerto in A Minor, 1978, 1992.
 Stabat Mater (*RV 625*), 1978.
 Sinfonia in B Minor (ad Santo Sepolcro [*RV, 169*]), 1978, 1985.
 Kyrie from Chamber Mass, 1978.
 Credo (*RV/R 591*), 1983.
 Nisi dominus (*RV 608*), 1997.
 Sonata in C Minor for Oboe and Bass Continuo, F. XV, n. 2, 1984.
 Concerto for Violin and Organ in F, Pin. 274, 1989.
 Concerto in A Major (*in due Cori*), Pin. 226, 1989.
 Concerto in D Minor for Organ, Op. 3, No. 11, 1989, 1997.
 Sylvius Weiss: Chaconne (lute), 1960.
 Adrian Willaert: Dulces exuviae, dum fata deusque sinebar, 1989.
 Pietro Andrea Ziani: Capriccio in C Major (Keyboard), 1989.
 Pre-Bach music for lute, 1957:
 Ricercar - Francesco Spinaccino
 Fantasia - Francesco da Milano
 Der Gestreift Dannzet - Anonymous (ca. 1540)
 Pavan - Thomas Morley
 Heartes Ease - Elizabethan
 Branle - J.B. Besardus
 Canaries - Stralock MS

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.

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