



# Middlebury Bach Festival

[go.middlebury.edu/bachfest](http://go.middlebury.edu/bachfest)

APRIL 25-27, 2014



## Welcome

We are pleased to welcome you to the fourth annual Middlebury Bach Festival hosted by Middlebury College and the Middlebury College Choir to further the understanding and appreciation of the music and life of Johann Sebastian Bach. We are delighted to have world-renowned Bach scholar Christoph Wolff with us again this year, his second visit to the Middlebury Bach Festival. Dr. Wolff is the recipient of an honorary doctorate from Middlebury College, presented in 2012. His work on the subject of Bach's life and music is extensive, and we value the deepened connection that Middlebury has with him and his scholarship.

This year we highlight the work of two great composers: Johann Sebastian Bach and Antonio Vivaldi. The works we have chosen to perform, Bach's *Ascension Oratorio* and Vivaldi's *Four Seasons* are linked by a theme of renewal and are each characterized by a wide range of emotions, imagery, and vocal and instrumental color.

We also highlight the work of many dedicated students. The more than 30 students that sing in the Middlebury College Choir each year and those that play side by side with professionals in the Festival Orchestra have been given a unique experience among liberal arts institutions. In the first four years of this festival, 91 students have sung in the College Choir and 31 have played in the Festival Orchestra. We have three students who have performed in every Middlebury Bach Festival to date: Suzanne Calhoun '14 and Nike Power '14 have performed as singers in the College Choir, and Matthew Weinert-Stein '14 as a violist in the Festival Orchestra. We are pleased to highlight the three of you in this—your fourth Bach Fest—and we wish you success in your future endeavors. May your lives continue to be enriched by music, and by the legacy of Johann Sebastian Bach.

Sincerely,

Jessica Allen and Jeffrey Buettner  
Co-founders, Middlebury Bach Festival

*The Middlebury Bach Festival* is generously supported by the Performing Arts Series, the Office of the President of Middlebury College, the Academic Enrichment Fund, the Jane Stevens Alloo Music Library Fund, Middlebury College Choir, the Middlebury College Department of Music, the Office of the Director of the Arts, Kevin P. Mahaney '84 Center for the Arts, and 51 Main at the Bridge.

---

*Image of portrait by Elias Gottlob Haussmann (ca. 1748) used courtesy of William H. Scheide, Princeton, NJ. Back cover photograph of interior of the Concert Hall, Kevin P. Mahaney '84 Center for the Arts by Brett Simison.*

# Festival Schedule and Contents

## FRIDAY, APRIL 25

<b>8:00 PM</b>	<b>Opening Concert and Reception</b> <i>Kevin P. Mahaney '84 Center for the Arts (MCA), Concert Hall</i> . . . . .	3
----------------	---	---

## SATURDAY, APRIL 26

### Interest Session 1

<b>10:00 AM</b>	<b>Unaccompanied Bach: Bach's solo works for cello and violin</b> <i>Sophie Shao, cello, and Soovin Kim, violin</i> <i>MCA, Concert Hall.</i> . . . . .	5
-----------------	---	---

### Interest Session 2

<b>11:00 AM</b>	<b>Demonstration of Oboe, Oboe d'amore, English Horn and Oboe da Caccia in the Music of J.S. Bach</b> <i>Cheryl Bishkoff, oboist</i> <i>MCA, Concert Hall.</i> . . . . .	5
-----------------	--	---

### 12:00 PM Lunch Break

### Interest Session 3

<b>1:30 PM</b>	<b>From Christmas to Ascension Day: J.S. Bach's Unique Oratorio Cycle</b> <i>Christoph Wolff, Guest Scholar</i> <i>MCA, Concert Hall.</i> . . . . .	6
----------------	---	---

<b>3:00 PM</b>	<b>Carillon Recital</b> <i>Mead Chapel</i> . . . . .	7
----------------	---	---

<b>6:00 PM</b>	<b>Bach at 51 Main</b> <i>51 Main at the Bridge, Downtown Middlebury</i> . . . . .	8
----------------	---	---

<b>8:00 PM</b>	<b>Festival Concert</b> <i>Mead Chapel</i> . . . . .	9
----------------	---	---

## SUNDAY, APRIL 27

<b>3:00 PM</b>	<b>Middlebury College Choir Europe Tour Preview Concert</b> <i>Mead Chapel</i> . . . . .	10
----------------	---	----

	<b>Bach in Area Congregations</b> . . . . .	12
--	---	----

	<b>Translations</b> . . . . .	14
--	-------------------------------	----

	<b>Program Notes.</b> . . . . .	19
--	---------------------------------	----

	<b>Performers</b> . . . . .	22
--	-----------------------------	----

**FRIDAY, APRIL 25**

**Opening Concert | 8:00 p.m.**

*Kevin P. Mahaney '84 Center for the Arts, Concert Hall*

**Sophie Shao, cello and Soovin Kim, violin**

▪ **Program**

Johann Sebastian Bach (1685–1750)

Sonata no. 3 in C major for solo violin, BWV 1005

Adagio

Fuga

Largo

Allegro assai

Suite no. 6 in D major for solo cello, BWV 1012

Prélude

Allemande

Courante

Sarabande

Gavottes I and II

Gigue

**Intermission**

Suite no. 1 in G major for solo cello, BWV 1007

Prélude

Allemande

Courante

Sarabande

Menuets I and II

Gigue

Partita no. 2 in D minor for solo violin, BWV 1004

Allemanda

Courente

Sarbanda

Giga

Ciaccona

At the age of nineteen, cellist **Sophie Shao** received the prestigious Avery Fisher Career Grant, and has since performed throughout the United States, Europe, and Asia. Winner of top prizes at the Rostropovich and Tchaikovsky competitions, the *New York Times* has applauded her “eloquent, powerful” interpretations of repertoire ranging from Bach and Beethoven to Crumb. This season, she makes her Washington recital debut at the Phillips Collection in addition to recitals at Middlebury College, Bargemusic, Tuesday Musical Club (TX), and in other cities around the country. Ms. Shao also performs Beethoven’s A Major Sonata on ‘What Makes it Great’ on Lincoln Center’s “Great Performers” series; appears as soloist with the Pacific Symphony and the BBC Concert Orchestra in performances of Howard Shore’s *Mythic Gardens* (a concerto written for her), leads a “Sophie Shao and Friends” tour with violinist Frank Huang and pianist Gilles Vonsattel; among many other appearances. Highlights of last season included a twelve-city tour with Keith Lockhart and the BBC Concert Orchestra in performances of the Elgar and Haydn (C Major) concerti, recitals across the country, touring performances with the Chamber Music Society of Lincoln Center, and participation in a play/discussion of the *Prelude* from Bach’s C Major Suite as part of Lincoln Center’s White Light Festival. Ms. Shao can be heard on EMI Classics, Bridge Records (for the Marlboro Music Festival’s 50th Anniversary recording), and Howe Records. This season, she releases a double-CD set of Bach Cello Suites through the support of the Classical Recording Foundation. After graduating from the Curtis Institute of Music in Philadelphia, Ms. Shao continued her cello studies with Aldo Parisot at Yale University, receiving a BA in Religious Studies from Yale College and an MM from the Yale School of Music, where she was enrolled as a Paul and Daisy Soros Fellow. She is on the faculty of Vassar College and the Bard Conservatory of Music and plays on a cello made by Honoré Derazey from 1860 once owned by Pablo Casals.

Violinist **Soovin Kim** is Artistic Director of the Lake Champlain Chamber Music Festival, which is quickly gaining national attention for its innovative programming, educational outreach, and work with young composers. Mr. Kim received first prize at the Paganini International Competition when he was only 20, which launched an international concert career. He later was a recipient of such distinguished prizes as the Henryk Szeryng Career Award, the Avery Fisher Career Grant, and the Borletti-Buitoni Trust Award. He performs around the world as a concerto soloist and recitalist as well as with the Johannes String Quartet. Soovin Kim has released nine commercial CD recordings in recent years including Niccolò Paganini’s demanding 24 Caprices, and a French album of Fauré and Chausson with pianist Jeremy Denk and the Jupiter Quartet. Mr. Kim grew up for much of his childhood in Plattsburgh, NY. He joined the Vermont Youth Orchestra—as its then-youngest member at age ten—and later served as its concertmaster for three years. He is often heard in the Champlain Valley through his performances with the Vermont Symphony Orchestra, on the Lane Series at the University of Vermont, at Middlebury College, with the Burlington Chamber Orchestra, and on Vermont Public Radio. Mr. Kim is passionate about music education and is a professor at Stony Brook University and a visiting international scholar at Kyung Hee University in Seoul.

**SATURDAY, APRIL 27**

**Interest Session 1 | 10:00 a.m.**

*Kevin P. Mahaney '84 Center for the Arts, Concert Hall*

## **Unaccompanied Bach: Bach's solo works for cello and violin**

**Sophie Shao, *cello* and Soovin Kim, *violin***

**Interest Session 2 | 11:00 a.m.**

*Kevin P. Mahaney '84 Center for the Arts, Concert Hall*

## **Demonstration of Oboe, Oboe d'amore, English Horn and Oboe da Caccia in the Music of J.S. Bach**

**Cheryl Bishkoff, *Oboist***

Oboist **Cheryl Priebe Bishkoff**, described as “a musician of incredible artistry” (Richmond News Leader), is universally recognized for her inspiring musicality, uniquely glorious sound and charismatic performing style. Her recent appearances include performances of the Vaughn William Concerto with the Pennsylvania Sinfonia, the J.S. Bach F major Concerto at the Bach and Beyond Festival and the Bach Oboe d'amore Concerto at the Valley Vivaldi Festival. Ms. Bishkoff is in her nineteenth season as principal oboe of the Rhode Island Philharmonic. In addition, she performs regularly with the Boston Symphony and the Boston Ballet and is principal oboe of Symphony New Hampshire and the Pennsylvania Sinfonia. Ms. Bishkoff has served as acting principal oboe of the Buffalo Philharmonic and as principal of numerous other orchestras including the New Hampshire Symphony, the Albany Symphony, the Lancaster Festival Orchestra, the Wheeling Symphony and the Virginia Symphony. An accomplished recitalist, she frequently appears both as soloist and in chamber music programs. Ms. Bishkoff is the Adjunct Artist of Oboe at Vassar College in Poughkeepsie, NY, Wheaton College in Norton, MA and Brown University in Providence, RI. She has recorded on the Dorian label and the Analekta label.

**Lunch Break | 12:00–1:30 p.m.**

We invite you to enjoy lunch on your own on campus or in downtown Middlebury.

### **Interest Session 3 | 1:30 p.m.**

*Kevin P. Mahaney '84 Center for the Arts, Concert Hall*

## **From Christmas to Ascension Day: J.S. Bach's Unique Oratorio Cycle**

**Christoph Wolff, Guest Scholar**

**Christoph Wolff** is Adams University Research Professor at Harvard University. Born and educated in Germany, he studied organ and historical keyboard instruments, musicology and art history at the Universities of Berlin, Erlangen, and Freiburg, taking a performance diploma in 1963 and the Dr. Phil. in 1966. He taught the history of music at Erlangen, Toronto, Princeton, and Columbia Universities before joining the Harvard faculty in 1976. At Harvard he served as Chair of the Music Department (1980–88, 1990–91), Acting Director of the University Library (1991–92), and Dean of the Graduate School of Arts and Sciences (1992–2000); in 2002 he was named University Professor, the highest academic distinction Harvard offers to resident faculty. Recipient of the Dent Medal of the Royal Musical Association in London (1978), the Humboldt Research Award (1996), an honorary professorship at the University of Freiburg, and several honorary degrees, he is a Fellow of the American Academy of Arts and Sciences and a Member of the American Philosophical Society and the Saxon Academy of Sciences. He has been Director of the Bach-Archiv Leipzig and has published widely on the history of music from the 15th to the 20th centuries. Recent publications include *Bach: Essays on His Life and Music* (1991), *Mozart's Requiem* (1994), *The New Bach Reader* (1998), *Driven into Paradise: The Musical Migration from Nazi Germany to the United States* (1999; ed. with R. Brinkmann), and *Music of My Future. The Schoenberg Quartets and Trio* (2001; ed. with R. Brinkmann) and *Die Orgein J.S. Bachs: Ein Handbuch* (2006; with M. Zepf). A recipient of the Dent Medal of the International Musicological Society (1978) the Humboldt Research Prize (1996), and the Bach Prize of the royal Academy of Music (2006), he won the Otto Kinkeldey Award of the American Musicological Society for *Johann Sebastian Bach: The Learned Musician* (2000), which has been translated into eight languages. Wolff's most recent book is *Mozart at the Gateway to His Fortune. Serving the Emperor, 1788–1791* (2012).



# Carillon Recital | 3:00 p.m.

*Mead Chapel*

**George Matthew, Jr., Carillonneur**

## ▪ Program

Works of Johann Sebastian Bach Transcribed for Carillon

I. Bereite dich Sion (from the Christmas Oratorio), BWV 248

II. Prelude XII (Well-Tempered Clavier, part I), BWV 846

III. Concerto for Organ, BWV 592

Allegro

Grave

Presto

IV. Agnus Dei (from the Mass in b minor), BWV 232

V. Largo from the Concerto for two violins, BWV 1043

VI. Chorale Prelude: Wachet auf, ruf uns die Stimme, BWV 645

Transcriptions: I. Heleen van de Wiele

All others by Georg Köppl

*Sponsored by the American Bell Association.*

**George Matthew, Jr.** has been carillonneur of Middlebury College and Norwich University in Vermont since 1985. A church organist since the age of 13, he is currently Organist of St. Stephen's Episcopal Church, Middlebury, Vermont. Until his retirement in 1998, Mr. Matthew was also carillonneur of the First Presbyterian Church, organist and choirmaster of St. Andrew's Church, and associate organist of St. Mauricius Church, all in Stamford, CT. For 18 years, he served as organist and choirmaster of Temple Sinai and for 23 years as Director of Instrumental Music at Rogers School, both in Stamford. Mr. Matthew has made 33 carillon concert tours of the USA and 12 of Europe, performing in Belgium, the Netherlands, Denmark, Germany, Switzerland, France, England, Ireland, Scotland, and Russia. In August 2005, he played two carillon concerts on the new carillon of St. Peter and St. Paul Cathedral, in St. Petersburg, Russia. Mr. Matthew is the first American to play carillon in Russia.

He has played organ recitals in the New York and New England area, as well as in Germany and the Netherlands. In recent years, he has made a study of Russian organ music and has played a number of recitals of entirely Russian music on the organ. In July of 2007 he played the 7th such

program for the Summer Russian School of Middlebury College. In June 2004, he was named Artist of the Year by the Vermont Chapter American Guild of Organists. He has composed and arranged about 100 pieces for carillon, including a number of ragtime piano works; his rather unusual European debut was an all-ragtime program in Ostende, Belgium. A Carillonneur member of the Guild since 1980, Mr. Matthew has served on the Carillon Directory Committee, the Student Advancement Committee, and the Bellfounding in America Committee (of which he was chairman). He made the US presentation in Zutphen, Netherlands in 1990 at the World Carillon Federation. He has studied carillon with Arthur Bigelow and Frank Law, organ with Hugh Ross and Ernest White, and composition with David Barnett. He is a graduate of Columbia, Bridgeport, and Wesleyan Universities.



Middlebury, VT

## **Bach at 51 Main | 6:00 p.m.**

*51 Main Street, Middlebury, Vermont 05753*

[www.go51main.com](http://www.go51main.com)

### **Eric Despard, *guitar***

*Food and beverage will be available for purchase during the performance.*

Eric Despard is an Affiliate Artist of classical guitar at Middlebury College, Music Director and Faculty at Southern Vermont College, and an instructor of guitar at the Massachusetts College of Liberal Arts. He holds an MM from the Yale School of Music and a BM from the Hartt School of Music. Upcoming events include a four state tour with Norwegian composer Bjorn Skjelbred. For further detail please see [www.ericdespard.com](http://www.ericdespard.com).

*Guest accommodations sponsored in part by:*



# Festival Concert | 8:00 p.m.

*Mead Chapel*

*Please turn off cellular phones and other audible electronic devices.*

*No flash photography or noise-making cameras, please.*

## ▪ Program

*The Four Seasons* by Antonio Vivaldi (1678–1741)

Concerto no. 1

La Primavera (Spring)

Allegro

Largo e pianissimo

Allegro

Concerto no. 2

L'Estate (Summer)

Allegro mà non molto

Adagio

Presto

Concerto no. 3

L'Autunno (Autumn)

Allegro

Adagio molto

Allegro

Concerto no. 4

L'Inverno (Winter)

Allegro non molto

Largo

Allegro

Katherine Winterstein, *violin soloist*

Letitia Quante, *violin*

Jane Kittredge, *violin*

Matthew Weinert-Stein '14, *viola*

Dieuwke Davydov, *cello*

Evan Premo, *double bass*

Cynthia Huard, *harpsichord*

Linda Radtke, *narrator*

## Intermission

*Ascension Oratorio*, BWV 11 by J.S. Bach (1685–1750)

1. Chorus: Lobet Gott in seinen Reichen
2. Recitative (Tenor): Der Her Jesus hub seine Hände auf
3. Recitative accompagnato (Bass): Ach, Jesu, ist dein Abschied schon so nah?
4. Aria (Alto): Ach, bleibe doch, mein liebstes Leben
5. Recitative (Tenor): Und ward aufgehoben zusehends
6. Chorale: Nun lieget alles unter dir
- 7a. Recitative (Tenor and Bass): Und da sie ihm nachsahen gen Himmel fahren
- 7b. Recitative accompagnato (Alto): Ach ja! so komme bald zurück
- 7c. Recitative (Tenor): Sie aber beteten ihn an
8. Aria (Soprano): Jesu, deine Gnadenblicke
9. Chorus (Chorale): Wenn soll es doch geschehen

Carol Christensen, *soprano*  
Linda Radtke, *alto*  
Adam Hall, *tenor* (Evangelist)  
Stephen Falbel, *bass*

Middlebury College Choir and Festival Orchestra  
Jeffrey Buettner, *conductor*

## NEXT YEAR

### **2015 Middlebury Bach Festival: Our 5th Anniversary Festival!** **April 24–26, 2015**

We are excited to announce our special guests, the Axiom Brass Quintet, in collaboration with the Performing Arts Series, to perform “Sacred Brass” including transcriptions of J.S. Bach. The ensemble will be featured in an interest session on Saturday. The festival concert will feature J. S. Bach’s motet, “Jesu, meine Freude,” and the festival will include a variety of chamber music by student and faculty performers. Please mark your calendar! You can also follow the festival developments at [go.middlebury.edu/bachfest](http://go.middlebury.edu/bachfest) and on Facebook.



**SUNDAY, APRIL 27**

**Middlebury College Choir Europe Tour Preview Concert | 3:00 p.m.**

*Mead Chapel*

▪ **Program**

Et resurrexit	Claudio Monteverdi Credo of the Latin Mass
Iste confessor	Claudio Monteverdi Latin hymn
Halleluja, laudem dicite	Hans Leo Hassler Revelation of John 19:5-7
	Ellen Taylor '15, David Chen '14, <i>violins</i>
Oracle of Spring	Mari Esabel Valverde Text by Johann Wolfgang von Goethe Translated by Alfred Baskervill
Vesnyanka (Spring song)	Volodimir Stetsenko Ukrainian folk text
Eli, Eli	arr. Jerome Epstein Words by Hannah Senesh
The Poet's Nigun	arr. François Lilienfeld Traditional Yiddish
Yih'yu lerozon imrei fi	Ernest Bloch Text from the Amidah
Adon olam	Coreen Duffy Traditional Hebrew text
Son de la Loma	Miguel Matamoros, arr. José Castillo Cuban folk song
Soneto de la Noche	Morten Lauridsen Text by Pablo Neruda

Continued

Take Peace

Christina Whitten Thomas '02  
Cuban folk song

Sit Down Servant

Traditional Spiritual arr. Stacey V. Gibbs

Hark, I Hear the Harps Eternal

William Billings, arr. Jeffrey Buettner  
Additional text by Alfred Bayly

The Lord Bless You and Keep You

Peter C. Lutkin  
Book of Numbers 4:24-26

## **Bach in Area Congregations**

### **Champlain Valley Unitarian Universalist Society**

The Rev. Barnaby Feder  
2 Duane Ct., Middlebury, VT 05753  
www.cvuus.net  
Service time: 10:00 a.m.

A Mighty Fortress by Martin Luther, harm. J.S. Bach  
All Whose Boast It Is by Jacob Hintze, harm. J.S. Bach  
Jennifer Carpenter, *Choir Director*  
Chuck Miller, *Pianist*

### **Church of the Assumption of the Blessed Virgin Mary**

Father William R. Beaudin  
326 College St., Middlebury, VT 05753  
www.churchoftheassumptionvt.org  
Mass: 10:00 a.m.

Fantasia in C Major, BWV 570 by J.S. Bach  
Fugue in G Major, BWV 576 by J.S. Bach  
Organ Chorale from Cantata BWV 22, Ertodt "uns durch dien" Gute by J.S. Bach  
Dr. Kevin D. Parizo, *Organist*

### **The Congregational Church of Middlebury UCC**

The Rev. Andrew Nagy-Benson  
27 N. Pleasant St., Middlebury, VT 05753  
www.midducc.org  
Service time: 10:00 a.m.

Tocatta in C Major, BWV 564  
Concerto in F Major, Mvt. II “Siciliano,” BWV 1053 by J.S. Bach  
Cheryl Bishkoff, Oboist  
Chorale “Sei Lob und Preis mit Ehren”, BWV 29 by J.S. Bach  
Tocatta in D Minor, BWV 565  
Jessica Allen, *Music Director*  
Dr. Jeffrey Buettner, *Organist*

### **Memorial Baptist Church**

Pastor Stephanie Allen  
97 S. Pleasant St., Middlebury, VT 05753  
www.memorialbaptistvt.org  
Service time: 10:00 a.m.

Keyboard music and hymns by J.S. Bach  
Susan Nop and Jeff Rehbach, *piano and organ*

### **St. Stephen’s Episcopal Church**

The Rev. Dr. Susan McGarry  
3 Main St., Middlebury, VT 05753  
www.ststephensmidd.org  
Service time: 10:30 a.m.

Susanne Peck, *Choir Director*  
George Matthew, Jr., *Organist*

### **United Methodist Church of Middlebury**

Coordinating Pastors Laurel and Augustus Jordan  
47 N. Pleasant St., Middlebury, VT 05753  
www.middleburyumc.org  
Service time: 10:45 a.m.

Fantasia in C Major, BWV 570 by J.S. Bach  
Fugue in G Major, BWV 576 by J.S. Bach  
Dr. Kevin D. Parizo, *Organist*

## TRANSLATIONS

### *Ascension Oratorio, BWV 11*

Johann Sebastian Bach (1685–1750)

#### 1. Chorus

Lobet Gott in seinen Reichen,  
Preiset ihn in seinen Ehren,  
Rühmet ihn in seiner Pracht;  
Sucht sein Lob recht zu vergleichen,  
Wenn ihr mit gesamten Chören  
Ihm ein Lied zu Ehren macht!

#### 2. Recitative (Tenor)

Der Herr Jesus hub seine Hände auf und  
segnete seine Jünger, und es geschah, da er sie  
segnete, schied er von ihnen.  
(Luke 24:50–51)

#### 3. Recitative (Bass)

Ach, Jesu, ist dein Abschied schon so nah?  
Ach, ist denn schon die Stunde da,  
Da wir dich von uns lassen sollen?  
Ach, siehe, wie die heißen Tränen  
Von unsern blassen Wangen rollen,  
Wie wir uns nach dir sehnen,  
Wie uns fast aller Trost gebricht.  
Ach, weiche doch noch nicht!

#### 4. Aria (Alto)

Ach, bleibe doch, mein liebstes Leben,  
Ach, fliehe nicht so bald von mir!  
Dein Abschied und dein frühes Scheiden  
Bringt mir das allergrößte Leiden,  
Ach ja, so bleibe doch noch hier;  
Sonst werd ich ganz von Schmerz umgeben.

1.

Praise God in His riches,  
praise Him in His honor,  
extol Him in His splendor;  
seek to rightly imitate His praise  
when with full chorus  
you make a song in His honor!

2.

The Lord Jesus lifted up his hands and blessed  
his disciples, and it so happened, that as he  
blessed them, he departed from them.

3.

Ah, Jesus, is Your departure already so near?  
Ah, is the hour then already there  
when we must let You leave us?  
Ah, behold, how hot tears  
roll down our pale cheeks,  
how we yearn after You,  
How all our consolation is nearly destroyed.  
Ah, do not withdraw from us yet!

4.

Ah, just stay, my dearest Life,  
ah, don't flee so soon from me!  
Your farewell and Your early departure  
brings me the greatest of all sorrows,  
ah, truly, just stay awhile here;  
otherwise I will be completely undone with  
grief.



**5. Recitative** (Tenor)

Und ward aufgehoben zusehends und fuhr auf gen Himmel, eine Wolke nahm ihm weg vor ihren Augen, und er sitzt zur rechten Hand Gottes. (Acts 1:9 and Mark 16:19)

**6. Chorale**

Nun lieget alles unter dir,  
Dich selbst nur ausgenommen;  
Die Engel müssen für und für  
Dir aufzuwarten kommen.  
Dir Fürsten stehn auch auf der Bahn  
Und sind dir willig untertan;  
Luft, Wasser, Feuer, Erden  
Muß dir zu Dienste werden.  
("Du Lebensfürst, Herr Jesu Christ," verse 4;  
Johann Rist, 1641)

**7a. Recitative** (Tenor and Bass)

Und da sie ihm nachsahen gen Himmel fahren, siehe, da stunden bei ihnen zwei Männer in weißen Kleidern, welche auch sagten: Ihr Männer von Galiläa, was stehet ihr und sehet gen Himmel? Dieser Jesus, welcher von euch ist aufgenommen gen Himmel, wird kommen, wie ihr ihn gesehen habt gen Himmel fahren.  
(Acts 1:10-11)

**7b. Recitative accompagnato** (Alto)

Ach ja! So komme bald zurück;  
Tilg einst mein trauriges Gebärden,  
Sonst wird mir jeder Augenblick  
Verhaßt und Jahren ähnlich werden.

5.

And He was apparently lifted up and journeyed to Heaven, a cloud enveloped Him before their eyes, and He sits at the right hand of God.

6.

Now everything is subject to You,  
You Yourself only excepted;  
the angels must for ever and ever  
come to wait upon You.  
The princes stand still on their way  
and are willingly in service to You;  
air, water, fire and earth  
must be of service to You.

7a.

And as they watched Him ascending to Heaven, behold, two men in white garments stood beside them, who also said:  
You men of Galilee, why do you stand and look at Heaven? This Jesus, who has been taken from you to Heaven, will return, just as you have seen Him ascend to Heaven.

7b.

Ah yes! Then come back soon;  
remove at last my sorrowful bearing,  
otherwise every moment  
shall be hateful to me and all the years alike.

**7c. Recitative** (Tenor)

Sie aber beteten ihn an, wandten um gen Jerusalem von dem Berge, der da heißet der Ölberg, welcher ist nahe bei Jerusalem und liegt einen Sabbater-Weg davon, und sie kehreten wieder gen Jerusalem mit großer Freude.

(Luke 24:52a, Acts 1:12, and Luke 24:52b)

**8. Aria** (Soprano)

Jesu, deine Gnadenblicke  
Kann ich doch beständig sehn.  
Deine Liebe bleibt zurücke,  
Daß ich mich hier in der Zeit  
An der künft'gen Herrlichkeit  
Schon voraus im Geist erquicke,  
Wenn wir einst dort vor dir stehn.

**9. Chorus** (Chorale)

Wenn soll es doch geschehen,  
Wenn kömmt die liebe Zeit,  
Daß ich ihn werde sehen  
In seiner Herrlichkeit?  
Du Tag, wenn wirst du sein,  
Daß wir den Heiland grüßen,  
Daß wir den Heiland küssen?  
Komm, stelle dich doch ein!  
("Gott fähret auf gen Himmel," verse 7;  
Gottfried Wilhelm Sacer, 1697)

7c.

They however prayed to Him, turned around toward Jerusalem away from the mountain, which is called the Mount of Olives, which is near Jerusalem and lies a Sabbath-day's journey away, and they returned again to Jerusalem with great joy.

8.

Jesus, Your merciful gaze  
I can continually see.  
Your love remains behind,  
so that here, in mortal time, I can  
refresh myself in spirit  
already with future glory,  
when one day we shall stand there before You.

9.

When shall it happen,  
when will the dear time come,  
that I shall see Him  
in His glory?  
O day, when will you be,  
when we will greet the Savior,  
when we will kiss the Savior?  
Come, present yourself now!

© Pamela Dellal. Used by permission.

### **Et resurrexit**

And he rose on the third day, in accordance with the scriptures. And he ascended into heaven; he sits at right hand of the Father.

### **Iste confessor**

This witness of the Lord, this holy man whose feast the people celebrate throughout the world, has this day deserved to rise in blessedness to the highest hall of heaven. He who was godly, prudent, humble, modest, sober, chaste and quiet of life, yet was prompt to exert himself in bodily action. At his sacred tomb the limbs of many sick, by whatever disease they are afflicted, are quickly restored to health. Therefore now this our choir gladly sings this hymn in his honor, that through all the ages we might be helped by his holy merits. Salvation, glory and power be to him who from his throne above the heavens governs the whole frame of earth, Three and One. Amen

### **Halleluja, laudem dicite**

Praise our God, all you servants, and all you that awe in him, little and great alike; Alleluia, the Lord our God, the Almighty, reigns; let us rejoice and triumph and give him glory always.

### **Vesnyanka (Spring song)**

Oh spring, spring, dear spring, where is your daughter? Where is panyanochka? Somewhere in the garden she is sewing a shirt with silk and she is embroidering it with sadness. She is embroidering it with sadness and silk and is sending it to her beloved. "Put it on every Sunday, think of me every hour! I sewed with silk, and with sadness, it is a pity that I fell in love with a Cossack!"

### **Eli, Eli**

O Lord, my god, I pray that these things never end:  
The sand and the sea, the rush of the waters, the flash of the heavens, the prayer of the heart.

### **The Poet's Nigun**

For we are your people, and you are our God.

### **Yih'yu lerozon imrei fi**

O Lord, may the words of my mouth and the meditations of my heart find favor before you, my rock and redeemer. Amen.

### **Adon olam**

Eternal master, who reigned supreme, before all of creation was drawn;  
When it was finished according to his will, then Almighty was God proclaimed.  
When our world shall be no more, in majesty God still shall reign,  
Who was, and is, and will be, in glory.  
Alone is God, there is no second, without division or ally,  
Without beginning, without end, God's is power and sovereignty.  
My God, my living redeemer, rock of my affliction in time of trouble,  
My banner and refuge, God fills my cup the day I call.  
Then into God's hand I commit my spirit when I sleep, and I awake,  
My soul and body are in God's care, the Lord is with me, I will not fear.

### **Soneto de la loma (Sonnet of the hill)**

Mama, I want to know where the singers are from  
That I find so charming, and I want to know them,  
With their songs so fascinating that I want to learn.  
Where are they from? They are from Havana.  
The are from Santiago, the sovereign land,  
They are from the hill and they sing in the field.  
You'll see soon, you'll see it.  
Mama, they are from the hill but, Mama, they sing in the field.  
Where are they from Mama? I want to learn their songs.  
They are from the hill and I want to know them—let's go see. Yes sir!

### **Soneto de la noche (Sonnet of the night)**

When I die, I want your hands upon my eyes:  
I want the light and the wheat of your beloved hands  
to pass their freshness over me one more time:  
I want to feel the gentleness that changed my destiny.  
I want you to live while I wait for you, asleep, I want your ears to still hear the wind,  
I want you to smell the scent of the sea we both loved,  
and to continue walking on the sand we walked on.  
I want all that I love to keep on living,  
and you whom I loved and sang above all things to keep flowering into full bloom,  
So that you can touch all that my love provides you, so that my shadow may pass over your hair,  
so that all may know the reason for my song.

## Program Notes

*The Four Seasons* (Le quattro stagioni) is one of the most widely recognized pieces of classical music since its publication in 1725. There are several reasons for this popular appeal, notably the composer's ability to combine effective and creative musical elements that excite the senses and imagination. We present the concertos in a somewhat unusual way, with one player per orchestral part. With this transparent orchestration we give you the opportunity to hear the role of each instrument clearly, and to appreciate the vigorous, exciting interplay between solo and ensemble in an intimate setting.

Antonio Vivaldi (1678–1741) was a prominent composer of concertos in his time and especially important in the development of the solo concerto, a genre that has become a permanent part of solo and orchestral repertoire. Vivaldi's innovations in chamber music included the designation of a specific instrument for virtuosic and dramatic playing and important harmonic and thematic functions. This means one player, one sound and musical personality dominates the texture in terms of how the listener hears change in the music. In earlier concerted music (music for different types of instruments playing together), the composer accomplished variety by changing or alternating groups of instruments or voices. Vivaldi established a relatively new trend by choosing one instrument, for him usually the violin, to play alone in the musical dialogue, increasing the sense of contrast and allowing for more variety in the solo passages.

*The Four Seasons* are the first four of a set of twelve concertos in Vivaldi's opus 8, "Il cimento dell'armonia e dell'inventione," or, the contest between harmony and invention (RV 269, 315, 293, 297). In all twelve concertos, contrast is vividly apparent in the music. A larger ensemble provides a sense of "harmony" and the solo violin is frequently separated from the group to play "invention" that is different from what has come before. But more than prevailing harmony, the larger ensemble presents a complete musical picture, the overall tone and essential musical ideas the piece. The solo violin stands somewhat in relief or contrast to that sound, introducing new ideas and highly virtuosic passagework to elaborate on the larger picture. There is indeed a visual aspect to this music: Vivaldi included a text for the *Four Seasons* to help define the music in an imaginative, pictorial way. This sonnet, possibly written by Vivaldi, provides a poetic basis or program for the musical effects that the composer essentially wrote in the sounds of the instruments. Bird calls are perhaps the most immediately recognizable musical allusions to the sonnet, but other ideas include thunder rendered by string tremolos, gentle dotted rhythms that depict "the murmuring of the fronds and plants," a dance with bagpipe drones, a storm and a shivering winter. Even a "barking dog" is played on the viola.

Vivaldi's concertos have become popular despite the relative obscurity of the poetry and general avoidance of the spoken word in performance. It seems simply the title of "seasons" has guided listeners sufficiently to enjoy the piece and perhaps grasp the various musical

allusions without knowing exactly what Vivaldi might have intended. Such depictions were already common in opera, and Vivaldi dedicated a significant part of his career to that genre. Vivaldi's concerto innovations were popular in Germany among composers such as Georg Phillip Telemann (1681–1767), and J.S. Bach, which is evidenced by Bach's transcriptions of a few of Vivaldi's works. In his compositions, however, Bach seems to have pursued his own innovations.

Johann Sebastian Bach composed a series of new pieces for the major church holidays of 1734–1735, including the *Christmas Oratorio*, BWV 248 and the *Ascension Oratorio*, BWV 11 (Himmelfahrtsoratorium). As the term “oratorio” suggests, the work is based on Biblical narrative, and it fit the purpose and scope of Bach's cantatas as music for use in Lutheran worship. The narrative corresponds with the story of the time following Jesus' crucifixion, and the libretto is largely derived from a 1524 text by Johannes Bugenhagen, “Evangelien-Harmonie,” which as the title implies is an attempt to preset the story in agreement between the four Gospels. This and similar texts are important in two ways; that Johann Sebastian Bach used them for this and his Passion settings, and that they personalize the story beyond dry narrative. The latter is especially significant for post-Reformation observance of the Passiontide, that churchgoers would develop a personal reaction to the events in the story and especially the emotional quality of its major points: the loss of the beloved Savior and anticipation of his return.

Unlike Bach's *Easter Oratorio* (Middlebury Bach Festival 2012), *Ascension Oratorio* utilizes the role of the tenor “Evangelist,” a narrator of sorts who delivers essential information in the telling of the story, typical of an oratorio. Bach has set the narrative in two ways that move the drama towards the heart of the listener. Many of the recitatives include instrumental material that complements the text in a rhetorical manner, and the recitatives are relatively short and quickly give way to emotional scenes or arias.

The *Ascension Oratorio* opens with a celebratory chorus of praise, “Lobet Gott in seinen Reichen,” scored for voices and groups of the major families of instruments of Bach's orchestra—strings, oboes, flutes and trumpets with timpani. Rising motives are an essential part of the rhetoric of music associated with “ascension” and Bach's setting is replete, beginning with the opening trumpet phrases that are duplicated throughout the piece, varied by color through continual change in instrumentation. The strings counter this idea with a bold descending scale, also repeated throughout the work, that emphasizes the idea of Jesus' existence on earth. The descending scale is followed by an ascending one in the bass instruments; first he came down, then he went up.

The drama of the piece ensues following this chorus, as we immediately find Jesus bidding farewell to his distraught followers. The text is vividly personal and intimately human. The series of recitatives and aria move quickly from the Biblical reference to the emotional impact of Jesus' departure and the bass recitative does this with the added unique sound of a flute duet.

This is a stark juxtaposition above the bass voice, and the flute music, first agitated, smoothes as the sentiment of the text turns to yearning. The aria, “Ach, bleibe doch, mein liebstes Leben”, is characterized by sighing motives effectively associated with grief. The solo voice is alto, lending dark color, and the relationship between voice and violin is very close. They initially trade phrases, but for the majority of the piece sound in close imitation and counterpoint. For this piece Bach borrowed from the same music as he did for “Agnus Dei” of the B minor Mass, though in both cases the music is heavily reworked. It is obvious however that the “affekt” or central emotional reaction is similar in the two works, one pleading for Jesus to remain and the latter, for peace. The central chorale, “Nun lieget alles unter dir”, seems a hymn of resigned acceptance and muted praise, climaxing with the phrase, “air, water, fire and earth must be of service to you.” All seems lost, but all continues.

A tenor and bass duet recitative begins the second part of the oratorio, and the dim emotions of Jesus’ followers are slowly brought around first by two robed men, who briefly explain the situation in more hopeful terms including prophecy of Jesus’ ultimate return. That proceeds quickly to eager anticipation and joyful praise. The soprano aria, “Jesu, deine Gnadenblicke” describes the underpinning notion of Jesus’ work as a sense of residual love that remains, and is a source for rejuvenation of spirit and forward looking. The instrumentation is remarkably different from the rest of the piece, with the new higher color of soprano voice, accompanied by flute and oboe and grounded by viola. A major difference is the lack of continuo, perhaps to place the ideas of the music above the earth. We have chosen to perform the piece with one instrument per part to yield a highly transparent, delicate and beautiful texture. The final chorus, “Wenn soll es doch geschehen,” features a chorale tune combined with lively instrumental motives and rich choral polyphony. A celebratory fanfare is followed by a surprising syncopation of three long pulses, which stands out in the texture. It may echo the brief “seeking” motive of the first movement. This is also the most florid writing in the work, exuberant in a continual series of rising phrases and decorative descending figures.

With this work Bach and his librettists effectively placed the story of Jesus in an interpersonal light. There is significant regard for the ways in which human beings react to circumstances of loss without understanding, and exploration of how people are then potentially edified and made complete realizing a positive impact on their lives. They are in a sense, reborn.

Notes by Jeffrey Buettner and Jessica Allen

# Performers

## MIDDLEBURY COLLEGE CHOIR

### Soprano

Elyse Barnard '15  
Emma Gee '16+  
Hannah Johnston '15.5  
Jenevra Wetmore '17\*  
Amanda Werrell '15  
Lisa Wooldrige '16\*  
Suzanne Calhoun '14+  
Eliza Ferrari '16  
Anna LaSala-Goettler '14.5  
Leila Schochet '16  
Ellen Taylor '15

### Alto

Elise Biette '16  
Erica Furgiuele '15  
Lorena Neira '17+  
Mandy Kimm '17\*  
Birgitta Cheng '17  
Kate Reinmuth '17  
Elaine Dellinger '14  
Nike Power '14  
Jessica Tibbs-Tacke '14  
Eunice Kim '17  
Molly McShane '16.5

### Tenor

Dante Fisher '16  
Zac Lounsbury '15.5  
Andrew Pester '17\*+  
Leo DesBois '14  
Kean Haunt '17  
Michael McCann '15

### Bass

Lucas Acosta '14  
David Fine '17\*  
Tai Hu '16  
Tony Jin '17  
Andrew Theobald '15  
Wentao Zhai '17\*  
Jack DesBois '15  
Tim Fraser '16  
Mike Hendrickson '14  
Stephen Paolillo '15  
\*Choir Steering Committee  
+Middlebury College Collegium

## FESTIVAL ORCHESTRA

### Violin I

Sofia Hirsch  
Jane Kittredge  
David Chen '14

### Violin II

Letitia Quante  
Rita Pfeiffer '15  
Harry Rich '17.5

### Viola

Paul Reynolds  
Matthew Weinert-Stein '14

### Cello

Dieuwke Davydov  
Sophia Quay-de la  
Vallee '16.5



**Double bass**

Evan Premo

**Bassoon**

Jonna Goulding

**Harpsichord**

Cynthia Huard

**Flute**

Anne Janson

Gioia Linnea Pappalardo '16.5

**Trumpet**

Jim Duncan

Jason Whitcomb

Don Wheeler

**Organ**

Emory Fanning

**Oboe**

Cheryl Bishkoff

Katie Oprea

**Timpani**

Colin Martin '15

Violinist **Katherine Winterstein** enjoys a wide range of musical endeavors, as a chamber musician, orchestral musician, soloist, and teacher. She holds a Bachelor of Music Degree from the Eastman School and received her Master's Degree from Boston University's School for the Arts. Her wide artistic scope has led critics to describe her playing as "delightfully effective" (New Music Connoisseur) and "shimmering" (Stylus), as well as having "memorable demonic energy" and "restless, haunted atmosphere" (Washington Post). She was a member of the Rivanna String Quartet, and has often performed in such series as Washington DC's Embassy Series, Boston's Ashmont Hill Chamber Music Series, the Staunton Music Festival, and the McIntire Chamber Music Series at the University of Virginia. She was also a member of the Seneca String Quartet and has collaborated in chamber music settings with Andres Diaz, Ida Kavafian, Ann-Marie McDermott, Steven Tenenbom, and Peter Zazofsky. In addition, she regularly appears with the Craftsbury Chamber Players and Boston-based Chameleon Arts Ensemble, Firebird Ensemble, the Art of Music Chamber Players, Musicians of the Old Post Road, and the Chamber Music Foundation of New England. She has appeared as soloist with several orchestras including the Charlottesville and University Symphony, the Blue Ridge Chamber Orchestra, the Shenandoah Valley Bach Festival Orchestra, the Wintergreen Festival Orchestra, the Boston Virtuosi, and the Vermont Symphony. Her performances have been featured on WGBH, WTJU, and KUOW. Ms. Winterstein is the concertmaster of the Vermont Symphony, the assistant concertmaster of the Portland Symphony, and she performs regularly with the Handel and Haydn Society, Boston Baroque, and the Boston Modern Orchestra Project. She served for three years on the faculty of the University of Virginia, and has been an affiliate artist at Middlebury College in Vermont since 2002.

**Dr. Jeffrey Buettner** is Director of Choral Activities at and Associate Professor of Music at Middlebury College, where he conducts the Middlebury College Choir and teaches conducting, musicianship, and courses in choral music. He is co-founder and music director of the Middlebury Bach Festival and the founding conductor of the Vermont Youth Orchestra Chorus. He is the current President of the Vermont chapter of the American Choral Directors

Association. Buettner has conducted choirs at Earlham, Hope and Simpson Colleges, and has conducted regional choral festivals in the Midwest and the Northeast. He has served as choral conductor for the Rome Festival in Rome, Italy, the Opera Company of Middlebury, and the New York Summer Music Festival, prepared opera and oratorio choruses for the Brevard Music Center, Des Moines Metro Opera, Richmond Symphony in Indiana, and a children's choir for the Cincinnati May Festival in Ohio. He has conducted regional choral festivals in the Midwest and the Northeast, including the New Hampshire All-State Chamber Music Festival, Vermont Madrigal Festival and Vermont district music festivals. His arrangements and compositions have been performed by college, community and professional choruses and orchestras, and have been included in a national convention of the American Choral Directors Association. He has presented his research of Romani vocal ensembles (Gypsy choirs) at national and international conferences. In 2010 he was a Fulbright Scholar to Kharkiv State University of Arts, Ukraine, where he taught American (USA) choral traditions and conducted the University Choir. Jeffrey Buettner received his DMA from Michigan State University, where he conducted the Collegiate Choir. He received his MM from the University of Cincinnati College-Conservatory of Music and BM from St. Olaf College. He has studied conducting with David Rayl, Jonathan Reed, Earl Rivers, Elmer Thomas, John Leman and Anton Armstrong, and organ with John Ferguson. He joined the Middlebury faculty in 2007.

**Carol Christensen** (MM University of Cincinnati College-Conservatory of Music, BME University of Wisconsin-Madison) has sung over 300 performances with various regional opera companies throughout the country, and has appeared as a soloist with the Milwaukee Symphony Orchestra. She participated in the world premier of Penderecki's *Paradise Lost* at Chicago Lyric Opera, at La Scala in Milan, and at the Vatican. She has been a First Place Winner of the Wisconsin NATSAA Auditions, and a finalist in the Wisconsin MET Auditions and the International Opera Auditions. Ms. Christensen has a keen interest in singing contemporary music and has premiered and/or made demo recordings of works by composers Su Lian Tan, Daron Hagan, and Thomas Geoghegan. A vocal pedagogy enthusiast, Ms. Christensen is a member of the National Association of Teachers of Singing (NATS), and has participated in master classes with, among others, classical artists Richard Miller, Dalton Baldwin, Rudolf Piernay, and Costanza Cuccaro; and Broadway pedagogs Robert Edwin, Bill Reed, and Neil Semer. Although often seen in classical venues, Ms. Christensen also enjoys the popular side of singing, as well as composing in this genre. From 1999 to 2001 Ms. Christensen served as Governor of the Vermont NATS Association; many of her students have won or placed in various NATS competitions. Formerly a member of the American Guild of Musical Artists, and Actors Equity, she is a founding member of the Opera Company of Middlebury, and has been a member of the Middlebury College Applied Music Faculty since 1991, where along with teaching voice she serves as Musical Director for the annual Music Department/Town Hall Theater musical.

**Linda Radtke**, alto, is a founding member of Robert DeCormier's professional vocal ensemble, Counterpoint, and has sung in all 8 recordings. She also sings with Burlington's Oriana Singers and a vocal quartet, Ah!Capella, sponsored by the Vermont Symphony Orchestra, which brings music to Vermont schools. To share her research on Vermont song, she tours the state with the Vermont Civil War Songbook and Vermont History through Song for the Vermont Humanities Council's Speakers' Bureau. Linda works for Classic Vermont, WCVT 101.7 and 102.5 FM, hosting Vermont Notes, a radio program focusing on the Vermont classical music scene.

Young American tenor **Adam Hall** is a talent on the brink of a stunning career. His bright, full voice with its soaring top register coupled with a refined musicianship render him perfectly suited for the French and bel canto repertoire. Recent engagements include The Novice in Billy Bud with The Metropolitan Opera, François in Leonard Bernstein's A Quiet Place at New York City Opera, the Duca di Mantua in Rigoletto and Rinuccio in Gianni Schicchi at St. Petersburg Opera in Florida. He performed the role of Ruggero in La Rondine with Opera Company of Middlebury in the summer of 2011. As recipient of an Encouragement Award from the Marilyn Horne Foundation, Mr. Hall was accepted to The Music Academy of the West where he studied and worked with Marilyn Horne and Warren Jones. At Opera Lafayette he was enrolled as a young artist and studied the roles of Artemidore and Le Chevalier Danois in Gluck's Armide. He has had the opportunity to work and collaborate with Maestros Placido Domingo and Heinz Fricke, and stage directors Lotfi Mansouri and Leon Major.

**Stephen Falbel** has been active as a singer since high school and has performed with a wide range of choruses, from the 120-voice Tanglewood Festival Chorus to the Alba Quintet. He studied voice for many years in the Boston area and performed and recorded with professional ensembles such as the Boston Camerata and the Handel & Haydn Society. His solo work includes opera and oratorio, with recent performances in the Mozart Requiem with the VYO, Bach's Cantata 131 with the Pro Musica Consort of Woodstock, Bach's St. John Passion with the Oriana Singers, numerous roles in Gilbert and Sullivan operettas, and the role of Sarastro in The Magic Flute with Echo Valley Community Arts. This spring he will be playing Count Almaviva in The Marriage of Figaro with EVCA. Stephen also leads his early music group, the Green Mountain Monteverdi Ensemble of Vermont, and has been a member of Counterpoint since 2005.

## Special Thanks

Office of the President of Middlebury College  
Allison Coyne-Carroll, Associate Director for the Performing Arts Series  
Anne Chabot and Deborah Young, Music Department Coordinators  
Liza Sacheli Lloyd, Director, Mahaney Center for the Arts  
Debby Anderson, Box Office Coordinator  
Valerie Costello and Reprographics

