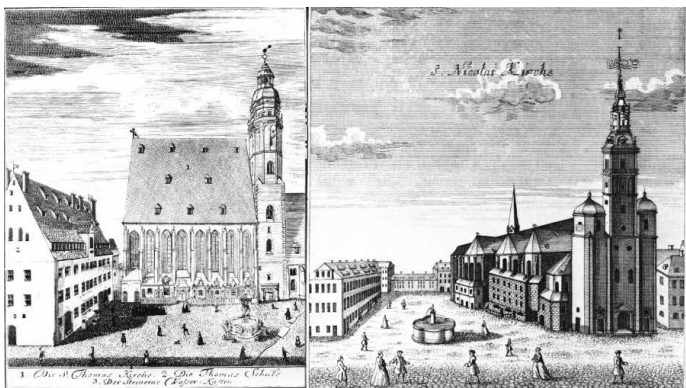


BOSTON BACH BIRTHDAY 330

CELEBRATING THE MUSIC OF JOHANN SEBASTIAN BACH (1685-1750)



SATURDAY MARCH 21, 2015

9AM-6:30PM

FIRST LUTHERAN CHURCH OF BOSTON

299 Berkeley St at Marlborough

Presented for the 7th consecutive year by

**The First Lutheran Church of Boston and
The American Guild of Organists,**

Boston Chapter (Peter Krasinski, Dean),

with thanks to **WCRB Classical Music/99.5**

BOSTON BACH BIRTHDAY 330 IS DEDICATED WITH GRATITUDE TO
THE REVEREND INGO DUTZMANN, PASTOR OF FIRST LUTHERAN, AND HIS FAMILY.
“AND AFTER THE EARTHQUAKE THERE CAME A FIRE: BUT YET THE LORD WAS NOT IN
THE FIRE. AND AFTER THE FIRE THERE CAME A STILL SMALL VOICE
AND IN THAT STILL VOICE, ONWARD CAME THE LORD.”
(1 KINGS, XIX. 11, 12) CHORUS (NO. 34), FROM ELIJAH, BY FELIX MENDELSSOHN

9:00 Children's Program—PEEP THE PIPER

Jonathan Wessler, organ; **John Robinson**, narrator

A multimedia story with music, narration and cartoons by Guy Bovet (b. 1942)

Closing piece by Bach—Fughetta super: Dies sind die heil'gen zehn Gebot', BWV 679

Jonathan Wessler is Assistant Organist at St. Paul's Church, Harvard Square, where he accompanies The Choir of St. Paul's, directs the St. Paul Parish Choir and the Schola Cantorum, and teaches music theory at St. Paul's Choir School. He holds degrees from the Eastman School of Music, the University of Notre Dame, and the Oberlin Conservatory of Music.

John Robinson is the Director of Music at St. Paul's Church, Harvard Square, where he is responsible for the direction of The Choir of St. Paul's in daily sung Mass. He additionally oversees St. Paul's Choir School, the only Roman Catholic boys Choir School in the USA. He previously held positions as Organ Scholar at St. John's College, Cambridge and as Assistant Organist at Canterbury Cathedral.

9:45 Yevgenia Semeina-Maroyan, organ

Trio Sonata No. 2 in c, BWV 526

Vivace - Largo - Allegro

"Ich ruf zu dir, Herr Jesu Christ", BWV 639 from *Orgelbüchlein*

Prelude and Fugue in E-flat ("St. Anne") BWV 552

Yevgenia Semeina-Maroyan was born in St-Petersburg, Russia, and studied in the St-Petersburg Conservatory Special Music School. She received the MM degree from the Longy School of Music, where she studied with Peter Skyes, and the Artist Diploma in organ performance from the Moscow State Conservatory. Yevgenia has given solo concerts in different cities of former USSR, Europe and USA. She won the annual Honors Competition at the Longy School of Music, a special prize at the Concours Internationaux de la Ville de Paris, and a special prize at the IV International Mikael Tariverdiev organ competition. She is Organist and Pianist at the Arlington Street Church, Boston.

10:25 Kate Arndt, violin

Violin Sonata No. 2 in a, BWV 1003

Grave - Fuga - Andante - Allegro

Kate Arndt, of Littleton, studies at New England Conservatory in the studio of Miriam Fried. Her past teachers have included Yuri Mazurkevich, Kelly Barr and Lynn Basila. Kate has performed as a featured soloist with several orchestras and was in a master class at Jordan Hall with Midori Goto. She is a member of NEC's Symphonic Orchestra and is also an avid chamber musician. Her former group, the Back Bay Trio, was featured on NPR's *From the Top* in February 2013, and was also a semi-finalist at the Fischhoff National Chamber Music Competition held in May 2013. Kate has attended several summer music programs, including the Perlman Summer Music School, Heifetz International Music Institute, and Greenwood Music Camp. Past summer teachers have included Itzhak Perlman, Catherine Cho, Li Lin, Merry Peckham, David Cerone, Ani Kavafian, Alex Kerr, Philip Setzer, and Mihaela Martin.

10:55 Hymn Sing; Arvid Gast, organ, St. Jakobi, Lübeck (*see bio listed at 5:30 p.m.*)

Everyone is asked to sing the melody—so that the organist can vary the harmonizing chords.

When in the Hour of Deepest Need / Wenn wir in höchsten Nöten sein LSB (hymnal) **615**

Jesus, Priceless Treasure (Jesu, meine Freude) LSB **743**

11:25 Cantata Tönet, Ihr Pauken! Erschallet, Trompeten! BWV 214

A LIVE BROADCAST ON *WCRB CLASSICAL MUSIC/99.5*

Introduction: **Brian McCreath**, host, "The Bach Hour" (WCRB Classical Music/99.5)

The First Lutheran Church Choir, Soloists and Orchestra

Bálint Karosi, conductor

Soloists

Soprano

Clara Reitz* (NEC) – *Bellona*

Alto

Daniel Moody (guest, Yale Voxtet) –
Pallas

Tenor

David Evans (guest, Canto Armonico) –
Irene

Bass

Ethan Sagin* (Longy School of Music) –
Fama

**First Lutheran Church Choral Fellow*

Orchestra

Emily Dahl, Amy Sims, *violin*

Zoe Kemmerling, *viola*

Jacques Wood, *cello*

Mai Lan Broekman, *violone*

Na'ama Lion, Héloïse Degruillier, *traverso*

Lyndsay Mcintosh, *oboe, oboe d'amore*

Cameron Kirpatrick, *oboe*

Robin Pyle, Chris Belluscio, Paul Perfetti,
trumpets

Jonathan Hess, *timpani*

Allen Hamrick, *bassoon*

Dylan Sauerwald, *harpsichord*

First Lutheran Church Choir

Sopranos: Laura Hansen, Anna Heidt, Clara Reitz*, Cheryl Ryder; with
guests Audrey Fernandez-Fraser and Hannah Carr (Yale Schola Cantorum)

Altos: Sarah Dumouchelle, Meghan Jolliffe* (NEC), Jessica Loc, Joyce Shek; with
guest Claire Shepro (King's Chapel, Boston)

Tenors: Adam Reusche, Steve Sanghyun* (Longy School of Music); with guests Karin Denison
(Trinity Church Copley Square) and David Evans (Canto Armonico)

Basses: Attila Dobák, Paul Edmon, Ethan Sagin* (Longy School of Music)

1. Chorus

Tönet, ihr Pauken! Erschallet, Trompeten!

Klingende Saiten, erfüllet die Luft!

Singet itzt Lieder, ihr muntren Poeten,

Sound, you drums! Ring forth, trumpets!

Vibrating strings, fill the air!

Now sing songs, you exuberant poets,

Königin lebe! wird fröhlich geruft.
Königin lebe! dies wünschet der
Sachse,
Königin lebe und blühe und wachse!

Long live the Queen! shall be shouted with joy.
Long live the Queen! This is the wish of the
Saxons,
May the Queen live and flourish and prosper!

2. Recitative, Tenor - Irene (God of Peace)

Heut ist der Tag, wo jeder sich erfreuen mag.
Dies ist der frohe Glanz
Der Königin Geburtsfests-Stunden,
Die Polen, Sachsen und uns ganz
In größter Lust und Glück erfunden.
Mein Ölbaum kriegt so Saft als fetten Raum.
Er zeigt noch keine falbe Blätter;
Mich schreckt kein Sturm, Blitz, trübe
Wolken, düstres Wetter.

This is the day when everyone can be happy.
This is the joyful radiance
of the Queen's birthday festival-time,
when Poles, Saxons, and all of us find ourselves
in the greatest delight and happiness.
My olive tree yields sap as well as spacious room.
It displays still no yellow leaves;
I fear no storm, lightning, dark clouds,
or threatening weather.

3. Aria, Soprano - Bellona Goddess of War

Blast die wohlgegriffnen Flöten,
Daß Feind, Lilien, Mond erröten,
Schallt mit jauchzendem Gesang!
Tönt mit eurem Waffenklang!
Dieses Fest erfordert Freuden,
Die so Geist als Sinnen weiden.

Blow the well-handled flutes,
to make enemy, lily, and moon blush,
resound with exultant song!
Make music with your battle sounds!
This holiday brings forth joy,
which feeds the soul as well as the mind.

4. Recitative - Bellona

Mein knallendes Metall
Der in der Luft erbebenden Kartaunen,
Der frohe Schall; Das angenehme Schauen;
Die Lust, die Sachsen itzt empfindt,
Rührt vieler Menschen Sinnen.
Mein schimmerndes Gewehr
Nebst meiner Söhne gleichen Schritten
Und ihre heldenmäßige Sitten
Vermehren immer mehr und mehr
Des heutigen Tages süße Freude.

My clashing metal,
the shells exploding in air,
the happy noise; the pleasing spectacle;
The delight that the Saxons now feel
stirs many peoples' minds.
My shimmering armor
alongside the regimented steps of my sons
and their heroic bearing
Increase continually
the sweet joy of the present day.

5. Aria, Alto - Pallas (Goddess of Wisdom)

Fromme Musen! meine Glieder!
Singt nicht längst bekannte Lieder!
Dieser Tag sei eure Lust!
Füllt mit Freuden eure Brust!
Werft so Kiel als Schriften nieder
Und erfreut euch dreimal wieder!

Virtuous Muses! My followers!
Do not sing your habitual songs any more!
This day shall be your celebration!
Fill your breasts with happiness!
Toss your quill and scroll aside
and rejoice again three-fold!

6. Recitative - Pallas

Unsre Königin im Lande,
Die der Himmel zu uns sandte,
Ist der Musen Trost und Schutz.
Meine Pierinnen wissen,
Die in Ehrfurcht ihren Saum noch küssen,
Vor ihr stetes Wohlergehn
Dank und Pflicht und Ton stets zu erhöh'n.
Ja, sie wünschen, dass ihr Leben
Möge lange Lust uns geben.

Our Queen of the land,
whom Heaven has sent to us,
is the comfort and protector of the Muses.
My Pierides are always ready,
they who kiss her hem in reverence,
in honor of her continual welfare
to offer gratitude, respect, and music at all times.
Indeed, they wish that her life
might afford us pleasure for a long time yet.

7. Aria, Bass - *Fama (God of Fame)*

Kron und Preis gekrönter Damen,
Königin! mit deinem Namen
Füll ich diesen Kreis der Welt.
Was der Tugend stets gefällt
Und was nur Heldinnen haben,
Sein dir angeborne Gaben.

Crown and trophy of royal ladies,
Queen! With your name
I flood the entire world.
Whatever is pleasing to virtue,
and that which belongs to heroines alone,
are your inborn gifts.

8. Recitative - *Fama*

So dringe in das weite Erdenrund
Mein von der Königin erfüllter Mund!
Ihr Ruhm soll bis zum Axen
Des schön gestirnten Himmels wachsen,
Die Königin der Sachsen und der Polen
Sei stets des Himmels Schutz empfohlen.
So stärkt durch sie der Pol
So vieler Untertanen längst erwünschtes Wohl.
So soll die Königin noch lange bei uns hier
verweilen
Und spät, ach! spät zum Sternen eilen.

Thus throughout the whole round earth
shall my mouth, filled with the Queen's praise,
ring! / Her fame shall stretch to the axes
of the gorgeous starry heavens;
may the Queen of the Saxons and the Poles
be commended to the care of heaven always.
Thus through her is strengthened the pinnacle
of many subjects' long-desired happiness.
So may the Queen remain with us here
still,
and later, ah, much later hasten to the stars.

9. Chorus, Tenor, Soprano, Alto

Tenor: Blühet, ihr Linden in Sachsen, wie
Zedern!
Sopran: Schallet mit Waffen und Wagen und
Rädern!
Alt: Singet, ihr Musen, mit völligem Klang!
Alle: Fröhliche Stunden, ihr freudigen Zeiten!
Gönnt uns noch öfters die güldenenen Freuden:
Königin, lebe, ja lebe noch lang!

Tenor: Bloom, you Saxon lindens, like
cedars!
Soprano: Resound with weapons and wagons and
wheels!
Alto: Sing, o Muses, with fullest harmony!
Tutti: Happy hours, o joyful times!
Grant us more often these golden delights:
Queen, live, yes, live long and well!

-Translation by Pamela Dellal

Today we celebrate Bach's 330th birthday with his rarely-performed birthday cantata "*Tönet, ihr Pauken! Erschallet, Trompeten!*," BWV 214, written for the birthday of Maria Josepha, the wife of the newly elected King of Saxony. He conducted its first performance on December 8, 1733, in Leipzig. The 34 year-old Empress failed to show up for the performance, in which she was praised by the mythologically inspired figures: Irene, the champion of Peace (tenor), Bellona, the goddess of War (soprano), Pallas, the protector of arts (alto), and Fama, the herald of fame (bass).

Bach's secular cantatas are seldom performed today. Only half of the forty ascertainable works survived in their entirety. Only two, the "Coffee Cantata" BWV 211 and the "Peasant Cantata" BWV 212 are somewhat known to the general public. Bach, however, regarded highly the music of these works, and incorporated the most successful arias and choruses into other works.

From BWV 214, Bach used all but one movement in the *Christmas Oratorio*: "Tönet Ihr Pauken" becomes "Jauchzet, frohlocket"; "Fromme Musen! meine Glieder!" becomes "Frohe Hirten, eilt, ach eilet"; "Kron und Preis gekrönter Damen" becomes "Grosser Herr und starker König"; and the final chorus, "Blühet, ihr Linden in Sachsen, wie Zedern!", becomes the introductory chorus of the third section, "Herrscher des Himmels, erhöre das Lallen." There is no apparent reason why Bach didn't incorporate the aria "Blast die wohlgegriffnen Flöten" into the *Christmas Oratorio*. Alfred Dürr suggests that he might have used it in another work, now lost. Although most movements of BWV 214 are familiar to us from the *Christmas Oratorio*, salient features of Bach's musical invention are intelligible only with reference to the original text. Thus the order of instrumental entries in the opening chorus—drums, trumpets, strings—derives from the text of the Queen's cantata, which calls upon "drums, trumpets and resonant strings."

The weak, anonymously submitted text does not diminish the value of this cantata, clearly meant for tasteful entertainment in line with the congratulatory customs of its time. As Dürr remarks: “Bach’s music surpasses the modest secular libretto to such an extent that it could be heard as a Christmas Oratorio with different text. Bach here pays a courtesy call not with a bunch of flowers but with real jewels. “ Also, in the early 18th century, there was no general distinction between sacred and secular styles, (except *style antico* was exclusively associated with sacred music) and Lutherans saw political power as the realization of divine will on Earth as well as the executive power of Law.

-Bálint Karosi, with notes from Alfred Dürr and Wolfgang Horn

12:00 A German Lunch (Served by First Lutheran. Tickets, \$15, available in the vestibule.)

12:45 Stephan Griffin, organ

Prelude in C, BWV 547

From the Leipzig Chorales:

Schmücke dich, o liebe Seele, BWV 654

O Lamm Gottes, unschuldig, BWV 656

An Wasserflüssen Babylon, BWV 653

Fugue in C, BWV 547

A native of Monkton, Maryland, **Stephan Griffin** is the director of music at Trinity Episcopal Church in Newport, Rhode Island. He holds a Master's degree in Organ Performance from The University of Texas at Austin where his principal teachers were Drs. Gerre and Judith Hancock. An active organist and accompanist, Stephan has worked with a variety of ensembles including the Dallas Wind Symphony, The University of Texas Men's Chorus, and the Maryland State Boychoir and performed in recital throughout the US. Equally at home as a singer, he earned a BMus in Vocal Performance from Boston University, where he studied voice with Susan Ormont and has done additional studies at the Royal College of Music in London with Stephen Roberts. Stephan has been privileged to sing with ensembles including Texas Early Music Project, The Austin Baroque Orchestra (chorus master & baritone soloist), the Marsh Chapel Choir, and the Compline Choir of St. David's Church (Austin, TX). He is currently pursuing his DMA in Organ Performance at Boston University under Peter Sykes.

1:35 Héloïse Degrugillier, recorder, and **Dylan Sauerwald**, harpsichord

A LIVE BROADCAST ON *WCRB CLASSICAL MUSIC/99.5*

Introduction by **Brian McCreath**

Sonata for flute and continuo in e, BWV 1034 (played on recorder)

Adagio ma non tanto - Allegro - Andante - Allegro

Héloïse Degrugillier has worked extensively as both a recorder performer and teacher throughout Europe and the United States. Recent performances included a recital at the National Music Museum in South Dakota, with the Dunya ensemble in Jordan Hall, and with the Boston Early Music Festival Opera. Héloïse enjoys an active teaching career, working with the Boston Recorder Society, Amherst Early Music Festival, Recorder Guild of New York, Pinewoods and others. She has recently completed her studies in the Alexander technique and has a Masters in Music from the Utrecht Conservatory in the Netherlands. She has studied with Heiko ter Scheggett, Saskia Coolen, and Pedro Memelsdorff.

Dylan Sauerwald, known as a distinctive continuo player, soloist and music director, has performed in halls from Montréal's Musée de Beaux Arts to Taipei's National Recital Hall. On WGBH radio he has been featured performing on lautenwerck as part of a celebration of J.S. Bach's birthday. He is heard on harpsichord, organ and lautenwerck in the world premiere recording of David Funck's 1677 collection *Stricturae Viola de Gambicae* on New Focus recordings. On the fortepiano, Dylan has recorded with the Handel & Haydn Society. With his special interest in early opera, he was founding co-director of Helios Early Opera and has been music director and harpsichordist for Helios' productions of operas by Cavalli, Charpentier and Telemann. He is a regular repetiteur for the Amherst Early Music Festival, Venice Opera Project, Tafelmusik Summer Baroque Institute, and others. Dylan holds a BMus in early keyboard performance from McGill University and an MMus from Boston University.

1:55 Dylan Sauerwald, harpsichord *Please see Biography listed in previous concert.*

French Suite no. 5 in G, BWV 816

Allemande - Courante - Sarabande - Gavotte - Bourree - Loure - Gigue

2:25 Bálint Karosi, organ

Introduced by **Brian McCreath**, host, “The Bach Hour” (WCRB Classical Music/99.5)

Fugues of *The Art of Fugue*, BWV 1080

Contrapunctus I

Contrapunctus II

Contrapunctus III

Contrapunctus IV

Contrapunctus V

Contrapunctus VI,

Contrapunctus VII, a 4 per Augmentationem et Diminutionem

Contrapunctus VIII,

Contrapunctus IX, a 4 alla Duodecima

Contrapunctus X, a 4 alla Decima

Contrapunctus XI, a 4:

Contrapunctus XII, a 4 (Rectus)

Contrapunctus XIII, a 3 (Rectus)

Contrapunctus XIV

Bálint Karosi, an internationally known composer and concert organist specializing in the interpretation of the music of J. S. Bach and historic improvisation techniques, won first prizes in the 2008 International Johann Sebastian Bach Competition in Leipzig, Germany and the 2012 Improvisation Competition at the University of Michigan. Bálint is Minister of Music at the First Lutheran Church of Boston and a doctoral candidate in composition at the Yale School of Music. He holds degrees from the Oberlin Conservatory, the Conservatoire Supérieur de Genève and the Liszt Academy in his native Budapest. The Yale Philharmonia, Yale Baroque Ensemble, Boston’s Canto Armonico and the Hungarian Symphony Orchestra, Miskolc, have performed his works. In January, the Boston Modern Orchestra Project’s performance of his most recent orchestral work, *Existencia*, received wide acclaim. His new *Triple Concerto*, for cimbalom, guitar and harp and chamber ensemble, will be premiered next month in Budapest.

This is the seventh consecutive year that Karosi, as artistic director, and Joyce Painter Rice, representing the American Guild of Organists, have collaborated in planning *Boston Bach Birthday*.

3:35 THREE PART FUGUE: Héloïse Degrugillier, Emily O'Brien, Roy Sansom, recorders

Trio Sonata No. 3 originally in d, now in g, BWV 527

Andante - Adagio e dolce - Vivace

(Please see the 1:35 concert for Héloïse Degrugillier’s biography.)

Emily O'Brien is a native of Washington, DC, where she played recorder from a young age. She studied recorder and french horn at Boston University, and recorder and Baroque flute at the Hochschule für Musik in Karlsruhe, Germany. She performs and teaches in the Boston area, including the Society for Historically Informed Performance concert series, the Boston Recorder Society concert series, and in fringe events surrounding Boston Early Music Festival, as well as Early Music New York and the NEC Baroque Society. She also works for the Von Huene Workshop and the Early Music Shop of New England in Brookline, MA. In her spare time, she enjoys long distance cycling.

Roy Sansom has performed with the Boston Symphony Orchestra, Boston Pops Orchestra, New World Symphony in Miami, BEMF Orchestra, New York City Opera, and (most proudly) Emmanuel Music.

Roy composes for the recorder, scores for films, teaches recorder and makes recorders at the von Huene

Workshop. His recordings include Bach Brandenburg Concerto No. 4 and Monteverdi's *1610 Vespers* with Boston Baroque on Telarc Records, "A Renaissance Holiday" on American Gramophone, and two Bach Cantata recordings on Koch with Emmanuel Music. He holds degrees from Old Dominion University and NEC.

3:50 Allison Drenkow, cello

Cello Suite No. 2 in d, BWV 1008

Prélude - Allemande - Courante - Sarabande - Menuett I & II - Gigue

Allison Drenkow is a native of Colorado, currently pursuing a MM degree in the studio of Natasha Brofsky at New England Conservatory. Allison received a BM in Cello Performance from the Peabody Institute of Johns Hopkins University as a student of Alan Stepansky (Associate Principal Emeritus, New York Philharmonic). She has performed in public masterclasses with artists such as Lynn Harrell and Phillippe Muller, as well as in chamber music masterclasses by the Juilliard, Takacs, and Borromeo String Quartets to name a few. She has held principal positions with the National Festival Orchestra and Peabody Concert Orchestra, as well as having performed here in Boston with the Boston Philharmonic and as active principal of the Unitas Ensemble.

4:20 Hymn Sing: Bálint Karosi, organ

Everyone is asked to sing the melody—so that the organist can vary the harmonizing chords.

A Mighty Fortress is our God / Ein feste Burg ist unser Gott; LSB (hymnal) **656**

4:35 Katelyn Emerson, organ

Concerto in a minor, RV 522, BWV 593

(Without Tempo Indication) - Adagio - Allegro

Trio Sonata V in C, BWV 529: Allegro - Largo - Allegro

From the Leipzig Chorales:

Nun komm, der Heiden Heiland a 2 claviers et pedale, BWV 659

Trio super: Nun komm, der Heiden Heiland a due bassi e canto fermo, BWV 660

Prelude and Fugue in G, BWV 541

Katelyn Emerson performs throughout the USA and abroad in venues including the Cathédrale Poitiers (France), Église Notre-Dame (Épernay, France), Mechanics Hall (Worcester, MA), St. Patrick's Cathedral (NYC), the Kotschmar Memorial Organ of Merrill Auditorium (Portland, ME) and Severance Hall (Cleveland, OH). Receiving the title of Laureate, she was awarded Third Place among other prizes in the *VIII Mikael Tariverdiev International Organ Competition* held in Kaliningrad, Russia. She will make her Russian concertizing debut in Krasnoyarsk, Russia, in November 2015.

Katelyn began her organ studies in 2005 through a scholarship of the Young Organist Collaborative (Portsmouth, NH), with Dr. Abbey Hallberg-Siegfried and Ray Cornils as her teachers. Currently she is in her senior year at Oberlin College and Conservatory, studying with James David Christie and pursuing bachelor's degrees in organ performance and French with minors in music history and historical performance (fortepiano). Katelyn has been chosen to be one of *The Diapason's* "20 under 30 - Class of 2015," a group of young organists, organ builders, harpsichordists, and choral directors showing "superior accomplishments, leadership, creativity, and innovative thinking". She was a 2014 Fellow at the National Convention of the AGO, held in Boston.

5:30 Arvid Gast, organ

Trio Sonata VI in G, BWV 530

Vivace - Lento - Allegro

Prelude and Fugue in e, BWV 548

Partita "Was soll ich Sünder machen", BWV 770

Toccat, Adagio and Fugue in C, BWV 564

Born in 1962 in Bremen, **Arvid Gast** studied organ performance and church music at the Hochschule für Musik und Theater in Hannover, Germany. From 1990-1993 he was organist and choirmaster at St. Nikolai Church in Flensburg. Gast was appointed Professor of Organ Performance at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" and University Organist in Leipzig in 1993, where he remained until 2004 when he accepted the position of Director of the Church Music Institute at Lübeck's Musikhochschule. In Lübeck, he also serves as Titular Organist at St. Jakobi with oversight of its historic organs (including the Stellwagen Organ from 1637, and the large gallery organ from 1466/1672/1984). In Magdeburg from 2008 to 2014 he occupied a similar position at the concert hall "Kloster Unser Lieben Frauen." In 2007 he founded Lübeck's International Dieterich Buxtehude Organ Competition.

Numerous performances and CD recordings permit a living impression of the depth and extent of Arvid Gast's repertoire, in which the works of the north German baroque, Johann Sebastian Bach and the German Romantic take prominence. Gast concertizes, leads masterclasses and serves on the juries for many international organ competitions in Germany and beyond, with notable engagements in Europe, Russia and the Far East. This is his first visit to the USA. The public is invited to two additional presentations by Professor Gast during his visit. **Tomorrow, March 22, at 4:00 p.m.**, he will play a recital at St. John's Episcopal Church, Gloucester, on the C. B. Fisk organ. On **Monday, March 30, at 7:00 p.m.**, the Harvard Organ Society invites all to a presentation by Professor Gast on the many historical organs of Lübeck, with video and audio samples of the instruments including the Stellwagen organ in St. Jakobi. This lecture will be held in the Pusey Room at Memorial Church in Harvard Yard.

8:00 p.m. ST. JOHN PASSION, BWV 245 – tonight at Emmanuel Church, 15 Newbury St.
Presented by Emmanuel Music; Ryan Turner, Artistic Director

UPCOMING MUSICAL EVENTS AT FLC

Easter Sunday, April 5, at 8 & 11 a.m. Music by the First Lutheran Choir and Orchestra: "Let the Lord Arise" HW 256a by G. F. Handel

Friday, May 15, 7:30 p.m. Antico Moderno presents:

"La Divisione" – A program of contemporary and old works on period instruments including Boston premieres by Robert Honstein, Katherine Balch and Bálint Karosi.

The Boston-based **Antico Moderno** is a new, fantastically unique period chamber ensemble. Born out of a mutually shared passion by its members for both historically informed performance on period instruments and the creation and performance of new music, A/M seeks to combine these two seemingly disparate musical worlds by commissioning new works specifically for historical instruments. Collaborating closely with their composer-in-residence during every step of the compositional process, Antico Moderno presents exciting, clever and trailblazing programs that incorporate works both old and new on period instruments.

Currently this ensemble-in-residence at First Lutheran has been visiting artists at the Norfolk Chamber Music Festival and the Yale School of Music.

Canto Armonico: Watch for concert announcements from this ensemble-in-residence choral group at First Lutheran.

The First Lutheran Church of Boston

The Reverend Ingo Dutzmann, Pastor

John Lindemann, Acting Parish Administrator

Bálint Karosi, Minister of Music

www.flc-boston.org / 617-536-8851

First Lutheran's organ was built by Richards, Fowkes & Co. of Tennessee as their Opus 10, in 2000, with additions in 2010. We welcome Bruce Fowkes to these concerts today.

Thank you to the MANY VOLUNTEERS assisting today and in past weeks for BBB330!