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Bach Festival

1932–2008



Annotated Program
April 18–20, 2008



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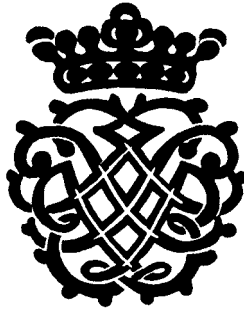
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BALDWIN-WALLACE COLLEGE

SEVENTY-SIXTH ANNUAL

BACH FESTIVAL



THE OLDEST COLLEGIATE BACH FESTIVAL IN THE NATION

Annotated Program
APRIL 18-20, 2008



Baldwin-Wallace College

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

An independent, coeducational college affiliated with the United Methodist Church, B-W enrolls 3,000 undergraduate students as well as 600 part-time evening/weekend and 800 graduate students. The average undergraduate class size is 19.

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

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

After more than 160 years, B-W still is characterized by leadership and innovation. The College enjoys an excellent reputation, solid enrollments, significant growth in the endowment, and the results of wise investments in human and physical resources. B-W continues to build on the foundations that have served it so well for so many years.



Distinctively B-W

- The College regularly appears among "America's Best Colleges" (in the category of Regional Universities) and "Best Values" in the annual survey of *U.S. News & World Report*.
- The Music Theatre program at B-W is ranked among the top five in the country by *Backstage*, the industry's professional journal.
- Since the neuroscience program was established in 1998, 100% of its graduates have been accepted into graduate programs or medical school.
- B-W's Riemenschneider Bach Institute is one of only five institutions in North and South America containing manuscripts in Bach's own hand. The Institute also has one of the most comprehensive collections in the Western Hemisphere of first editions by Bach, Brahms and other masters.
- B-W Education students pass the Praxis II exam, required for initial licensure in Ohio, at rates higher than the state average.

Quick to Innovate

- B-W was one of the first colleges in the country to endow a chair in corporate ethics, the Charles E. Spahr Chair in Managerial and Corporate Ethics, and was the first Ohio college to establish an International MBA.
- The newly established Center for Innovation and Growth provides real world experience in projects that contribute to the economic development of Northeast Ohio.
- B-W students work with volunteer executives and local businesses to refine more than 100 business plans each year as a part of the Business Clinic.
- Partnering with Glengary, a venture capital company, students attend partner meetings on campus as well as exceptional experiences relating to private equity and business start-ups.



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www.bw.edu

Dedication



THE SEVENTY-SIXTH ANNUAL BACH FESTIVAL
IS RESPECTFULLY DEDICATED TO
STUART RALEIGH
ON THE OCCASION OF HIS RETIREMENT THIS YEAR.

WE ARE HONORED TO ACKNOWLEDGE HIS
35 YEARS OF SERVICE
TO BALDWIN-WALLACE COLLEGE
AND THE BACH FESTIVAL.

PROFESSOR RALEIGH HAS SERVED AS
CHORUS MASTER OF THE FESTIVAL
1974–2008.

ART SONG FESTIVAL

at Baldwin-Wallace College

May 26-31, 2008



François Le Roux



Mikhael Hallak

Tuesday, May 27 8:00pm Gamble Auditorium

François Le Roux, baritone and Mikhael Hallak, pianist

Works by: Poulenc, Dutilleux, Duparc, Debussy and Ravel

Apart from his operatic career, François Le Roux is known as one of today's most prolific and sought after recitalists. He is frequently described as the successor to Gerard Souzay.



Stephanie Blythe



Warren Jones

Thursday, May 29 8:00pm Gamble Auditorium

Stephanie Blythe, mezzo-soprano and Warren Jones, pianist

Works by: Alan Smith, Joplin, Herbert, Berlin and others

Considered to be one of the most highly respected artists of her generation this year she brings to the Festival "Vignettes: Ellis Island," an acclaimed and acclaimed song cycle written especially for her by Alan Smith. The New York Times and Opera News recently devoted full page coverage of Ms. Blythe's accomplishments.

**For ticket information call the
Art Song Festival Office 440-826-7664**

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*Dr. Melvin Unger, Director, Riemenschneider Bach Institute; Second Concert,
John Holloway; Fifth Concert, Joan Lippincott*

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.**

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

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.

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Message

FROM THE PRESIDENT OF BALDWIN-WALLACE COLLEGE



Dear Friends,

Welcome to the 76th annual Bach Festival at Baldwin-Wallace College. We are pleased that you are joining us to share in this celebration of the beautiful and inspiring music of J. S. Bach and his contemporaries.

This year, the oldest collegiate Bach Festival in the country is dedicated to Stuart Raleigh, in recognition of his final year as Chorus Master. Professor Raleigh has filled this role since 1974, in addition to directing both the College and Motet Choirs, and we are happy to have this opportunity to honor his contributions to Baldwin-Wallace as he approaches retirement.

We would also like to thank our guest soloists and performers as well as everyone in our Baldwin-Wallace community whose dedication and talent leads to the continuing success of this Festival—students, faculty and administrative staff of the Festival and Conservatory.

Let us not forget, too, the patrons, subscribers, guests, benefactors and external partners who help to keep this exceptional event alive and growing.

Since Albert and Selma Riemenschneider established the Festival in 1932, generations of music lovers from Berea, greater Cleveland and beyond have enjoyed the beauty and grandeur of the great works of Bach. We welcome you to the 2008 Bach Festival and are pleased that you've chosen to be a part of this wonderful tradition.

Warm regards,

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

Dick Durst
President

BACH

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

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Welcome

CONSERVATORY DIRECTOR'S WELCOME

Welcome to the 76th Annual Baldwin-Wallace College Bach Festival. Many of you attending this festival have done so for years—some for decades. Those of you who are here for the first time are in for a treat as our talented students and faculty join international soloists to perform the glorious music of one of the musical masters—Johann Sebastian Bach.

The Baldwin-Wallace College Bach Festival is the oldest collegiate celebration of its kind and the second-oldest Bach Festival in the nation. This long-standing tradition includes some elements of repetition and familiarity. Central to this concept is the B-W tradition of performing the four major choral works in successive years. This year, the *St. Matthew Passion* will occupy both concerts on Saturday. We will also present the traditional motet concert Friday afternoon, followed by an evening performance of Europe's premiere baroque trio: John Holloway, violin, Jaap ter Linden, cello, and Lars Ulrik Mortensen, harpsichord.



On Sunday, we break from the traditions of the past to incorporate new programming ideas. One feature that was launched last year is the Sunday Bach Service. Bach composed over 200 cantatas to be performed in the church service. This year, we repeat this new tradition at the United Methodist Church of Berea. We will also present a preview performance at St. Paul's Episcopal Church in Cleveland Heights the Sunday prior to festival week. I am pleased to have selected three talented student vocal soloists. From what I know, this is a first for the Bach Festival.

A brand-new tradition that we are starting this year—which we hope will become an annual event—is a performance of Bach's *Art of Fugue*. I hope to share with audiences the impact this work made on me the first time I heard it in concert. To hear the last notes penned by J. S. Bach is startling, as the final complex fugue evaporates into thin air, and our ears are suddenly filled with silence. Since the *Art of Fugue* is written for open score (no specified instrumentation) we will have years to explore various instrumental and vocal combinations of this masterpiece.

Bach 76 is dedicated to Stuart Raleigh who is retiring after 35 years as Director of Choral Activities at Baldwin-Wallace College. Decades of students recall "Stuartisms," curiously worded directions given to them in rehearsal by Professor Raleigh. Fortunately, this legacy has been memorialized as years of students have written these wise and often humorous quips in the margins of the music, especially in Bach scores. All of us at the college wish you the best in your retirement, Stuart.

I hope all of you enjoy this B-W tradition and exploration during Bach 76.

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

Peter Landgren, Director
Conservatory of Music

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BACH FESTIVAL PERMANENT NAMED ENDOWMENT

The Baldwin-Wallace Bach Festival has a permanent named endowment, the Bach Festival Endowment. Started in 1933 with money from donors to the inaugural Bach Festival, it has grown over the years due to gifts in support of this endowment. The income from the Bach Festival endowment fund helps support the annual Festival and guarantees the continuance of a high level of artistic integrity.

We invite your consideration of this opportunity through gifts, life income gifts, or estate gifts via trust or will. Persons wishing further information may contact Mr. Peter Landgren, Director of the Conservatory at (440) 826-2362; Thomas H. Konkoly, Director of Development for Gift Planning at (440) 826-3460 or tkonkoly@bw.edu; or Terry Kurtz, Development Officer, at (440) 826-3170 or tkurtz@bw.edu. All can be reached as well by writing to Baldwin-Wallace College, 275 Eastland Road, Berea, Ohio 44017-2088.

Special endowed Bach Festival gifts have been received to remember and honor the following persons. Each name on this list is an enduring memorial or honor; any person can donate in any amount in memory or honor of any person on this list, in any given year. In order to add a name to this list, reprinted every year in the Bach Festival program, a gift of \$1000 or more must be added to the Bach Festival endowment in his or her name. Please contact anyone listed above for more information.

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1948. Albert Riemenschneider in his office looking at an early print of the Christmas Oratorio.



1982, 50th Anniversary Festival, Dwight Oltman conducting.

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The Baldwin-Wallace College Bach Festival receives the major part of its support from contributors. For a minimum donation over and above the subscription price, contributors receive recognition in the program. Selma Circle members contribute a minimum of \$5000, Riemenschneider Fellows a minimum of \$1000, Sponsors a minimum of \$500, Benefactors a minimum of \$250, and Patrons a minimum of \$50.

Any person wishing to contribute to the annual Festival may contact the Baldwin-Wallace College Bach Festival, 275 Eastland Road, Berea, Ohio 44017-2088. Checks should be made payable to the Baldwin-Wallace College Bach Festival.

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Jim & Constance Mehrling
Dr. Genevieve Miller
Stephan J. Moloney
Ms. Veronica O'Brien
Dwight & Shirley Oltman
Drs. Seth & Bonnie Oppenheimer
Dr. Earl & Martha Peck
Alfred Penko
Susan & Paul Penko
Elizabeth & Harlan Peterjohn
Mr. W. T. & Mrs. Sandra Platt
Jean Unnewehr Putnam
Mrs. Judith Rhodes

Mr. Jay Riemenschneider
Mr. & Mrs. John K. Riemenschneider
Dr. Thomas & Judy Riemenschneider
Mrs. Paul Riemenschneider
Bill & Donna Robertson
Dr. & Mrs. John & Marcia Robinson
Drs. William J. & June Hart Romeo
Dr. & Mrs. Richard L. Ruggles
Wilma Salisbury
Kathy Sands
Drs. Warren & Margaret Scharf
Mrs. Marlis Schmidt
Richard & Juanita Schubert
Norine Wines Sharp
Mr. Frank Shoemaker & Marta Perez-Stable
Mr. & Mrs. John & Claire Spooner
Roy H. Springborn
Roberta E. Stamper
Mrs. Audrey H. Stansfield
Russell & Mary Stein
Catherine M. & Gary V. Stolcals
Andy & Mary Jane Sykora
Jim & Carol Templeman
Charles V. Thomas
Edward & Hildred Tornberg
Rev. Mark C. Tyson
Mr. Paul A. Unger
Mrs. Madelon J. Van Deusen
Mr. & Mrs. James VanArnhem
Rev. Ginny Vigrass & Dr. John Whitcomb
J. E. Hendrickson & S. W. Vodrey
Mr. & Mrs. Jackman S. Vodrey
Dale & Pat Vonderau
Mr. William K. Wamelin
Boyd & Judith Warnsman
Ms. Emily Whitcomb
Mr. Meredith Williams
Rev. & Mrs. Kenneth Lane Williams
Mr. Reinald H. Winters
Mr. & Mrs. Robert Zimmerman

LONG-TERM PATRONS DECEASED
SINCE THE LAST FESTIVAL:
Mrs. Muriel Hardy
Dr. Lawrence Hartzell
Mrs. Ruth Hauser
Mr. Donald Van Deusen

History

WHY BACH?

Why Bach? Many would say it is the lucidity of Bach’s music—the consummate integration of its structural elements—that makes it so great. Bach was unsurpassed in his ability to grasp (intuitively it seems) the latent possibilities of a melodic or harmonic idea, and to work these out in coherent, yet expressive ways. His music functions equally well on both horizontal and vertical planes—as a series of simultaneous melodic strands and as a progression of chords. It brings competing impulses into equilibrium: the logical and the mystical, the sonic and the symbolic. It constantly surprises the listener with its inventiveness. While using as its starting point the harmonic language, compositional techniques, and rhetorical figures of its day, it moves far beyond them. Bach’s style is characterized by a richness of chromatic language, a logic of thematic unfolding, and an overlayer of hermeneutical (interpretive) allusions. It is no wonder that succeeding composers held him in such awe. Robert Schumann put it well: “Wir sind alle Stümper gegen ihn.” (Next to him we are all plodders.)



1954. Bach Festival Chorus and Orchestra: William Miller, Lillian Chookasian, Lois Marshall, and Phillip Mac Gregor.

History

ALBERT AND SELMA (MARTING) RIEMENSCHNEIDER, FOUNDERS OF THE BALDWIN-WALLACE BACH FESTIVAL



Albert Riemenschneider was born into a musical family and showed exceptional early musical talent. At age 19, while a student at German Wallace College (later to become Baldwin-Wallace College), Albert was asked by the Board of Trustees (at the suggestion of John C. Marting, Treasurer of the College) to accept the vacant position of Director of the Music Department; this recommendation was accepted by his father, Karl H. Riemenschneider, the President of the College. In 1905, Albert married the daughter of the Treasurer, Selma Marting, in a ceremony blessed by both families. Their honeymoon in Europe was extended to a year so that Albert could study organ with Alexandre Guilmant and theory with Charles Marie Widor and Selma could take voice lessons with Mathilde Marchesi. Albert's fellow students included Marcel Dupré and Albert Schweitzer, both of whom became lifelong friends. In the 1920s and 1930s Albert and Selma made seven trips to France, taking Conservatory students to study with leading musicians in France. On these trips Albert began to acquire rare manuscripts, especially those related to Bach's work.

In 1933 Albert and Selma were inspired to found the Baldwin-Wallace Bach Festival, following a visit to the Bethlehem Bach Festival, which was established by their friend, Dr. Frederick Stolle. On their return trip from Bethlehem, the couple, with their children Edwin, Paul, and Wilma, discussed the possibility of providing professional-level performances of Bach's music for the people of Northeast Ohio, while simultaneously offering an opportunity for Conservatory students to experience the best in performance standards. Early on Albert conceived of the idea of rotating Bach's four major works for choir and orchestra, thereby allowing students to experience each during their college career. While Albert organized the musical content of each festival, Selma sought financial support and carried out many of the organizational and support functions.

History

Over his lifetime Albert developed a national and international reputation, teaching and performing Bach's music in more than three hundred recitals and concert appearances, including ones with major symphony orchestras in the United States and in Europe. He was granted an honorary degree of doctor of music by the Sherwood Music School (1944), served as president of both the Ohio Music Teachers Association and the Music Teachers' National Association, and was appointed to the Commission to create a new Methodist Hymnal (1928–32). His best-known scholarly effort is his still popular edition of Bach's 371 chorales and 69 chorale melodies (G. Schirmer, 1941). Other publications include *The Liturgical Year (Orgelbüchlein)* by Johann Sebastian Bach (Ditson, 1933); "A List of the Editions of Bach's Well Tempered Clavier," *Notes* 9 (August 1942); "Bach's Opus 1 (ff.): The Clavieruebung. Composed between 1726 and 1742" (with Kurt Soldan), *Music Book* vii (1952), and *Some Aspects of the use of the flutes in the sacred choral and vocal works of Johann Sebastian Bach*. (Library of Congress, 1951). He also published numerous papers on Bach, Widor, pipe organs, and other musical subjects.

His leadership of the Conservatory of Music led to increasing recognition for Baldwin-Wallace as one of the few liberal arts colleges with a nationally and internationally recognized Conservatory of Music. Music students are now attracted to the Conservatory from 34 states, as well as from other countries, to become performing artists and educators of future generations of students.

Albert retired as Director of the Conservatory in 1947 and served for a year as Acting President of the College. In 1950 he was invited to present a lecture on Bach and his music at the Library of Congress, but his declining health and death on July 20, 1950, (only days away from the date of Bach's death, 200 years previously) resulted in the lecture being presented posthumously.

His devoted wife, Selma, continued to manage the Annual Festival from 1950 to 1954. She completed and published his final textbook, and donated Albert's collection of rare Bach manuscripts and papers to the College to found the Riemenschneider Bach Institute. Selma received an honorary degree from Baldwin-Wallace College in 1955, retired to live in La Jolla, California, and died in 1971.

The legacy of this extraordinary couple to Baldwin-Wallace College lives on today in the thousands of young people educated at the Conservatory of Music. It continues to live in the national and international scholarly reputations of the Riemenschneider Bach Institute and the journal BACH. We continue to honor the lives of Albert and Selma, as their beloved Bach Festival celebrates its 76th year.

History

THE BACH FESTIVAL



1962. 30th Bach Festival: Contralto, Lili Chookasian with the Bach Festival Chorus and Orchestra, George Poinar, conducting.

Inspired by their visit to the Bethlehem Bach Festival in 1931, Albert and Selma Riemenschneider spent the return trip planning a similar festival for the people of Cleveland and Northeast Ohio. With their children, Edwin, Wilma, and Paul in the back seat listening, the couple conceptualized how such a festival could succeed in a college setting. In order to achieve performance excellence, Albert was determined to invite leading professional soloists from around the world. Albert realized that, by supporting the soloists with a chorus composed of Conservatory students (and, initially, volunteers from the community), he could create a festival of both artistic and academic excellence. Collaboration with the finest soloists in the field would set a high standard for the students to achieve, while providing them with an opportunity to experience the commitment and dedication demanded by professional performance. Such a festival could provide a unique musical experience for the community, while simultaneously providing a professional experience for Conservatory students, who were destined to become the performers of the future, and the educators of future generations of students.

Albert and Selma dedicated themselves to the creation of the Baldwin-Wallace Bach Festival in 1933. They determined that Albert would manage the artistic content, while Selma would be responsible for the monetary success. While Albert began to plan the first Festival, Selma obtained \$300 through commitments from Mr. & Mrs. William Gelvin of Batesville, Indiana, Mr. Charles F. Strecker of Marietta, Ohio, and Selma's parents, Dr. and Mrs. John C. Marting—all of whom contributed annually to the Festival until their deaths. These initial supporters enabled the creation of the Bach Festival, and established an ongoing tradition of patron support that has allowed the Festival to thrive, maintaining and expanding an annual tradition that has now extended for 76 years.

History

As the Festival grew over years of annual performances, traditions were established that expanded the scope of activities. Beginning with the first Festival, a brass choir played chorales from the Marting Hall tower, to an audience seated on the adjacent lawn. In 1936 Albert conceived and implemented the concept of rotating Bach's four major works for chorus and orchestra in sequence, so that Conservatory students and Festival attendees could experience the *B-minor Mass*, the *St. John Passion*, the *St. Matthew Passion* and the *Christmas Oratorio* over a four-year period.

Since 1975 all works performed in Bach Festival programs have been sung in their original languages, with written English translations provided for the audience. In addition, performance ensembles have been reduced to more historically appropriate proportions. Over time the Festival has grown to a weekend celebration, with additional concerts and associated presentations by Bach scholars, Conservatory faculty, and national and international commentators.

In 1950 the Festival departed from tradition by presenting two concerts—one in May to recognize the bicentennial anniversary of Bach's death, and a second in November to mark the passing of Prof. Al and to honor his contributions to the College. Following the 50th Anniversary Festival in 1982, two B-W Bach Festival concerts were performed at the "Festival of Festivals" in Washington D.C. at the invitation of The Kennedy Center.

The tradition of a world-wide array of great artists, Bach scholars, and commentators of international renown has continued to the present day. Over the years these have included (from Austria) Kurt Equiluz; (from Canada) Benjamin Butterfield, Lois Marshall, Catherine Robbin, Henriette Schellenberg; (from England) Peter Hurford, Monica Huggett, Elizabeth Wallfisch; (from Germany) Helmuth Rilling, Ingeborg Danz, Karl Markus, Ullrich Böhme; (from Italy) Roberto Micconi; (from the Netherlands) Anner Bylisma, Frans Brüggen, Ton Koopman, the Netherlands Chamber Orchestra, Marion Verbruggen, Ruud van der Meer; and (from Romania) Emilia Petrescu.

Others include (from the United States) Bruce Abel, Arleen Auger, Phyllis Bryn-Julson, Jan DeGaetani, John Gibbons, Jon Humphrey, Sergiu Luca, Mary Marting Pendell, Seth McCoy, Thomas Paul, Paula Robison, Sanford Sylvan, Jeannette Sorrell, and the New York Baroque Dance Company. Visiting Bach scholars or commentators of international renown have included Hans David, Alfred Dürr, Karl Geiringer, Julius Herford, Gerhard Herz, Paul Hume, Paul Henry Lang, Alfred Mann, Robert Marshall, Arthur Mendel, Hans-Joachim Schulze, and Christoph Wolff.

History

THE RIEMENSCHNEIDER BACH INSTITUTE



This replica of Bach's crest was created by John Beckman in memory of Consuelo Centers, for many years Bach Festival Coordinator.

In October 1968, Baldwin-Wallace College began a project that culminated in September of 1969, with the opening of the Riemenschneider Bach Institute. Located in Merner-Pfeiffer Hall at 49 Seminary Street in Berea, Ohio, the Bach Institute houses a world-renowned collection of Bach-oriented archival materials, manuscripts, first editions, and scores at Baldwin-Wallace College. The Bach Library was formally presented to the College in 1953 by Selma Marting Riemenschneider, Albert's widow. The collection was the result of years of painstaking searches by Dr. Riemenschneider through the stalls of booksellers during summer trips to Europe. Through the years he was able to purchase various editions of Bach's organ works as well as the master's works in other genres, while also obtaining bibliographical and historical material.

Sixteen years later, as Dr. Warren Scharf became director of the Conservatory, he and Dr. Edwin Riemenschneider, son of Albert and Selma, discussed ways to expand the collection and make it more accessible to scholars and musicians. They conceived the idea of an Institute to house the collection, with a recognized Bach scholar as director, who would have an appreciation for the material, and who would make use of it in significant ways.

In 1969 Dr. Elinore Barber was named the Founding Director of the Riemenschneider Bach Institute. Her background included a long-held scholarly interest in Bach, and friendships with Albert Schweitzer and Hans David (with both of whom she studied). For the next 28 years, Dr. Barber created and led the Institute, expanding the holdings, inviting participation of illustrious scholars, increasing accessibility of the collection to students, faculty, musicians, and music scholars, and initiating publication of *BACH*, then a quarterly scholarly journal. The Institute acquired the Hans David Collection of more than 1900 volumes, with special emphasis on the Baroque and Renaissance periods; the extensive collection of Mrs. George Martin (245 first editions, including many of Bach, Beethoven, Mozart, and Brahms; and manuscripts of Franck, Robert and Clara Schumann, Richard Strauss, Wagner, Donizetti, and Debussy). Dr. Barber also instituted annual Bach Symposia to provide opportunities for the college community to hear scholarly lecture/performance presentations.

Dr. Melvin Unger succeeded Dr. Barber as Director in 1998. A native of Canada, with choral music degrees from the Universities of Saskatchewan, Oregon, and Illinois, and a former student of Bach specialist Helmuth Rilling at the Conservatory of Music in Frankfurt, Dr. Unger now holds the Riemenschneider Chair in Music in the Conserva-

History

tory of Music. An active conductor, he serves as the conductor of the B-W Singers and as music director of the Singers' Club of Cleveland, the city's oldest arts organization. Dr. Unger has received multiple awards in recognition of his scholarly activities. He is the author of four books, including the award-winning *Handbook to Bach's Sacred Cantata Texts* and *J. S. Bach's Major Works for Voices and Instruments: A Listener's Guide*, and is presently preparing a Historical Dictionary of Choral Music.

Under Dr. Unger's leadership, the Institute has continued to expand its holdings related to the scholarly study of Bach. A bequest from Martha Goldsworthy Arnold, long-time supporter of the Festival and Trustee of the College, provides a visiting academic research fellowship for outstanding scholars from around the world to study at the Institute, and interact with faculty and students. The first fellow was Dr. Yo Tomita of Queens University, Belfast, creator of the international online "Bach Bibliography," the largest of its kind in the world. At Dr. Tomita's urging, and with the help of the College's Information Technology Department, Baldwin-Wallace became the only independent U.S. mirror site of the online Bach Bibliography.

The Institute also publishes the biannual journal *BACH: Journal of the Riemenschneider Bach Institute* for a total readership of 671 in 29 countries. *BACH* continues to be the means by which the Institute is recognized, acclaimed, and valued by the international scholarly community. The Institute is also the administrative arm of the Bach Festival at Baldwin-Wallace College.

The Institute's collection currently consists of more than 33,273 items, including 12,499 bound books and musical scores (of which 1,329 are rare vault-held books, scores and manuscripts—including 683 "Bach" items) as well as music periodicals, sound recordings, microfilms, microfiche, CDs and video tapes, and 100 boxes of archival material. The works of J. S. Bach, his sons, and contemporaries are a vital part of the collection. Among the precious items in the library are a 1725 manuscript of the *Well-Tempered Clavier*, BWV 846–893, in the hand of Bach's student, Heinrich Nicolaus Gerber; a manuscript of Bach's English Suites, copied sometime between 1725 and 1750 by Christoph Nichelmann, a member of one of Bach's choirs; and thirteen performing parts to Bach's cantata *Ich liebe den Höchsten von ganzem Gemüte*, BWV 174—copied in 1729 by Bach himself and five student helpers. In addition, more than 100 publications published after Bach's death in 1750 include multiple editions of the *Well-Tempered Clavier*, first published in 1801. With the establishment of online directories of the library's rare materials, awareness of the collection's value is growing, and the legacy of Albert and Selma is expanding its impact around the world.

– Tom Riemenschneider and Melvin Unger

Advisory Board

BALDWIN-WALLACE COLLEGE RIEMENSCHNEIDER BACH INSTITUTE ADVISORY BOARD

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

Mrs. Sophie S. Albrecht
Mr. William H. Beyer
Mrs. Erin E. Broadhurst
Prof. Nanette G. Canfield
Mr. Paul Cary
Dr. Loris O. Chobanian
Dr. Harold Cole
Dr. Martin David
Mr. Richard Durst
Dr. Robert R. Ebert
Mr. Robert Finn
Mrs. Carol Foley
Dr. William Foley
Dr. Don O. Franklin
Mr. Sean F. Gabriel
Mrs. Mary Gay
Mrs. Susan Hall
Dr. Sally E. Howe
Mr. Thomas E. Huenefeld
Mrs. Mary Lou Hunger
Mr. Frank E. Joseph
Ms. Lisa Marie Judge
Mr. Rudolf D. Kamper
Ms. Nicole Keller
Ms. Louise W. Kiefer

Prof. Peter Landgren
Dr. J. Reilly Lewis
Dr. George J. Maciuszko
Mr. John C. Marting
Dr. Robert Mayerovitch
Mrs. Susan Monseau
Mr. William O'Connell
Prof. Dwight Oltman
Ms. Jane Pickering
Dr. Shirley Powell
Mr. Robert Powell
Dr. Herbert Riemenschneider
Mr. Jay Riemenschneider
Mr. John K. Riemenschneider
Mr. Paul Albert Riemenschneider
Dr. Thomas A. Riemenschneider
Mrs. Nancy (Riemenschneider) Christensen
Mrs. Laura (Riemenschneider) Hancock
Mrs. Betsy (Riemenschneider) Neubeck
Mrs. Betsy (Riemenschneider) Sales
Dr. Warren Scharf
Dr. Margaret Scharf
Dr. Russell Stinson
Dr. Michael Strasser
Dr. Melvin P. Unger

RIEMENSCHNEIDER BACH INSTITUTE HONORARY ADVISORY BOARD MEMBERS

Dr. Elinore Barber
Mr. Peter Beerwerth

Mr. John A. Tirrell
Prof. Christoph Wolff

Receptions

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.

CONSERVATORY ALUMNI RECEPTION TO HONOR STUART RALEIGH

Bucci's Restaurant of Berea, 1 Berea Commons, is graciously hosting this enjoyable event following the Friday evening concert. The Bach Festival thanks them for their support.



1970s. Dr. Warren Scharf, Dr. Elinore Barber, and Mr. William Vodrey enjoying the Bach Festival picnic.

Bach Organ

THE BACH FESTIVAL ORGAN SPECIFICATIONS

Charles M. Ruggles, Builder

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

Manual compass: 56 notes

Pedal compass: 30 notes

Mechanical key and stop action

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



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

WILLIAM H. VODREY III

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

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

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

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

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

THE BUILDER

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

Chancel Organ

SPECIFICATION OF THE CHANCEL ORGAN

THE UNITED METHODIST CHURCH OF BEREA

Built by Orgelbaumeister Rudolf Janke

Bovenden, Germany, 1973–74



II. Hauptwerk

Quintadena 16'
Prinzipal 8'
Hohlflöte 8'
Octav 4'
Gemshorn 4'
Octav 2'
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'
Quintefflöte 1 1/3'
Zimbel III 1/2'
Cromhorne 8'
Tremulant

Pedal

Prinzipal 16' (2003)
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.

Artistic Personnel

PARTICIPATING GROUPS AND CONDUCTORS

Baldwin-Wallace College Choir
Baldwin-Wallace College Motet Choir
B-W Singers
Festival Chamber Orchestra
Festival Brass Choir
Members of the Opera Cleveland Orchestra
Ohio Boychoir⁷

Stuart Raleigh, † *Music Director*
Stuart Raleigh, † *Music Director*
Melvin Unger, † *Music Director*
Dwight Oltman, † *Music Director*
John Brndiar, † *Music Director*
Dwight Oltman, † *Conductor*
David Kinzle, *Music Director*

GUEST ARTISTS

John Holloway, Jaap ter Linden, Lars Ulrik Mortensen¹
Joan Lippincott²

Early Music Ensemble
Organ

VOCAL SOLOISTS

Nancy Argenta³
Christine Abraham⁴
Frank Kelley⁵
Frederick Urrey
Kevin Deas⁵
Curtis Streetman⁶

Soprano
Mezzo-Soprano
Tenor
Tenor
Bass-Baritone
Bass

OBBLIGATISTS

Julian Ross †
Wei-Shu Co †
Susan Britton
Martha McGaughey
Sean Gabriel † ‡
George Pope †
Jessica Banks ‡
Danna Sundet
Stacey DiIanni ‡
Michael Chunn

Violin
Violin
Violin
Viola da Gamba
Flute
Flute
Flute
Oboe, Oboe d'Amore, English Horn
Oboe d'Amore, English Horn
Trumpet

CONTINUISTS

Regina Mushabac †
Kent Collier
Thelma Feith
Laura Meyer ‡
Nathan Varga ‡
George Sakakeeny
Nicole Keller †
Betty Meyers
Marge Adler

Violoncello
Violoncello
Contrabass
Contrabass
Contrabass
Bassoon
Organ
Organ
Harpichord

[†]Baldwin-Wallace Conservatory Faculty

[‡]Baldwin-Wallace Conservatory Student or Alumnus

¹Appear by arrangement with MOENS ARTIST MANAGEMENT, Massailade 5 1052 CE Amsterdam, +31 20 6844322.

²Joan Lippincott appears by arrangement with KAREN MCFARLANE ARTISTS, INC., 33563 Seneca Drive, Cleveland, OH 44139, (866) 721-9095.

³Nancy Argenta appears by arrangement with DEAN ARTISTS MANAGEMENT, 204 St. George Street, Toronto, Ontario M5R 2N5, (416) 969-7300.

⁴Christine Abraham appears by arrangement with HERBERT BARRETT MANAGEMENT, INC., 505 Eighth Ave., New York, NY 10018, (212) 245-3530.

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

⁶Curtis Streetman appears by arrangement with FERNANDEZ ARTIST MANAGEMENT ENTERPRISES, 784 Morris Tpk #269, Short Hills, NJ 07078, (201) 519-1431.

⁷For more information, contact us at: Ohio Boychoir, P.O. Box 34254, Parma, Ohio 44134, www.ohioboychoir.org, (216) 556-2222

Personnel

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

Peter Landgren	<i>Festival General Manager</i>
Melvin Unger	<i>Program Annotator, Editor, Translator</i>
Mary L. Tuck	<i>Festival Coordinator</i>
Stephanie Zuercher	<i>Assistant Festival Coordinator</i>
Brendan Reynolds	<i>Festival Student Assistant</i>
Staff	<i>Office of College Relations</i>
Bryan Bowser	<i>Outreach Coordinator</i>
Sandra Eichenberg	<i>Bach Institute Staff</i>
Laura Kennelly	<i>Bach Institute Staff</i>
Amanda Drury	<i>Festival Intern</i>
Sheri Kimes	<i>Festival Intern</i>
Sue Hall	<i>Festival Volunteer</i>
Judy Riemenschneider	<i>Festival Volunteer</i>
Paul Rawlings	<i>Festival Student Employee</i>
Stephanie Sibits	<i>Festival Student Employee</i>
Jason Pyszkowski	<i>Festival Student Employee</i>
Arts Management Association	<i>Student Volunteers</i>

SUPPORT PERSONNEL

USHERS

Robert Ebert, *Head Usher*

Carol Baker	Louise Kiefer	Dennis Miller
Berhane Ghaim	Tom Konkoly	Earl Peck
Teresa Graham	Hilda Kovac	Susan Penko
Chungsim Han	Pat Lauria	Timothy Riggle
Ellen Hansen-Ellis	Tony Lauria	Jodi Tims
Peter Hoekje	Dick Little	Stan Maxwell
	Randy Molmen	

ARTIST TRANSPORTATION

Megan Hensberry, *Student Transportation Coordinator*

Carmen Di Turno	Members of SNATS (<i>Student National Association of Teachers of Singing</i>):
Vicki Hamm	Lauren Moore
Lalene Kay	Tyler McDonald
Jenn Muse	Hillary Labonte
Nathan Varga	Gene Stenger
Matt Sharrock	Brendan Reynolds
Jon Woodhams	

Personnel

ADMINISTRATIVE PERSONNEL (CONTINUED)

STAGE CREW

Stephanie Heller, *Head Stage Manager*

Amanda Ramey

Katherine Stites

Jon Woodhams

RECORDING STUDIO STAFF

William Hartzell

Recording Studio Supervisor, Festival Recording Engineer

STUDENT TECHNICIANS

Bryan Scafidi

Chris Dotson

Elizabeth Kimble

Ellen Walther

Katherine Stites

Kristin O'Connor

Matt Hunsaker

Matt Sharrock

INTERNS

Cuyahoga Community College Recording Arts and Technology Program

Jim Zeller

Matt Peters

Performing Groups

FESTIVAL BRASS CHOIR

JOHN BRNDIAR, *Music Director and Conductor*

SEAN SMITH, *Assistant Conductor*

TRUMPET

Mark Maliniak*
Laura Bloss
David Perkins*
Emily Smith
Ryan Harris

TROMBONE

Bryan Scafidi*
Jake Mercer
Stephanie Yehlik

HORN

Emily Applegarth*
Megan Hensberry
Sarah Kovach

TUBA

Eli Terwilliger*

* members of the Brass Quintet

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

J. C. Bach	<i>March for the Ark</i>
J. S. Bach	<i>Canzona</i>
	<i>Chorales</i>
	<i>Contrapunctus I</i>
	<i>Jesu, Joy of Man's Desiring</i>
	<i>My Spirit be Joyful</i>
	<i>Sleepers, Awake</i>
M. A. Charpentier	<i>Te Deum</i>
Giovanni Gabrieli	<i>Canzona per sonare No. 2</i>
	<i>Canzon septimi toni No. 2</i>
Quirino Gasparini	<i>Adoramus te, Christe</i>
Orlando Gibbons	<i>Two Fantasias</i>
G. F. Handel	<i>For Unto Us A Child Is Born</i>
	<i>Music from the Royal Fireworks</i>
	<i>Music from the Water Music Suite</i>
G. Palestrina	<i>Ricercar del primo tuono</i>
Johann Pezel	<i>Suite</i>
Samuel Scheidt	<i>Canzona Bergamasca</i>
	<i>Centone</i>
John Somer	<i>Galliard</i>
	<i>Paduana</i>

Performing Groups

FESTIVAL CHAMBER ORCHESTRA

DWIGHT OLTMAN, *Music Director*

WILLIAM TACKETT & SHAWN DAWSON, *Apprentice Conductors*

ORCHESTRA I

VIOLIN I

Julian Ross, *Concertmaster*
Deborah Woodhams
Cassandra Kalin
Felicia Rojas

VIOLIN II

Aaron Neumann, *Principal*
Tanya Rogers
Jenn DeCrignis
Laura Jacobs

VIOLA

Louise Zeitlin, *Principal*
Jason Pyszkowski
Mia Roberge

VIOLONCELLO

Regina Mushabac, *Principal*
Brianna Sargent

CONTRABASS

Thelma Feith, *Principal*

FLUTE

George Pope, *Principal*
Jessica Banks

OBOE, OBOE D'AMORE, ENGLISH HORN

Danna Sundet, *Principal*
Stacey DiIanni

BASSOON

George Sakakeeny, *Principal*

ORCHESTRA I & II

ORGAN

Nicole Keller

VIOLA DA GAMBA

Martha McGaughey

ORCHESTRA II

VIOLIN I

Wei-Shu Co, *Concertmaster*
Amanda Ramey
Claire Allen
Stephanie Heller

VIOLIN II

Emily Knowles, *Principal*
Carrol Lee
Katherine O'Neill
Kristen Mancini

VIOLA

Adam Cordle, *Principal*
William Tackett
Emily Milko

VIOLONCELLO

Sarah Guthridge, *Principal*
Victoria Hamm

CONTRABASS

Laura Meyer (Part I)
Nathan Varga (Part II)

FLUTE

Mary Matthews, *Principal*
Donivan Hill

OBOE

Siobhan Ball, *Principal*
Katherine Stites

BASSOON

Noah Rectenwald

ADMINISTRATIVE ASSISTANT

Felicia Rojas

ORCHESTRA LIBRARIAN

Adam Cordle

Performing Groups

MEMBERS OF THE OPERA CLEVELAND ORCHESTRA

DWIGHT OLTMAN, *Conductor*

VIOLIN I

Wei-Shu Co, *Concertmaster*
Susan Britton
Jiah Chung
Amber Dimoff

VIOLIN II

Nancy Patterson, *Principal*
Leah Goor
Bonnie Maky
Karin Harrell

VIOLA

Laura Kuennen-Poper, *Principal*
Laura Shuster
Ellen Herskowitz

VIOLONCELLO

Kent Collier, *Principal*
Joel Salvo

BASS

Thelma Feith, *Principal*

FLUTE

Sean Gabriel, *Principal*
George Pope

OBOE

Thom Moore, *Principal*
Danna Sundet
David McGuire

ENGLISH HORN

David McGuire

BASSOON

George Sakakeeny, *Principal*

TRUMPET

Michael Chunn, *Principal*
John Brndiar
Eric Hasselquist

TIMPANI

Timothy Strelau, *Principal*

HARPSICHORD

Marjorie Adler

ORGAN

Betty Meyers

PERSONNEL MANAGER

Virginia Steiger

Performing Groups

COLLEGE CHOIR

STUART RALEIGH, *Music Director*

SOPRANO

Anna K. Caldwell
Sarah College
Olivia De Jesus
Elizabeth Kimble
Audrey Kohler
Kaitlyn Korn
Hillary LaBonte
Emily Leonard
Kelly Lo
Ashley Rudd
Laura Schupbach
Rachel Weislogel

TENOR

Nathan Bachofsky
Michael Barrett
Will Blocher
Maxim Brumbach
Benjamin Krumreig
Alex Orenberg
Jordan Ruefle
Gene Stenger
Cory Tuck
William Vallandigham
Harold Wright

ALTO

Julia Hale
Sarah Heitman
Sarah Mather
Erin McCamley
Margaret Mezzacappa
Lauren Moore
Abigail Orchard
Merritt Ramicone
Elizabeth Sterling
Vanessa Taddeo

BASS

Dan Carson
Isaac Cohen
Shawn R. Dawson
Adam Gluntz
Benjamin Greenfield
Corey Knick
William Lukens
Tyler McDonald
Jason Pyszkowski
Zachary Rusk
Adam Sheldon
Keane Southard
Kenneth L. Williams

Performing Groups

MOTET CHOIR
STUART RALEIGH, *Music Director*

SOPRANO

Audrey Kohler
Hillary LaBonte
Kelly Lo
Ashley Rudd

TENOR

Micheal Barrett
Benjamin Krumreig
Cory Tuck

ALTO

Elizabeth Kimble
Abigail Orchard
Merritt Ramicone
Elizabeth Sterling
Vanessa Taddeo

BASS

Benjamin Greenfield
David McHenry
Jason Pyszkowski
Zachary Rusk

Performing Groups

B-W SINGERS

MELVIN UNGER, *Director*

SOPRANO

Lois Ballas
Jillian Kates Bumpas
Hannah Campbell
Sarah Chadwick
Marguerite Christensen
Jennifer Darling
Laura Kennelly
Sheri Kimes
Theresa Kloos
Kristin Kolick
Alice Marie Nelson
Patricia Osborne
Alisa Pettigrove
Cathy Prince
Rachel Robinson
Katie Rotuno
Jo Swanson
Olivia Taylor
Betty Unger
Alyssa Weldon-Linne

ALTO

Shelby Bartelstein
Judy Davis
Andi Judt
Katie Louis
Jennifer Noble
Molly (Sainty) Reid
Maggie Roach
Kathleen Rooney
Malika Petty
Paige Shlosky
Hilary Smith
Deborah Woodhams

TENOR

Nick Bodino
Savatore (JR) Bruno
Stephen DiBlasi
Chris Farkas
Bryan Haslett
Danny Henning
Ryan Jagru
Jason McConkey
Zach Morgan
Paul Rawlings
Brendan Reynolds
David Robbins
Jason Slattery
Tim Try

BASS

Brad Bailey
Nathan Brooks
Paul Cowan
Martins Daukss
Carmen Di Turno
Joseph Glaser
Kyle Hubble
Rod Ingram
Dustin Jesberger
Robert Mayerovitch
Randy Molmen
Jesse Mueller
Craig Reynolds
Nick Smith
Kyle Szen
Ryan Vallo
Brandon Vogt
Jon White
Jonathan Williams
Kenneth Williams
Arthur Wise

Performing Groups

BACH SERVICE ORCHESTRA

MELVIN UNGER, *Director*

VIOLIN I

Amanda Smith
Minju Kim
Jiyeon Yeo
Nathaniel Anderson-Frank

VIOLIN II

Elizabeth Phelps
Catherine Cosby
Geoff Herd
Julie Carpenter

VIOLA

Jessica Alberthal
Amber Smithson
Jennifer Burns

VIOLONCELLO

Nora Karakousoglou

CONTRABASS

Michael Ashton

OBOE D'AMORE

Cynthia Warren

OBOE II

Courtney Miller

ORGAN

Allen Cadwallader

OHIO BOYCHOIR

DAVID KINZLE, *Music Director*

St. Matthew Passion Part I

Mason Downing
Maximilian Ekey
Paul Ekey
Sean Ekey
Brandon Elias
Andrew Fleshman
Matthew Fleshman
Henry Foraker
Matthew Hribar
Andrew Kilgore

Christian Kilgore
Christian Kovacevic
Evan Ozimek
Max Ozimek
Tim Reed
Eric Schanzlin
Erich Schnack
Alex Turner
Joseph Unger
Tommy Wingenfeld

Featured Soloists

BIOGRAPHICAL INFORMATION



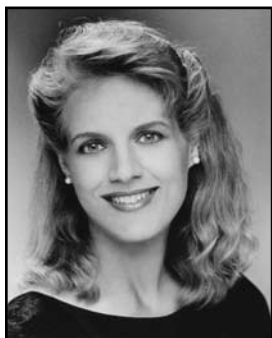
With a repertoire spanning three centuries, **Nancy Argenta** has been hailed not only as the supreme Handel soprano of our age but also praised for her performances of works by composers as diverse as Mahler, Mozart, Schubert, and Schoenberg. Ms. Argenta, now living in Canada, works at the international level with such conductors as Trevor Pinnock, Christopher Hogwood, Sir John Eliot Gardiner, and Sir Roger Norrington. During the 2006–2007 season, she performed with the West Australian Symphony Orchestra, the Singapore Symphony, and the Malaysian Philharmonic. Recent and upcoming engagements include performances in Hamburg and Hannover, at the Ottawa Chamber Music Festival, and Handel’s *Messiah* with the North Carolina Symphony and the Vancouver Bach Choir and in Toronto with Tafelmusik. This is her first Baldwin-Wallace Bach Festival.

Ms. Argenta has sung with the Philharmonia Orchestra, City of Birmingham Symphony Orchestra, the Orchestra of St. Luke’s (New York), Toronto and Montreal Symphony Orchestras, San Francisco’s Philharmonia Baroque, the Sydney and Melbourne Symphony Orchestras, and the National Arts Centre Orchestra of Ottawa. In opera, concert and recital she has appeared at many leading festivals including Aix-en-Provence, Mostly Mozart, and the BBC Proms.

Her ability to adapt from large-scale orchestral works to chamber music and recitals has earned her great recognition and respect within the world of music. As a devotee of the song repertoire of all periods, Nancy Argenta tours widely as a recitalist, presenting songs with their “original” keyboard accompaniment of harpsichord, fortepiano, or modern piano. Recent recital locations with Maggie Cole, keyboards, include the Netherlands, Hungary, Israel, Canada, and Spain.

Her discography contains over 50 recordings; recent CD releases include Handel’s *Saul* with Paul McCreech (Archiv), Handel’s *Resurrezione* with the Combattimento Consort, and *Lost is My Quiet*, a collection of English Music from Purcell’s time. Her large discography also includes Bach’s *St. John Passion*, *Mass in B Minor*, *Magnificat*, and *Christmas Oratorio* with Gardiner, Purcell’s *King Arthur* and Haydn *Masses* with Pinnock and Richard Hickox, Mozart’s *Requiem*, *The Magic Flute* (First Lady), and *Don Giovanni* (Zerlina) with Norrington, and a live recording of Mozart’s *Così fan tutte* (Despina) with Kuijken. She has recorded Schubert lieder, Scarlatti cantatas, and two discs of Bach solo cantatas. Her disc of Purcell songs and airs, *O Solitude*, was honored with a Classic CD Award in the “Bach and Before” category.

Featured Soloists



Christine Abraham, mezzo-soprano, has performed major works of J. S. Bach with many major orchestras and festival, including the Baldwin-Wallace Bach Festival, where she makes her fifth appearance. She has recently performed Mozart's *Requiem* with the Music of the Baroque and New Jersey Symphony Orchestra, Handel's *Messiah* with the Nashville Symphony, and Bach's *Christmas Oratorio* with the Bethlehem Bach Festival.

Other highlights include performances of Handel's *Messiah* with the ProMusica Chamber Orchestra, *Alexander Nevsky* and Bach's *St. John Passion* with the Phoenix Symphony, and Mozart's *Mass in C Minor* with the Vermont Symphony. She was a soloist in Bach's *St. John Passion*, *Christmas Oratorio* and the *Mass in B Minor* with the Bethlehem Bach Festival, and sang Haydn's *Harmoniemesse* with the St. Louis Symphony. She has sung with the New York City Opera, Opera Company of Philadelphia, the Santa Fe Opera, the Boston Lyric Opera, and Glimmerglass Opera, among others.

Recently she sang the role of Bradamante in *Alcina* with the Boston Baroque, of Blanche in *Dialogues of the Carmelites* with the Palm Beach Opera, and of Sesto in *Giulio Cesare* with the Utah Opera. Recent appearances include ones with the Metropolitan Opera (as Ida in *Die Fledermaus*), the Toledo Opera, the Bard Festival, the Philadelphia Orchestra, the Boston Lyric Opera, and the Santa Barbara Grand Opera. Her engagements in the 2006–07 season included performances of Dolly in the world premiere of David Carlson's *Anna Karenina* with the Florida Grand Opera and the Opera Theatre of St. Louis, and as soloist in Beethoven's *Symphony No. 9* with the New Jersey Symphony Orchestra. She also performed Handel's *Messiah* with the Pacific Symphony.

On the concert stage Ms. Abraham has performed Mozart's *Missa Brevis* and Mendelssohn's *Lobgesang* with the Dallas Symphony, and works by Monteverdi with Chicago's Music of the Baroque. With the New York City Opera she has sung Zerlina in *Don Giovanni*, Nicklausse and the Muse in *Les Contes d'Hoffmann*, and Miss Jessel in Britten's *Turn of the Screw*. Ms. Abraham has also performed the role of Nicklausse with the Opera Company of Philadelphia, Mab in Bizet's *La jolie fille de Perth* with Sarasota Opera, Dorabella in *Così fan tutte* with Orlando Opera, Dido in *Dido and Aeneas* with the Florilegium Chamber Ensemble in New York City, and Susanna in *Le nozze di Figaro* with Tulsa Opera. Christine Abraham's 2007–08 season includes Rosina in *Il barbiere di Siviglia* with Hawaii Opera Theater, performances of Bach's *St. Matthew Passion* and Cantata 130 with the Baldwin-Wallace Bach Festival, and a recital for the Maestro Foundation in Santa Monica, California. She sang the role of Diana in Cavalli's *La Calisto* with Glimmerglass Opera; a recording of this performance was released by the BBC.

Featured Soloists



The talented and versatile American tenor, **Frank Kelley**, has performed in concert and opera throughout North America and Europe. This is his Baldwin-Wallace Bach Festival debut. He has sung the *St. John Passion* with Christopher Hogwood and the Handel & Haydn Society; the *St. Matthew Passion* with Boston Baroque and Emmanuel Music; *Messiah* with the Handel & Haydn Society, Boston Baroque, the Dallas Bach Society and the New Jersey Symphony; and Mendelssohn's *The First Walpurgis Night* with Roger Norrington and the Orchestra of St. Luke's. He has also performed Monteverdi's *Vespro della Beata Vergine* with National Arts Centre Orchestra and Bach's the *St. John Passion* with the Emmanuel Music and the Berkshire Choral Festival.

Mr. Kelley recently appeared as the Witch in *Hansel and Gretel* with the National Symphony Orchestra of Taiwan under the baton of Jahja Ling; as Goro in *Madama Butterfly*; as Basilio in *Le Nozze Di Figaro*; as Monastatos in *Die Zauberflöte*; as Gaston in *La Traviata* with the Boston Lyric Opera; and as Monastatos in *Die Zauberflöte* with Opera Theatre of St. Louis. With the St. Paul Chamber Orchestra, he sang Stravinsky's *Pulcinella Suite*; with the St. Louis Symphony, he was M. Triquet in a concert version of *Eugene Onegin*; and with the National Symphony Orchestra he sang the role of Master of Ceremonies in the *Queen of Spades*. He performed the role of Dr. Blind in *Die Fledermaus* with Boston Lyric Opera.

Recent and upcoming engagements include Bach's *Mass in B Minor* with Music of the Baroque in Chicago, the role of Spoletta in *Tosca* with the Boston Lyric Opera, as the Magician in *The Consul* with Opera Boston, and as Vogelsang in *Impresario* with Music of the Baroque in Chicago. Previous seasons' highlights have included his appearance with the Mark Morris Dance Company in a production of Handel's *L'Allegro, il Penseroso ed il Moderato* with performances in Hong Kong and Los Angeles, and at the New Israeli Opera. Mr. Kelley also sang the role of Charlie in Weill's *Das Kleine Mahagonny* directed by Peter Sellars at the Frankfurt Opera and at MC93/Bobigny in Paris. He continued his affiliation with the Boston Lyric Opera as Normanno in *Lucia di Lammermoor* and as Schmidt in *Werther*. He sang Bach cantatas under the direction of Christopher Hogwood, Craig Smith, and Seiji Ozawa, and gave recitals of Schubert Lieder for Emmanuel Music's Schubert series in Boston, as well as at the Aston Magna Festival, accompanied by Malcolm Bilson. Other notable engagements have been the PBS broadcasts of *Le nozze Di Figaro* and *Così fan tutte* directed by Peter Sellars; Weill's *Seven Deadly Sins* with the Boston Symphony Orchestra and at Opera de Lyon; *Das Kleine Mahagonny* at the Next Wave Festival; and Handel's *L'Allegro il Penseroso ed il Moderato* for Serious Fun at Lincoln Center. He performed *Le nozze Di Figaro* with the Boston Opera Theater, *Così fan tutte* at Pepsico Summerfare, *Stephen Climax* at the Brussels Opera, Pang in *Turandot* with the Cleveland Orchestra, and *Turandot, Ariadne auf Naxos*, and *Die Zauberflöte* with the San Francisco Opera.

Mr. Kelley's recent recordings feature him in repertoire spanning ten centuries. They include three Deutsche Harmonia Mundi CDs with the ensemble Sequentia: "Aquitania," "Shining Light," and "Saints"; a Teldec release of Stravinsky's *Renard* with Hugh Wolff and the St. Paul Chamber Orchestra; and Kurt Weill's *Das Kleine Mahagonny* with Kent Nagano, available on London videotape and on CD from Erato.

Featured Soloists



Frederick Urrey, tenor, enjoys a distinguished career as an internationally recognized artist with orchestras, opera companies, and choral organizations throughout the United States, Europe, and in Asia. This is his twelfth Baldwin-Wallace Bach Festival appearance.

He has appeared as soloist with major cultural institutions such as the National Symphony Orchestra, San Francisco Symphony, London Classical Players, the Handel & Haydn Society of Boston, and Musica Sacra of New York. Mr. Urrey is an active performer of the works of J. S. Bach in engagements with the Bach Choir of Bethlehem, the Oregon Bach Festival, the Bach Choir of London, the Carmel Bach Festival, the New England Bach Festival, the Baldwin-Wallace Bach Festival, Les Violons du Roy of Québec, and the Bach societies of Vienna, Vancouver, Orléans, and Helsinki.

Highlights from recent seasons include Handel's *Messiah* with the Handel & Haydn Society and with Musica Sacra of New York at Carnegie Hall, Purcell's *King Arthur* with Les Violons du Roy and for a CBC production in Montreal, Bach's *St. Matthew Passion* with the New England Bach Festival, Bach's *St. John Passion* with the Vancouver Bach Society, Bach's *Christmas Oratorio* with the Baldwin-Wallace Bach Festival, Bach's *Magnificat* at the Lincoln Center, and Bach's *Mass in B Minor* with the Bethlehem Bach Festival and at the St. Thomas Kirche in Leipzig.

Mr. Urrey has performed with many distinguished conductors including Robert Shaw, Christopher Hogwood, Sir Roger Norrington, Helmut Rilling, J. Reilly Lewis, Jahja Ling, and Eduard Melkus. He has shared with the stage with Thomas Quasthoff, Dawn Upshaw, Tatiana Troyanos, Kurt Equiluz, Sylvia McNair, Marietta Simpson, Sanford Sylvan, and William Sharp. He has appeared as soloist with leading orchestras and choral societies such as Les Violons du Roy of Québec, the Cathedral Choral Society at the National Cathedral, Orchestra of St. Luke's in New York, the Symphony orchestras of Baltimore, San Antonio, Jacksonville, New Jersey, and the Ama-Deus Baroque Orchestra of Philadelphia. He has sung leading tenor roles in the operas of Mozart, Haydn, and Donizetti with the Mozartoper Salzburg, the Wiener Kammeroper, the Boston Early Music Festival, and the International Haydn Festival in Austria.

He has performed in broadcasts for the BBC, National Public Radio (USA), and the Canadian Broadcasting Corporation, among others. Mr. Urrey's discography currently lists 29 titles on the Dorian, RCA/BMG, Harmonia Mundi, Telefunken-Decca, Newport Classic, Vox Classic, Albany, and Koch International labels. He is featured as tenor soloist on the acclaimed Dorian recording of Bach's *Mass in B Minor* with the Bach Choir of Bethlehem.

Featured Soloists



Kevin Deas, bass-baritone, returns for his fifth Baldwin-Wallace Bach Festival. Mr. Deas has gained international acclaim as one of America's leading basses. His recent performances include Handel's *Messiah* with the Cleveland Orchestra, the Handel & Haydn Society, the National Philharmonic, and Musica Sacra at Carnegie Hall, and Handel's *Agrippina* with Boston Baroque. He is especially celebrated for his portrayal of the title role in *Porgy and Bess*, which he has performed with the New York Philharmonic, the St. Paul Chamber Orchestra, the Philadelphia Orchestra, the Montreal Symphony, and at the Ravinia and Saratoga Festivals.

This season, he will return to perform with the Grand Rapids Symphony, the Rochester Philharmonic, Boston Baroque, and the National Philharmonic; he will make his debut with the Orchestre Symphonique de Québec and the Johnstown Symphony (PA). Highlights of Mr. Deas's recent appearances include Copland's *Old American Songs* with the Chicago Symphony, *Porgy and Bess* with the Winnipeg and Pacific Symphonies, Bach's *Magnificat* and *St. John Passion* with the Baldwin-Wallace Bach Festival, Beethoven's *Symphony No. 9* with the Virginia Symphony, Verdi's *Requiem* with the Huntsville Symphony, Duke Ellington's *Sacred Music* with the Winter Park Bach Festival, and Handel's *Messiah* with the Buffalo Philharmonic, the National Philharmonic and Musica Sacra (Carnegie Hall). Last year, he sang Beethoven's *Symphony No. 9* under the baton of Daniel Barenboim with the Filarmonica della Scala in Accra, celebrating the 50th anniversary of the founding of Ghana.

Other performances include Beethoven's *Symphony No. 9* with the Colorado Symphony and the Tokyo Symphony Orchestra, Handel's *Messiah* with the Cleveland Orchestra and the Handel & Haydn Society, *Porgy and Bess* with the Atlanta Symphony, the Brooklyn and Rochester Philharmonics, and Mozart's *Great Mass* with the Grand Rapids Symphony, as well as Brubeck's *To Hope!* in Salzburg and Vienna. He also opened the Newport Jazz Festival with the Dave Brubeck Quartet (a guest at the 75th Baldwin-Wallace Bach Festival), with whom he has been collaborating for 20 years.

He has appeared numerous times at Lincoln Center's Mostly Mozart Festival and has made frequent appearances at Carnegie Hall. He also appeared at the Spoleto Festival in Italy in a new production of Menotti's *Amahl and the Night Visitors* in honor of the composer's eighty-fifth birthday. This production was videotaped for worldwide release. He has recorded Bach's *Mass in B Minor* and Handel's *Acis and Galatea* on Vox Classics. Other recordings include *Die Meistersinger* with the Chicago Symphony and Varèse's *Ecuatorial* with the ASKO Ensemble, both on Decca/London, and Dave Brubeck's *To Hope!* with the Cathedral Choral Society on the Telarc label.

Featured Soloists



Curtis Streetman, bass, is part of a new generation of versatile artists that strives to perform a rich and exciting varied repertoire, presented in some of world's major concert halls and opera houses. He was recently featured in a Canadian tour of Bach's *St. John Passion*, with Bernard LaBadie and Les Violons du Roi. Other *St. John Passion* performances include singing the role of Jesus and the bass arias with The New York Collegium, conducted by Andrew Parrott. Mr. Streetman has performed Bach's *Christmas Oratorio* at Carnegie Hall and Monteverdi's *Vespers* at Lincoln Center's Avery Fisher Hall.

This season, he will perform at Amsterdam's Concertgebouw, and at Vienna's Musikverein in performances of Handel's *Radamisto*. His prior performances of the role of *Christus* include Sir Jonathan Miller's acclaimed fully staged production of the *St. Matthew Passion*, produced by The Brooklyn Academy of Music. Mr. Streetman made his Kennedy Center debut with the National Symphony in performances of Handel's *Messiah*. He has also appeared with the St. Paul Chamber Orchestra, in a program of recently discovered bass arias of C. P. E. Bach; he made his directorial debut with the New York Collegium, in a program of English restoration music, honoring the diarist Samuel Pepys. The instrumental ensemble Rebel invited him to tour with them, performing music that influenced J. S. Bach. Recent performances include appearances at the Salzburg Festival, as well as at opera houses in Vienna, Bilbao, Dortmund, and Victoria.

He has sung the major bass roles in *Le Nozze di Figaro* (Figaro), *Die Zauberflöte* (Sarastro), *La Bohème* (Colline), *Don Giovanni* (Leporello), and *Rigoletto* (Sparafucile), as well as leads in Verdi, Handel, and Rossini operas. This season Mr. Streetman will make operatic debuts in Geneva, Basel, and at The Theatre Champs-Élysée in Paris. Festival appearances include Tanglewood, Ravinia, The Hong Kong Arts Festival, and The San Juan Arts Festival. Other debuts include performances with The Cleveland Orchestra, performances of Schumann's *Szenen aus Goethe's Faust* at Cleveland's Severance Hall, as well as performances of Mozart's *Requiem* with the San Diego Symphony.

Mr. Streetman began his musical training at an early age at the Choir School of St. Thomas Church, in New York City, where he worked with the famed improvisateur, Dr. Gerre Hancock. Recording credits include Monteverdi's *Vespers* for Musical Heritage Society, Castelnuovo-Tedesco's *Romanciero Gitano* for New World Classics, Charpentier *Christmas Cantatas* for Naxos, Clérambault *Cantatas* for Dorian, and Sony's forthcoming release of Handel's *Riccardo Primo*.

Special Guests

ABOUT THE BAROQUE TRIO OF JOHN HOLLOWAY, JAAP TER LINDEN, LARS ULRIK MORTENSEN



John Holloway, Jaap ter Linden, and Lars Ulrik Mortensen have performed together for many years, as an international ensemble with a shared pleasure in joyful, spontaneous musicmaking. They made the first complete recording of Buxtehude's chamber music, winning a Danish Grammy in 1995 for the first of three CDs. These were followed by a CD with Emma Kirkby of Buxtehude vocal music, which was awarded another Danish Grammy in 1998. In 2000 they were invited to record a recital CD of eighteenth-century sonatas written in London, which was released by the record label Naim to great critical acclaim. They have recorded a CD of sonatas by Veracini for ECM New Series, to be followed by one of Leclair sonatas (recently recorded). Other recording plans include Telemann's "Paris Quartets" with Linde Brunmayr and Lorenz Duftschmidt.



John Holloway is one of the pioneers of the modern Early Music movement in England. He founded his first Baroque ensemble in 1975, and with them made the first complete recording of the chamber music of Handel. From 1977 to 1991 he was concertmaster of Andrew Parrott's Taverner Players, and from 1978 to 1992 concertmaster of Roger Norrington's London Classical Players. In addition to his concert schedule, John Holloway has an extensive and award-winning discography: in 1991 he won a Gramophone Award for his recording of Biber's *Mystery Sonatas*, and he has also recorded the violin sonatas of Bach, Corelli, and Handel, as well as two versions of Vivaldi's *Four Seasons*.

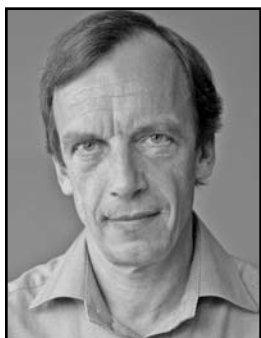
Recent recordings include a series for the distinguished label ECM: Schmelzer's *Sonatae unarum fidium* was followed by two CDs featuring the 1681 Sonatas by Biber, and a recently released double CD of the complete sonatas and partitas for solo violin by J. S. Bach. John Holloway is Professor of Violin and String Chamber Music at the *Hochschule für Musik* in Dresden.

Special Guests



Jaap ter Linden is one of Europe's best known Baroque musicians. As one of the first specialists in this field he was involved in the formation of several ensembles that have since become an important part of international musical life. He founded the ensemble Musica da Camera with his fellow Dutchman Ton Koopman, and he was subsequently a member of Musica Antiqua Köln, the English Concert, and the Amsterdam Baroque Orchestra, where he was principal cello.

With these ensembles, as well as with such distinguished colleagues as Gustav Leonhardt, René Jacobs, and Peter Schreier, Jaap ter Linden has recorded an extensive discography: among recent CDs is an acclaimed recording of the suites for solo cello by Bach. He is among the very few conductors to have recorded the complete symphonies of Mozart. Jaap ter Linden teaches in the world-famous Early Music Department in The Hague.



Lars Ulrik Mortensen is Musical Director of the baroque orchestra Concerto Copenhagen and Artistic Director of the European Union Baroque Orchestra. As Denmark's best-known harpsichordist, he has performed as a soloist and in chamber music concerts throughout Europe and in the USA, Australia, Mexico, South America, and Japan. His duo partnership with Emma Kirkby has taken him all over the world.

He has made numerous recordings, winning a "Diapason d'Or" in France, two Danish Grammys, and the Cannes Classical Award 2001. Mortensen is presently recording the complete harpsichord concertos by J. S. Bach for CPO, receiving lavish praise in the international press. His contribution to Danish musical life has been repeatedly recognized: he received the Danish Music Critics' Award in 1984, he was "Danish Musician of the Year 2000," and this year he will receive Denmark's most prestigious music award, the Léonie Sonning Music Prize.

Special Guests



Joan Lippincott has been acclaimed as one of America's outstanding organ virtuosos. She performs extensively in the United States under Karen McFarlane Artists and has toured throughout Europe and Canada.

Dr. Lippincott has been especially in demand for Bach recitals and classes. She was recitalist at the Alice Tully Hall Bach-Handel Tercentennial and she has performed at Bach Festivals in Arizona, Massachusetts (Ozawa Hall at Tanglewood), Michigan, New York, Ohio, Oregon, and South Carolina.

In 2001–2002 she performed a highly acclaimed series of eight Bach organ concerts on outstanding organs throughout New York City, called “Bach in the Big Apple.” She has been a featured recitalist at Alice Tully Hall at Lincoln Center in New York City, at the Spoleto USA Festival, at The American Bach Society Biennial, at the Dublin (Ireland) International Organ Festival, and at conventions of the American Guild of Organists, the Organ Historical Society, and the Music Teachers National Association.

Dr. Lippincott has performed on most of the prominent organs in churches and universities throughout the United States, including Yale, Harvard, Duke, Stanford, Columbia, and Princeton. She has traveled widely in Europe, studying and performing on historic and contemporary organs in Holland, Denmark, Sweden, Germany, Austria, Italy, Switzerland, and France.

Her many recordings on the Gothic label include music of Bach, Duruflé, Mozart, Mendelssohn, Widor, Alain, and Pinkham on major American organs. Her performance of Poulenc's *Concerto in G minor for Organ, Strings, and Timpani* with the Westminster College Symphony was much lauded in the press, as were her performances of Bach's *Toccatto in F*, his *Canonic Variations on Vom Himmel Hoch*, and Liszt's *Prelude and Fugue on BACH*. The most recent releases are *Sinfonia* (organ concertos and sinfonias of J. S. Bach with instrumental ensemble) on the Paul Fritts Organ at Princeton Theological Seminary, *J. S. Bach Preludes and Fugues* recorded at Pacific Lutheran University, and *Clavierübung III and Schübler Chorales* at Princeton Theological Seminary. Others include *Bach: The Trio Sonatas* at St. Thomas Church, New York City, a recital including works of Mendelssohn, Duruflé, Howells, and Widor, recorded at the Princeton University Chapel, and *Mozart and the Organ* at Old West Church, in Boston.

Joan Lippincott presently devotes her full time to concertizing and recording. She is on the Advisory Board of the American Bach Society, an honorary member of Sigma Alpha Iota, and has received the Alumni Merit Award, the Distinguished Merit Award, and an Honorary Doctorate from Westminster Choir College.

Special Guests

THE OHIO BOYCHOIR



The Ohio Boychoir has been a cultural gem of the Northeastern Ohio community since its founding in 1974. The ensemble has provided glorious music in venues from our neighborhood churches to concert halls and cathedrals throughout America, Europe, and Australia. The Ohio Boychoir prides itself on its outstanding musical presentations and its strong commitment to education and the community.

Ohio Boychoir singers are drawn from counties across Northeastern Ohio. Concert choir members rehearse twice weekly under the musical direction of Dr. David Kienzle. Training choir members prepare for membership in the concert choir under the direction of Leslie Ondrey.

Membership in Ohio Boychoir programs is open to all boys from age 7 to voice change, regardless of race, creed, or economic status. Participation in the choir offers boys the opportunity to expand their music education, to perform in outstanding venues, to experience different cultures, to learn personal responsibilities and good citizenship, and to develop social poise and maturity.

The choir is a non-profit corporation. Thanks to contributions and grants from individuals, corporations, foundations, and other organizations, this worthy program remains a reality.

Special Guests

THE OHIO BOYCHOIR (CONTINUED)

David Kienzle, *Music Director and Conductor*

David Kienzle was named Music Director and Conductor in August, 2007. A native of Canton, Ohio, Dr. Kienzle holds a doctorate in the Literature and Performance Practice of the Organ from the College Conservatory of Music at the University of Cincinnati; a master's in organ performance from Kent State University; and a Baccalaureate degree in organ performance from Westminster Choir College in Princeton, New Jersey. In addition to study with many eminent organists, his mentors in choral conducting include Joseph Flummerfelt, David Agler, Elaine Brown, Vance George, Earl Rivers, and John Leman.

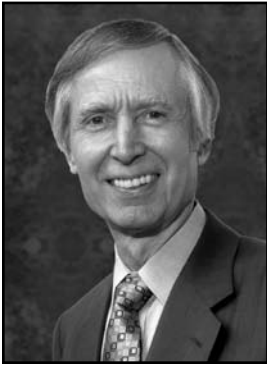
For almost ten years, Dr. Kienzle has served as Director of Music and Fine Arts at Christ Presbyterian Church in Canton, where he has extended and strengthened the legacy of organ and choral excellence in the parish and larger community for weekly liturgies, festival occasions, and a venerated concert series. The Chancel Choir served as choir-in-residence at the National Cathedral in Washington in July of 2007, and performs two or three times a year in the church's annual concert series. The Christ Church Boychoir and Girls' Choir sing monthly in Sunday liturgies, weekly Wednesday Evensong, and in the church's concerts. Additionally, Dr. Kienzle's association with the Royal School of Church Music both in England and the US has given him insights to the musical training of English cathedral boychoirs and is helping to shape the development of the Ohio Boychoir in this tradition.

Graham Schultz, *Accompanist*

Graham Schultz has served as Ohio Boychoir accompanist since February, 2006. Mr. Schultz began his organ studies at St. Paul's Episcopal Church in Fayetteville, Arkansas, later serving as Assistant Organist and Choirmaster. He has studied at the Interlochen Arts Academy where he received a Fine Arts Award in organ. Former teachers have included Charles Rigsby and Thomas Bara; currently, he is a student of Todd Wilson at the Cleveland Institute of Music. He also serves as organist and choirmaster of St. James Anglican Catholic Parish in Cleveland.

Directors

MUSIC DIRECTOR



Dwight Oltman, who celebrates his thirty-third season as Music Director of the Festival, is also conductor of the Baldwin-Wallace Symphony Orchestra and the Baldwin-Wallace Symphonic Wind Ensemble. Selected students from those ensembles form the core of the Festival Chamber Orchestra. Mr. Oltman has established a reputation as one of America's leading interpreters of the music of J. S. Bach.

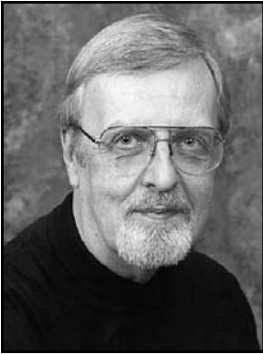
Career highlights include two concerts at Kennedy Center when the Festival was invited to appear in Washington, D.C. at the "Festival of Festivals." Another event receiving national acclaim was a telecast of Bach's *St. Matthew Passion* seen on 116 PBS stations. In past seasons Mr. Oltman has collaborated with an impressive array of distinguished American, Canadian, and European singers. This list includes artists such as Arleen Auger, Phyllis Bryn-Julson, Lorna Haywood, Jan DeGaetani, Catherine Robbin, Marietta Simpson, Ingeborg Danz, Jon Humphrey, Karl Markus, Seth McCoy, Kurt Equiluz, Thomas Paul, Ruud van der Meer, and Richard Zeller. Adding further to the international dimensions of the Festival, Mr. Oltman has invited ensembles and instrumental artists, including Anner Bylisma, Frans Brüggen, Catherine Crozier, Peter Hurford, Roberto Micconi, Sergiu Luca, Monica Huggett, Elizabeth Wallfisch, Paula Robison, the Quink Vocal Ensemble, the New York Baroque Dance Company, and the Netherlands Chamber Orchestra.

Throughout his years at the Baldwin-Wallace Conservatory, Mr. Oltman has maintained a busy professional conducting schedule. During twenty-four seasons as Music Director and Principal Conductor of the Cleveland Ballet, he conducted for the company in major cities including New York, Chicago, Detroit, Atlanta, and San Jose, and at the prestigious Edinburgh Festival in Scotland. Founding Music Director of the Ohio Chamber Orchestra, he conducted an impressive range of music during his twenty-year tenure.

Currently Mr. Oltman is Music Director of Ballet San Jose in California where he continues to collaborate with many gifted choreographers and dancers. In May he will conduct for the company at the Grand Theater in Shanghai. Orchestral guest conducting engagements have taken him to orchestras and festivals throughout the United States and in eight other countries. His honors have included a *Northern Ohio Live* award for the Bach Festival, ASCAP awards for the Ohio Chamber Orchestra, and a proclamation from Mayor Michael White for "Dwight Oltman Day in Cleveland."

Directors

CHORAL DIRECTOR



Stuart Raleigh is Professor of Music and Director of the Baldwin-Wallace College and Motet Choirs, both of which perform each year in the Bach Festival. He has served as Chorus Master of the Festival since 1974. Raleigh will retire at the end of this school year.

Born, raised and educated in Syracuse, New York, Raleigh also began his collegiate teaching career at Syracuse University. Shortly after graduating from Syracuse, he spent two summers at Tanglewood where he was a rehearsal accompanist for such musical greats as Leonard Bernstein and Aaron Copland. He also spent five summers as a staff pianist at Blossom Music

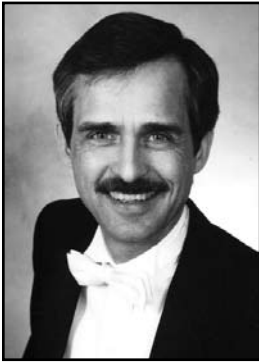
Center where he was Robert Shaw's rehearsal accompanist.

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

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

Directors

BACH SERVICE DIRECTOR



Melvin Unger holds the Riemenschneider Chair in Music at Baldwin-Wallace College, where he serves as director of the Riemenschneider Bach Institute and conductor of the B-W Singers. Since 2001 he has also been conductor of the Singers' Club of Cleveland, a male chorus now in its 115th season. Before moving to the US from Canada, Dr. Unger served for 18 years as music director of the Da Camera Singers in Edmonton. He holds the D.M.A. degree in choral music from University of Illinois (where he was a University fellow), the M. Mus. degree in choral conducting from the University of Oregon (home of the Oregon Bach Festival), and the B. Mus. degree in choral music education from the University of Saskatchewan (Canada).

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



Melvin Unger, conducting B-W choirs and orchestra.

Directors

FESTIVAL BRASS DIRECTOR



John Brndiar, Director of the Festival Brass, is also an instructor of trumpet at the Baldwin-Wallace Conservatory where he has taught conducting classes and directed rehearsals of the Symphonic Wind Ensemble. He is Principal Trumpet of the Cleveland Chamber Symphony, a member of the Opera Cleveland Orchestra, and Red {an orchestra}. He has performed, recorded and toured with The Cleveland Orchestra as an extra and substitute musician since 1974. As a member of the Paragon Brass Quintet he has toured Europe and traveled three times to China, playing concerts and giving master classes at the conservatories in Beijing, Shanghai and Shenyang.

As an active freelance musician, Mr. Brndiar has performed with the Metropolitan Opera Orchestra and on many occasions with the Erie Philharmonic, Akron Symphony, Canton Symphony, and the Blossom Festival Orchestra and Band. He is a member and soloist of the Freedom Brass Band, and has been conductor and soloist of the Lakewood Hometown Band. Mr. Brndiar has played with the Cleveland Jazz Orchestra and Jazz Unit, has worked in the pit for Broadway touring companies and has recorded numerous radio and TV commercials.

He is a former member of the Metropolitan Brass Quintet and has taught at the Cleveland Institute of Music, Case Western Reserve University, Cleveland State University and the University of Akron. Mr. Brndiar earned the B.M.E. degree from the Baldwin-Wallace Conservatory and a Master of Music degree from the Cleveland Institute of Music.



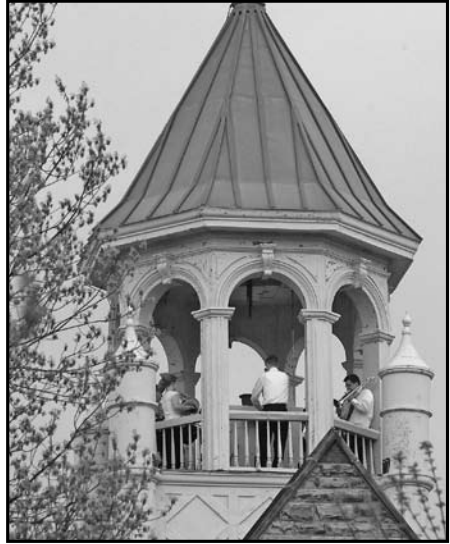
John Brndiar with student.

A Brief Note

ON THE TOWER MUSIC

BY TIMOTHY A. COLLINS

While the performance of brass music from the tower of Marting Hall may be one of the more charming elements that Albert Riemenschneider emulated from the Bethlehem Bach Festival, the practice is in fact deeply and most meaningfully rooted in German history. Initiated in the post-Reformation era ostensibly to ornament a town for visitors and to foster goodwill among the citizenry, performances from the tower or balcony of the town hall by *Stadt-pfeifer* (town pipers) were a regular feature of almost every city and town that employed a band of civic musicians. Save for a period of decline during the Thirty Years' War (1618–48), the practice reached its greatest height during the last quarter of the seventeenth century only to quickly wane during the early eighteenth century. By 1750 tower performances were generally all but unheard of, though there are a few exceedingly rare and isolated instances of them taking place into the nineteenth century.



Performing so-called “tower music” was, next to participating in church music, the most important duty of the *Stadt-pfeifer*, and appointment documents for town musicians outlined in some detail what was expected with regard to this responsibility. Typically performances were required at mid-day, every Sunday and on holidays, also on Wednesdays and Saturdays, and customarily, each time there was a market day. Some cities even required daily performances of their musicians, as was the case in Leipzig, whose *Stadt-pfeifer* were directed to perform each day at ten o’clock “to the honor of God.” A special balcony, referred to as a *Pfeiferstuhl*, had even been constructed for them to perform from when the town hall was rebuilt in 1599. Another responsibility related to performing tower music, though considerably less musically substantial, was playing *Stundenblasen* to signal the hours and various important times of the work day. Beginning as early as three or four o’clock in the morning a fanfare, hymn, or other short piece familiarly referred to as the “morning blessing” (*Morgensegen*), *Aubaden*, or *Taganblasen* would be sounded to mark the start of the working day. Other such pieces would be sounded throughout the day to signal the mid-day pause (usually at ten o’clock), and the afternoon break (around three or four o’clock). The end of the day (nine or ten p.m.) would be signaled with an *Abendsegen*, an evening blessing. Commemorations of community events such as anniversaries, celebrations, weddings, baptisms, and deaths also warranted special tower performances.

A Brief Note

Throughout Germany during the period from the early sixteenth to early eighteenth century, tower “concerts” by Stadtpfeifer became an integral and, to be sure, important part of daily life, but they did much more than signal various times of the working day and provide music for public entertainment. Spiritual in both intent and content, they were a sign of joy and peace that spoke to the very faith of the community, providing an important element of peaceful repose and spiritual reassurance. Their direct impact on the average citizen in the street was indeed recognized by both municipal authorities and the Stadtpfeifer themselves, who spoke with eloquence and conviction of the fundamentally spiritual purpose of the performances. The Stadtpfeifer Johann Pezel, in the dedication to his 1670 collection of tower music, *Hora decima*, wrote that town musicians performing from the town hall at mid-day with cornetts and trombones is “indeed a truly Christian act, and one which, above all, may kindle Christian hearts to God’s praise and honor.” After all, he continues,

why shouldn’t a Christian-minded heart let itself be inflamed to God’s honor and glory by the sound of cornetts and trombones? I remember in this regard the customs of the Persians and the Turks who, in ancient times, shouted praises to God from high towers. How much more is it incumbent upon us Christians to think every day, yea, every hour of God’s glory? Surely the sounding of *Abblasen*, which is done at certain hours by the watchmen of this city and by the town musicians from the town hall at ten o’clock, plays no small part in it.

The tower music of the Stadtpfeifer did indeed play no small part in the public affirmation of faith in the everyday world. Such sentiments together with the associated social benefits of a morally conscientious population were the primary reasons that most towns instituted tower concerts. Stadtpfeifer appointment contracts consistently emphasize this point when outlining tower music duties. In 1726 Hamburg’s town musicians were instructed to perform psalms at appointed times “to the honor of Almighty God and to inspire Christian prayer and to sustain the goodwill of the citizens and the entire community.” So valued was the message that the Stadtpfeifer performances imparted to the community at large, that when in 1738 a proposal was introduced in Mühlhausen to reduce the tower music to a single trumpet, it was summarily rejected on the grounds that “the playing of one trumpet will arouse poor devotion; such a performance cannot replace the harmonious music of cornetts and trombones. A great and divine force lives in the harmony of multiple instruments. God transplanted his image into it.”

The significance of tower music, however, was not limited to merely its spiritual intent, the very instruments that the Stadtpfeifer played—principally the cornett (a wooden trumpet-like horn with fingerholes), trumpet, trombone and shawm (a loud predecessor of the oboe)—figured prominently in the psalms and scriptures, and were themselves symbols of God and Christian faith; and the music they played—the psalms, hymns and “spiritual pieces” which also would have paralleled the church lectionary and seasonal calendar—would have been well known to most, if not all, and would have mnemonically evoked equally familiar and cherished texts through which the devout citizen found

A Brief Note

a certain personal spiritual expression and affirmation that was in many ways analogous to prayer. It was this very familiarity, esteem, and joy of personal faith that the Stadtpfeifer tapped into when playing spiritual pieces from the tower or balcony of the town hall.

Stadtpfeifer became an important element of German society during the post-Reformation Era. The “friendly and peaceful sound of their music,” as Johann Pezel referred to it, was as much a part of daily life, and indeed functioned in very much the same way, as the clock in the church tower which guided the people throughout the days and seasons and the peal of whose bell celebrated their joys and sorrows. The performance of spiritual music and hourly psalms from the tower or balcony of the town hall by town musicians was, by design, intended to foster devotion and Christian ideals among the people. As such it was a public ministry embraced by the greater theology of music, as an aesthetic means of communicating the Word of God and Christian teaching, and expression of doxological praise and joy of personal faith tantamount to prayer. The importance of such “musical prayer,” as well as its effects, were all the more powerful when extended beyond the sheltered sanctuary of the church environs to the outside world of everyday life where, for the devout man and woman in the street, temptations, superstitions, evil influences, mortal dangers, and the myriad uncertainties that tried one’s faith were very real. The public performances of the Stadtpfeifer offered a potent source of spiritual reassurance, encouragement, and hope; they were an aural reminder in a difficult and uncertain world of the boundless power of faith and the eternal reward that awaits the faithful; for as Johann Matthesius Meyfart commented in 1627, amid the backdrop of escalating hostilities of the Thirty Years’ War, “one who in devotion looks toward the glory of eternity easily endures the misery of temporality.”

Timothy Collins holds a D.M.A. in Historical Performance from Case Western Reserve University and is currently a Lecturer in Music and Assistant Librarian at the B-W Conservatory of Music.

For more on the Stadtpfeifer and their tower music see the author’s article “*Hora decima: The Musical Theology of the Stadtpfeifer*,” *Cross Accent* 11/1 (Spring 2003): 27–38. The author is also currently preparing a book on the history of Germany’s Stadtpfeifer from the Reformation to the end of the Baroque.

Concerts

Friday, April 18, 2008

1:00–3:00 p.m. OPEN HOUSE: RIEMENSCHNEIDER BACH INSTITUTE
Exhibit: *Rare Items from the Vault*

2:00–3:00 p.m. MASTER CLASS (Kulas Musical Arts Building)
John Holloway, Violin
Jaap ter Linden, Cello
Lars Ulrik Mortensen, Harpsichord

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

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

J. S. BACH *Brandenburg Concerto No. 4* in G Major, BWV 1049
1685–1750 Allegro
 Andante
 Presto

Sean Gabriel, *Flute*
George Pope, *Flute*
Wei-Shu Co, *Violin*
Members of the Opera Cleveland Orchestra
Dwight Oltman *conducting*

J. S. BACH Motet, *Lobet den Herrn alle Heiden*, BWV 230
 Baldwin-Wallace Motet Choir
 Members of the Opera Cleveland Orchestra
 Stuart Raleigh *conducting*

INTERMISSION

Concerts

FRIDAY, APRIL 18, 2008

FIRST CONCERT (CONTINUED)

J. S. BACH
1685–1750

Cantata, *Jauchzet Gott in allen Landen*, BWV 51
Nancy Argenta, *Soprano*
Members of the Opera Cleveland Orchestra
Dwight Oltman *conducting*

J. S. BACH

Cantata, *Herr Gott, dich loben alle wir*, BWV 130
Nancy Argenta, *Soprano*
Christine Abraham, *Mezzo-Soprano*
Frank Kelley, *Tenor*
Kevin Deas, *Bass*
Baldwin-Wallace College Choir
Members of Opera Cleveland Orchestra
Dwight Oltman *conducting*

First Concert

NOTES ON THE PROGRAM BY MELVIN UNGER

Brandenburg Concerto No. 4, BWV 1049

Brandenburg Concerto No. 4 is scored for a solo group (concertino) of violin and two *fiauti d'echo* (evidently, recorders in an echo role—modern flutes will be used in today's performance), accompanied by strings and continuo. While the concertino violin is given real bravura treatment, it often plays in partnership with the two recorders. Bach evidently thought highly of his concerto, for in the 1730s he arranged it in the key of F major for obbligato harpsichord, two recorders, and strings.

The first movement, in G major, is substantial, cast in a tripartite form with the opening statement returning at the end. Throughout the movement the recorders seem to be in conversation with (perhaps even in competition with) the solo violin, a conclusion reinforced not only by the contrasting musical material but also by the very different tone colors of the instruments.

After the excitement of the opening, a slower movement (an Andante in E minor) introduces a plaintive mood characterized by two-note sighing figures within the rhythmic context of a sarabande (a slow dance in triple time with accents on the second beat) and continual echoing of the thematic material by the solo group. Interestingly, in the short passages where the solo group plays alone, the continuo bass drops out and the violin supplies the harmonic foundation—a sort of bass line in the treble range.

In the finale (a Presto in G major) Bach combines the concerto principle with fugal technique: passages in which the players create a tapestry of interwoven lines meld seamlessly with ones that allow the soloists greater opportunity for virtuosic display. The resulting energy propels the work to a joyous conclusion.

Lobet den Herrn, alle Heiden, BWV 230

The meaning of the term *motet* has changed a great deal over the centuries. Common to the genre's entire history, however, is a close connection between words and music. This characteristic is suggested by the etymology of the term itself (from the French "le mot" = the word). A contemporary (and relative) of Bach, Johann Gottfried Walther, in his music dictionary of 1732, defined it thus:

[. . .] a composition largely ornamented with fugues and *Imitationibus*, based on a Biblical text, and written to be sung without any instruments (apart from the thorough-bass); yet the vocal parts may actually be filled and supported by all manner of instruments.

From Walther's definition we understand that, in Bach's day, the motet was a sacred

First Concert

composition in contrapuntal style (generally unaccompanied except for continuo)—a somewhat archaic style in which individual vocal lines interweave to form a musical tapestry.

Bach's duties as music director of the churches in Leipzig did not include the composition of motets, which, although regularly performed in Leipzig church services, were usually taken from an established repertory. For special services such as burial services, however, newly-composed motets were needed. Depending on which pieces are assigned to the genre, only six or seven motets by Bach survive. Of these all but one have no independent instrumental parts—although instruments would apparently have doubled the vocal parts under normal circumstances (see below). Bach's motets were first published some fifty years after his death. Examples of these first editions may be seen in the Riemenschneider Bach Institute Library of Baldwin-Wallace College.

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

Note: Texts are rendered in the manner that has become customary in Bach studies: scriptural texts appear in italics; hymn texts [chorales] appear in bold print.

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

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

Jauchzet Gott in allen Landen, BWV 51

Cantata 51 is one of Bach's few solo cantatas. Scored for a soprano, obligato trumpet, and strings, it is "unique among Bach's cantatas, and [has] few if any direct parallels in the German cantata repertory as a whole" (Simon Heighes). The vocal writing is highly virtuosic and for this reason, scholars have conjectured that it may have been written with a professional singer rather than a choirboy in mind. Although it was written for the 15th Sunday after Trinity, Bach subtitled it "et In ogni Tempo" (and for any occasion), thus revealing its suitability for any Sunday in the liturgical church year.

First Concert

In the opening movement fanfare figures and flamboyant flourishes establish a heroic tone.

1. Soprano Aria

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
an Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Daß er uns in Kreuz und Not
Allezeit hat beigestanden.

Shout with joy to God in every land!
Whatever the heavens and the earth
contain of created things,
must exalt his fame.
And we would now
bring a sacrifice to our God,
for he has stood by us at all times
in cross and trouble.

The following recitative begins in simple declamatory style with pulsing accompaniment but it adopts an increasingly lyrical and florid solo style at “Even though our weak mouth . . .” as if the singer is gaining confidence and skill.

2. Soprano Recit.

Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund
von seinen Wundern lallen,
So kann ein schlechtes Lob
ihm dennoch wohlgefallen.

We worship in the temple,
where God’s glory dwells,
since his faithfulness,
which is new every day,
brings us sheer blessing.
We give praise for what he has done for us.
Even though our weak mouth
can only stammer of his wonders,
a poorly-rendered praise
will please him nevertheless.

In the second aria the singer makes allusion to Lamentation 3:22–23 (“The Lord’s mercies are new every morning . . . great is thy faithfulness.”). The most striking musical feature is perhaps the “walking bass,” whose non-stop motion illustrates the textual idea of unending and unvacillating divine favor.

3. Soprano Aria

Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vatern treu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Daß wir deine Kinder heißen.

O Most High, from henceforth
make thy goodness new every morning.
Then—for the Father’s faithfulness
our grateful spirit shall also show,
by godly living,
that we are called thy children.

As in the case of most cantatas, BWV 51 ends with a chorale. It is sung by the soloist alone (rather than by a four-part vocal ensemble as is most usually the case), accompanied by a busy string accompaniment, which also serves as a ritornello (i.e., repeated interlude) separating the individual phrases of the hymn.

First Concert

4. Chorale: Soprano

**Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,
Daß uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen! wir werdn's erlangen,
Glaub'n wir von Herzensgrund.**

Laud and praise with honor be to
God the Father, Son, and Holy Ghost!
May he in us increase
that which he, in grace, promises to us,
so that we would firmly trust him,
completely rely on him,
build upon him with all our heart,
so that our heart, mettle, and mind
would cling to him firmly.
Thus we sing at this hour:
Amen! We will attain it,
if we believe with all our heart.

The high trumpet returns for the closing movement, an “Alleluia” that is technically demanding not only for its long arabesques of sixteenth notes but also for the range of its vocal part, which reaches to high C, as it did briefly in the opening movement.

5. Soprano Aria

Alleluja!

Alleluia!

Herr Gott, dich loben alle wir, BWV 130

Cantata 130 is the first of four cantatas Bach wrote for St. Michael's Day (September 29). The Epistle for the day (Rev. 12: 7–12) recounts the story of the archangel Michael battling with the dragon, a vivid picture that evidently appealed to Bach. The work was composed as part of Bach's second cycle of cantatas (the so-called chorale cantata cycle), and performed first in 1724, eighteen months after Bach arrived in Leipzig. The hymn that forms the basis of the cantata libretto was written by Paul Eber: “Herr Gott, dich loben alle wir” (1554). The tune is known to English audiences as “Old Hundredth.”

The cantata opens with a splendid chorus involving three trumpets, three oboes, along with the usual strings and continuo. After the opening instrumental ritornello the tune is heard clearly in the soprano, against a web of interwoven lines in the accompanying voices, separated by ritornellos (interludes).

1. Chorus (v. 1)

**Herr Gott, dich loben alle wir
Und sollen billig danken dir
Für dein Geschöpf der Engel schon,
Die um dich schwebn um deinen Thron.**

Lord God, we all praise thee
and thank thee
for thy creation, the angels,
who hover around thee, about thy throne.

A brief alto recitative (whose text incorporates two lines of the hymn verbatim while paraphrasing ideas from stanzas 2 and 3), presents the angels' mission: to encircle Christ and his children.

First Concert

2. Alto Recit. (Based on Chorale vv. 2–3)

Ihr heller Glanz
und hohe Weisheit zeigt,
Wie Gott sich zu uns Menschen neigt,
Der solche Helden, solche Waffen
Vor uns geschaffen.
Sie ruhen ihm zu Ehren nicht;
Ihr ganzer Fleiß ist nur dahin gerich't,
**Daß sie, Herr Christe, um dich sein
Und um dein armes Häuflein:**
Wie nötig ist doch diese Wacht
Bei Satans Grimm und Macht?

Their bright radiance
and lofty wisdom shows
how God inclines himself to us mortals,
He who has created for us
such champions, such armed defense.
They do not rest from praising him;
their efforts are focused on this:
that they encircle thee, Lord Christ,
and thy poor little band.
Indeed, how needful is their watch
amidst Satan's fury and might?

With the bass aria the conflict begins. The singer describes Satan, the ancient dragon, full of fury and evil intent. Meanwhile the orchestra, with trumpets and timpani in the foreground, colorfully depict the ferocious battle.

3. Bass Aria (Based on Chorale vv. 4–6)

Der alte Drache brennt vor Neid
Und dichtet stets auf neues Leid,
Daß er das kleine Häuflein trennet.
Er tilgte gern,
was Gottes ist,
Bald braucht er List,
Weil er nicht Rast noch Ruhe kennet.

The ancient dragon burns with envy
and ever devises to bring new harm,
to divide our little band.
He would gladly eradicate
whatever belongs to God;
he is quick to use craftiness,
for he knows neither rest nor repose.

An unusual accompanied recitative for soprano and tenor follows. The singers begin immediately and sing throughout in the manner of an intimate love duet, providing the utmost contrast to the preceding scene as they describe the loving care of the angel host.

4. Soprano & Tenor Recit. (Based on Chorale vv. 7–9)

Wohl aber uns, daß Tag und Nacht
Die Schar der Engel wacht,
Des Satans Anschlag zu zerstören!
Ein Daniel, so unter Löwen sitzt,
Erfährt, wie ihn
die Hand des Engels schützt.
Wenn dort die Glut
In Babels Ofen keinen Schaden tut,
So lassen Gläubige
ein Danklied hören,
So stellt sich in Gefahr
Noch jetzt der Engel Hülfe dar.

Fortunately, the host of angels keeps watch
day and night
to destroy Satan's assault!
A Daniel, sitting among lions,
discovers how
the hand of angels protects him.
If the embers in Babylon's furnace
can do no injury,
then believers can let
a song of thanks be heard.
Then even today,
the angels' help appears in times of danger.

First Concert

An even lighter movement follows. Here the tenor is accompanied by transverse flute in a courtly dance (a gavotte) that evokes visions of sparkling chandeliers, gleaming woodwork, high-bred manners, and elegant attire. The text is an invocation to the Lord of the Cherubim, who will someday bear believers to the heavenly realms as they once did the prophet Elijah.

5. Tenor Aria (Based on Chorale v. 10)

Laß, o Fürst der Cherubinen,
Dieser Helden hohe Schar
Immerdar
Deine Gläubigen bedienen;
Daß sie auf Elias Wagen
Sie zu dir gen Himmel tragen.

Grant, O Prince of the Cherubim,
that this heroic lofty host
evermore
might serve thy believers;
that they would carry them
up to thee in heaven in Elijah's chariot.

The cantata ends with stanzas 11 and 12 of Paul Eber's hymn. Although harmonized in relatively simple manner, the chorale is exalted with a resplendent accompaniment of high trumpets, timpani, oboes, strings, and continuo.

6. Chorale (vv. 11–12)

**Darum wir billig loben dich
Und danken dir, Gott, ewiglich,
Wie auch der lieben Engel Schar
Dich preisen heut und immerdar.**

Therefore we willingly praise thee
and thank thee, God, eternally,
just as the dear angel host
praises thee today and evermore.

**Und bitten dich, wollst allezeit
Dieselben heißen sein bereit,
Zu schützen deine kleine Herd,
So hält dein göttlichs Wort in Wert.**

And we ask thee, that thou wouldst always
bid them to be prepared,
to protect thy little flock, which holds
thy divine Word in high esteem.

Concerts

FRIDAY, APRIL 18, 2008

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

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

“MADCAP, RED PRIEST, AND ANGEL”

John Holloway, *Violin*
Jaap ter Linden, *Violoncello*
Lars Ulrik Mortensen, *Harpsichord*

JEAN-MARIE LECLAIR Sonata Op. 5, No. 1 in A Major “à violon seul avec la basse
1697–1764 *continue*”
Adagio
Allegro
Aria grazioso
Allegro

JOSEPH BODIN Trio in A Minor from Op. 37, No. 5
DE BOISMORTIER Vivace
1689–1755 Largo
Allegro

FRANÇOIS COUPERIN “*Les Barricades Mistérieuses*” from the 6th Ordre de Clavecin
1668–1733 (harpsichord solo)

JEAN-MARIE LECLAIR Sonata Op. 5, No. 4 in B♭ Major
Adagio
Allegro ma non troppo
Sarabanda: Largo
Chaconna

INTERMISSION

Concerts

FRIDAY, APRIL 18, 2008

SECOND CONCERT

“MADCAP, RED PRIEST, AND ANGEL” (CONTINUED)

- | | |
|--|--|
| ARCANGELO CORELLI
1653–1713 | Sonata Op. 5 No. 8 in E Minor “ <i>a violino e violone o cimbalò</i> ”
Preludio: Largo
Allemanda: Allegro
Sarabanda: Largo
Giga: Allegro |
| ANTONIO VIVALDI
1678–1741 | Sonata No. 7 in G Minor, RV 42 for Cello and Basso Continuo
Preludio
Allemanda
Sarabanda
Gigue |
| FRANCESCO MARIA
VERACINI
1690–1768 | Sonata Op. 2, No. 12 in D Minor
Passaggio: Largo assai, e come sta, ma con grazia
Andante
Capriccio Cromatico con Due Sogetti, e Loro Rovesci
veri: Allegro, ma non presto
Adagio-Ciaccona: Allegro, ma non presto
Passaggio |

Second Concert

NOTES ON THE PROGRAM

BY JOHN HOLLOWAY

“MADCAP, RED PRIEST, AND ANGEL”

Tonight’s concert is dominated by four violinist-composers who among them provide the title of the program. “Madcap” was Veracini, as described by Charles Burney; the “Red Priest” was, of course, Vivaldi. Corelli and Leclair share the role of “Angel”; Corelli because of his name and his famously amiable disposition, Leclair because he was said to have played like an angel.

Sonata Op. 5, No. 1 in A Major
“à violon seul avec la basse continue”
Adagio
Allegro
Aria grazioso
Allegro

Sonata Op. 5, No. 4 in B \flat Major
Adagio
Allegro ma non troppo
Sarabanda: Largo
Chaconna

Leclair began his professional life as a dancer and dancing-master, but soon turned to the violin, completing his studies with G. B. Somis, a student of Corelli. Leclair’s Opus 5 sonatas were published in 1734, dedicated to King Louis XV in gratitude for his appointment as “Ordinaire de la musique de la Chapelle et de la Chambre,” a position François Couperin had held for Louis XIV. Like all his music apart from Opus 1, Leclair’s Opus 5 was engraved by his second wife, Louise-Cathérine Roussel. Their marriage broke up after 28 years, and when he was found murdered some six years later, she was suspected of being behind the crime.

Trio in A Minor from Op. 37, No. 5
Vivace
Largo
Allegro

Boismortier was a hugely prolific composer of instrumental music, cantatas, opera ballets, and vocal music. Between 1724, the year he began publishing his music in Paris, and 1747 he produced at least 100 opus numbers of popular and commercially successful music, thus being able to live well without patrons. In his “Essai sur la musique ancienne et moderne” of 1780, J. B. de la Borde summed him up:

Boismortier appeared at a time when simple, undemanding music was the fashion. This gifted musician knew how to make use of this trend, and wrote countless *Airs* and *Duets* for the general public, to be played on flutes, violins, oboes, bagpipes and hurdy-gurdy. . . . People said “happy Boismortier, whose fertile pen can produce a new volume each month, without stress.” Boismortier would only answer “I’m earning money.”

“Les Barricades Mistérieuses” from the 6th Ordre de Clavecin (harpsichord solo)

Second Concert

François Couperin was the most distinguished of a highly musically successful family, several generations of which produced important composers and performers. The post of organist at the church of St. Gervais in Paris, which François took over in 1685, was more or less a family business: his father had held the position before, his cousin Nicolas would inherit it from him, and other family members would get their turn. More importantly, in 1693 François Couperin succeeded his teacher Jacques Thomelin as organist at the Chapelle Royale, with the title “organiste du roi”; the king in question was Louis XIV, the Sun King. In 1717 he became “ordinaire de la musique de la chambre du Roi,” which post involved playing regular chamber music concerts in the private rooms of the King, who was a connoisseur of music. Couperin’s harpsichord music, and his famous book *L’Art de toucher le clavecin* (The Art of Harpsichord Playing), was highly regarded in his own time—a significant fan and disciple was J. S. Bach—and has retained its fascination for all sophisticated keyboard players since.

Sonata Op. 5 No. 8 in E Minor “*a violino e violone o cimbalò*”

Preludio: Largo

Allemanda: Allegro

Sarabanda: Largo

Giga: Allegro

Arcangelo Corelli is perhaps the key figure in this program. In spite of a life spent almost exclusively in Bologna and Rome (there is no concrete evidence of him ever leaving Italy) his influence on the subsequent development of European music was considerable. By establishing a viable form for the concerto grosso, he was the initiator of the entire modern history of the solo/orchestral concerto; as the teacher of innumerable students from throughout the Western world, he can truly be said to have founded all the main modern schools of violin playing. His trio sonatas were a huge success throughout Europe and beyond—François Couperin flattered sincerely by imitating them in his “Apothéose de Corelli”—and his Opus 5 violin sonatas have never been out of print since their first edition dated 1 January 1700, an unusual distinction for baroque music. The title page of Opus 5, like those of many collections of baroque sonatas, explicitly calls for accompaniment by cello or harpsichord, so today we are offering a still rare chance to hear the first suggested instrumentation.

Sonata No. 7 in G Minor, RV 42 for Cello and Basso Continuo

Preludio

Allemanda

Sarabanda

Gigue

Antonio Vivaldi, the “Red Priest,” died in Vienna in July 1741, leaving behind in Venice a vast collection of manuscripts (mainly of his own works, but also containing sacred music by other composers). By 1745 all these manuscripts were bound into the 27 volumes of the Foa and Giordano collections which today belong to the Biblioteca Nazionale in Turin, Italy. Oddly, these volumes contain few sonatas of any description, and none at all for one instrument and bass. One can only speculate over the fate of the

Second Concert

sonata manuscripts: given that we have, so far, more than 500 concertos, 46 operas, plus numerous sinfonias and pieces of sacred music, it seems highly likely that he composed more than the 73 sonatas currently attributed to him. Of these, a significant group consists of nine sonatas for cello and continuo. Six of these were published in Paris by Le Clerc, as part of his reaction to an extraordinary vogue for the cello in Paris in the late 1730s (Le Clerc published at least 26 volumes of cello sonatas between 1738 and 1750). As we have heard, Leclair contributed to the new fashion with his obbligato cello part in the B-flat sonata from Op. 5, and if the distinguished Vivaldi scholar Michael Talbot is correct in dating the Paris manuscript (on which the Le Clerc edition is based) to the 1720s, it may be that the influence was from Vivaldi on Leclair. Certainly Leclair, like so many of his contemporaries, adopted the Vivaldi four-movement sonata form, not the five-movement structure used by Corelli in the first half of his Opus 5.

Sonata Op. 2 , No. 12 in D Minor

Passagallo: Largo assai, e come sta, ma con grazia Andante

Capriccio Cromatico con Due Sogetti, e Loro Rovesci veri: Allegro, ma non presto

Adagio-Ciaccona: Allegro, ma non presto

Passagallo

Francesco Maria Veracini was one of the most self-assured violinists who ever lived: “There is only one God, and only one Veracini,” he is said to have asserted! Nonetheless, he was quite clear about the importance of Corelli to him as player and composer. Though it cannot be proven that he studied with Corelli, he rewrote the whole of Corelli’s Opus 5 as a work of homage, extending many of the contrapuntal passages and bringing the music to what he certainly believed was a new level of perfection to be presented to violinists and connoisseurs 50 years after Corelli’s death. For an Italian virtuoso and supposed “wild man” of the violin, Veracini was remarkably conservative in his composing techniques; he was fascinated by counterpoint, at a time when it was clearly going out of fashion, and he remained faithful to the Corelli five-movement “sonata da chiesa” form long after his contemporaries had adopted the four-movement Vivaldi form, or still later the three-movement Tartini model. It is the combination of Veracini’s extraordinary violinistic imagination with these intellectual compositional tendencies that makes his sonatas so fascinating. His Opus 2 are called “Sonate accademiche,” meaning sonatas for the knowledgeable connoisseurs of the “academy.” As such, they are the peak of his surviving violin works. The last is a truly remarkable creation: like the last sonata in Corelli’s Op. 5, the famous “Follia,” it is based throughout on one ground bass. Veracini, however, succeeds in building a series of variations on his theme which explore its contrapuntal and harmonic possibilities to the limit; at the same time he manages to remain true to the five-movement sonata form of his mentor Corelli.

The conservative English commentator Charles Burney, writing a generation later:

Veracini and Vivaldi had the honour of being thought mad for attempting in their music and performance what many a sober gentleman has since done uncensored; but both these musicians happening to be gifted with more fancy and more hand than their neighbours, were thought insane.

Concerts

SATURDAY, APRIL 19, 2008

12:45–1:15 p.m. FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar *Conducting*

1:30 p.m. **THIRD CONCERT**

J. S. BACH *St. Matthew Passion*, BWV 244

1685–1750

Part I

Evangelist: Frederick Urry, *Tenor*
Christus: Curtis Streetman, *Bass*

ARIA SOLOISTS

Nancy Argenta, *Soprano*
Christine Abraham, *Mezzo-Soprano*
Frank Kelley, *Tenor*
*Kevin Deas, *Bass*

OBBLIGATISTS

George Pope, *Flute*
Jessica Banks, *Flute*
Danna Sundet, *Oboe d'amore*
Stacey Dilanni, *Oboe d'amore*

CONTINUISTS

Regina Mushabac, *Violoncello*
Thelma Feith, *Contrabass*
Laura Meyer, *Contrabass*
George Sakakeeney, *Bassoon*
Nicole Keller, *Organ*

ENSEMBLES

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

**Sings also Peter, Pilate, and Judas*

Third Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

St. Matthew Passion (BWV 244)

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

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

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

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

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

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

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

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

With the exception of Jesus, all characters presenting the Passion narrative sing in *secco recitative*—a style in which a solo vocal part with minimal accompaniment

Third Concert

approximates the inflections of speech. For the most part, the Evangelist relates the story in an objective manner. Sometimes, however, he, too, reacts emotionally to the events. The story is told in all its details. The libretto omits nothing of the two biblical chapters (Matt. 26 and 27), including even those parts that might seem nonessential to the central Passion theme.

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

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

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

(Note: For the convenience of readers using music scores employing the older numbering system rather than the one used in the new collected edition, movement numbers are given here according to both schemes whenever they differ.³ Texts are rendered in the manner that has become customary in Bach studies: scriptural texts appear in italics; hymn texts [chorales] appear in bold print.)

Part I

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

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“its intended spiritual climax” with the words “*Erbarm dich unser, o Jesu.*” The very opening words (“*Kommt, ihr Töchter*”) are “derived in thought and content from the Song of Solomon” and introduce that plane of the work that is “of most personal expression and immediacy of expression.”⁵

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

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

1. Double Chorus and Chorale

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

Wen?

. . . den Bräutigam,
sehst ihn . . .

Wie?

. . . als wie ein Lamm!
Sehet . . .

Was?

. . . seht die Geduld,
sehst . . .

Wohin?

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

**O Lamm Gottes, unschuldig
am Stamm des Kreuzes geschlachtet,
allzeit erfunden geduldig,
wiewohl du warest verachtet.
All Sünd hast du getragen,
sonst müßten wir verzagen.
Erbarm dich unser, o Jesu!**

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

Whom?

. . . the bridegroom,
see him . . .

How?

. . . as a Lamb.
See . . .

What?

. . . see his patience.
Look . . .

Where?

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

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

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

2. Recitative (Evangelist and Jesus)

Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern: Ihr wisset, daß nach When Jesus had finished this discourse, he said to his disciples, “You know that the

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zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, daß er gekreuziget werde. *Passover is two days hence, and the Son of Man will be delivered up to be crucified."*

3. Chorale

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

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

4a. (4.) Recitative (Evangelist)

Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters, der da hieß Kaiphas; und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber: *Then the high priests and the scribes and the elders of the people assembled in the palace of the high priest, whose name was Caiaphas, and counseled there how they might take Jesus by craft and put him to death. But they said:*

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

4b. (5.) Chorus

*Ja nicht auf das Fest, auf daß nicht ein Auf-
ruhr werde im Volk.* *But not during the feast, lest an uproar occur
among the people.*

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

4c. (6.) Recitative (Evangelist)

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen: *Now when Jesus was in Bethany, in the house of Simon the Leper, a woman came to him; she had a bottle of precious liquid, which she poured on his head as he sat at table. When His disciples saw it they became indignant and said:*

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

4d. (7.) Chorus

Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft, und den Armen gegeben werden. *What is the point of this waste? This liquid could have been sold for a goodly sum, and the proceeds given to the poor.*

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

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

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

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

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

5. (9.) Alto Recitative

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

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

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

6. (10.) Alto Aria

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

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

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

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

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

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

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

8. (12.) Soprano Aria

Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
das an deiner Brust gesogen,
droht den Pfleger zu ermorden,
denn es ist zur Schlange worden.

Bleed, beloved heart!
Ah, a child whom you raised,
that suckled at your breast,
threatens to murder the nourisher,
because it has turned into a serpent.

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

9a. (13.) Recitative (Evangelist)

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

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

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

9b. (14.) Chorus

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

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

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

Er sprach: Gehet hin in die Stadt zu einem

He said, "Go into the city, to a certain man,

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und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern. Und die Jünger taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er: Wahrlich, ich sage euch: Einer unter euch wird mich verraten. Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm: Herr, bin ichs?

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

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

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

10. (16.) Chorale

**Ich bins, ich sollte büßen,
an Händen und an Füßen
gebunden in der Höll.**

**Die Geißeln und die Banden
und was du ausgestanden,
das hat verdient meine Seel.**

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

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

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

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

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

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

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

Then Judas, who betrayed him, answered and said, "Is it I, rabbi?" He said to him, "You are saying it."

Da sie aber aßen, nahm Jesus das Brot, dankete, und brachs, und gabs den Jüngern

But as they were eating, Jesus took the bread, gave thanks, broke it, and gave it to

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

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

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

12. (18.) Soprano Recitative

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

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

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

13. (19.) Soprano Aria

Ich will dir mein Herze schenken,
senke dich, mein Heil, hinein.
Ich will mich in dir versenken;
ist dir gleich die Welt zu klein,
ei so sollst du mir allein
mehr als Welt und Himmel sein.

I want to give you my heart,
sink into it, O my salvation.
I want to submerge myself in you;
though this earth be too small for you,
you alone shall be
more than earth and heaven to me.

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

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

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

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

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

15. (21.) Chorale

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

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

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

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

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

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

17. (23.) Chorale

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

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

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

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

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

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

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

19. (25.) Tenor Recitative and Chorus (Chorale)

O Schmerz!

O anguish!

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

**Was ist die Ursach
aller solcher Plagen?**

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

**Ach, meine Sünden
haben dich geschlagen;**

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

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

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

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

What is the cause
of all these torments?

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

Ah, my sins
have struck you;

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

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

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

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

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

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

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

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

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

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

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

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

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22. (28.) Bass Recitative

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

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

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

23. (29.) Bass Aria

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

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

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

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

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

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

25. (31.) Chorale Was mein Gott will,

Whatever my God wills,

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**das gscheh allzeit,
sein Will, der ist der beste.
Zu helfen den' er ist bereit,
die an ihn gläuben feste.
Er hilft aus Not,
der fromme Gott,
und züchtiget mit Maßen.
Wer Gott vertraut,
fest auf ihn baut,
den will er nicht verlassen.**

may that always come to pass;
his will is best.
He is ready to help those
who believe firmly in him.
He delivers from trouble,
this good God,
and chastens in moderation.
Whoever trusts in God,
and builds on him firmly,
will not be forsaken by him.

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

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

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

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

After Jesus is betrayed and captured, the soloists look on in disbelief, while the chorus interjects with outbursts protesting his capture. The physical act of leading Jesus away is reflected in the imitative writing of the vocal and wind parts, one line imitating the other at a time interval of one or two measures. The dazed reaction of the soloists is reflected in Bach's musical texture, which lacks the usual foundation of a bass line. The movement concludes with a fiery call for thunder and lightning to destroy the betrayer. The question

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is not simply rhetorical: a grand pause signals that the sympathetic bystanders expect a response. When heaven is silent, the call to avenge the injustice is extended to the very abyss of hell. Perhaps to show the ultimately positive outcome of these events, Bach sets the final word, “Blut,” with a radiant E major chord.

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

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

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

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

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

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

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

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

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

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

29. (35.) Chorus

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

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

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



Concerts

SATURDAY, APRIL 19, 2008

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

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

J. S. BACH *St. Matthew Passion*, BWV 244

1685–1750

Part II

Evangelist: Frederick Urrey, *Tenor*
Christus: Curtis Streetman, *Bass*

ARIA SOLOISTS

Nancy Argenta, *Soprano*
Christine Abraham, *Mezzo-Soprano*
Frank Kelley, *Tenor*
*Kevin Deas, *Bass*

OBBLIGATISTS

Julian Ross, *Violin*
Wei-Shu Co, *Violin*
Martha McGaughey, *Viola da Gamba*
George Pope, *Flute*
Danna Sundet, *English Horn*
Stacey Dilanni, *English Horn*

CONTINUISTS

Regina Mushabac, *Violoncello*
Sarah Guthridge, *Violoncello*
Thelma Feith, *Contrabass*
Nathan Varga, *Contrabass*
George Sakakeeny, *Bassoon*
Nicole Keller, *Organ*

ENSEMBLES

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

**Sings also Peter, Pilate, and Judas*

Fourth Concert

NOTES ON THE PROGRAM

BY MELVIN UNGER

St. Matthew Passion (BWV 244)

Part II

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

30. (36.) Alto Aria and Chorus

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

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

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

31. (37.) Recitative (Evangelist)

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

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

Fourth Concert

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

32. (38.) Chorale

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

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

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

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

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

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

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

34. (40.) Tenor Recitative

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

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

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

35. (41.) Tenor Aria

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

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

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

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

Und der Hohepriester antwortete und sprach zu ihm: Ich beschwöre dich bei dem lebendigen Gott, daß du uns sagest, ob du seiest Christus, der Sohn Gottes? Jesus sprach zu ihm: Du sagests. Doch sage ich euch: Von nun an wirts geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels. Da zerriß der Hohepriester seine Kleider und sprach: Er hat Gott gelästert, was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehört. Was dünket euch? Sie antworteten und sprachen: Er ist des Todes schuldig!

And the high priest answered and said to him, “I adjure you by the living God that you tell us whether you are the Christ, the Son of God.” Jesus said to him, “You are saying it. But I say to you, from now on you will see the Son of Man sitting at the right hand of power, and come in the clouds of heaven.” Then the high priest tore his clothes and said, “He has blasphemed, what need we further witness? See, now you have heard his blasphemy. What do you think?” They answered and said, “He is guilty of death!”

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

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

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

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

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

37. (44.) Chorale

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

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

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

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

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach: Und du warest auch mit dem Jesu aus Galiläa. Er leugnete aber vor ihnen allen und sprach: Ich weiß nicht, was du sagest. Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren: Dieser war auch mit dem Jesu von Nazareth. Und er leugnete abermal und schwur dazu: Ich kenne des Menschen nicht. Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro: Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

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

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

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

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

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

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

39. (47.) Alto Aria

Erbarme dich, mein Gott,
um meiner Zähren willen!

Schau hier,

Herz und Auge weint vor dir bitterlich.

Erbarme dich, mein Gott,
um meiner Zähren willen.

Have mercy, my God,
for my tears' sake!

Look here,

heart and eye weep bitterly before you.

Have mercy, my God,
for my tears' sake.

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

40. (48.) Chorale

**Bin ich gleich von dir gewichen,
stell ich mich doch wieder ein;
hat uns doch dein Sohn verglichen
durch sein Angst und Todespein.
Ich verleugne nicht die Schuld;
aber deine Gnad und Huld
ist viel größer als die Sünde,
die ich stets in mir befinde.**

Although I have strayed from you,
I now return.

For indeed your Son has reconciled us
through his anguish and pain of death.

I do not deny the guilt,
but your grace and kindness,
is far greater than the sin
which I ever find in me.

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

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

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

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

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verraten habe. Sie sprachen: Was gehet uns das an? Da siehe du zu! innocent blood.” They said, “What is that to us? That is your concern.”

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

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

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin, und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen: Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld. And he cast the silver pieces into the temple, and turned away, went forth, and hanged himself. But the high priests took the silver pieces and said, “It is not proper for us to put them in the treasury, for they are blood money.”

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

42. (51.) Bass Aria

Gebt mir meinen Jesum wieder!	Give me back my Jesus!
Seht, das Geld,	Look, the money,
den Mörderlohn,	the murderer’s payment,
wirft euch der verlorne Sohn	that lost son flings
zu den Füßen nieder!	at your feet!
Gebt mir meinen Jesum wieder!	Give me back my Jesus!

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

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

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: “Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie But they took counsel among themselves, and bought a potter’s field, for the burial of pilgrims. For that reason the field has been known as “the Field of Blood” to this day. Thus was fulfilled what is said by the prophet Jeremiah, who says, “They have taken thirty silver pieces, the price of the one who was sold, whom they bought from the children of

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kaufen von den Kindern Israel, und haben sie gegeben um einen Töpfersakker, als mir der Herr befohlen hat."

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

Israel, and have given them for a potter's field, as the Lord instructed me."

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

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

44. (53.) Chorale

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

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

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

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

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

Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen: Habe

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

And as he sat in the judgment seat, his wife sent word to him, saying, "Have nothing to

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*du nichts zu schaffen mit diesem Gerechten;
ich habe heute viel erlitten im Traum von
seinetwegen!*

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

do with this man; I have suffered much this
day in a dream because of him."

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

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

46. (55.) Chorale

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

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

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

*Der Landpfleger sagte: Was hat er denn
Übels getan?*

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

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

48. (57.) Soprano Recitative

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

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

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

49. (58.) Soprano Aria

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

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

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

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

Sie schriean aber noch mehr, und sprachen: Laß ihn kreuzigen! Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel größerer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach: Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu. Da antwortete das ganze Volk und sprach: Sein Blut komme über uns und unsre Kinder. Da gab er ihnen Barrabam los: aber Jesus ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

But they cried out even more and said, "Let him be crucified!" Now when Pilate saw that he was accomplishing nothing, but rather that the tumult was getting much greater, he took water and washed his hands before the people and said, "I am innocent of the blood of this righteous person; you see to it." Then all the people answered and said, "His blood be on us and on our children." Then he released Barabbas to them; but he had Jesus scourged, and delivered him over to be crucified.

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

51. (60.) Alto Recitative

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

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

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

52. (61.) Alto Aria

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

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

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

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

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammelten über ihn die ganze Schar und zogen ihn aus, und legeten ihm einen Purpurmantel an und flochten eine dornene Krone und setzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm, und spotteten ihn und sprachen: Gegrüßet seist du, Jüdenkönig! Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

Then the governor's soldiers took Jesus with them into the judgment hall and gathered the entire cohort around him, stripped off his clothes and put a purple robe on him, and wove a crown of thorns and put it on his head, and a reed in his right hand, and bowed the knee before him and mocked him, saying, "Hail, King of the Jews!" And spat on him, and took the reed, and struck his head with it.

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

54. (63.) Chorale

**O Haupt
voll Blut und Wunden,
voll Schmerz und voller Hohn,
o Haupt, zu Spott gebunden,
mit einer Dornenkron,
o Haupt, sonst schön gezieret
mit höchster Ehr und Zier,**

O head
covered with blood and wounds,
heaped with pain and scorn,
O head, for mocking bound
with a crown of thorns,
O head, once beautifully adorned,
with highest honor and decoration

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jetzt aber hoch schimpfieret,
gegrüßet seist du mir!

but now highly reviled,
Let me greet you!

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

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

55. (64.) Recitative (Evangelist)

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

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

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

56. (65.) Bass Recitative

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

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

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

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57. (66.) Bass Aria

Komm, süßes Kreuz, so will ich sagen,
mein Jesu, gib es immer her!

Wird mir mein Leiden einst zu schwer,
so hilfst du mir es selber tragen.

Come, sweet cross, so will I say,
my Jesus, give it ever to me!

If my suffering ever becomes too great,
you yourself will help me bear it.

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

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

Und da sie an die Stätte kamen mit Namen Golgotha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da ers schmeckete, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und warfen das Los darum, auf daß erfüllet würde, das gesagt ist durch den Propheten: “Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen.”

Und sie saßen allda, und hüteten sein. Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: “Dies ist Jesus, der Juden König.” Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen: Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz!

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

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

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

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

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58b. (68.) Recitative (Evangelist)

Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren. In the same way the murderers, who were crucified with him, also reviled him.

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

59. (69.) Alto Recitative

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

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

As usual, reflection continues in an aria—here a tender, comforting movement, in whose dialogue (between soloist and chorus) onlookers are encouraged to find solace and redemption in the outstretched arms of the crucified one. The text alludes to Jesus' lament in Matthew 23:37 that he had often wanted to gather the "children of Jerusalem" like a hen gathers her chicks under her wings, but they had been unwilling, an allusion also found in Cantata 40. Two oboes da caccia, continuously repeating circular motives in parallel thirds and sixths against a walking arpeggiated bass line (which is marked "pizzicato" for the cellos), play the role of the little chicks.

60. (70.) Alto Aria and Chorus

Sehet, Jesus hat die Hand,
uns zu fassen, ausgespannt,
kommt!
 Wohin?
 . . . in Jesu Armen,
sucht Erlösung, nehmt Erbarmen.
Suchet!
 Wo?
 . . . in Jesu Armen.
Lebet, sterbet, ruhet hier,
ihr verlaßnen Küchlein ihr.
Bleibet . . .
 Wo?
 . . . in Jesu Armen.

Look, Jesus has stretched out
his hand to clasp us,
Come!
 Where?
 . . . into Jesus' arms
seek redemption, receive mercy.
Seek!
 Where?
 . . . in Jesus' arms.
Live, die, rest here,
you forsaken little chicks,
stay . . .
 Where?
 . . . in Jesus' arms.

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

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

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

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

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

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

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

62. (72.) Chorale

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

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

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

Fourth Concert

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

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

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

Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato, und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

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

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

But in the evening, there came a wealthy man from Arimathea, by the name of Joseph, who was also one of Jesus' disciples; he went to Pilate and asked for the body of Jesus. Then Pilate ordered that it be given to him.

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

64. (74.) Bass Recitative

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

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

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o heilsames,
o köstlichs Angedenken!

O salutary,
O precious remembrance!

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

65. (75.) Bass Aria

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

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

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

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

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

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

Fourth Concert

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

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

Nun ist der Herr zur Ruh gebracht.

Mein Jesu, gute Nacht!

Die Müh ist aus,
die unsre Sünden ihm gemacht.

Mein Jesus, gute Nacht!

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

Mein Jesu, gute Nacht!

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

Mein Jesu, gute Nacht!

Now the Lord is laid to rest.

My Jesus, good night!

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

My Jesus, good night!

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

My Jesus, good night!

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

My Jesus, good night!

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

68. (78.) Chorus

Wir setzen uns mit Tränen nieder
und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Ruht, ihr ausgesognen Glieder!

Ruhet sanfte, ruhet wohl!

Euer Grab und Leichenstein
soll dem ängstlichen Gewissen
ein bequemes Ruhekissen
und der Seelen Ruhstatt sein.

Höchst vergnügt,
schlummern da die Augen ein.

We seat ourselves with tears,
and call to you in the tomb:

rest gently, gently rest!

Rest, you exhausted limbs!

Rest gently, rest well!

Your grave and tombstone
shall be for the uneasy conscience,
a comfortable pillow of rest
and a place for the soul to rest.

There, in utter delight,
our eyes shall fall asleep.

Fourth Concert

Notes

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

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

3. The first number follows the numbering system used in the new critical edition of Bach’s works: *Johann Sebastian Bach: Neue Bach-Ausgabe sämtlicher Werke (NBA)*, ed. Johann-Sebastian-Bach-Institut Göttingen, and Bach-Archiv Leipzig (Leipzig and Kassel, 1954–). The second number (in parentheses) follows the system used in the *Bach-Werke-Verzeichnis (BWV)*; see Wolfgang Schmieder, *Thematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*, rev. and expanded ed. (Wiesbaden: Breitkopf and Härtel, 1990).

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

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

6. See Exodus 12:17–20.

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

8. John 13:1.

9. Deuteronomy 19:15.

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

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

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

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



2007. 75th Bach Festival performance: Regina Mushabac, Violoncello.

Concerts

SUNDAY, APRIL 20, 2008

11:15 a.m. BACH CANTATA SERVICE: Bach's Music in its Liturgical Context

ORLANDO DI LASSO Motet, *Aus meiner Sünden Tiefe*
1532–1594

GIOVANNI PER LUIGI *Kyrie* from *Missa Sine Nomine*
DE PALESTRINA
1525–1594

J. S. BACH *Gloria* (Christmas interpolation from *Magnificat in E b*)
1685–1750 BWV 243a

J. S. BACH Cantata, *Es ist euch gut, dass ich hingehe*, BWV 108

Margaret Mezzacappa, *Alto*
Cory Tuck, *Tenor*
Ryan Vallo, *Bass*
B-W Singers
Bach Service Orchestra
Melvin Unger *conducting*
Rev. Valerie Stultz, pastor

United Methodist Church of Berea
170 Seminary Street

This music was also performed on April 13, 2008, at St. Paul's
Episcopal Church in Cleveland Heights.

2:30 p.m. **FIFTH CONCERT**

J. S. BACH *Art of Fugue*, BWV 1080
Joan Lippincott, *Organ*

United Methodist Church of Berea
170 Seminary Street

A brand-new tradition that we are starting this year—which we hope will become an annual event—is a performance of Bach's *Art of Fugue*. To hear the last notes penned by J. S. Bach is startling, as the final complex fugue evaporates into thin air, and our ears are suddenly filled with silence. Since the *Art of Fugue* is written for open score (no specified instrumentation) we will have years to explore various instrumental and vocal combinations of this masterpiece. It is fitting that we start with the organ, Bach's instrument of choice.

Fifth Concert

IN BACH'S DAY

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

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

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

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

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

THE LITURGY IN LEIPZIG

Bach’s great period of sacred composition began when he became music director for the city of Leipzig, a position he held from the summer of 1723 until his death in 1750. As city music director Bach was responsible for supervising the music at four Leipzig

Fifth Concert

churches and teaching music at the choir school associated with the main church, St. Thomas.

Services were generally long. The morning service began at 7:00 and ended as late as 11:00. On ordinary Sundays Bach alternated between St. Thomas and St. Nicholas, the two main churches in Leipzig, leading the cantata (performed by the most accomplished choir of the School) in the church where the superintendent was scheduled to preach. The cantata was regarded as the “main” music (*Hauptmusik*) of the service. On festival Sundays it was performed twice: in one church during the morning service, in the other during the afternoon (Vespers) service. Usually the cantata was Bach’s own composition. One can hardly imagine Bach’s heavy workload those first years in Leipzig! Each week he wrote, rehearsed, and performed a cantata twenty or more minutes in length. Some of his earliest Leipzig cantatas are even longer: two-part works that were split in performance, the first part coming before the sermon, the second part, after.

Because the cantata was intended to edify the listeners, congregational members typically received a booklet containing the librettos for several Sundays. This pamphlet also indicated the place of performance so church-goers could plan accordingly!

Of course, in addition to the cantata, other music was expected of the musicians each Sunday: an organ prelude, an Introit motet, Kyrie & Gloria (on special Sundays), and communion music.

We hope you will enjoy today’s Bach service: both the wonderful music Bach created and the liturgical context for which it was intended.

NOTES ON THE MUSIC

Aus meiner Sünden Tiefe

The introit in Bach’s day was typically an unaccompanied motet from a collection of Renaissance motets called the *Florilegium Portense*. Not having access to this collection, we have chosen a penitential motet by the great Renaissance composer Lasso: *Aus meiner Sünden Tiefe*.

Aus meiner Sünden Tiefe
zu deiner Gnad’ Abgrund,
mein Gott und Herr, ich rufe
mit Herzen und mit Mund.
Dein allergnädigst Ohren
wend’, Herr, von mir nit weit.
Du wöllst mich schier erhören,
o Herr, denn es ist Zeit!

From the abyss of my sin
to the great depths of thy grace,
my God and Lord I cry to thee
with heart and mouth.
Do not turn thy gracious ear
from me.
Hear me, O Lord,
for it is time!

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Kyrie and Gloria

Toward the end of his career Bach took a keen interest in the music of Palestrina (c. 1525–1594), even transcribing some of it for his own study and use. Today's *Kyrie* is taken from Palestrina's four-voice mass, *Missa Sine Nomine*. It is a fine example of Palestrina's typically serene style, which has been admired by church musicians for centuries.

The *Gloria* is a short fragment intended for insertion in Bach's *Magnificat* BWV 243a (after the seventh movement, *Fecit potentiam*). As one would expect it is joyous and outgoing in tone.

Kyrie eleison
Christe eleison
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy

Gloria in excelsis Deo!
Et in terra pax hominibus bona voluntas.

Glory to God in the highest!
And peace on earth, good will toward men.
(Luke 2:14)

Cantata 108: Es ist euch gut, daß ich hingehe

Es ist euch gut, daß ich hingehe, BWV 108, is one of nine cantatas with librettos by Christiane Mariane von Ziegler. Bach chose these texts for ending his second liturgical cycle of cantatas in Leipzig (1724–25). Unlike the other works in the so-called “chorale cantata cycle,” however, the nine cantatas are not each unified with an underlying hymn. Instead the heterogenous origins of von Ziegler's texts (which include scripture, newly created poetry, and hymn stanzas) allowed Bach to depart from more normal patterns. Interestingly, Bach's librettos differ significantly from the versions published by von Ziegler in her collection of 1728, *Versuch in gebundener Schreib-Art*, leading scholars to suggest that someone (perhaps Bach himself) adjusted the texts. Since the published version of these texts came several years later, however, it is quite possible that Bach's cantatas render the librettos in their original form, and that von Ziegler herself later revised them.

Intended for the fourth Sunday after Easter, the libretto of BWV 108 relates closely to the Gospel reading of the day (John 16:5–15), in which Jesus bids farewell to his disciples and comforts them with assurances that, after his departure, he will send the Holy Spirit to them. Indeed the cantata opens not with a chorus (as is more usually the case) but with the *Vox Christi*, singing a verse from the day's scriptural lesson. Bach sets the text as a bass solo that (together with the strings) strides forth purposefully, the occasional vocal flourishes matched by an ornate oboe d'amore obbligato.

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1. Bass Aria

Es ist euch gut, daß ich hingehe; denn so ich nicht hingehe, kömmt der Tröster nicht zu euch. So ich aber gehe, will ich ihn zu euch senden.

It is for your good, that I depart; for if I do not depart, the Comforter will not come to you. If I go, however, then I will send him to you.

An expressive tenor aria follows, the disciple asserting his determination not to be swayed by circumstances. While leaping chromatic figures color the word “stören” (disturb), a repeated bass figure in the accompanying instruments signifies the disciple’s determination to remain steadfast, and sustained notes for the word “glaube” (believe) reinforce the idea of a determined faith.

2. Tenor Aria

Mich kann kein Zweifel stören,
Auf dein Wort, Herr, zu hören.
Ich glaube, gehst du fort,
So kann ich mich getrösten,
Daß ich zu den Erlösten
Komm an gewünschten Port.

No doubt can deter me,
from hearkening to thy word.
I believe that if thou dost go away, then
I can comfort myself with the thought that,
with the redeemed, I
will arrive at the desired haven.

A brief recitative for tenor and continuo (i.e., foundational bass line with accompanying harmonies) provides an even more explicit connection to Jesus’ words and leads into a choral movement.

3. Tenor Recit.

Dein Geist wird mich also regieren,
Daß ich auf rechter Bahne geh;
Durch deinen Hingang kommt er ja zu mir,
Ich frage sorgenvoll:
Ach, ist er nicht schon hier?

Thy Spirit will rule me in such a way
that I go on the right course.
Indeed, by thy departure he comes to me;
I ask anxiously,
“Ah, is he not yet here?”

The chorus, written in the form of a three-part fugal motet, declaims in forceful manner a subsequent segment of the day’s scriptural reading: John 16:13. The vocal lines march along determinedly, with the accompanying instruments taking part in the contrapuntal interplay. Each section of the movement presents a short fugue. The inherent inflexibility of fugal form ingeniously reflects the literary ideas of the text: 1) the Spirit’s coming follows (and is dependent on) Christ’s departure, 2) the Spirit speaks only that which he is given to say, and 3) he will foretell that which is to come.

4. Chorus

Wenn aber jener, der Geist der Wahrheit, kommen wird, der wird euch in alle Wahrheit leiten. Denn er wird nicht von ihm selber reden, sondern was er hören wird, das wird er reden; und was zukünftig ist, wird er verkündigen

When, however, he—the Spirit of truth—comes, he will lead you into all truth. For he will not speak of himself but rather he will speak that which he hears, and he will proclaim what is to come.

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The final aria is for alto, strings, and continuo. Elegantly dance-like in mood, it depicts the believer quietly treasuring the thought of her lover.

5. Alto Aria

Was mein Herz von dir begehrt,
Ach, das wird mir wohl gewährt.
Überschütte mich mit Segen,
Führe mich auf deinen Wegen,
Daß ich in der Ewigkeit
Schaue deine Herrlichkeit!

What my heart desires from thee,
Ah, that will indeed be imparted to me.
Cover me with blessing,
Lead me upon thy ways,
So that, in eternity,
I will behold thy glory!

The cantata ends with a simple hymn that provides a corporate response to the theme of the cantata: the Spirit will lead all who love God in paths of blessing.

6. Chorale

**Dein Geist, den Gott vom Himmel gibt,
Der leitet alles, was ihn liebt,
Auf wohl gebähntem Wege.
Er setzt und richtet unsren Fuß,
Daß er nicht anders
treten muß,
Als wo man findet den Segen.**

Thy Spirit, whom God sends from heaven,
will lead all who love him,
on well-paved paths.
He places and directs our foot,
in such a way that it does
not tread anywhere
other than where blessing is to be found.



Dwight Oltman conducting.

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NOTES ON THE PROGRAM

BY JOAN LIPPINCOTT

Die Kunst der Fuge (The Art of Fugue)

Johann Sebastian Bach's masterpiece *Die Kunst der Fuge (The Art of Fugue)* overwhelms us by its beauty and skillful composition. The German critic, F. W. Marpurg, wrote in the preface to the 1752 edition of the *Art of Fugue*, "In this work are contained the most hidden beauties possible to the art of music." In our time, the world-renowned Bach scholar Christoph Wolff has called the work "one of the loftiest accomplishments of the human mind." Philosopher Edward Said was recently quoted in *The New York Times* on Bach's counterpoint, saying, "The listener is aware of a remarkable complexity but never a laborious or academic one. Its authority is absolute. For both listener and performer, the result is an aesthetic pleasure based equally on immediate accessibility and the greatest technical prowess."

The *Art of Fugue* exists in two versions: in an autograph manuscript from around 1740 and in a printed version from 1751/52, largely prepared by Bach before his death. The performance of the *Art of Fugue* presented today is from the later printed version, using the modern edition by Christoph Wolff.

There are fourteen fugues (called contrapuncti) and four canons, as follows:

- 4 fugues in simple counterpoint
- 3 counterfugues, i.e., fugues in which the answer is an inversion of the subject
- 4 double and triple fugues, i.e., fugues with two and three subjects
- 2 mirror fugues, in which the entire texture is inverted
- 4 canons
- a quadruple fugue

The four simple fugues present the theme, on which the entire work is based, in normal form in **Contrapuncti 1** and **2**, and in inverted form in **Contrapuncti 3** and **4**. Their style is that of *stile antico* (old style, referring to 16th century counterpoint.)

The three counterfugues, sometimes called stretto fugues because of the overlapping of subject and answer entrances, present the theme slightly embellished with passing notes and dotted rhythm. **Contrapunctus 5** begins with this theme in inversion answered in normal form. At the end, the two are combined. **Contrapunctus 6** is in 'French style' with the theme stated in normal and diminished (twice as fast) note values. **Contrapunctus 7** presents the theme combined with its inversion in both diminished and augmented note values.

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In the double and triple fugues, the opening subjects are ‘newly’ created, but derived from and containing the notes of the main theme, with which they combine in the course of each fugue. **Contrapunctus 8** is a triple fugue, whose themes appear again, inverted, in **Contrapunctus 11**. **Contrapuncti 9** and **10** are double fugues.

The mirror fugues, **Contrapuncti 12** and **13**, each of which is heard twice, invert exactly. They are unplayable by two hands—Bach composed versions for two harpsichords—but they can be played on the organ where some notes are played on the pedal coupled to the manual.

The four canons, in two voices, are 1) at the octave, 2) at the 10th, 3) at the 12th, and 4) in augmentation and contrary motion.

The quadruple fugue, **Contrapunctus 14**, breaks off after the third subject which is based on B-A-C-H, i.e., the notes B \flat -A-C-B \sharp . [In German nomenclature B \sharp is “H”.] It is thought that the completion of this fugue must have been worked out by Bach, that he must have worked out the combinations of four subjects before he could write the first three, and that it is lost or to be discovered. The performance today will end (suddenly!) where the quadruple fugue ends in the printed edition.

This brief description of the structure of the *Art of Fugue* doesn’t begin to do justice to the grandeur and “lofty accomplishment” of the work. Through the variation of the theme, the variety of styles of the contrapuncti, the increasing complexity of the counterpoint, and the expressiveness of the harmonic language, the work unfolds, and we are brought into a realm of the highest art.



1969. The founding director of the Riemenschneider Bach Institute, Dr. Elinore Barber, holding the “Art of Fugue.”

Repertory

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

VOCAL WORKS

Large Choral Works

- BWV 232, Messe in h-moll. 1935, 1936, 1940, 1946, 1947, 1951, 1955, 1959, 1963, 1967, 1971, 1975, 1979, 1983, 1985, 1989, 1993, 1997, 2001, 2005, 2007.
- 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, 2008.
- BWV 243, Magnificat in D-Dur. 1933, 1934, 1937, 1939, 1943, 1945, 1946, 1950, 1957, 1962, 1968, 1976, 1984, 1996, 2006.
- BWV 249, Oster-Oratorium. 1962, 1990.

Motets

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

Cantatas

- Cantata, BWV 1, Wie schön leuchtet der Morgenstern. 1937, 1953.
- Cantata, BWV 4, Christ lag in Todesbanden. 1940, 1944, 1948, 1952, 1965, 2000.
- Cantata, BWV 6, Bleib' bei uns, denn es will Abend werden. 1938, 1948.
- Cantata, BWV 8, Liebster Gott, wann werd' ich sterben. 1946.
- Cantata, BWV 11, Lobet Gott in seinen Reichen (Ascension Oratorio). 1942, 2002.
- Cantata, BWV 12, Weinen, Klagen, Sorgen, Zagen. 1955.
- Cantata, BWV 15, Denn du wirst meine Seele nicht in der Hölle lassen. 1954.
- Cantata, BWV 19, Es erhob sich ein Streit. 1941.
- Cantata, BWV 21, Ich hatte viel Bekümmernis. 1952, 1967, 1991.
- Cantata, BWV 23, Du wahrer Gott und Davids Sohn. 1937.
- Cantata, BWV 27, Wer weiss, wie nahe mir mein Ende. 1958.
- Cantata, BWV 29, Wir danken dir Gott, wir danken dir. 1966.
- Cantata, BWV 30, Freue dich, erlöste Schar. 1966.
- Cantata, BWV 31, Der Himmel lacht, die Erde jubiliert. 1948, 2000.
- Cantata, BWV 32, Liebster Jesu, mein Verlangen. 1993, 2007.
- Cantata, BWV 34, O ewiges Feuer, o Ursprung der Liebe. 1941, 1982.
- Cantata, BWV 36, Schwingt freudig euch empor. 1953.
- Cantata, BWV 39, Bricht 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, 2008.
- Cantata, BWV 52, Falsche Welt, dir trau' ich nicht. 1951.
- Cantata, BWV 53, Schlage doch gewünschte Stunde. 1934, 1956, 1968, 1972.
- Cantata, BWV 54, Widerstehe doch der Sünde. 1938.
- Cantata, BWV 55, Ich armer Mensch, ich Sündenknecht. 1934, 1947, 1977.
- Cantata, BWV 56, Ich will den Kreuzstab gerne tragen. 1936, 1946, 1972, 1980, 1989.
- Cantata, BWV 57, Selig ist der Mann. 1953.
- Cantata, BWV 58, Ach Gott, wie manches Herzeleid. 1986.
- Cantata, BWV 61, Nun komm, der Heiden Heiland. 1940, 1982.
- Cantata, BWV 63, Christen, ätzt diesen Tag. 1949, 1988.
- Cantata, BWV 65, Sie werden aus Saba alle kommen. 1963.
- Cantata, BWV 66, Erfreut euch, ihr Herzen. 1948.
- Cantata, BWV 67, Halt im Gedächtnis Jesum Christ. 1948.
- Cantata, BWV 68, Also hat Gott die Welt geliebt. 1936, 1969.

Repertory

- Cantata, BWV 70, Wachet, betet, seid bereit allezeit. 1950.
Cantata, BWV 71, Gott ist mein König. 1950.
Cantata, BWV 75, Die Elenden sollen essen. 1971.
Cantata, BWV 78, Jesu, der du meine Seele. 1956, 1977, 1995.
Cantata, BWV 79, Gott, der Herr, ist Sonn' und Schild. 1943, 1965.
Cantata, BWV 80, Ein feste Burg ist unser Gott. 1933, 1938, 1947, 1978, 1998.
Cantata, BWV 81, Jesus schläft, was soll ich hoffen. 1941, 1945.
Cantata, BWV 82, Ich habe genug. 1937, 1951, 1958, 1970, 1976, 1982, 1992.
Cantata, BWV 92, Ich hab in Gottes Herz und Sinn. 1973.
Cantata, BWV 93, Wer nur den lieben Gott lässt walten. 1944.
Cantata, BWV 95, Christus, der ist mein Leben. 1952.
Cantata, BWV 102, Herr, deine Augen sehen nach dem Glauben. 1945.
Cantata, BWV 104, Du Hirte Israel, höre. 1942, 1948.
Cantata, BWV 106, Gottes Zeit ist die allerbeste Zeit. 1933, 1941, 1971.
Cantata, BWV 108, Es ist euch gut, dass ich hingehe. 2008.
Cantata, BWV 110, Unser Mund sei voll Lachens. 1949, 1954, 1987.
Cantata, BWV 112, Der Herr ist mein getreuer Hirt. 1943, 2007.
Cantata, BWV 116, Du Friedefürst, Herr Jesu Christ. 1954.
Cantata, BWV 118, O Jesu Christ, mein's Lebens Licht. 1940, 1950.
Cantata, BWV 130, Herr Gott, dich loben alle wir. 1980, 2008.
Cantata, BWV 131, Aus der Tiefe rufe ich, Herr, zu dir. 1957.
Cantata, BWV 137, Lobe den Herren, den mächtigen König der Ehren. 1934.
Cantata, BWV 140, Wachet auf, ruft uns die Stimme. 1934, 1935, 1945, 1983, 2003.
Cantata, BWV 142, Uns ist ein Kind geboren. 1949.**
Cantata, BWV 147, Herz und Mund und Tat und Leben. 1981, 2005.
Cantata, BWV 148, Bringet dem Herrn Ehre seines Namens. 1993.
Cantata, BWV 149, Man singet mit Freuden vom Sieg. 1947.
Cantata, BWV 154, Mein liebster Jesus ist verloren. 2007.
Cantata, BWV 158, Der Friede sei mit dir, 1939, 1963, 1977, 1985.
Cantata, BWV 159, Sehet, wir geh'n hinauf gen Jerusalem. 1940.
Cantata, BWV 160, Ich weiss, dass mein Erlöser lebt. 1948, 1952.*
Cantata, BWV 161, Komm, du süsse Todesstunde. 1969.
Cantata, BWV 169, Gott soll allein mein Herze haben. 1981.
Cantata, BWV 170, Vergnügte Ruh', beliebte Seelenlust. 1983.
Cantata, BWV 171, Gott, wie dein Name, so ist auch dein Ruhm. 1963.
Cantata, BWV 172, Erschallet, ihr Lieder, erklinget, ihr Saiten. 1994.
Cantata, BWV 174, Ich liebe den Höchsten von ganzem Gemüte. 1985.
Cantata, BWV 180, Schmücke dich, o liebe Seele. 1945, 1989.
Cantata, BWV 182, Himmelskönig, sei willkommen. 1974, 1987.
Cantata, BWV 183, Sie werden euch in den Bann tun. 1981.
Cantata, BWV 187, Es wartet alles auf dich. 1979.
Cantata, BWV 189, Meine Seele rühmt und preist. 1960.
Cantata, BWV 191, Gloria in excelsis Deo. 1958.
Cantata, BWV 198, Lass Fürstin, lass noch einen Strahl. 1964.
Cantata, BWV 199, Mein Herze schwimmt im Blut. 1987.
Cantata, BWV 201, Geschwinde, geschwinde, ihr wirbelnden Winde. 1965, 1980.
Cantata, BWV 202, Weichet nur, betrübte Schatten. 1947, 1965, 1977, 1983, 2001.
Cantata, BWV 203, Amore traditore. 1942, 1955, 1968.
Cantata, BWV 205, Zerisset, zersprengt, zertrümmert die Gruft. 1961.
Cantata, BWV 208, Was mir behagt, ist nur die muntre Jagd (the "Hunting Cantata"). 1997.
Cantata, BWV 209, Non sa che sia dolore. 1935, 1979.
Cantata, BWV 210, O holder Tag, erwünschte Zeit. 1964, 1983.
Cantata, BWV 211, Schweigt stille, plaudert nicht. 1933, 1944, 1947, 1958, 1982, 1999.
Cantata, BWV 212, Mer hahn en neue Oberkeet. 1937, 1944, 1958, 1984.
Cantata, BWV 213, Lasst uns sorgen, lasst uns wachen. 1986.

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

**Bach research now regards this cantata as spurious.

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.

Repertory

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

Excerpts from Larger Works

Four Choruses from Mass in B Minor, BWV 232. 1934.
Kyrie and Gloria from Mass in B Minor, BWV 232. 1946.
Five numbers from the original version of the St. John Passion, BWV 245. 1941, 1948:
 Chorus: O Man, Bewail Thy Grievous Sin
 Tenor aria: Destroy Me Now, Ye Rocky Crags and Spires
 Bass aria with chorale: Heaven Open, World Be Shaken
 Tenor aria: Be Not So Much Distressed
 Chorus: Lamb of God, Our Saviour
Three Wedding Chorales. 1943.
Four Passion Chorales from St. Matthew Passion, BWV 244. 1948.
Three Easter Chorales. 1948.
Gloria, Christmas interpolation from Magnificat in E-flat, BWV 243a. 2007, 2008.
Chorale from Cantata BWV 130. 1943.
Chorale from Cantata BWV 137. 1943.
Chorale: Allein zu dir, Herr Jesu Christ, BWV 260. 1992.
Chorale: Ich steh an deiner Krippen hier, BWV 248/59. 1992.
Chorale: Wer Gott vertraut, BWV 443. 1992.
Three Choruses from the original E-flat version of the Magnificat, BWV 243. 1943:
 1. From Heaven Above to Earth I Come
 2. Rejoice and Sing with Might
 3. Gloria in excelsis Deo
Chorale: Befiehl du deine Wege, BWV 270. 1992.
Chorale: Nun ruhen alle Walder, BWV 392. 1992.
Chorale: Christ lag in Todesbanden, BWV 227. 1992.
Kyrie: Kyrie I, Christe, du Lamm Gottes, BWV 233a. 2007.
Aria: Ah Tarry Yet, My Dearest Saviour from Cantata BWV 11. 1934.
Aria: Alles mit Gott und nichts ohn' ihn, BWV 1127. 2006.
Aria: Bekennen will ich seinen Namen, a lost cantata. 1937.
Aria: Bete, bete aber auch dabei, from Cantata BWV 115: Mache dich, mein Geist bereit. 1994.

Repertory

Aria di G(i)ovannini from the second (1725) Notebook of Anna Magdalena Bach, BWV 518. 1970.
Aria: Die Welt . . . Phoebus eilt, from the "Wedding Cantata," BWV 202. 2006.
Aria: Drum sucht auch Amor . . . Wenn die Frühlingslüfte streichen, from the "Wedding Cantata," BWV 202. 2006.
Aria: Have Mercy, Lord on Me, from St. Matthew Passion, BWV 244. 1935.
Aria: Jesus soll mein erstes Wort, from Cantata BWV 171. 2006.
Aria: Öffne dich, mein ganzes Herze, from Cantata BWV 61. 2006.
Aria: Wenn die 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

BWV 1041, Concerto in A Minor for Violin. 1939, 1970, 1981, 1988.
BWV 1042, Concerto in E Major for Violin. 1943, 1961, 1967, 1977, 1991.
BWV 1043, Concerto in D Minor for Two Violins. 1933, 1963, 1990.
BWV 1044, Concerto in A Minor for Clavier, Flute and Violin. 1938.

Six Brandenburg Concertos:

BWV 1046, Concerto in F Major. 1935, 1943, 1954, 1964, 1985, 2005.
BWV 1047, Concerto in F Major. 1933, 1937, 1949, 1958, 1969, 1976, 1988, 2002.
BWV 1048, Concerto in G Major. 1934, 1940, 1947, 1952, 1966, 1969, 1982, 1990, 1999.
BWV 1049, Concerto in G Major. 1937, 1944, 1951, 1963, 1977, 2008.
BWV 1050, Concerto in D Major. 1934, 1949, 1953, 1962, 1971, 1994.
BWV 1051, Concerto in B Major. 1935, 1950, 1960, 1984.

BWV 1052, Concerto in D Minor for Clavier. 1934, 1963, 1971, 1986.
BWV 1052, Concerto in D Minor for Violin (Reconstructed). 1952, 1965.
BWV 1054, Concerto in D Major for Clavier. 1940, 1978.
BWV 1055, Concerto in A Major for Clavier. 1990, 1999.
BWV 1056, Concerto in F Minor for Clavier. 1936, 1942.
BWV 1056, Concerto in F Minor for Violin (Reconstructed). 1956.
BWV 1060, Concerto in C Minor for Violin and Oboe. 1955, 1973.
BWV 1061, Concerto in C Major for Two Claviers. 1937, 1966.
BWV 1064, Concerto in C Major for Three Claviers. 1953.
BWV 1065, Concerto in A Minor for Four Claviers. 1938, 1986.
BWV 1066, Overture in C Major. 1936, 1939, 1953, 1990.
BWV 1067, Overture in B Minor. 1933, 1941, 1955, 1973, 1989.
BWV 1068, Overture in D Major. 1934, 1941, 1950, 1961, 1970, 1972, 1988, 2000. (Air only, 1935).
BWV 1069, Overture in D Major. 1935, 1938, 1952, 1966.
BWV 1080, Die Kunst der Fuge. 1950, 1951, 1956, 1960, 1968, 2006. Incomplete 1941, 1945, 2008.

Chamber Music

BWV 106, Sonatina from Cantata 106. 1962.
BWV 995, Suite for Lute in G Minor. 1957 (Gavottes, only, 1960).
BWV 1001, Sonata No. 1 in G Minor for Violin Solo without Basso Continuo. 1953, 1969, 1982.
BWV 1002, Partita No. 1 in B Minor for Violin Solo without Basso Continuo. 1996, 2005.
BWV 1003, Sonata No. 2 in A Minor for Violin Solo without Basso Continuo. 1986, 2005.
BWV 1004, Partita No. 2 in D Minor for Violin Solo without Basso Continuo. 1946, 1981, 1996.
BWV 1005, Sonata No. 3 in C Major for Violin Solo without Basso Continuo. 1959, 2005.
BWV 1006, Partita No. 3 in E Major for Violin Solo without Basso Continuo. (Prelude, Loure, Gavotte), 1936.
BWV 1007, Suite No. 1 in G Major for Violoncello Solo. 1940, 1945, 1993, 2006.
BWV 1009, Suite No. 3 in C Major for Violoncello Solo. 1947, 1980, 1993.
BWV 1010, Suite No. 4 in E-flat Major for Violoncello Solo. 1952.
BWV 1011, Suite No. 5 in C Minor for Violoncello Solo. 1993.
BWV 1013, Sonata in A Minor for Flute Alone. 1939, 1970, 2002.
BWV 1014, Sonata No. 1 in B Minor for Clavier and Violin. 1957, 1986.
BWV 1015, Sonata No. 2 in A Major for Clavier and Violin. 1941, 1957, 1982.
BWV 1016, Sonata No. 3 in E Major for Clavier and Violin. 1946, 1957, 1980, 1992.
BWV 1017, Sonata No. 4 in C Minor for Clavier and Violin. 1957, 1986.
BWV 1018, Sonata No. 5 in F Minor for Clavier and Violin. 1957.

Repertory

- BWV 1019, Sonata No. 6 in G Major for Clavier and Violin. 1946, 1957, 1982.
BWV 1025, Sonata in E Minor for Violin and Continuo. (Prelude-Adagio ma non tanto). 2005
BWV 1027, Sonata No. 1 in G Major for Clavier and Viola da Gamba, and Continuo. 1941, 1966, 1971, 1974, 1980, 1994, 2000.
BWV 1028, Sonata No. 2 in D Major for Clavier and Viola da Gamba. 1960, 1971, 1974, 1980.
BWV 1029, Sonata No. 3 in G Minor for Clavier and Viola da Gamba. 1954, 1958, 1967, 1971, 1974, 1980, 2000.
BWV 1030, Sonata No. 1 in B Minor for Clavier and Flute. 1972.
BWV 1031, Sonata No. 2 in E-flat Major for Clavier and Flute. 1953, 1972.
BWV 1034, Sonata No. 2 in E Minor for Flute and Figured Bass. 1953, 1992, 2002.
BWV 1035, Sonata No. 3 in E Major for Flute and Figured Bass. 1980.
BWV 1036, Sonata in D Minor for Two Violins and Clavier. 1934, 1987.
BWV 1037, Sonata in C Major for Two Violins and Figured Bass. 1954, 1961.
BWV 1038, Sonata in G Major for Flute, Violin, and Continuo. 1935, 1955, 1994.
BWV 1042, Concerto in E Major for Violin. 1991.
BWV 1079, The Musical Offering (complete) (arr. Hans T. David). 1945, 1950, 1957, 1970.
 Trio, Only. 1934
 Ricercar a 6, only. 1940.

Clavier Works

- Anna Magdalena Bach Notebook (1725):
 Aria in G, BWV 988. 1970.
 Allemande in C Minor, BWV 813. 1970.
 Polonaise, 1936.
 Polonaise in G, BWV Anh. 130. 1970.
 Preludio in C, BWV 846. 1970.
 Two Menuetts. 1936.
 Praeludium and Fughetta in G Major, BWV 902. 1976.
 Polonaise in G Minor, BWV Anh. 123. 1970.
 Sonata in D Minor for Clavier, BWV 964. 2000.
Capriccio in B-flat Major, BWV 992. 1955. (Lament, only, 1943).
Chromatic Fantasia and Fugue in D Minor, BWV 903. 1944, 1963. (Fantasia, only, 1935).
Clavierübung, Part I (Six Partitas), BWV 825–830. 1950.
 Partita No. 1 in B-flat Major, BWV 825. 1935, 1961.
 Partita No. 2 in C Minor, BWV 826. 1957, 1976.
 Partita No. 3 in A Minor, BWV 827. 1960.
 Partita No. 4 in D Major, BWV 828. 1985.
 Partita No. 6 in E Minor, BWV 830. 1985.
Clavierübung, Part II (Italian Concerto and French Overture), BWV 971 and 831. 1950, 1994.
 Italian Concerto, BWV 971. 1935.
 French Overture, BWV 831. 1946, 2001.
Clavierübung, Part IV (Goldberg Variations), BWV 988. 1950, 1964, 1985, 2001.
“English” Suite No. 2 in A Minor, BWV 807. 1934, 1982.
“English” Suite No. 3 in G Minor, BWV 808 (Prelude, Sarabande, Gavotte, and Musette). 1936.
Fantasia and Fugue in A Minor, BWV 904. 2006.
Fantasia in C Minor, BWV 906. 1935, 1943, 1960
“French” Suites, complete, BWV 812–817. 1968.
 Sarabande from Suite No. 1 in D Minor, BWV 812. 1935.
 Suite No. 3 in B Minor, BWV 814. 1986.
 Suite No. 5 in G Major, BWV 816. 1992.
 Suite No. 6 in E Major, BWV 817. 1967.
Inventio 6 in E Major, BWV 777. 1956.
Sinfonia 5 in E-flat Major, BWV 791. 1956.
Sinfonia 6 in E Major, BWV 792. 1956, 1984.
Sinfonia 7 in E Minor, BWV 793. 1956.
Sinfonia 9 in F Minor, BWV 795. 1956.
Sinfonia 11 in G Minor, BWV 797. 1956.
Sinfonia 15 in B Minor, BWV 801. 1956.
Six Little Preludes, BWV 933–938. 1960.
Toccata in D Major, BWV 912. 1967.
Toccata in E Minor, BWV 914. 1935, 1936, 1976, 1998.
Two Mirror Fugues from the Art of the Fugue (two claviers), BWV 1080. 1941.

Repertory

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, 2007.
Prelude and Fugue in C Major, BWV 545. 2004.
Prelude and Fugue in C Major, BWV 547. 1978.
Prelude and Fugue in E-flat Major, BWV 552. 1938, 1963, 1969, 1978, 1990. (Fugue, only, 1941).
Prelude and Fugue in E Minor ("Cathedral"), BWV 533. 1934, 1944, 1963.
Prelude and Fugue in E Minor ("Wedge"), BWV 548. 1959, 1997.
Prelude in F Minor, BWV 534?1955.
Prelude and Fugue in G Major, BWV 541. 1949, 1982, 1985.
Fantasia and Fugue in C Minor, BWV 562. 1957.
Fantasia in G Major, BWV 571. 1957, 1973, 1990.
Prelude (Fantasia) and Fugue in G Minor, BWV 542. 1950, 1963, 1990, 2007.
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, (Toccatina, only, 2007)
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.
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.

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.
 Jesu, Meine Freude, BWV 610. 2007.
 Christum wir sollen loben schon, BWV 611. 1949.

Repertory

- Das alte Jahr vergangen ist, BWV 614. 1942.
In dir ist Freude, BWV 615. 1934, 1939, 1941, 2007.
Mit Fried und Freud ich fahr dahin, BWV 616. 2007.
Herr Gott, nun schleuss den Himmel auf, BWV 617. 1949, 2007.
O Mensch, beweine dein' Sünde gross, BWV 622. 1965, 1985, 1990.
Christ lag in Todesbanden, BWV 625. 1955.
Herr Jesu Christ, dich zu uns wend', BWV 632. 1949, 2007.
Liebster Jesu, wir sind hier, BWV 633. 1955, 2007.
Liebster Jesu, wir sind hier (distinctius), BWV 634. 2007.
Dies sind die heil'gen zehn Gebot', BWV 635. 1949.
Ich ruf' zu dir, Herr Jesu Christ, BWV 639. 1939, 1942.
Wenn wir in höchsten Nöten sein, BWV 641. 1955.
Alle Menschen müssen sterben, BWV 643. 1944.
Christum wir sollen loben schon, BWV 611. 1982.
Gelobet seist du, Jesu Christ, BWV 604. 1982.
Herr Christ, der ein'ge Gottes-Sohn, BWV 601. 1982.
Nun komm' der Heiden Heiland, BWV 599. 1982.
Vom Himmel hoch, BWV 606. 1982.
Lob' sei dem allmächtigen Gott, BWV 602. 1982.
Gottes Sohn ist kommen, BWV 600. 1982.
- Sechs Choräle von verschiedener Art . . . , BWV 645–650. 1950.
Wachet auf, ruft uns die Stimme, BWV 645. 1942, 1961, 1967, 1986.
Wo soll ich fliehen hin, BWV 646. 1941, 1967.
Meine Seele erhebet den Herren, BWV 648. 1961, 1967.
Kommst du nun, Jesu, vom Himmel herunter, BWV 650. 1959, 1967, 1969.
- From the Eighteen Large Chorale-Preludes:
An Wasserflüssen Babylon, BWV 653b. 1949, 1961, 1997.
Schmücke dich, o liebe Seele, BWV 654. 1952.
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.
Erbar'm' 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.

Repertory

Works by other Composers

- Tomaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.
- Elias Nicolaus Ammerbach: Orgel oder Instrument Tabulatur:
Wo Gott der Herr Nicht bey uns helt, 2007.
Johan. Baptista: Wenn wir in höchsten nöten sind, 2007.
Ich habs gewagt, 2007.
Hertzog Moritz Dantz, 2007.
Isspruck ich mus dich lassen, 2007.
Galliar, 2007.
Passamezzo italica, 2007.
- 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 Pföben 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.
Trio in A Minor from Op. 37, No. 5, 2008.
- Johannes Brahms: Three Songs for Six-Part Chorus: Op. 42, 1992.
- John Bull: Les Buffons, 1958.
- Dietrich Buxtehude: 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.
Toccatina in F, Bux WV 157, 1990.
Missa Brevis, Bux WV 114, 1964.
Cantata: O Gottes Stadt, Bux WV 87, 1975.
Cantata: Herr, ich lasse dich nicht, Bux WV 36, 1975.
Cantata: Gen Himmel zu dem Vater Mein, Bux WV 32, 2006.
- 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.

Repertory

- 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.
 Sonata Op. 5, No. 8 in E Minor, 2008.
Corelli-Brueggen: *Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20)*, 1987.
François Couperin, *Le Grand: Musée de Taverni*, 1958.
 La Pantomime, 1958.
 La Visionnaire, 1967.
 La Misterieuse, 1967.
 L'Arlequine, 1967.
 Le croc-en-jambe, 1967.
 Le Grand: Les Barricades Mistérieuses, 2008.
Jean-Henri d' Angelbert: *Chaconne de Galatée*, 1958.
Johann Friedrich Doles: *Drei Choralvorspiele*:
 Mach dich mein Geist bereit, 2007.
 Herzlich lieb hab ich dich, o Herr, 2007.
 Jesu meines Herzens Freud, 2007.
Andreas Düben: *Praeludium ex E vel A pedaliter*, 2007.
Guillaume Dufay: *Ave Regina*, 1962.
Samuel Ebart: *Geistliches Konzert: Miserere–Christe mei*, 1962.
Jacob van Eyck: *From Der Fluyten Lusthof*
 Bravada, 2002.
 Amarilli mia bella, 2002.
 Engels Nachtegaeltje, 2002.
Giovanni Battista Fontana: *Sonata Terza*, 2002.
G.B.A. Forqueray: *Three Dances*, 1960.
 La Mandoline
 La Leon
 La Latour
Girolamo Frescobaldi: *Aria detta la Frescobaldi*, 1967.
Giovanni Gabrieli: *Canzon a 8 Septimi Toni (No. 1) from Sacrae Symphoniae (1597)*, 1983.
 Canzon a 4, 1989.
 Sonata pian' e forte, 1989.
 Motetto: Exultavit cor meum, 1989.
Baldassare Galuppi: *Sonata in D Minor (organ)*, 1989.
 Sonata con Ripieni e Flauti (organ, flute), 1989.
 Theobaldo di Gatti: Gigue from Scylla, 1994.
George Frideric Handel: *Passacaille in G Minor*, 1943.
 Suite No. 2 in F Major (Harpsichord), 1976.
 Sarabande in D Minor, 1943.
 St. John Passion (1704), 1972.
 Sonate a tre in D Minor, 1972.
 Sweet Bird from L' Allegro, il Penseroso ed il Moderata 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, 2007.
 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. 1, 2007.
 Concerto Grosso, Op. 6, No. 4, 2006.
 Concerto Grosso, Op. 6, No. 6, 1976, 1998.
 Concerto Grosso, Op. 6, No. 7, 1982.

Repertory

- Theodora, 1988.
Water Music: Suite No. 2 in D Major, 2003.
Water Music: Suite in G, 1996.
Dixit Dominus, 1999.
- Johann Kuhnau: Toccata in A Major, 2004.
Sonata prima, Der Streit zwischen David und Goliath, 2007.
- Michel l'Afflard: Gavotte and Passacaille, 1994. from *Airs le mouvement*
- Orlando di Lasso: Jubilate Deo, 2007.
Motet, Aus meiner Sünden Tiefe, 2008.
- Jean-Marie Leclair: Sonata Op. 5, No. 1 in A Major, 2008.
Sonata Op. 5, No. 4 in B-flat Major, 2008.
- Pietro Locatelli: Sonata in G Minor (viola and harpsichord), 1958.
Theme and Variations (violin and lute), 1960.
- Graf Logi: Courante extraordinaire (lute), 1960.
- Giovanni per Luigi de Palestrina: Kyrie from Missa Sine Nomine, 2008.
- 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.
- Benedetto Marcello: Cantabile in E-flat Major, 1989.
Fugue in G Minor, 1989.
- Felix Mendelssohn-Bartholdy: Choral Motetto: Op. 23, No. 1,
Aus tiefer Noth schrei' ich zu dir, 1992.
3 Songs from Six Songs for Four-Part Chorus: Op. 48/1,2,6, 1992.
3 Songs from Im Grünen, Op. 59/1,3,4, 1992.
- Claudio Monteverdi: Voi ch'ascoltate, E questa vita un lampo, and O ciechi, ciechi (from *Selve morale e spirituali*), 1975.
A un giro sol de' begli occhi, 1989.
Ecco mormorar l'onde, 1989, 1992.
Io mi son giovinetta, 1992.
- Thomas Morley: Madrigal: (Fa la ballett): Fyre, Fyre, 1992.
- Wolfgang Amadeus Mozart: Adagio and Finale for String Trio, arranged from J.S. Bach's Sonata No. 2 for Organ, 1939.
Adagio and Fugue for String trio, arranged from Wilhelm Friedemann Bach, 1939.
Adagio and Fugue for Strings, K546, 1991.
Fantasy and Fugue in C Major, K 394, 1991.
Symphony in C Major, No. 41 ("Jupiter"), K 551, 1991.
Santiago de Murcia: El Sarao de Venus, 1992.
- Jacob Obrecht: Agnus Dei, 1962.
- Johannes Ockeghem: Tsaat een Meskin, 1962.
- Diego Ortiz: Recercada Segunda, 2002.
- James Paisible: Entrée from *The Lady's Entertainment*, 1994.
- Giovanni Picchi: Four Pieces for Harpsichord, 1958.
Pass'e mezzo antico di sei parti.
Saltarello del ditto pass'e mezzo.
Ballo alla polacha.
Todesca.
- Carlo Francesco Pollarolo: Sonata in D Minor (organ), 1989.
- Henry Purcell: Toccata in A Major (Z[Doubtful 226]), 1943.
Funeral Music for Queen Mary II (Z860, Z27), 1973.
The Blessed Virgin's Expostulation: Tell Me, Some Pitying Angel, 1998.
Suite: The Gordian Knot Unty'd Z597, 1995.
Dido's Lament, Dido and Aeneas, Z626/38a, 1995.
Two Anthems: Hear my prayer, O Lord Z15, 1995.
Rejoice in the Lord alway Z49, 1995.
- Jean Philippe Rameau: Concert IV, 1972.
Cinquième Concert (Les Pièces de clavecin en concerts), 1994, 1998.
- Max Reger: Wie kommt's dass du so traurig bist, 1995.
Ich hab' die Nacht getraumet, 1995.
- Esaias Reussner: Prelude, Sonate, Gigue (lute), 1960.
- Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
- Cipriano de Rore: Anchor che'cu partire, 1989.
- Salamone Rossi: Three Canzonets, 1962.
Voi che sequite il cieco ardor di Venere.

Repertory

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.

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 dolcezza (Seconda parte), SWV 2, 1995.

Dunque addio, SWV 15, 1995.

Motet: Es ist erschienen die heilsame Gnade Gottes, SWV 371, 1992.

Motet: Die mit Tränen säen, SWV 378, 1992.

Motet: Singet dem Herrn ein neues Lied, SWV 22, 1992.

Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Basso, and Continuo, 1994.

Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.

J.P. Sweelinck Psalm 47: Or sus, tous humains, 1995.

Psalm 114: Quand Israël hors d'Égypte sortit, 1995.

Psalm 78: Sois ententif, mon peupl' à ma doctrine, 1995.

Psalm 137: Estans assis aux rives aquatiques de Babylon, 1995.

Psalm 138: Il faut que de tous mes esprits ton los, 1995.

Giuseppe Tartini: Andante in D Major (viola and harpsichord), 1958.

Sonata in G Minor for Violin and Viola da Gamba ("The Devil's Trill"), 1994.

Georg Philipp Telemann: Scherzo secondo from III Trietti methodici e III Scherzi, 1972.

Trio Sonata in A Major, 1965.

Ouverture 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.

Francesco Maria Veracini: Sonata Op. 2, No. 12 in D Minor, 2008.

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.

Repertory

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.

Sonata No. 7 in G Minor, RV 42 for Cello and Basso Continuo, 2008.

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

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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