



# *Bach Festival*



*The First Collegiate Bach Festival in the Nation*

**BALDWIN WALLACE UNIVERSITY**  
**ANNOTATED PROGRAM      APRIL 19–21, 2013**

THE 2013 BACH FESTIVAL IS MADE POSSIBLE BY:  
*The Adrianne and Robert Andrews Bach Festival Fund in honor of Amelia & Elias Fadil*

## DEDICATION



### ELINORE LOUISE BARBER 1919-2013

The Eighty-first Annual Bach Festival is respectfully dedicated to Elinore Barber, Director of the Riemenschneider Bach Institute from 1969-1998 and Editor of the journal *BACH*—both of which she helped to found. She served from 1969-1984 as Professor of Music History and Literature at what was then called Baldwin-Wallace College and as head of that department from 1980-1984. Before coming to Baldwin Wallace she was from 1944-1969 a Professor of Music at Hastings College, Coordinator of the Hastings College-wide Honors Program, and Curator of the Rinderspacher Rare Score and Instrument Collection located at that institution.

Dr. Barber held a Ph.D. degree in Musicology from the University of Michigan. She also completed a Master's degree at the Eastman School of Music and received a Bachelor's degree with High Honors in Music and English Literature from Kansas Wesleyan University in 1941.

In the fall of 1951 and again during the summer of 1954, she studied Bach's works as a guest in the home of Dr. Albert Schweitzer. Since 1978, her Schweitzer research brought Dr. Barber to the Schweitzer House archives (Gunsbach, France) many times.

In 1953 the collection of Dr. Albert Riemenschneider was donated to the University by his wife, Selma. Sixteen years later, Dr. Warren Scharf, then director of the Conservatory, and Dr. Edwin Riemenschneider, son of Albert and Selma, proposed the creation of an institute to house the collection and make it accessible to students and scholars. In 1970 Dr. Elinore Barber was named the Founding Director of the Riemenschneider Bach Institute. For the next 28 years, Dr. Barber created and led the Institute, expanding the holdings, hosting scholars, increasing accessibility, and initiating publication of the *BACH: Journal of the Riemenschneider Bach Institute*.

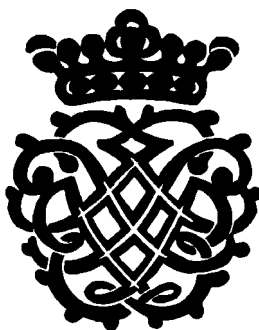
Under the capable direction of Dr. Barber, the Riemenschneider Bach Institute and journal have become world renowned. Her knowledge of the rare vault holdings was unsurpassed. She was dedicated to inspiring her students to reach their goals and beyond. After Dr. Barber's retirement from BW in 1998, she served as the historian and archivist at Hastings College until 2008.



BALDWIN WALLACE UNIVERSITY

EIGHTY-FIRST ANNUAL

# BACH FESTIVAL



THE OLDEST COLLEGIATE BACH FESTIVAL IN THE NATION

*Annotated Program*  
APRIL 19-21, 2013



# BALDWIN WALLACE UNIVERSITY

Founded in 1845, Baldwin Wallace 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, BW enrolls 3,100 undergraduate students as well as 500 part-time evening/weekend and 700 graduate students. The average class size is 19.

Baldwin Wallace is one of the few liberal arts schools 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.

BW students are active learners, supported by exceptional opportunities to succeed including mentors, access to local leaders, and a location that facilitates the ability to provide practical career preparation. In addition to our main campus, BW 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 165 years, BW still is characterized by leadership, innovation and a commitment to student success—before and after graduation. The University recently implemented two programs to support this commitment: a four-year graduation guarantee to make certain students stay on course with their studies and an experiential learning requirement for all majors to insure the opportunity to apply learning in practical ways outside of the classroom.



## Distinctively BW

- The University regularly appears among “America’s Best Colleges” and “Best Values” in the *U.S. News & World Report* annual rankings.
- The Music Theatre program was ranked among the top five in the country by *Backstage*, an industry professional journal.
- BW was the first college in Ohio to offer an undergraduate major in sustainability and has recently added an MBA in sustainability to its curriculum
- Graduates of the athletic training, communications disorders and neuroscience programs have a nearly 100 percent acceptance rate into graduate school.
- The neuroscience program was named the 2012 Undergraduate Program of the Year by the international Society for Neuroscience.
- The Riemenschneider Bach Institute at the Conservatory of Music is one of only five institutions in the Western hemisphere containing manuscripts in Bach’s own hand. It also houses a comprehensive collection of first editions by Bach, Brahms and other masters.

## Quick to Innovate

- BW 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.
- Baldwin Wallace University contributes to economic development through research and consulting projects executed by its Center for Innovation and Growth and Institute for Sustainable Business Practices.
- The Speech Clinic’s camp for nonverbal children is the only program of its type in northeast Ohio.
- A campus-wide commitment to sustainability at BW can be seen in its wind turbine, recycling efforts and its four geothermal fields—including the first for an Ohio residence hall—to heat and cool new University buildings.



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## INFORMATION FOR TICKET HOLDERS

Please be seated 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.

Please refrain from using cameras or recording devices during the concerts. Please turn off cell phones and pagers, and open candies and lozenges only between pieces. Latecomers are requested to wait until an interval of applause before being seated.

# Schedule Overview

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## FRIDAY, APRIL 19

1:00-3:00 p.m.	Open House	Riemenschneider Bach Institute	
3:15 p.m.	Festival Brass	Marting Hall Tower	
4:00 p.m.	First Concert Bálint Karosi, organ	Berea United Methodist Church	Page 55
7:15 p.m.	Festival Brass	Marting Hall Tower	
8:00 p.m.	Second Concert Handel: Concerto Grosso, Op. 6, No. 6 in G minor J. S. Bach: <i>Aus der Tiefen rufe ich</i> , BWV131 J. S. Bach: <i>Wachet auf</i> , Cantata 140	Gamble Auditorium	Page 62

## SATURDAY, APRIL 20

10:30 a.m. – 12:00 p.m.	Master Class Bálint Karosi, organ	Berea United Methodist Church	Page 74
2:00 p.m.	Lecture Presented by Dr. Markus Rathey	Chamber Hall	Page 74
3:15 p.m.	Festival Brass	Marting Hall Tower	
4:00 p.m.	Third Concert <i>Christmas Oratorio</i> , BWV 248: I, II, III	Gamble Auditorium	Page 75
7:15 p.m.	Festival Brass		
8:00 p.m.	Fourth Concert <i>Christmas Oratorio</i> , BWV 248: IV, V, VI	Gamble Auditorium	Page 91

## SUNDAY, APRIL 21

11:15 a.m.	Bach Service J. S. Bach: Weinen, Klagen, Sorgen, Zagen, Cantata 12	Berea United Methodist Church	Page 104
2:00 p.m.	Alumni Choir	Fynette Kulas Music Hall	Page 107

# *Staff & Committee*

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## BALDWIN WALLACE UNIVERSITY 81ST ANNUAL BACH FESTIVAL

DR. ALBERT RIEMENSCHNEIDER (1878–1950)

MRS. SELMA (MARTING) RIEMENSCHNEIDER (1882–1971)  
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*Director, Riemenschneider Bach Institute*

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# Welcome

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## GREETINGS FROM THE PRESIDENT BALDWIN WALLACE UNIVERSITY



Dear Friends:

Welcome to the 81st Bach Festival at Baldwin Wallace University. We are delighted that you are here to share in this celebration of the beautiful and inspiring music of Johann Sebastian Bach and his contemporaries.

We are deeply indebted to Albert Riemenschneider and his wife, Selma, for having the uncommon wisdom and courage to establish this festival more than eight decades ago. For generations Baldwin Wallace, the people of Berea, the Greater Cleveland community, and music lovers from across the land have benefitted from the beauty and grandeur of the works of J. S. Bach as they have been so distinctively showcased in this enduring gift to the region.

Our students have been preparing since September to perform for you today. Their work is reflective of the depth of talent and the quality throughout our Conservatory of Music. It also is indicative of the quality of teaching and learning that is taking place in every corner of our campus.

You can feel the excitement at BW each day. We welcomed another large class of new students this fall and we continue to invest in our campus. You may have noticed the historic stairway just north of this building as well as the cupola of Marting Hall, traditional components of this festival, which recently have been restored to their original splendor. Other major enhancements to our athletics and residence life programs are due to be completed later this summer.

As you look around, you also can see that this festival is stronger than ever. We are grateful to our patrons, subscribers, guests, benefactors and external partners whose support keeps this exceptional tradition alive and thriving.

Thank you for coming. Enjoy the wonderful music and the exceptional talents of our students, faculty and guest performers. We look forward to welcoming you back soon to our campus community.

A handwritten signature in black ink, which appears to read "Robert C. Helmer".

Robert C. Helmer  
President

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# Welcome

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## CONSERVATORY DIRECTOR'S WELCOME

Warm Greetings to You:

Ours is a rich and unique musical legacy at Baldwin Wallace University Conservatory of Music. For many of you, the annual pilgrimage to campus is meaningful on so many levels. Friendships are renewed, memories are relived, commitments are deepened . . . and at the core of it all is the joyful celebration of some of the most magnificent music ever composed. We gather together to share in one common and glorious inspiration—the music of Johann Sebastian Bach and his contemporaries. Welcome to the 81<sup>st</sup> Annual Bach Festival.



Our spring Conservatory-wide embrace of this powerful music follows a year abundant with artistic highlights. Productions of Stephen Sondheim's *Follies*, Gilbert & Sullivan's *H.M.S. Pinafore*, and Benjamin Britten's *Turn of the Screw* delighted audiences. The Conservatory was host to tens of conductors from across the country in January when the College Orchestra Directors Association (CODA) Conference came to Baldwin Wallace University. The Motet Choir inspired hundreds of students and friends during its *Immortal Fire* tour to Pittsburgh and Buffalo. And audiences are still talking about performances of Shostakovich and Vivaldi by the BW Symphony Orchestra as well as Hanson and Maslanka by the BW Symphonic Wind Ensemble. At the core of these and many other stunning performances has been the artistic, academic and personal growth of our students. This is the thread that connects all we do, and this is the pulse that remains unwavering throughout the heart of this Bach Festival.

Internationally acclaimed artists, celebrated regional talent, and the full force of an extraordinary collection of student and faculty musicians are united this weekend through our universal language of music. We celebrate this ritual anew each year because it touches our hearts, stirs our souls and speaks to the very depth of our humanity. And the essence that makes all of this possible is you. Your dedication and commitment to our resounding tradition provides encouragement, financial support, and enthusiasm. Your eagerness to share the Baldwin Wallace musical legacy with others propels us forward and welcomes new members to our burgeoning audience.

For all of this, I thank you on behalf of a grateful Conservatory family. It is our high privilege to share this 81<sup>st</sup> Bach Festival with you.

With sincere appreciation,

A handwritten signature in cursive script that reads "Susan D. Van Vorst".

Susan D. Van Vorst  
Director  
Conservatory of Music

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# Endowments

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## THE BACH FESTIVAL FUND HONORING THE PAST AND INVESTING IN THE FUTURE

The link between present day audiences and J. S. Bach has been established through the enduring power of his music. Similarly, the link between the artistic excellence of the first Bach Festival and today's Festival has been established through the enduring strength of the Bach Festival Fund. Seeded in 1933 by gifts from attendees of the inaugural Festival, the Bach Festival Fund is a permanent, named endowment that generates important financial support for the Bach Festival and ensures artistic integrity and quality of performance. The Fund has grown over the past 80 years through the generous contributions of individuals to whom our gratitude is perpetually extended.

Bach Festival Fund gifts may also be used to honor loved ones and important individuals in our lives. Each year, a roster of people whose names have been permanently honored or memorialized appears in the Bach Festival program. Gifts totaling \$1,000 or more have been made to the Fund in the name of these individuals. We invite you to make a gift in any amount in honor of one whose name appears on the permanent roster, as well as to consider honoring or memorializing a new individual with your gift of \$1,000 or more.

Gifts to the Bach Festival Fund may be in the form of outright gifts, life income gifts, or estate gifts via a trust or will. For further information and to learn about the impact of your support, please contact Susan Van Vorst, Director of the Conservatory, at (440) 826-2362 or Thomas H. Konkoly, Director of Development for Gift Planning, at (440) 826-3460 or [tkonkoly@bw.edu](mailto:tkonkoly@bw.edu); or by writing to one of them at Baldwin Wallace University, 275 Eastland Road, Berea, OH 44017-2088.

### GIFTS TO THE BACH FESTIVAL FUND TO REMEMBER AND HONOR

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## SUPPORTERS OF THE 2013 BACH FESTIVAL

Annually, the Baldwin Wallace University Bach Festival receives the major part of its philanthropic support from generous contributions above and beyond ticket prices. Contributors at various levels receive recognition in the program. Selma Circle members contribute a minimum of \$5,000, Riemenschneider Fellows a minimum of \$1,000, Sponsors a minimum of \$500, Benefactors a minimum of \$250, and Patrons a minimum of \$50.

As of March 25, the individuals listed below had made contributions to the 2013 Bach Festival. The names of supporters whose gifts were received after that date are recognized in the lobby of the Kulas Musical Arts Building.

Any person wishing to contribute to the annual Festival may contact Erika Haskell at (440) 826-8070 or ehaskell@bw.edu, or by writing to the Baldwin Wallace Conservatory Events Office, 275 Eastland Road, Berea, OH 44017-2088. Gifts in the form of a check should be made payable to the Baldwin Wallace University Bach Festival.

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The Bach Festival enjoys unsurpassed longevity due to the dedicated support of our Selma Circle members, Riemenschneider Fellows, Sponsors, Patrons, and Subscribers. The Festival compiles a list of patrons who indicated on their ticket order form that they have attended at least 20 Festivals. The 81<sup>st</sup> Bach Festival is pleased to honor these, our steadfast supporters.

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# BACH

*Journal of the Riemenschneider Bach Institute  
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the Bach Festival

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## Baldwin Wallace University



B-W Men's Chorus

&

Mr. Sun's Echo



### Men's Chorus &

### Mr. Sun's Echo

**Annual Spring Concert**  
Sunday, May 5th at 4:00 p.m.  
Gamble Auditorium, Berea, OH

#### Tickets

\$15.00 for Premium Reserved  
\$10.00 for Reserved  
All tickets are \$20.00 at the door  
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information



This Conservatory outreach ensemble features outstanding male singers from the University's students, staff, and faculty. It also features outstanding singers from the greater Cleveland area.

Want to learn more or become a member? Please contact Director Frank Bianchi at [fbianchi@bw.edu](mailto:fbianchi@bw.edu)

## 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

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## 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), Albert was asked by the Board of Trustees (at the suggestion of John C. Marting, Treasurer of Baldwin Wallace) to accept the vacant position of Director of the Music Department; this recommendation was accepted by his father, Karl H. Riemenschneider, the President of Baldwin Wallace. 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.

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), and served as president of both the Ohio Music Teachers Association and the Music Teachers' National Association. 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 Clavierübung. 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 Baldwin Wallace. 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 Albert's final textbook, and donated his collection of rare Bach manuscripts and papers to Baldwin Wallace to found the Riemenschneider Bach Institute. Selma received an honorary degree from Baldwin Wallace in 1955, retired to live in La Jolla, California, and died in 1971.

The legacy of this extraordinary couple to Baldwin Wallace 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 81st year.

## 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 81 years.

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 BW. Following the 50th Anniversary Festival in 1982, two BW 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 Bylsma, 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, Robin Leaver, Alfred Mann, Robert Marshall, Arthur Mendel, Hans-Joachim Schulze, George Stauffer, and Christoph Wolff.

# History

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*Dr. Albert Riemenschneider, the first director of the Baldwin Wallace Conservatory of Music, cultivated the Bach Festival at the University because of his passion for the music of Johann Sebastian Bach. The compositions of Bach also served to cultivate the relationship between Dr. Albert and Mrs. Selma (Marting) Riemenschneider and Mr. Elroy and Mrs. Fynette Kulas, whose portraits to this day collectively adorn the lobby of the Kulas Musical Arts Building. As the placement and proximity of their portraits suggest, the Riemenschneider and Kulas families worked closely together. Their contributions continue to be evident to all who seek the pleasure of learning and listening to the music that resonates in the Kulas Musical Arts Building at the Baldwin Wallace Conservatory of Music.*

## **Dr. Albert Riemenschneider (1878—1950)**



The tradition of musical excellence at the Baldwin Wallace Conservatory of Music began in 1898 when Albert Riemenschneider, a junior music student and son of German Wallace College President Karl Riemenschneider, assumed responsibility for music lessons for an ailing professor. He became a full-time faculty member after his graduation, was the guiding force in the development of the Conservatory, and served as its first director (1898—1947). A trip to the Bethlehem Bach Festival in Pennsylvania catalyzed Riemenschneider's planning for a Bach Festival at

Baldwin Wallace, the first of which occurred in the spring of 1933.

## **Selma Marting Riemenschneider (1882—1971)**



A fine musician, Selma Marting was one of the first graduates of the Conservatory under Albert's direction. Albert and Selma Marting (the daughter of John C. Marting) were married in 1904 in the Lindsay-Crossman Chapel on campus. Mrs. Riemenschneider founded the library (in 1951) that would become the Riemenschneider Bach Institute (1967) by donating Albert's collection of rare Bach manuscripts and papers to the college. Selma worked in partnership with her husband to create the nation's oldest collegiate Bach Festival, serving as the Financial Manager from 1932 to 1954.



## Elroy J. “E.J.” Kulas (1880—1952)



E.J. Kulas was a Cleveland industrialist in the railroad and steel businesses. Mr. Kulas served as a trustee on the Baldwin Wallace Board (1838—1952), during which time he was quite active in the affairs of BW, specifically those of the Conservatory of Music. As confirmed in a Kulas Foundation brochure, E.J. Kulas “had a particular fondness for Baldwin Wallace,” made evident in the generous gifts to the Conservatory, including funding toward the Kulas Musical Arts Building.

## Fynette Kulas



In 1940, the chamber music hall was named for Mrs. Kulas following its completion and was made possible by another gift of \$75,000 from the Kulas couple for that purpose. After her husband’s death in 1952, Mrs. Kulas continued her involvement with Baldwin Wallace, establishing a number of scholarships for music students and assuming a significant role in the fund drive for the reconstruction of the Austin organ. The framed proclamation and photo of Mrs. Kulas and others can be found in the Chamber Hall next to the organ. At the time of her death in 1957, the Conservatory at Baldwin

Wallace was named a beneficiary in her will.

# History

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*"We realize fully that our college has lost in her (Fanny Nast Gamble) departure one of its warmest friends and benefactors. She has by her generosity largely helped to make possible the forward movement of the institution which has been crowned with so large a measure of success."*

*--C. W. Hertzler, Secretary, By order of the Faculty*

## Fanny Nast Gamble (1848—1914)



Franzeska Wilhelmina (Fanny) Nast was the youngest of the Nast children. Fanny was the first female graduate of German Wallace College, Berea, Ohio, in 1866. In 1872 she married William Gamble whose father was one of the founders of Procter and Gamble. Mrs. Gamble donated greatly to her alma mater, most notably the funds for the auditorium which has her name.

## J. William Nast (1807—1899)



William Nast was born in Stuttgart, Germany, and immigrated to the United States in 1828. His career began in the United States teaching at the college level at universities such as the United States Military Academy and Kenyon College. Mr. Nast went on to become a professor and eventually the first president of German Wallace College in Berea, Ohio. Following travel abroad and domestically preaching the Methodist way to German immigrants, his greatest achievement was founding the German Methodist Church of the United States.

## MEMORIES OF GEORGE POINAR

In the eighty years of Bach festivals at Baldwin Wallace, only two people have served as music director for 22 years. The present music director, Dwight Oltman, is one of these. The other was his predecessor, George Poinar. When Albert and Selma Riemenschneider started the festival, it was not exclusively a student venture, and so I had the privilege of singing my four student years here and for an additional five years after I returned from graduate school. Another difference in the early years was that three of the major works were performed in English. Some of the chorales in the Passions and in the *Christmas Oratorio* were printed in the program, parts and all, so that audience members could become a worshiping congregation and participate by singing those chorales. The B-Minor Mass, on the other hand, was done in the original language. What this did for me as a student was to heighten my awareness of the religious nature of those works. Mr. Poinar was quick to point out to the chorus the way music fit the text and emphasized the story. One early example was his suggestion that we view each of the dissonances in the “Crucifixus” of the Mass as another nail being used.

It was also true in the early years that the choir was led in prayer before performance of the major work, by a member of the choir. This privilege often fell upon my shoulders as a young new pastor in the area. But others were invited also.

The style of performance in these earlier years was reflective of the times: a larger chorus and larger orchestra was used. But care in preparation, attention to detail, and certainly awareness of the intended message of the work was important to the end result. Once, after a performance of the St. Matthew Passion, I happened to be sitting with Mr. Poinar. The recording engineer came up to him and said. “I thought you would be interested to know that the entire passion was sixty seconds shorter than it was four years ago.” Mr. Poinar’s response was, “I can tell you where that time was made up. It was in the segues between sections.”

As one who sang in nine festivals under George Poinar and an additional six under Dwight Oltman, I could readily make comparisons. That is not the purpose of this writing, however. Returning to the original language forced choir members to pay far more attention to diction than most American choirs are prone to do when singing in their native language. This, in addition to the reduction in forces and increased awareness of Baroque performance practice all resulted in an evolution that has ensured a festival of continued growth and improvement over a span of more than sixty years, during the era of two artistic directors.

Kenneth Lane Williams BW '58

[Rev. Williams sang in his first Bach festival as a freshman in 1955. His most recent performance was in April 2010. He is the only performer to have appeared in both the 25th and the 75th anniversary festivals.]

## 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 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. The Bach Library was formally presented to BW 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 biographical 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 Conservatory of Music. An active conductor, he also serves as the 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 five 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*.

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 BW, 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 Queen's 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 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* with readers in some 25 countries. *BACH* continues to be the means by which the Institute is recognized, acclaimed, and valued by the international scholarly community.

The Institute's collection currently consists of approximately 40,000 items, (of which over 1,300 are rare vault-held books, scores and manuscripts—including nearly 700 "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

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## BALDWIN WALLACE UNIVERSITY

### RIEMENSCHNEIDER BACH INSTITUTE ADVISORY BOARD

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

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### RIEMENSCHNEIDER BACH INSTITUTE HONORARY ADVISORY BOARD MEMBERS

Mr. Peter Beerwerth  
Mr. John A. Tirrell  
Prof. Christoph Wolff

# Women's Committee

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## THE BALDWIN WALLACE CONSERVATORY WOMEN'S COMMITTEE

The Conservatory Women's Committee was organized in August of 1963 with the purpose of supporting and promoting the activities of the Baldwin Wallace Conservatory and its students. Each year it organizes fund-raising concerts and events, serves receptions, provides student scholarships and offers financial support to the Conservatory. We extend grateful thanks to the Committee and proudly recognize its 50 years of extraordinary service to the Conservatory.

Diane Ahern  
Sarah Albrecht  
Sophie Albrecht\*\*  
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Susan Autry  
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# 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 Wameling 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 Wameling of Gates Mills and Jackman Stroud Vodrey of East Liverpool, and their spouses, William K. Wameling 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 BERA

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

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## ARTISTIC PERSONNEL

### PARTICIPATING ENSEMBLES AND CONDUCTORS

Baldwin Wallace Motet Choir	Dirk Garner,† <i>Music Director</i>
Baldwin Wallace Festival Choir*	Dirk Garner,† <i>Music Director</i>
BW Singers	Steven Gross,† <i>Music Director</i>
Baldwin Wallace Bach Orchestra	Dwight Oltman,† <i>Music Director</i>
Festival Brass Choir	John Brndiar,†‡ <i>Music Director</i>
Festival Chamber Orchestra	Dwight Oltman,† <i>Conductor</i>

\*a combined ensemble of the BW Motet and University Choirs

### GUEST ARTIST

Bálint Karosi *organ*

### VOCAL SOLOISTS

Sherezade Panthaki<sup>1</sup> *soprano*  
Meg Bragle<sup>1</sup> *mezzo-soprano*  
Thomas Cooley<sup>1</sup> *tenor*  
Christòpheren Nomura<sup>2</sup> *bass-baritone*

### OBBLIGATISTS

Julian Ross† *violin*  
Wei-Shu Co *violin*  
Jiah Chapdelaine *violin*  
Sean Gabriel†± *flute*  
Danna Sundet *oboe, oboe d'amore*  
Ian Woodworth‡ *oboe, oboe d'amore*  
Heechan Jung *horn*  
Josiah Bullach‡ *horn*  
Charles Berginc± *trumpet*

### CONTINUISTS

Regina Mushabac† *violoncello*  
Kent Collier *violoncello*  
George Sakakeeney *bassoon*  
Sue Yelanjian *contrabass*  
Nicole Keller± *organ, harpsichord*

†Baldwin Wallace Conservatory Faculty

‡Baldwin Wallace Conservatory Student

±Baldwin Wallace Conservatory Alumnus

<sup>1</sup>Sherezade Panthaki, Meg Bragle and Thomas Cooley appear by arrangement with SCHWALBE AND PARTNERS, INC, 170 East 61 Street #5N, New York, NY 10065 (212) 935-5650.

<sup>2</sup>Christòpheren Nomura appears by arrangement with CALIFORNIA ARTISTS MANAGEMENT, 564 Market Street, Suite 420, San Francisco, CA 94104 (415) 362-2787.

# Personnel

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## ADMINISTRATIVE PERSONNEL

### RESEARCH AND ADMINISTRATION

Susan Van Vorst	<i>Conservatory Director, Festival General Manager</i>
Melvin Unger	<i>Program Annotator, Editor, Translator</i>
Mary Greer	<i>Guest Program Annotator, Editor, Translator</i>
Erika Haskell	<i>Festival Coordinator</i>
Craig Reynolds	<i>Concert Production and Scheduling Coordinator</i>
Sandra Eichenberg	<i>Bach Institute Staff</i>
Laura Kennelly	<i>Bach Institute Staff</i>
Mark Graham	<i>Piano Technician</i>
Ostoja (Joe) Mijailovic	<i>Facilities Coordinator</i>
Amber Centeno	<i>Festival Intern</i>
Katie MacMannis	<i>Festival Intern</i>
Sydney Stone	<i>Festival Intern</i>
Nicholas Wilders	<i>Festival Intern</i>

### SUPPORT PERSONNEL

#### USHERS

Ellen Hansen-Ellis, *Head Usher*

Dave Barber	Tom Konkoly	Deborah Miller
Kathy McKenna Barber	Hilda Kovac	Randy Molmen
Margaret Brooks-Terry	Tony Lauria	Susan Penko
Richard Densmore	Patricia Lauria	Barbara Peterson
Robert Ebert	Richard Little	Kay Strong
Chungsim Han		Jodi Tims

#### ARTIST TRANSPORTATION

Amber Centeno & Sydney Stone, *Student Transportation Coordinators*

Emily Bauer	Teresa Scrimenti	Nicholas Wilders
Laura Crytzer	Kayla Starta	Blakslee Woodward
Melissa Paulsen		Ian Woodworth

# Personnel

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## SUPPORT PERSONNEL (CONTINUED)

### STAGE CREW

Andrew Genemans, *Head Stage Manager*

Roseline Frelinghuysen

Jordan Hamilton

Seth Pae

Mark Toole

### RECORDING STUDIO STAFF

William Hartzell

*Recording Studio Supervisor, Festival Recording Engineer*

Megan Poletti

*Recording Studio Assistant Manager*

Sean Anderson

Marty Brass

Katie Butcher

Molly Cowperthwaite

Alex Crinzi

James Firak

Nate Frank

Zoe Locasio

Julissa Shinsky

# Performing Groups

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## FESTIVAL BRASS CHOIR

John Brndiar, *Music Director and Conductor*

### TRUMPET

Amanda Ross\*  
Isaac Hopkins  
Julia Frank  
Jesse Hodgson  
William Hershey  
Julissa Shinsky\*  
Liam Sleggs\*

### HORN

Josiah Bullach  
Rana Jurjus  
Cory Vetovitz\*

### TROMBONE

Laura Crytzer\*  
Noah Hamrick  
Julia Dennis\*  
Jared Hammond

### TUBA

Daniel Honaker  
Jacob Donofrio\*

*\* members of the Beech Street Brass*

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

J. S. Bach	Chorales Contrapunctus I Fugue in G minor La Organista Bella Sonata en Sol mineur Toccatà Almand and Gaillard Sonata Fanfare and Chorus Alleluia, Alleluia Capriccio Canzona per sonare No. 3 Canzon septimi toni No. 2 Cantate Domino Sacri Concentus XXI Verbum caro factum est And the Glory of the Lord Fanfare Overture to Berenice Psalm XIX: The Heavens Declare Exaltabo te, Domine Largo
Adriano Banchieri	
J. B. de Boismortier	
Aurelio Bonelli	
William Brade	
Giovanni Buonamente	
Dietrich Buxtehude	
William Byrd	
J. J. Lowe von Eisenach	
Giovanni Gabrieli	
Hans Leo Hassler	
G. F. Handel	
Benedetto Marcello	
G. P. da Palestrina	
Samuel Scheidt	

# Performing Groups

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## BALDWIN WALLACE BACH ORCHESTRA\*

DWIGHT OLTMAN, *Music Director*

### VIOLIN I

Julian Ross, *Concertmaster*  
Lara Ciaccio  
Megan Sullivan  
Cody Hiller  
Caroline Stephenson  
Sarah Cole

### VIOLIN II

Wei-Shu Co, *Principal*  
Lydia Byard  
Caitlin Hedge  
Rachel Krautsack  
Julianna Schoon  
Mary Jane Booker (I, II, III)  
Andrea Ryan (IV, V, VI)

### VIOLA

Louise Zeitlin, *Principal*  
Amy McFarland  
Seth Pae  
Brett Osburn  
Greg Smith

### VIOLONCELLO

Regina Mushabac, *Principal*  
Jordan Hamilton  
Katherine Haig  
Klara Pinkerton

### CONTRABASS

Sue Yelanjian, *Principal*  
Kimberly Haffey

### FLUTE

Sean Gabriel, *Principal*  
Kaleb Chesnic

### OBOE

Danna Sundet, *Principal*  
Ian Woodworth

### OBOE D'AMORE

Danna Sundet, *Principal*  
Justine Myers  
Ian Woodworth

### ENGLISH HORN

Ian Woodworth, *Principal*  
Martin Neubert

### BASSOON

George Sakakeeny, *Principal*

### HORN

Heechan Jung, *Principal*  
Josiah Bullach

### TRUMPET

Charles Berginc, *Principal*  
Amanda Ross  
Isaac Hopkins

### TIMPANI

Josh Ryan

### ORGAN

Nicole Keller

### ADMINISTRATIVE ASSISTANT

Katie Wiggins

### ORCHESTRA LIBRARIAN

Andrew Genemans

\*Previously called Festival  
Chamber Orchestra

# Performing Groups

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## FESTIVAL CHAMBER ORCHESTRA

DWIGHT OLTMAN, *Conductor*

### VIOLIN I

Wei-Shu Co, *Concertmaster*

Susan Britton

Molly Dumm

Amanda Stenroos

### VIOLIN II

Jiah Chapdelaine, *Principal*

Amy King

Michael Houff

David Kempers

### VIOLA

Laura Kuennen-Poper, *Principal*

Louise Zeitlin

Laura Shuster

### VIOLONCELLO

Kent Collier, *Principal*

Heidi Albert

### BASS

Sue Yelanjian, *Principal*

### OBOE

Danna Sundet, *Principal*

Martin Neubert, *Principal* (Cantata 131)

Siobhan Ball

### ENGLISH HORN

Martin Neubert, *Principal*

### BASSOON

George Sakakeeny, *Principal*

### FRENCH HORN

Cindy Wulff, *Principal*

### ORGAN/HARPSICHORD

Nicole Keller, *Principal*

### PERSONNEL MANAGER

Heidi Albert

# Performing Groups

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## MOTET CHOIR

DIRK GARNER, *Music Director*

### SOPRANO

Mary Clare Becks  
Kia Frank  
Alicia Gallina  
Alexis Gill  
Rachel Goldberg  
Erika Hubbell  
Candice Kight  
Ashley Lingenhoel  
Sarah Nadler  
Katie Staskus  
Antoinette Vargo

### TENOR

Andre Brown  
David Croglio  
James Hevel  
Sean Ellis Hussey  
Patrick Hyzy  
Joel Logan  
Julian Karahalios  
Max Nolin  
Cory Svette  
Andrew Way  
Nicholas Wilders

### ALTO

Becky Bergh  
Kalee Bondzio  
Rayna Brooks  
Roxy Callan  
Katherine Haig  
Julia Harris  
Caitlin Houlahan  
Aubrey Johansen  
Grace Olmsted  
Andrea Snitzer

### BASS

Jordan Abu-Elhawa  
Justin Caithaml  
Brennan Cockey  
Andrew Cooper  
Conor Downey  
Travis Mussel  
Chad Pittman  
Michael Revis  
Chris Rojas  
Joseph Zeigler

Jason Aquila, *accompanist*



# Performing Groups

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## UNIVERSITY CHOIR

DIRK GARNER, *Music Director*

### SOPRANO

Lucille Anders  
Alexa Campbell  
Stephanie Higgins  
Kristine Caswelch  
Hillary Krutchick  
Sara Masterson  
Erica Moffatte  
Emily Warren

### TENOR

Kelly Autry  
Peter Douglas  
Peter Henkels  
Stephen Rieger  
Christopher Roden  
Anthony Sagaria  
Anthony Steward  
Nicholas Traverso

### ALTO

Rayna Brooks  
Katherine Butcher  
Sara Zoe Budnick  
Molly Cowperthwaite  
Elizabeth DeWitt  
Angela O'Connor  
Rachel Reszler

### BASS

Sean Burns  
Christopher Cowan  
Nathanael Frank  
Matthew Grittner  
Ian Gregory Hill  
Eric Klickman  
Vincent Matia

Dr. Zarina Melik-Stepanova,  
*accompanist*

# Performing Groups

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## BW SINGERS

STEVEN GROSS, *Director*

### SOPRANO

Lois Ballas  
Lindsay Bayer  
Taylor Fuge  
Marissa George  
Ellen Godbey  
Julia Hines  
Desiree Johnson  
Genna Kanago  
Laura Kennelly  
Caroline Murrah  
Erin Moylan  
Cleo DeOrio  
Martha Peck  
Emily Prentice  
Betty Unger  
Salena Williams  
Hannah Wilson

### ALTO

Briana Bergen  
Kaitlyn Berghaus  
Adrian Bumpas  
Judy Davis  
Jane Dickman  
Ellie Kelly  
Kyra Kennedy  
Becky Kerr  
Annemarie Kulbis  
Dar Marlink  
Ruby Nowakowski  
Barb Peterson  
Charlotte Robson  
Kellie Sonntag  
Nyla Watson  
Hannah Weisberg  
Paige Zilba

### TENOR

Zach Adkins  
Colin Bather  
Spencer Boyd  
Josue Brizuela  
Gabe Brown  
Ellis Dawson  
Mark Goins  
James Hevel  
Steven Hixson  
Jacob Holmes  
Ryan Hook  
Nate Klingenberg  
Andrew Kotzen  
Joel McDaniel  
Michael Ryan  
Bradley Stone  
Michael Simile  
Malik Victorian  
Spencer Wrolson

### BASS

Kevin Baum  
Brandyn Day  
Daniel English  
Peter Harmon  
Ralph Holtzhauser  
Storm Hurwitz  
Kyle Jean-Baptiste  
John Kramer  
Thomas Lavigne  
Robert Mayerovitch  
Randy Molmen  
William Otto  
Bryan Reichert  
Peter Van Reese  
Kenneth Williams  
Sam Wolf  
David Zody

Javier Gonzalez, *accompanist*

# *Performing Groups*

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## **BACH SERVICE CHAMBER ORCHESTRA**

STEVEN GROSS, *Conductor*

**VIOLIN I**

Cody Hiller

**OBOE**

Justine Myers

**VIOLIN II**

Caitlin Hedge

**TRUMPET**

Liam Sleggs

**VIOLA**

Seth Pae

Greg Smith

**ORGAN**

Jason Aquila

**VIOLINCELLO**

Dominic Aragon

# Featured Soloists

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Soprano **SHEREZADE PANTHAKI'S** international success has been fueled by superbly honed musicianship, “shimmering sensitivity” (*Cleveland Plain Dealer*), a “radiant” voice (*The Washington Post*), and deeply informed interpretations, “mining deep emotion from the subtle shaping of the lines” (*The New York Times*). An acknowledged star in the early-music field, Ms. Panthaki has developed ongoing collaborations with many of the world’s leading interpreters including Nicholas McGegan, William Christie, Simon Carrington, and Masaaki Suzuki, with whom she made her New York Philharmonic debut

in a program of Bach and Mendelssohn in March, 2013.

Highlights of her past and current season include Handel *Messiah*, Bach’s *Mass in B Minor* and a program of cantatas with Philharmonia Baroque Orchestra; Handel’s *Messiah* with the Nashville Symphony; featured roles in Handel’s *Solomon* under Kenneth Montgomery, with the Radio Kamer Filharmonie in Utrecht, and in Bach’s *St. Matthew Passion* and Monteverdi’s *Vespers of 1610* with the Yale Schola Cantorum; Handel’s *Messiah* and Bach’s *Cantata BWV 51* with the Portland Baroque Orchestra (Oregon); the *St. Matthew Passion* at the Baldwin Wallace Bach Festival; Handel at Carnegie Hall with William Christie and the Yale Philharmonia; a solo concert of Bach, Handel, and Vivaldi with the Rebel Baroque Orchestra; Bach’s *Christmas Oratorio* and solo cantatas with the Orchestra of St. Luke’s; and Bach’s *St. John Passion*, *St. Matthew Passion*, and Brahms *Requiem* with John Scott and the Choir and Orchestra of St. Thomas Fifth Avenue.

Ms. Panthaki was born in India and began her musical education at an early age. Following intensive study and earning top distinction as a young pianist, she turned to singing at the age of 14 and found a more personal and expressive means to connect with audiences. Soon after earning a master’s degree in voice performance from the University of Illinois at Urbana-Champaign, she was in great demand as a performer, winning several Young Artist awards, and appearing in title roles with the American Opera Theater (Washington D.C.) and the Bloomington Early Music Festival opera (Indiana). In 2011 she graduated with an Artist Diploma from the Yale School of Music and the Yale Institute of Sacred Music. She won multiple awards at Yale, including the prestigious Phyllis Curtin Career Entry Prize. She has served as Vocal Coach for the Yale Baroque Opera Project since 2011.

Visit Sherezade on the web at: [www.sherezadepanthaki.com](http://www.sherezadepanthaki.com)

## Featured Soloists

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Widely praised for her musical intelligence, “memorable, raw-silk voice” (*Toronto Star*) and “expressive virtuosity” (*San Francisco Chronicle*), **MEG BRAGLE** is quickly earning an international reputation as one of today’s most gifted and versatile mezzo-sopranos.

Bragle has sung in North America and Europe with the Orpheus Chamber Orchestra, the Orchestra of St. Luke’s, Orchestre Révolutionnaire et Romantique, Tafelmusik Baroque Orchestra, Orchestra of the Age of Enlightenment, and Apollo’s Fire, as well as with the symphony orchestras of Memphis, San Antonio, Charlotte, Akron, North Carolina, and Nova Scotia. She has performed repertoire by Franz Schubert, Antonio Vivaldi, Johannes Brahms, and Stephen Foster with the Mark Morris Dance Group, and she is a frequent featured soloist with Sir John Eliot Gardiner and his Monteverdi Choir and Orchestra and English Baroque Soloists. She toured Europe with them to the Bachfest Leipzig, the Prague Spring Festival, and the Aldeburgh and Brighton Festivals, and will reunite with them in the 2013 season for a tour of Australia.

Recent and upcoming highlights include her role debut in Beethoven’s *Symphony No. 9* with the Calgary Philharmonic, a debut with Bernard Labadie and Les Violons du Roy in Alessandro Scarlatti’s *Stabat Mater*, debuts with the Toronto Symphony and Calgary Philharmonic in Handel’s *Messiah*, Bach cantatas with the Montreal-based Arion Ensemble led by Jaap ter Linden at the Bach Montréal festival, a Bach *St. John Passion* in Geneva, Pergolesi’s *Stabat Mater* with Voices of Music in San Francisco, and her National Arts Centre Orchestra debut with *Messiah*.

Bragle has made several recordings with Apollo’s Fire: Mozart’s *Requiem* (Koch), Monteverdi’s *Vespro della Beata Vergine* (Avie), *L’Orfeo* (Eclectra), and the forthcoming Handel’s *Dixit Dominus* and *Ode for the Birthday of Queen Anne* (Koch). Other recordings include Cozzolani’s *Vespro della Beata Vergine* and *Messa Paschale* with Magnificat (Musica Omnia), Music of Medieval Love with New York’s Ensemble for Early Music (Ex Cathedra), Toby Twining’s *Chrysalid Requiem* (Cantaloupe), Anthony Newman’s *Requiem* (Khaeon World Music) and Copland’s *In the Beginning* with John Scott and the Men and Boy Choir of St. Thomas Fifth Avenue and the Oratorio Singers of Charlotte on their own labels.

Bragle studied violin and voice at the University of Michigan before earning a bachelor of musical arts degree in Voice Performance and English and completing a master’s degree in Choral Conducting from Michigan State University. She is the recipient of several awards and recognition from *Symphony Magazine*, the American Bach Society, the Carmel Bach Festival and the Bethlehem Bach Festival.

Visit Meg Bragle on the web at: [www.megbragle.com](http://www.megbragle.com)

## Featured Soloists

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**THOMAS COOLEY** has consistently been praised for his versatility, expressiveness, and virtuosity on the concert stage and in the opera house. His repertoire ranges across more than four centuries, encompassing early masters such as Monteverdi, Purcell, Handel, Bach, Mozart and Haydn, as well as works by Romantic, 20th-century and contemporary composers including Beethoven, Berlioz, Mendelssohn, Elgar, Stravinsky, Britten, and Penderecki.

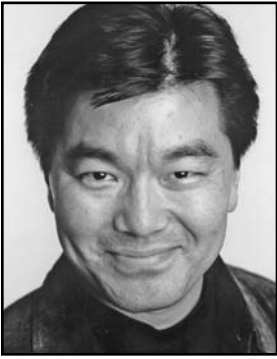
Thomas Cooley believes firmly in communicating with the audience using the text as a vehicle to convey the emotions of the music at hand. Possessing a lyric tenor voice of great flexibility, dynamic range, warmth and precision, he has appeared on an international level with such conductors as Manfred Honneck, Nicholas McGegan, Eji Oue, Krzysztof Penderecki, Helmuth Rilling, Carlo Rizzi, David Robertson, Donald Runnicles, Wolfgang Sawallisch, Michael Schönwandt, Gil Shohat, Robert Spano, Michael Tilson-Thomas, Osmo Vänskä, and Franz Welser-Möst. His repertoire on the concert stage includes works such as Beethoven's *Missa Solemnis* with the Atlanta Symphony, Berlioz' *Nuits d'été* and *L'enfance du Christ* as well as Haydn's *Seasons* with the St. Paul Chamber Orchestra, the Berlioz *Requiem* and Bach's *St. Matthew Passion* in Carnegie Hall with the Orchestra of St. Luke's, Stravinsky's *Les Noces* for the St. Louis Symphony, Handel's *Messiah* with Houston Symphony, Mendelssohn's *Lobgesang* with the National Arts Centre Orchestra in Ottawa, Honneger's *King David* for Dutch Radio in Utrecht, Mozart's *Requiem* in Amsterdam's Concertgebouw, Elgar's *Dream of Gerontius* with the Berliner Singakademie, Britten's *War Requiem* with the Munich Bach Choir, Bernstein's *Candide* with the Charleston Symphony and Penderecki's *Credo* with the SWR Orchestra in Berlin. He is frequently invited to perform in Beethoven's *Symphony No. 9*, of which he has given performances in Singapore, Japan, Taiwan, Germany, Italy, Spain, and throughout the United States, most recently at the Oregon Bach Festival and with the Alabama and Kansas City Symphonies. In the Baroque repertoire he is a well-known interpreter of the works of Bach and Handel, most especially in the role of the Evangelist in Bach's Passions and in the great oratorios of Handel.

A passionate champion of art song and vocal chamber music, Thomas Cooley has performed with many prominent musicians at festivals such as the Kammermusik Festival Nürnberg, the Göttingen Händelfestspiele, the Britten Festival in Aldeburgh, Music in the Vineyards in Napa Valley, the Four Nations Ensemble of New York, and most recently The Purcell Project, a collection of HD-videos of Purcell songs with the San Francisco-based Voices of Music, as well as Schoenberg's chamber version of *Das Lied von der Erde* together with Russell Braun and the Smithsonian Chamber Players in Toronto. He works frequently with the pianist Donald Sulzen and they have recorded Britten's *Holy Sonnets of John Donne* for the Bavarian Radio.

Visit Thomas on his website: [www.thomascooley.com](http://www.thomascooley.com)

## Featured Soloists

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Baritone **CHRISTOPHEREN NOMURA**, one of America's most prominent singers, was hailed as one of classical music's "rising stars" by the Wall Street Journal. He has earned a prominent place on the operatic, concert and recital stages appearing with such orchestras as the Boston Symphony, Philadelphia Orchestra, San Francisco Symphony, Minnesota Orchestra, National Symphony Orchestra, Orchestra of St. Luke's, Baltimore Symphony Orchestra, Vancouver Symphony, Indianapolis Symphony, Philharmonia Baroque Orchestra and the Boston Pops performing under Leonard Bernstein, Seiji Ozawa, James Conlon, Sergiu Comissiona, Roger Norrington, Christopher Hogwood, Ton Koopman, Paul Goodman, and Nicholas McGegan.

He has become a frequent guest with a number of orchestras and festivals including the Pacific Symphony Orchestra—he premiered Philip Glass' *The Passion of Rama Krishna* for their inaugural concerts in Segerstrom Concert Hall, reprised and recorded with them in 2011—the North Carolina Symphony, Chicago's Music of the Baroque, the Oregon Bach Festival, Bach Choir of Bethlehem, Carmel Bach Festival, Baldwin Wallace Bach Festival, Boston Early Music Festival. He has performed with Apollo's Fire, Tafelmusik and the Philharmonia Baroque Orchestra, the S'Kampa, Boromeo, Brentano and St. Lawrence String Quartets as well as at Santa Fe, Marlboro, Tanglewood, La Jolla, Spoleto, and the Chamber Music Society of Lincoln Center. Recent performances include Handel's *Messiah* with the Philadelphia Orchestra, the Cartagena International Festival with Dawn Upshaw and his Aspen Festival debut in *Songs of War & Loss* by Anthony Plog with the American Brass Quintet in July 2012.

In opera, Mr. Nomura is a noted Mozartean. He has likewise had a strong association with Puccini's *Madama Butterfly* and appeared in the SONY film co-directed by Martin Scorsese and Frédéric Mitterand, conducted by James Conlon. He sang in *Butterfly* for his debuts with the Boston Symphony under Seiji Ozawa, Dallas Opera and Cincinnati Opera. He can be heard on recordings for Sony, Dorian, Teldec, Telarc, London, Denon, TDK and L'Oiseau-Lyre. His recording of the Monteverdi Vespers was nominated for a Grammy. *All Is Bright* with the Handel and Haydn Society was named Musicweb International's "Recording of the Month."

Mr. Nomura has been the recipient of numerous awards and distinctions including a four-year Fulbright Grant to study with Dietrich Fischer-Dieskau, Hermann Prey and Gérard Souzay. He was winner of the Young Concert Artists International Auditions as well as the Naumburg, United States Information Agency Music Ambassadors and the Marilyn Horne Foundation competitions. He holds a Master's Degree and Artist Diploma from the New England Conservatory of Music.

# Featured Instrumentalist

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Described as “a most impressive musical interpreter” by Christoph Wolff, and praised as “one of the city’s most effective performers,” by the Boston Musical Intelligencer, Boston-based Hungarian composer and organist **BÁLINT KAROSI** continues his quest for new avenues of meaningful musical expression through his work in composition, interpretation and improvisation. He has appeared as a soloist at major venues including the Gewandhaus in Leipzig, the Béla Bartók National concert Hall in Budapest, the Rudolforium in Prague, the Liszt Academy in Budapest, the Victoria Hall in Geneva and the Essen Philharmonie. He has been a soloist at major music festivals including the 2010 International Bach Festival in Leipzig, the 2009 Boston Early Music Festival, the 2001 Magadino Organ Festival in Switzerland and he has performed in historic venues such as the Thomaskirche in Leipzig, the Marienkirche in Lübeck and the Dom in Freiberg, Germany.

A winner of major national and international awards, Mr. Karosi captured media attention when he became the first American-based organist to win the 16th International Bach Competition in Leipzig, Germany. He also won first prize and audience prize at the Dublin International Organ Competition, the Miami International Competition, the Arthur Poister Organ Competition in Syracuse, and second prize at the American Guild of Organist’s National Young Artist Competition and the St. Maurice d’Agaune Competition in Switzerland. He was awarded the Junior Prima Prize for young artists of extraordinary achievement in his native Hungary and the Westfield Concert Scholar Award by the Westfield Center at Cornell University.

A respected teacher of keyboard improvisation, Mr. Karosi has served on the faculty at Boston University and UMass Boston, and has been in demand as a private organ and improvisation instructor. In 2012 he won first prize at the University of Michigan Organ Improvisation Competition and was featured in an improvisation duel with renowned Dutch improviser Sietze deVries at the National Concert Hall in Budapest. He also won a prize at the Brno International Improvisation Competition and the Rochette prize at the Conservatoire de Genève.

Mr. Karosi’s commission for the National Concert Hall in Budapest, ‘Consonances for Organ and Symphony Orchestra’ was performed by the Miskolc Symphony Orchestra in 2006, followed by a subsequent commission of his ‘Orpheus’ Harp,’ a cantata based on a poem by Czesław Miłosz. The former work has been aired on *Pipedreams* on Minnesota Public Radio and NPR. His compositions have been published by Wayne Leupold Editions and Concordia Publishing House. Mr. Karosi’s current projects include an organ symphony, a Christmas oratorio, a piece for Pierrot ensemble, and a work for symphony orchestra.



# Special Guests

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**DR. MARKUS RATHEY** is associate professor of music history at Yale University, with joint appointments in the Institute of Sacred Music, the School of Music, the Music Department, and the Yale Divinity School. Before coming to Yale in 2003 he taught at the Universities of Mainz and Leipzig and was a research fellow at the Bach-Archiv, Leipzig.

He frequently collaborates with such conductors as Sir Neville Marriner, Helmuth Rilling, Simon Carrington, and Masaaki Suzuki as a lecturer and author of program notes.

Recent publications include an edition of Johann Georg Ahle's *Music Theoretical Writings* (Hildesheim, 2007, 2nd edition 2008), and *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim, 2009). His scholarship has appeared in numerous academic journals and he was one of the featured scholars in a documentary movie on Bach's *St. John Passion*.

Professor Rathey is vice-president of the American Bach Society and past-president of the Forum on Music and Christian Scholarship; he serves on the editorial board of *BACH: The Journal of the Riemenschneider Bach Institute* and is on the board of directors of the Society for Eighteenth-Century Music.

In 2012, Rathey was awarded the Martha Arnold Scholar-in-Residence Fellowship by the Riemenschneider Bach Institute and spent four weeks there last fall working on a book about the *Christmas Oratorio*.

## Special Guests

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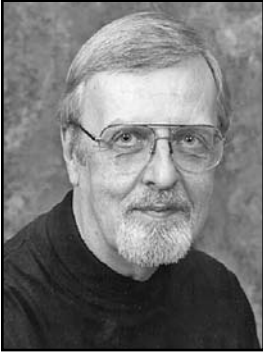


Bach specialist **MARY GREER** is serving as Guest Editor of *BACH: Journal of the Riemenschneider Bach Institute*, and Guest Program Annotator and Editor of the 81<sup>st</sup> Annual Bach Festival program while Dr. Melvin Unger is on sabbatical leave for the 2012–2013 academic year. A musicologist and a conductor, her recent publications include “Masonic Allusions in the Dedications of Two Canons by J. S. Bach: BWV 1078 and 1075” (in *BACH*, Fall, 2012), “From the House of Aaron to the House of Johann Sebastian: Old Testament Roots for the Bach Family Tree,” in *About Bach* (Univ. of Illinois Press, 2008), and “Embracing Faith: The Duet as Metaphor in Selected Sacred Cantatas by J. S. Bach” (in *BACH*, Summer, 2003). A graduate of Yale (B.A. and M.A.) and Harvard (Ph.D.), she wrote her dissertation on J. S. Bach’s Sacred Duets and Terzets under the supervision of Christoph Wolff. She has been a visiting professor at the Yale School of Music and the Christopher Hogwood Research Fellow at the Handel & Haydn Society, and has presented papers at national meetings of the American Musicological Society, American Bach Society, American Choral Directors Association, and numerous international conferences.

Dr. Greer has founded two Bach cantata series: “Cantatas in Context” in New York City and “The Bach Experience” in Cambridge; her repertory includes over fifty sacred cantatas, oratorios and masses. Dr. Greer has taught master classes at Yale’s Institute of Sacred Music and Wellesley College, and is a member of the Advisory Boards of the American Bach Society and the Riemenschneider Bach Institute, and is president of the American Friends of the Leipzig Bach Archive.

## Special Guests

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Born, raised, and educated in Syracuse, New York, **STUART RALEIGH** began his collegiate teaching career at Syracuse University, where he himself had studied. 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.

After coming to BW, Raleigh became an integral part, not only of the Conservatory but the musical scene in Northeast Ohio. At BW he conducted 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 served 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 an accomplished pianist and has been a member of the Syracuse Symphony, Cleveland Philharmonic, and Ohio Chamber Orchestras, and appeared 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.

## Special Guests

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Hailed by the Cleveland Plain Dealer as “shimmering” and “silken-voiced,” soprano **MADLINE APPLE HEALEY’S** recent engagements have included solo work in Tarik O’Regan’s *The Ecstasies Above*, Bach’s *Magnificat*, the role of Papagena in Mozart’s *Die Zauberflöte*, and a national tour of the critically acclaimed program of early American music “Come to the River” with Apollo’s Fire. Additional concert work has included Buxtehude’s *Membra Jesu Nostri*, Rutter’s *Requiem*, Schütz’s *Musikalische Exequien*, Bach’s *Mass in B minor* and the world premiere of a song-cycle by Michael Bennett. This season she can

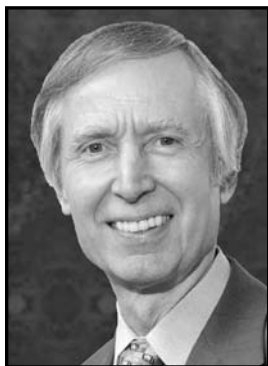
be seen as Olympia in *Les contes d’Hoffmann*, and Despina in a concert performance of *Così fan tutte* at Westminster Choir College. She will return to the Spoleto Festival USA this May to sing in the ensemble of *Matsukaze* by Toshio Hosokawa as a member of The Westminster Choir. She holds a Bachelor of Music in Vocal Performance from Baldwin-Wallace College Conservatory of Music and will complete her graduate studies in Voice Performance and Pedagogy at Westminster Choir College in Princeton, NJ this May.



**JONATHAN F. COOPER** is currently pursuing his Master’s degree in voice at the University of Cincinnati College-Conservatory of Music (CCM), where he studies with William McGraw. Appearances at CCM include Officer Murphy in *Street Scene*, baritone soloist in *Five Mystical Songs* by Ralph Vaughan Williams, and in “*The Monteverdi Project*” as both a vocal soloist and harpsichord continuist. Recent professional engagements include Jesus in Arvo Pärt’s *PASSIO*, and soloist in Handel’s *Messiah* with the Trinity Chamber Orchestra (Cleveland, OH). Jonathan is a recent graduate of the conservatory of music

at BaldwinWallace (Berea, OH), where he studied with Marc Weagraff. There he performed Pausanias in Chabrier’s *Une éducation manquée*, Leporello in *Don Giovanni*, Colline in *La Bohème*, Dr. Gibbs in Ned Rorem’s *Our Town*, and Mr. Gobineau in *The Medium*. In demand as a choral singer, Jonathan has sung with Quire Cleveland, Apollo’s Fire, the Trinity Chamber Singers, and currently sings at Christ Church Cathedral in downtown Cincinnati.

## FESTIVAL MUSIC DIRECTOR



**DWIGHT OLTMAN** is renowned as one of America's leading interpreters of the music of J. S. Bach. Celebrating his thirty-eighth season as Music Director of the Festival, he 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 BW Bach Orchestra.

His career highlights include conducting two concerts at the Kennedy Center when the Bach Festival was invited to appear at the "Festival of Festivals" in Washington, D.C. Another event receiving national acclaim was a telecast of

Bach's *St. Matthew Passion*, which was seen on 116 PBS stations across the U.S. In past seasons, Professor Oltman has collaborated with an impressive array of distinguished American, Canadian, and European singers. This includes such artists as Arleen Auger, Phyllis Bryn-Julson, Arlene Argenta, Jan DeGaetani, Catherine Robbin, Marietta Simpson, Ingeborg Danz, Jon Humphrey, Karl Markus, Seth McCoy, Kurt Equiluz, Thomas Paul, Ruud van der Meer, and Andrew Foster-Williams. Adding further to the international dimensions of the Bach Festival, Professor Oltman has invited world-acclaimed ensembles and instrumental artists, including Anner Bylsma, 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 Baldwin Wallace, Professor Oltman has maintained a busy professional conducting schedule. During twenty-four seasons as Music Director and Principal Conductor of the Cleveland Ballet, he conducted for the company in major cities including New York, Chicago, Detroit, Atlanta, and San Jose, and at the prestigious Edinburgh Festival in Scotland. From 2000 to 2012, Maestro Oltman was Music Director of Ballet San Jose where he continued to collaborate with renowned choreographers and dancers. In 2008, he conducted for the company in China. At the Grand Theater in Shanghai, his musical forces were the Shanghai Philharmonic Orchestra, the Shanghai Festival Chorus, and vocal soloists. Founding Music Director of the Ohio Chamber Orchestra, he conducted an impressive range of music during his twenty-year tenure.

Orchestral guest conducting engagements have taken him to orchestras and festivals throughout the United States and in eight other countries. His honors have included two *Northern Ohio Live* awards for the Bach Festival, ASCAP awards for the Ohio Chamber Orchestra, and a proclamation from Mayor Michael White for "Dwight Oltman Day in Cleveland."

## FESTIVAL CHORAL DIRECTOR



**DR. DIRK GARNER** is the Gigax Chair for Choral Studies at Baldwin Wallace University Conservatory of Music. He is a noted Bach scholar whose continuing research concerns the *Golden Mean* in Bach's *Sacred Cantatas*, a topic he discussed during a two-hour interview on National Public Radio's "Bach Sunday." He also has presented on the subject on the campuses of Western Michigan University, The University of Eastern Connecticut, and Wake Forest University. In addition, he regularly lectures on topics relating to J. S. Bach's music and baroque performance practice.

Prior to his appointment at Baldwin Wallace, Dr. Garner served as Director of Choral Studies at Oklahoma State University where he conducted the Concert Chorale, Chamber Choir, and led the graduate program in Choral Conducting. Dr. Garner also served as the Director of Choral Activities at Southeastern Louisiana University, and on the faculties of High Point University and Albertson College of Idaho. Popular as a clinician and adjudicator, Dr. Garner has conducted festivals in twenty-five states and his choirs have been heard across the country and in regional and state conventions of American Choral Directors Association (ACDA) and the National Association for Music Education (MENC). In January 2008 he conducted Mozart's *Requiem* in Carnegie Hall for Mid-America productions. During the summers he serves as Associate Conductor for the Westminster Choir College summer workshop in Florence, Italy. He has judged competitions for the National Association of Teachers of Singing and ACDA, and has served as State Chair of Repertoire and Standards for Colleges and Universities in Louisiana.

Dr. Garner holds the Master of Music degree from the Cincinnati College-Conservatory of Music, and the Doctor of Musical Arts in Choral Conducting and Pedagogy from the University of Iowa.

## BACH SERVICE DIRECTOR



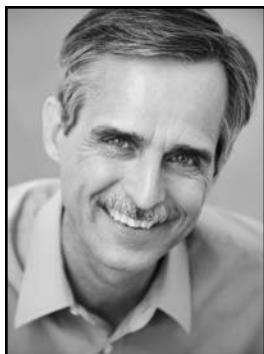
**DR. STEVEN GROSS** has worked on Broadway and the West End as conductor and pianist on such shows as *The Life*, *Urinetown*, *The 25<sup>th</sup> Annual Putnam County Spelling Bee*, *Chicago*, *Miss Saigon*, *The Wedding Singer*, *Saturday Night Fever*, *Dreamgirls* plus the New York City Opera productions of *A Little Night Music*, *Sweeney Todd*, *The Most Happy Fella* and *Candide*. He has worked off-Broadway at Playwrights Horizons, the Algonquin Theater, and his adaptation of *The Pirates of Penzance* at the South Street Seaport was Lortel nominated for best musical. Regional theater work includes music direction in St. Louis,

Cleveland, Cincinnati, Miami, Philadelphia and Chicago. He has conducted the European premieres of such works as *The Life*, *Urinetown*, *Falsettos*, *Beehive*, *Forever Plaid*, *Closer Than Ever*, and *Flora the Red Menace*.

He has collaborated as an orchestrator/arranger on new musicals with composers such as Benny Andersson & Bjorn Ulvaeus on their new version of *Chess*, Cy Coleman on two of his last-performed musicals, and with David Friedman and Mark Hollmann. He also works actively as an orchestrator and arranger for many symphony orchestras, as well as varied television, radio, video and on-line stations. His musical *Nijinsky* has been performed in Berlin, Hamburg, Zurich, and will debut in Lausanne and Paris in the next 2 seasons.

Active in operatic and concert work, Steven has conducted in opera houses in London, Paris, Berlin, Hamburg, Vienna, New York and Zurich and appeared with orchestras in cities such as Tel-Aviv, Sao Paolo, Marseilles, and Cincinnati. He has assisted such notable music directors as Daniel Barenboim and Michael Gielen and has conducted and assisted on the world premieres of operas by such composers as Aribert Reimann, Alfred Schnittke, Daniel Schnyder, and Chandler Carter. Dr. Gross is a Fulbright and Rotary Scholar.

## DIRECTOR OF THE RIEMENSCHNEIDER BACH INSTITUTE



**MELVIN UNGER** holds the Riemenschneider Chair in Music at Baldwin Wallace University, where he serves as director of the Riemenschneider Bach Institute. Since 2001 he has also been conductor of the Singers' Club of Cleveland, a male chorus now in its 120<sup>th</sup> season. Before moving to the US from Canada, Dr. Unger served for eighteen years as music director of the Da Camera Singers in Edmonton. He holds the D.M.A. degree in choral music from the 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 Vierne's *Messe solennelle* at St. Stephen's Cathedral in Vienna. His North American appearances have taken him to twenty-six states and provinces. Dr. Unger has published numerous scholarly articles, several critical music editions, and five books on choral-related topics. His most recent, a Historical Dictionary of Choral Music for Scarecrow Press, was released in June, 2010. 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. During the 2012-2013 year Dr. Unger has been in residence at Roosevelt University (Chicago) as a Fellow with the American Council on Education.



## FESTIVAL BRASS DIRECTOR



**JOHN BRNDIAR** is Lecturer in Trumpet and Director of the Brass Choir at Baldwin Wallace University, where he has also coached chamber ensembles, taught conducting classes and directed rehearsals of the Symphonic Wind Ensemble. He is Principal Trumpet of the Cleveland Chamber Symphony, a Grammy Award-winning ensemble, and is featured on their recording of the Shostakovich Concerto No. 1 for Piano and trumpet. John has performed, recorded, and toured with The Cleveland Orchestra for 34 seasons as an extra and substitute trumpeter. He is a member of the Paragon Brass Quintet, the Kent Brass Quintet, the Blossom Festival Orchestra and Band, and the Festival Mozaic Orchestra in California.

As a free-lance musician, Mr. Brndiar has performed with the Metropolitan Opera Orchestra, the Cleveland Symphonic Winds, the Ohio Chamber Orchestra, the Cleveland Opera and Cleveland Ballet Orchestras, Red {an orchestra}, the Akron Symphony, the Canton Symphony, the Erie Philharmonic, and the Ashland Symphony. He has also toured to Europe and China with the Paragon Brass Quintet presenting concerts and master classes, and he was a founding member of the Metropolitan Brass Quintet. He recently appeared as soloist in the Concerto for Trumpet and Orchestra by Franz Joseph Haydn with the Wooster Symphony; other solo performances have included recitals at Baldwin Wallace, concerts with the Freedom Brass Band, the Lorain Community Orchestra, the Euclid Orchestra, the Parma Symphony, the Strongsville Band, and as soloist and conductor with the Lakewood Hometown Band.

Mr. Brndiar recently recorded several solo CDs for the Ludwig Master Series for young students, and has also been a featured soloist in the orchestra and band recordings produced by Ludwig. He has played in Broadway touring company productions, and has recorded numerous radio and television commercials. In the jazz field, he has performed with the Cleveland Jazz Orchestra and the Jazz Unit, and with the Hot Jazz Seven.

A graduate of the Cleveland Institute of Music and the Baldwin Wallace Conservatory, Mr. Brndiar was a trumpet student of Bernard Adelstein, Charles Schlueter, James Darling, and Mary Squire. He studied conducting with Loris Chobanian and Dwight Oltman, and has taught trumpet at CIM, Case Western Reserve University, Cleveland State University, the Oberlin Conservatory, the University of Akron, Ashland University, and The College of Wooster.

# Concerts

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FRIDAY, APRIL 19, 2013

1:00–3:00 p.m.

OPEN HOUSE: Riemenschneider Bach Institute  
Exhibit: Rare Items from the Vault

3:15–3:45 p.m.

FESTIVAL BRASS CHOIR  
Marting Hall Tower  
John Brndiar, *conductor*

FRIDAY, APRIL 19, 2013

4:00 p.m.

**FIRST CONCERT**

Berea United Methodist Church

Bálint Karosi, *organ*

Nicolaus Bruhns  
1665-1697

Praeludium in G

arr. by J. S. Bach  
1685-1750

Trio in C Minor after Johann Friedrich Fasch, BWV 585

I. Adagio

II. Allegro

Prinz Johann Ernst von  
Sachsen-Weimar  
arr. by J. S. Bach

Concerto in G Major after Johann Ernst, BWV 592

I. Allegro

II. Grave

III. Presto

arr. by J. S. Bach

Aria in F Major after Couperin, BWV 587

Dietrich Buxtehude  
1637-1707

Ciaccone in C Minor, BuxWV 159

Announcement of the theme for improvisation

Bálint Karosi  
b. 1979

Improvisation on a submitted chorale

**Intermission**

J. S. Bach

Excerpts from "The Art of Fugue," BWV 1080

I. Contrapuntus I

II. Canone alla Duodecima in Contrapunto alla  
Quinta XIII

III. Contrapunctus II

IV. Canone per Augmentationem in Contrario  
Motu XV

V. In stylo Francese

Komm Heiliger Geist, BWV 652

Tocatta Adagio and Fugue in C Major, BWV 564

# First Concert

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## NOTES ON THE PROGRAM

BY MARY GREER

Today's program features organ works by Johann Sebastian Bach (1685–1750) and two north German composer-organists, Dietrich Buxtehude (1637–1707) and Nicolaus Bruhns (1665–1697). The pieces reflect the full spectrum of styles and genres of organ composition in north and central Germany from around 1650 to 1750, ranging from ones composed in the strictest of forms to ones in a very free style.

The first and last works on the program, the “Praeludium” by Bruhns and the “Toccatà” by Bach, are both improvisatory in nature. At the opposite end of the spectrum is Bach's “Art of Fugue,” a set of compositions based on a single theme intended to demonstrate various learned contrapuntal techniques. Bach's “Komm Heiliger Geist” is an arrangement for organ of the Lutheran hymn “Come Holy Spirit,” and the other three pieces are Bach's arrangements of works by other composers: Johann Friedrich Fasch (1688–1758), Johann Ernst (1696–1715), and François Couperin (1668–1733).

Nicolaus Bruhns was a German composer, organist, violinist and gamba player. He was born into a musical family in 1665 near Husum (in Schleswig-Holstein, a region in northwest Germany close to Denmark), and at an early age “could play the organ and write quite well for keyboard and voice.” He studied organ and composition in Lübeck with Dietrich Buxtehude who gave him a highly favorable recommendation. Upon the completion of his studies, he was employed as a composer and violinist in Copenhagen, where he was introduced to a variety of musical styles. In 1689 he was appointed organist at the Town Church in Husum; following his audition it was reported that “the city had never heard his like in composition and performance on all manner of instruments.” According to the composer, music theorist and writer on music, Johann Mattheson, at times Bruhns took his violin up to the organ loft and played it so skillfully that it sounded like two, three, or more instruments at once. Bruhns spent the rest of his brief career in Husum where he died in 1697 at the age of thirty-one.

The Praeludium in G is one of four preludes and fugues for organ by Bruhns that have come down to us. Modeled on works by his teacher, Buxtehude, it is in five sections: a brilliant toccata-like prelude, a fugue in 4/4 meter, a middle section, a fugue, and a concluding toccata. Bruhns also incorporated aspects of Buxtehude's fugal technique, in particular, a predilection for repeated-note subjects.

Praeludium in G

Nicolaus Bruhns (1665-1697)

# First Concert

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The German composer and Capellmeister Johann Friedrich Fasch was one of the most important German contemporaries of Bach. He was born in 1688 near Weimar and was descended from a line of Lutheran Cantors and theologians. He received his first musical training as a boy soprano and was educated at the St. Thomas School in Leipzig and sang under the direction of Johann Kuhnau, Bach's predecessor as Cantor. He later pursued studies at the University of Leipzig where he founded a collegium musicum. In 1722 he was appointed court Capellmeister in Zerbst where he remained until his death in 1758. Fasch was a prolific composer—he wrote over 700 cantatas and other sacred works and numerous orchestral suites and concertos—and his works were widely performed. The Trio, BWV 585, on today's program, was once thought to be a work by Bach and was later attributed to Johann Tobias Krebs. It is now known to be an arrangement by Bach of two movements from a trio sonata by Fasch.

Trio in C Minor after Johann Friedrich Fasch, BWV 585

- I. Adagio
- II. Allegro

arr. by J. S. Bach (1685-1750)

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Johann Ernst, Prince of Saxe-Weimar, was born in Weimar in 1696 and was the brother of Ernst August, co-ruler of the duchy of Saxe-Weimar. He demonstrated tremendous musical talent from a young age and studied both violin and composition. Among his teachers were Johann Gottfried Walther, a distant cousin of Bach's. Between 1711 and 1713 he was in Utrecht and Amsterdam where he was introduced to the practice of transcribing Italian instrumental concertos for keyboard. Upon his return to Weimar, he inspired Walther and Bach to do so as well. He did not have a robust constitution and died in 1715 at the age of just eighteen, leaving behind 19 compositions. To honor his memory, Telemann published six of his concertos which are in the style of Vivaldi. Bach transcribed two of them (BWV 982 and 987) for harpsichord. The work on today's program, the Concerto in G Major, BWV 592, is Bach's arrangement for organ of another concerto by Johann Ernst.

Concerto in G Major after Johann Ernst, BWV 592

- I. Allegro
- II. Grave
- III. Presto

Prince Johann Ernst von Sachsen-Weimar arr. By J. S. Bach

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The French composer, harpsichordist, organist and pedagogue François Couperin was born into a musical family in Paris in 1668. Both his uncle, Louis Couperin, and his father, Charles, were professional organists and François followed in their

# First Concert

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footsteps. He was the leading French composer of his generation and published works in a wide variety of genres encompassing two early organ masses, sacred vocal works, secular vocal works, chamber music, and harpsichord music. He was also a highly-regarded harpsichord and organ teacher and published two editions of an influential treatise on aspects of keyboard performance entitled *L'Art de toucher le clavecin* (Paris, 1716, rev. 1717).

Though steeped in the French musical tradition, Couperin also had a strong affinity for Italian music and a particular fondness for the trio sonata, a genre that had originated in Italy. In the preface to *Les nations: Sonades et suites de symphonies en trio*, a collection of trio sonatas and suites published in Paris in 1726, Couperin explains that his regard for the sonatas of Arcangelo Corelli had led him to try composing one in his style. He pretended that a relative had sent him a sonata by a new Italian composer, rearranged the letters in his own name so that it sounded Italian, and performed the piece in public. It met with an enthusiastic response and, thus encouraged, he composed others. These early sonatas reflect Couperin's admiration for Italian baroque composers and Arcangelo Corelli in particular. Throughout his life Couperin strove to integrate into his work the best of the French tradition with the best of the Italian. He died in Paris in 1733.

We know that Bach was acquainted with Couperin's music because Bach's wife, Anna Magdalena, copied Couperin's rondeau *Les Bergeries* into her *Clavierbüchlein* (keyboard notebook) of 1725. Friedrich Wilhelm Marpurg, a composer and writer on music, also reports that "the learned Bach regarded him as worthy of approbation."<sup>1</sup>

The Aria in F major BWV 587 after Couperin is an arrangement for organ of "L'Impériale," a trio for two violins and basso continuo that appears in *Les nations* of 1726. The arrangement is attributed to Bach.

Aria in F major after Couperin, BWV 587

arr. by J. S. Bach

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The composer and organist Dietrich Buxtehude was the foremost member of the north German baroque school. Born in 1637 of German or Danish descent, he was one of the most important composers of works for organ before Bach and also composed numerous Protestant church cantatas. He was organist at one of the most prominent churches in north Germany, St. Mary's Church in Lübeck, serving from 1668 until his death in May of 1707. He played for church services and taught organ, and among his pupils was Nicholas Bruhns who composed the first work on the program.

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<sup>1</sup>*Bach Dokumente* III, no. 632.

# First Concert

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Over 100 sacred vocal works by Buxtehude have come down to us. The surviving organ works include about two dozen preludia—toccata-like compositions in which improvisatory and fugal sections alternate—and about 50 works that are based on chorale melodies. His keyboard works are in the tradition of Frescobaldi (1583–1643) and Froberger (1616–1667), but also incorporate more recent Italian and French elements.

Bach greatly admired Buxtehude, and his organ pieces and his sacred vocal works exerted a profound influence on his early compositions. During the years Bach was employed as an organist in Arnstadt (1703–1707), he took a leave of absence to visit Lübeck in order to hear Buxtehude play the organ. According to the proceedings of the Arnstadt consistory of February 21, 1706, Bach had requested a leave of only four weeks but, to their intense displeasure, had stayed “about four times as long.” Buxtehude died just over a year after Bach’s visit, in May of 1707.

The work on today’s program, the Ciaccone in C Minor, BuxWV 159, is one of three ostinato pieces by Buxtehude known to us. A “Ciaccone” (French, “Chaconne”) is a continuous variation form of the baroque era that is closely related to the passacaglia. Both are based on the chord progression of a late 16th-century dance that was imported into Spain and Italy from South America.

Ciaccone in C Minor, BuxWV 159

D. Buxtehude (1637–1707)

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## Announcement of the theme for improvisation

Improvisation on a submitted Chorale

Bálint Karosi (1979-)

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## Intermission

“The Art of Fugue” (Die Kunst der Fuge), BWV 1080, is a set of fugues and canons based on the same theme which Bach wrote to demonstrate a variety of contrapuntal techniques. Although he does not specify the medium of performance, all but one or two movements are playable on a solo keyboard instrument. As it has come down to us, “The Art of Fugue” is unfinished and the intended order of its various movements is not known with certainty. Once thought to date from his final years, it is now known to have been largely completed by around 1742. It wasn’t published until 1751, a year after Bach’s death, and a second edition, featuring numerous changes, appeared a year later. In their printed form, the fugues, each of which bears the designation, “Contrapunctus,” appear with each voice on a separate staff; most are in four parts.

# First Concert

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“Contrapuntus I,” a four-voice fugue, is the most straightforward of the movements. In it, the principal subject (musical theme) of the entire work is introduced through a steady series of presentations of the theme in each of the four voices. Only towards the end are there two dramatic pauses before the subject sounds one last time over a sustained pedal point (a long held note) in the tonic key of D minor. The movement has a very measured, seamless feel, due in large part to the absence of any full cadences until the final measure.

The two-voice “Canone alla Duodecima in Contrapunto alla Quinta XIII,” featuring imitation at the interval of a twelfth, is the shortest of the set but the most intricate in design. In the center of its middle section, which is repeated, the two voices exchange roles.

“Contrapunctus II” opens with each of the four parts presenting the subject, beginning with the lowest voice and followed by the next-highest voice. This movement feels far more animated than “Contrapunctus I” thanks in large part to the dotted rhythms that occur throughout the movement. Near the end, Bach introduces a syncopated version of the theme, but restores it to its usual form in the movement’s closing measures.

The “Canone per Augmentationem in Contrario Motu XV” is a compositional *tour-de-force* featuring two sophisticated contrapuntal techniques: augmentation and contrary motion. Augmentation is a technique in which the note values in the second voice are longer than those in the first one; contrary motion is a technique in which the second voice forms a mirror image of the first. In other words, if the first voices ascends by the interval of a fifth, the second one descends by the same interval.

“In stylo Francese” is a four-voice fugue that features the dotted rhythms and melodic flourishes that characterize the French style. The main theme appears in shorter note values and in combination with the normal form of the subject.

Excerpts from “The Art of Fugue,” BWV 1080

- I. Contrapuntus I
- II. Canone alla Duodecima in Contrapunto alla Quinta XIII
- III. Contrapunctus II
- IV. Canone per Augmentationem in Contrario Motu XV
- V. In stylo Francese

J. S. Bach



# First Concert

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“Komm Heiliger Geist,” BWV 652, is an organ fantasia by Bach based on the Pentecost hymn “Come Holy Spirit.” It is one of two settings of this chorale that appears in the manuscript collection of organ chorales by Bach popularly known as “The Eighteen” (BWV 651–668). Bach composed most of the chorale settings between 1708 and 1717 in Weimar, but only assembled them into a single manuscript in Leipzig in the 1740s, presumably with the aim of publishing them. Unlike the more concise chorale arrangements found in the *Little Organ Book (Orgel-Büchlein)*, the works in this collection are large-scale chorale fantasias.

In the first of the two settings of “Komm Heiliger Geist,” Bach places the chorale melody in the pedal. In the second, BWV 652—the one on today’s program—the chorale melody appears in the soprano line. Each successive phrase is treated in the same way: the lower voices present the theme in imitation and each section culminates in the entrance of the soprano line. The piece ends with a more animated section in shorter note values known as a “stretto.”

Komm Heiliger Geist BWV 652

J. S. Bach

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A toccata, from the Italian “to touch” or “to hit or tap,” is a virtuoso piece for keyboard. Toccatas are intended to sound improvised and often make use of the full range of the keyboard. Bach was particularly drawn to this form when he was young, presumably because it allowed for a great deal of artistic freedom and provided an opportunity for him to showcase his brilliant technique, both on the keyboard and on the pedals.

The first movement of the Toccata in C major, BWV 564, begins with a virtuosic passage on the keyboard. It is followed by an extended pedal solo, then a series of alternating ritornellos and episodes, yielding a particularly rich sonority.

The contemplative mood of the middle movement, which is in the key of A minor and marked “adagio” (slow), provides a complete contrast to the exuberant extroverted quality of the first one. Throughout nearly the entire movement, the pedal line proceeds in even eighth notes, bringing to mind a walking meditation. Only at the end does this steady four-note motif of rising octaves followed by descending octaves break off. Here a rapid descending scale in the keyboard is followed by a series of diminished chords and other dissonant harmonies until the movement settles on the major mode, coming to rest on a C major chord.

The third movement is a fugue in the key of C major in 6/8 meter. The affirmative nature of the opening motive dispels the introspective mood of the “Adagio” from the very first note. Throughout, Bach revels in his sure command of counterpoint and virtuosity as a performer.

Toccata Adagio and Fugue in C Major, BWV 564

J. S. Bach

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# Concerts

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FRIDAY, APRIL 19, 2013

7:15–7:45 p.m.

FESTIVAL BRASS CHOIR  
Marting Hall Tower  
John Brndiar, *conductor*

8:00 p.m.

SECOND CONCERT

George Frideric Handel Concerto Grosso, Op. 6, No. 6 in G minor  
1685-1759

Larghetto e affettuoso  
Allegro ma non troppo  
Musette  
Allegro  
Allegro

Festival Chamber Orchestra  
Dwight Oltman, *conductor*

J. S. Bach  
1685-1750

*Aus der Tiefen rufe ich, Herr, zu dir*, BWV 131

Andre Brown, *tenor*  
Travis Mussel, *bass*  
Baldwin Wallace Motet Choir  
Dirk Garner, *conductor*

INTERMISSION

J. S. Bach

*Wachet auf, ruft uns die Stimme*, BWV 140

Sherezade Panthaki, *soprano*  
Thomas Cooley, *tenor*  
Christòpheren Nomura, *baritone*  
Baldwin Wallace Motet Choir  
Festival Chamber Orchestra  
Dwight Oltman, *conductor*

# Second Concert

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## NOTES ON THE PROGRAM

BY MARY GREER

### *Concerto Grosso Op. 6, No. 6 in G minor*

The Concerto Grosso, Opus 6, No. 6 in G minor is one of a set of twelve “Grand Concertos” George Frideric Handel composed in 1739. Over the course of the 1738–1739 season, Handel shifted his primary focus as a composer and performer from Italian opera to English oratorio. He had produced oratorios before which had nearly always met with success, but for years he continued to compose operas. By the end of the 1730s, however, popular taste in England had changed to such an extent that producing operas in an incomprehensible language based on implausible plots—even by a composer as talented as Handel—was no longer commercially viable.

His oratorios, which featured texts in English and rousing choral movements, proved to be far more popular with middle class audiences. *Saul* received its first performance in January of 1739 and was followed a few months later by *Israel in Egypt*. Both works were enthusiastically received and Handel’s career was revitalized. He made plans to revive his existing oratorios and to compose new ones.

The oratorios themselves were not the only draw to his concerts; audience members also came to hear him perform as soloist in organ concertos or improvise on the organ during the intermissions in the choral works. He also wrote concerti grossi for the intermissions and, between September 29 and October 30 of 1739, composed the twelve concertos that came to be known as Opus 6—an average of a concerto every two-and-a-half days!

Handel turned to the concerti grossi of Arcangelo Corelli to serve as models for his own works. He himself had first encountered the music of Corelli during his years in Italy (1706–1709), and Corelli’s concerti which were published in 1714 remained popular with conservative English audiences twenty-five years later. Although the genre was old-fashioned by the late 1730s, Handel put a distinctly personal stamp on his pieces by introducing a wide variety of compositional styles and genres into them. They are among the finest exemplars of the genre.

I. The mood of the first movement, marked *Larghetto e affettuoso*, recalls the pathos and nobility of some of the soliloquies in Handel’s tragic operas.

II. The second movement, marked *Allegro ma non troppo*, is a brief fugue on an angular, chromatic theme.

III. The third movement, *Musette*, with the tempo indication “*larghetto*” (slow), is quite long and was extremely popular during Handel’s time; it was frequently played on its own. The title, “Musette,” refers to a popular type of bagpipe whose sound Handel evokes by the drone in the bass. The movement opens with a serene theme;

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the low string register in combination with the drone bass imparts a particularly warm timbre to this section. Lively episodes in the higher strings alternate with this gentle theme. The movement as a whole is divided into four sections: a statement of the theme by the full orchestra, a continuation of this material presented as a dialogue between the concertino and ripieno strings, a section for full orchestra in C minor with 16th-note passage-work in the violins, and a shortened version of the dialogue from the second section.

IV. The fourth movement, marked *Allegro*, is a brilliant concerto movement featuring a solo violin.

V. The final movement, also marked *Allegro*, is a fast minuet for full orchestra.

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The two remaining works on the program, “Aus der Tiefen rufe ich, Herr, zu dir,” BWV 131, and “Wachet auf, ruft uns die Stimme,” BWV 140, are among the approximately 200 church cantatas by Johann Sebastian Bach (1685–1750) that have survived. The eminent scholar Christoph Wolff has characterized the corpus of Bach’s church cantatas as “the most important creation ever in the history of church music.”<sup>2</sup> They bear the imprint of Bach’s endlessly inventive musical imagination, his sure command of compositional techniques and profound understanding of the sacred texts he set, and place unprecedented technical demands upon the performers. In this evening’s performance we will hear a work Bach composed at the very beginning of his career, BWV 131, and one written at the height of his artistic maturity, BWV 140.

## *Aus der Tiefen rufe ich, Herr, zu dir, BWV 131*

Cantata 131 is one of the five earliest surviving cantatas by Bach. It was composed sometime between July, 1707 and June, 1708 when he served as organist at St. Blasius’s Church in Mühlhausen. The precise occasion for which he wrote the work is not known. The nature of the text suggests that it may have been intended for a service of repentance, perhaps in connection with the disastrous fire which, shortly after Bach took up his post, destroyed large parts of the town center.

The cantata is a setting of all eight verses of Psalm 130, “Out of the depths I cry unto Thee, O Lord,” one of the seven penitential psalms. In the second and fourth movements, a stanza from the hymn, “Herr Jesu Christ, du höchstes Gut” (Lord Jesus Christ, Thou highest Good) composed by Bartholomäus Ringwaldt in 1588, provides a trope on the psalm text. Ringwaldt’s hymn is listed under the rubric “penitential songs” in contemporaneous hymnals.

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<sup>2</sup>Christoph Wolff, ed., *The World of the Bach Cantatas*, vol. I (New York: W. W. Norton & Co., 1995), 4.

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There is a clear progression from despair to hope over the course of the psalm:

Mmt. 1: The speaker—overcome with the agonizing recognition of his sins—utters a heartfelt cry for the Lord to hear him,

Mmt. 2: A dialogue between two contrasting themes: if one's sins are strictly reckoned, who shall pass, and a plea for mercy,

Mmt. 3: A shift to waiting and hoping in the Lord,

Mmt. 4: A second dialogue: continued hopeful waiting for the Lord juxtaposed with rueful recognition of wrongdoing and the desire to be washed clean,

Mmt. 5: Hope in the Lord and faith in ultimate redemption.

In this early cantata, Bach incorporates compositional techniques found in the sacred vocal works of late seventeenth-century German composers such as Buxtehude and Pachelbel. Rather than consisting of separate, self-contained movements, it is conceived as a series of sections each of which flows into the next. The cantata is scored for tenor and bass soloists, four-part chorus, oboe, bassoon, violin, two violas, and basso continuo (a small instrumental ensemble comprising a cello, bass, bassoon and organ or harpsichord which provided the harmonic foundation and rhythmic impetus for nearly all baroque music). The overall design of the work is symmetrical: the chorus and full orchestra participate in Movements 1, 3, and 5, and in Movements 2 and 4 a vocal soloist (bass in Mmt. 2 and tenor in Mmt. 4) presents the psalm text, while the sopranos and altos, respectively, present a chorale stanza.

The first movement, a setting of the first two verses of Psalm 130, opens with an instrumental prelude in 3/4 time in a slow tempo. The principal theme, a descending line that begins with a falling leap of a fifth, is initially played by the strings then answered by the oboe. The overall mood is contemplative and introspective; the even quarter notes in the continuo line suggest a walking meditation. Following the orchestral introduction, the chorus enters, singing the phrase, “Out of the depths I cry unto Thee,” to the melody introduced earlier by the violins and oboe. Imitative texture alternates with homophonic texture. This meditative section leads directly into an animated section in common time, in which all four voices sing, “Lord, hear my voice,” in block chords in alternation with fugal entries on “let Thine ears be attentive to the voice of my supplications!” Bach punctuates the end of this section by having soft “pleading” motives in both voices and instruments alternate with louder passages. The movement ends softly with a series of the “pleading” motive played alternately by the strings and oboe, and flows seamlessly into the next movement.

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## 1. Chorus

*Aus der Tiefen rufe ich, Herr, zu dir.*

*Herr, höre meine Stimme, laß deine Ohren merken auf die Stimme meines Flehens!*

Out of the depths I cry unto Thee, O Lord.

Lord, hear my voice: let Thine ears be attentive to the voice of my supplications!

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In the first section of the second movement, in which verses 3 and 4 of the Psalm are presented together with the second stanza of the chorale, “Herr Jesu Christ, du höchstes Gut,” two contrasting outlooks are juxtaposed: If our iniquities are strictly counted, who shall stand? (sung by the bass soloist), and a plea for mercy (sung by the sopranos to the chorale melody). The disjunct phrases and short note values in the bass part reflect the speaker’s anxiety. The long, even note values in the soprano line, by contrast, connote calm and reassurance. In the second half of the movement, the soloist’s syllabic declamation of “For there is forgiveness with Thee” contrasts with the extended melismas (many notes sung to a single syllable) on the word “fürchte” (fear). Bach’s agitated setting of this word vividly evokes the “trembling in fear” suggested by the text.

## 2. Bass Arioso and Soprano Chorale

*So du willst, Herr, Sünde zurechnen,  
Herr, wer wird bestehen?*

**Erbarm dich mein in solcher Last,**

**Nimm sie aus meinem Herzen,**

**Die weil du sie gebüßet hast**

**Am Holz mit Todesschmerzen,**

*Denn bei dir ist die Vergebung, daß  
man dich fürchte.*

**Auf daß ich nicht mit großem Weh**

**In meinen Sünden untergeh,**

**Noch ewiglich verzage.**

If Thou, Lord, shouldest mark iniquities, O Lord, who shall stand?

Have mercy on me in such torment,

Remove it from my heart,

For Thou hast atoned for it

With pains of death upon the cross,

For there is forgiveness with Thee, that Thou mayest be feared.

So that I might not with grievous woe

Perish in my sins,

Or despair for evermore.

---

Following a brief silence, the third movement (Psalm 130: 5) opens with three statements of “I wait for the Lord” presented in block chords by chorus and orchestra. The three short phrases are punctuated by a rising phrase sung *a cappella*, first by the altos, then the tenors. This introductory section is followed by a choral fugue on the phrase “My soul doth wait.” The long note values associated with the word “harre” (wait) illustrate the concept of waiting and serve as a foil to the syllabic declamation of the phrase, “and in His word do I hope.” The voices are accompanied by lively figuration in the instruments. The movement closes with one final statement of “and in His word do I hope” by all four voices.

## 3. Chorus

*Ich harre des Herrn, meine Seele harret,  
und ich hoffe auf sein Wort.*

I wait for the Lord, my soul doth wait, and in His word do I hope.

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In the fourth movement, as in the second, a psalm verse and a chorale stanza are juxtaposed. The tenor soloist sings verse 6 of Psalm 130 and the altos, the fifth stanza of “Herr Jesu Christ, du höchstes Gut.” The movement is in 12/8 meter and opens with a statement of an “ostinato” (repeating) figure that is played by the basso continuo throughout this section. The tenor reiterates the phrase, “My soul waiteth for the Lord,” while the altos—singing the chorale melody—express the sinner’s desire to be washed clean of his sins. The alto part lies quite low, often crossing below the tenor line. The recurring ostinato motive in the continuo line serves as a musical metaphor for the ongoing nature of waiting for the Lord, day in, day out.

#### 4. Tenor Aria and Alto Chorale

*Meine Seele wartet auf den Herrn von einer Morgenwache bis zu der andern.*

My soul waiteth for the Lord from one morning watch to the next.

**Und weil ich denn in meinem Sinn,  
Wie ich zuvor geklaget,  
Auch ein betrübter Sünder bin,  
Den sein Gewissen naget,  
Und wollte gern im Blute dein  
Von Sünden abgewaschen sein  
Wie David und Manasse.**

Because I in my heart,  
As I have hitherto lamented,  
Am also a troubled sinner,  
Gnawed at by his conscience,  
And would gladly in Thy blood  
Be washed clean of sin,  
Like David and Manasseh.

---

The sectional nature of the opening section of the fifth movement, a setting of verses 7–8 of Psalm 130, most clearly reveals its origins in the seventeenth-century motet. Bach sets each section of text—sometimes just an individual word—with a different tempo, musical motive and texture:

“Israel”: marked *adagio*; presented in block chords

“hope in the Lord”: marked *un poco allegro*; chordal and freely polyphonic, episodes with lively figuration in oboe and violin

“for with the Lord there is mercy”: marked *adagio*; homophonic, with an obbligato oboe part

“and with Him is plenteous redemption”: marked *allegro*; freely polyphonic, with lively figuration in the oboe, violin, and bassoon

This is followed by a fugue on the final verse of the psalm, “And He shall redeem Israel.”

Initially the voices are accompanied only by continuo but, as the movement unfolds, the other instruments join in, creating a gradual crescendo. The fact that Bach sets a key word of the final phrase, “Israel,” to a falling fifth—the same motive that accompanied the very first words of the cantata, “Out of the depths”—is perhaps intended to serve as a reminder of the distance we have traveled, from the depths of

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despair at the beginning of the piece, to a certitude in redemption at the end. The extended melisma on the word “erlösen” (redeem) evokes the soaring spirit of the speaker as he affirms that Israel will be redeemed.

## 5. Chorus

*Israel hoffe auf den Herrn; denn bei dem Herrn ist die Gnade und viel Erlösung bei ihm. Und er wird Israel erlösen aus allen seinen Sünden.*

Let Israel hope in the Lord: for with the Lord there is mercy, and with Him is plenteous redemption. And He shall redeem Israel from all her iniquities.

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## *Wachet auf, ruft uns die Stimme, BWV 140*

“Wachet auf, ruft uns die Stimme” was written for the very last Sunday in the church year, the 27th Sunday after Trinity, which occurs quite rarely, only when Easter falls especially early. During the years 1723–1750, when Bach served as Cantor at St. Thomas’s Church in Leipzig—the period when he composed the great majority of his sacred cantatas—it occurred only twice, in 1731 and 1742.

During his second year in Leipzig (1724–1725), Bach composed a cycle of cantatas known as “chorale cantatas,” each of which is based on a traditional Lutheran hymn. In most of these works, the first stanza of the hymn is set as a large-scale movement for chorus and orchestra, and the closing movement is a four-part harmonization of the chorale’s final verse. The internal stanzas of the hymn are treated quite differently: an unknown librettist has paraphrased them and fashioned them into solo recitatives and arias. As the 27th Sunday after Trinity did not occur in the 1724–1725 church year, Bach did not compose a chorale cantata for that occasion. When it did occur seven years later, on November 25, 1731, he made use of the opportunity to fill out the earlier cycle.

Unlike most Lutheran hymns which served as the basis for Bach’s chorale cantatas, “Wachet auf,” composed by Philipp Nicolai in 1599, has only three stanzas. Bach incorporated all three verses into the cantata verbatim rather than paraphrasing the text of the middle movement. The intervening movements consist of two recitatives and two dialogues for a soprano and bass soloist. Like Cantata 131, Cantata 140 has an overall symmetrical form, with the first and third stanzas of the chorale framing the work and the second verse comprising the central movement:

Mmt. 1	Mmt. 2	Mmt. 3	Mmt. 4	Mmt. 5	Mmt. 6	Mmt. 7
Stanza 1			Stanza 2			Stanza 3
chorus	T recit.	S-B dialogue	tenors	B recit.	S-B dialogue	chorus



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The theme of both readings assigned to the 27th Sunday after Trinity is to be vigilant and prepared at all times for we do not know when we will be called. The Gospel reading is Matthew 25:1-13, the Parable of the Wise and Foolish Virgins, in which Jesus compares the Kingdom of Heaven to ten wise virgins who took their lamps and brought along oil (representing faith) for their lamps when they went out to meet the Bridegroom (Christ). The five foolish virgins, on the other hand, failed to bring along any oil. All of the virgins fell asleep, and when the cry was heard at midnight to rise up and meet the Bridegroom, the ones who were ready joined him at the wedding while those who were unprepared found the entrance barred. In the Epistle reading, 1 Thessalonians 5:1-11, Paul reminds the Thessalonians that the day of the Lord comes without warning and that they should constantly keep watch and cultivate faith, love, and the hope of salvation.

Philipp Nicolai incorporates aspects of both readings and the Book of Revelation into the text of the chorale. The wedding imagery, including references to the Bridegroom and his Bride, is derived from Matthew 25, Psalm 45 and the Song of Solomon. By conceiving of the third and sixth movements as dialogues between the Faithful Soul and Jesus, the unknown author of the cantata's poetic texts personalizes the abstract concepts of spiritual love and faith. Cantata 140 is scored for four-part chorus, horn, 2 oboes, *taille* (a tenor oboe similar to an English horn), strings, and basso continuo.

The first movement of “Wachet auf” is an elaborate setting of the first verse of Nicolai's hymn. In triple meter, its overall layout mirrors the “bar form” of the chorale melody in which the first “A” section is stated twice and followed by a contrasting “B” section (represented schematically as A A B). The movement opens with an extended instrumental ritornello (a recurring musical segment) in which the violins and violas play a dotted-rhythm motif that is answered by the oboes, followed by a second statement and response. This brief exchange between the two groups of instruments anticipates the two dialogue movements that are a prominent feature of the cantata. In the rest of the opening ritornello, the violins play a series of rapid ascending lines while the basso continuo plays a dotted-rhythm motif that lends rhythmic impetus to the entire movement.

Bach's musical setting operates on two distinct planes. On the one hand, the chorale melody presented in long note values by the sopranos and horn evokes a vision of the heavenly Jerusalem that transcends time. On the other, the rhythmic animation of the three lower voices singing in imitative counterpoint highlights the necessity of actively preparing oneself in this lifetime. In lines 1-6, the sopranos enter before the other voices, but in lines 7 and 8, the three lower voices jump in before the soprano, lending added urgency to the exhortations to “Make haste” and “Rise up, and take your lamps” (in other words, actively cultivate faith). By setting the word “Alleluia” as an extended melisma (many notes sung to a single syllable)

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in the three lower voices, Bach perfectly captures the spirit of exuberant rejoicing connoted by the word.

## 1. Chorale

**Wachet auf, ruft uns die Stimme,  
Der Wächter sehr hoch auf der Zinne,  
Wach auf, du Stadt Jerusalem.  
Mitternacht heißt diese Stunde,  
Sie rufen uns mit hellem Munde,  
Wo seid ihr klugen Jungfrauen?  
Wohlauf, der Bräut'gam kömmt,  
Steht auf, die Lampen nehmt,  
Alleluia!  
Macht euch bereit  
Zu der Hochzeit,  
Ihr müsset ihm entgegengehn.**

Wake up, cry the watchmen's voices  
High up on the battlements,  
Wake up, city of Jerusalem!  
This is the midnight hour;  
They call to us with ringing voices:  
Where are you, wise virgins?  
Make haste, the Bridegroom comes;  
Rise up, and take your lamps,  
Alleluia!  
Prepare yourselves  
For the wedding,  
You must set out to meet Him.

---

In the second movement, a *secco* recitative, the tenor soloist announces the approach of the Bridegroom (Christ) and urges the daughters of Zion—the faithful—to prepare to meet him, setting the stage for the first dialogue between the Faithful Soul and her Beloved.

## 2. Tenor Recitative

Er kommt, er kommt,  
Der Bräut'gam kömmt,  
Ihr Töchter Zions, kommt heraus,  
Sein Ausgang eilet aus der Höhe  
In euer Mutter Haus.  
Der Bräut'gam kömmt, der einen Rehe  
Und jungen Hirschen gleich  
Auf denen Hügeln springt  
Und euch das Mahl der Hochzeit bringt.  
Wacht auf, ermuntert euch,  
Den Bräut'gam zu empfangen;  
Dort, sehet, kömmt er hergegangen.

He comes, He comes,  
The Bridegroom comes!  
Go forth, O ye daughters of Zion,  
The dayspring hastens from on high  
Into your mother's house.  
The Bridegroom comes, like a roe  
Or a young hart,  
Skipping upon the hills  
And bringing you the wedding feast.  
Awaken, be of good cheer,  
To welcome the Bridegroom here!  
There, see, behold Him coming!

---

In marked contrast to the upbeat E-flat major tonality of the opening movement, the third movement is in the key of C minor. To make more concrete the concept of the Soul's longing for faith, the librettist draws upon a centuries-old tradition and conceives of the movement as a dialogue between the Soul, represented by the soprano soloist, and Jesus (the Bridegroom), represented by the bass soloist. The Soul repeatedly asks her beloved when he is coming and seems unable to believe his assurances that he is on his way. The two soloists are out of sync throughout the entire movement—they never proceed in parallel motion and do not even end at the same time. Their lack of synchronization is a musical metaphor for the weakness

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of the Soul's faith: she is not yet ready to meet her Bridegroom. The two singers are accompanied by a solo violin and basso continuo. The high register and virtuosic passage-work of the violin part bring to mind the flickering light of the oil lamp held by the bride as she anxiously awaits the arrival of her Bridegroom.

### 3. Dialogue Duet: Soprano (Soul), Bass (Jesus)

Wenn kömst du, mein Heil?	When wilt thou come, my Salvation?
Ich komme, dein Teil.	I am coming, a part of you.
Ich warte mit brennenden Öle.	I wait, my lamp lit with burning oil.
Eröffne den Saal	Open the hall
Ich öffne den Saal	I open the hall
zum himmlischen Mahl.	For the heavenly feast!
Komm, Jesu.	Come, Jesus!
Ich komme, komm, liebliche Seele.	I come; come, beloved soul!

---

In the fourth movement, a setting of the second stanza of the chorale, the tenor section joyfully announces that Zion (the faithful) is heeding the watchman's call and is preparing to meet her beloved (Christ). The movement opens with a ritornello in which the violins and violas play a tuneful melody whose cheerful, jaunty quality projects the meaning of two of the lines of text: "Her heart throbs with joy" and "We shall all follow to the hall of rejoicing." The rich middle register of the violins and violas playing in unison imparts particular warmth to the sound and provides a complete contrast to the flickering, impermanent quality of the solo violin line in the preceding number. The tenor section presents the second stanza of the hymn line-by-line over the course of the movement, with interpolations by the strings between each phrase.

### 4. Tenor Chorale

<b>Zion hört die Wächter singen,</b>	Zion hears the watchmen sing,
<b>Das Herz tut ihr vor Freuden springen,</b>	Her heart throbs with joy,
<b>Sie wachet und steht eilend auf.</b>	She wakens and rises with haste.
<b>Ihr Freund kommt von Himmel prächtig,</b>	Her friend descends from heaven,
<b>Von Gnaden stark, von Wahrheit</b>	in splendor,
<b>mächtig,</b>	Strong in mercy, mighty in truth,
<b>Ihr Licht wird hell, ihr Stern geht auf.</b>	Her light grows bright, her star ascends.
<b>Nun komm, du werthe Kron',</b>	Come, now, Thou worthy crown,
<b>Herr Jesu, Gottes Sohn,</b>	Lord Jesus, the Son of God!
<b>Hosianna!</b>	Hosannah!
<b>Wir folgen all</b>	We shall all follow
<b>Zum Freudensaal</b>	To the hall of rejoicing
<b>Und halten mit das Abendmahl.</b>	And join the Lord's Supper.

---

In the fifth movement, the Bridegroom (Christ) invites the Faithful Soul to join him and to put her fear and pain behind her. Following a convention of the time when depicting the voice of Christ, sustained notes in the strings create a musical "halo" around the bass soloist.

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## 5. Bass Recitative

So geh herein zu mir,  
du mir erwählte Braut!  
Ich habe mich mit dir  
von Ewigkeit vertraut.  
Dich will ich auf mein Herz,  
auf meinen Arm gleich wie ein Sigel  
setzen, und dein betrübtes Aug' ergötzen.  
Vergiß, o Seele, nun  
die Angst, den Schmerz,  
den du erdulden müssen;  
auf meiner Linken sollst du ruhn,  
und meine Rechte soll dich küssen.

So, enter in to me,  
You, my chosen bride!  
I have wedded myself to you  
For all eternity.  
I would set you on my heart  
And on my arm as a seal  
And gladden once more your troubled eye.  
Forget now, O soul  
The fear and grief  
You have had to bear;  
On my left hand shall you rest,  
And my right hand shall embrace you.

---

The sixth movement, a spirited dialogue in which the two lovers joyfully proclaim their union, contrasts utterly with the earlier one. It is in the key of B-flat major and accompanied by a solo oboe and basso continuo. Bach borrows from the genre of the secular love duet by having the two soloists imitate each other or sing similar phrases in parallel motion and end phrases at the same time, signifying that the Bride—the Soul—is now united through faith with her Bridegroom—Jesus.

## 6. Dialogue Duet: Soprano (Soul), Bass (Jesus)

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

My friend is mine,  
And I am his.  
Nothing shall divide this love.  
I shall with thee  
You shall with me  
Partake of Heaven's rosy pastures,  
Where there will be joy in abundance, and bliss!

---

The closing movement, a four-part setting of the third verse of the chorale, offers a glimpse of the heavenly Jerusalem where men and angels join together in an everlasting hymn of praise to the Lord. The solo violin plays the chorale melody an octave higher than the sopranos, imparting a shimmering sheen to the sound and heightening the jubilant mood of the text.

## 7. Chorale

**Gloria sei dir gesungen,  
Mit Menschen- und englischen Zungen,  
Mit Harfen und mit Zimbeln schon.  
Von zwölf Perlen sind die Pforten,  
An deiner Stadt sind wir Konsorten  
Der Engel hoch um deine Thron.  
Kein Aug' hat je gespürt,  
Kein Ohr hat je gehört**

Glory now be sung to Thee  
With tongues of angels and mankind,  
With harps and with cymbals.  
The portals are made of twelve pearls,  
In Thy city we are consorts  
Of the angels high about Thy throne.  
No eye has ever seen,  
No ear has ever heard

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# Second Concert

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**Solche Freude,  
Des sind wir froh,  
Io, io,  
Ewig in dulci júbilo.**

Such joy.  
Therefore we are glad,  
Io, io,  
Eternally in dulci júbilo

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# Concerts

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SATURDAY, APRIL 20, 2013

- 10:30 a.m. – 12:00 p.m. MASTER CLASS  
Berea United Methodist Church  
Bálint Karosi, *organ*
- J. S. Bach: *Prelude and Fugue in C Major*, BWV 545  
Matthew Grittner, *organ*
- J. S. Bach: *Fugue in G Minor*, BWV 578  
Ralph Holtzhauser, *organ*
- J. S. Bach: *Prelude and Fugue in G Major*, BWV 541  
Chad Pittman, *organ*
- 2:00 p.m. LECTURE: “From Love-Song to Lullaby: The History of  
Bach’s *Christmas Oratorio*”  
Chamber Hall  
Presented by Dr. Markus Rathey, Associate Professor of  
Music History at Yale University
- 3:15–3:45 p.m. FESTIVAL BRASS CHOIR  
Marting Hall Tower  
John Brndiar, *conductor*

4:00 p.m.

**THIRD CONCERT**

J. S. Bach  
1685–1750

*Christmas Oratorio*, BWV 248  
Parts I, II, III

Soloists:

Sherezade Panthaki, *soprano*  
Meg Bragle, *mezzo-soprano*  
Thomas Cooley, *tenor*  
Christòpheren Nomura, *bass-baritone*

Obbligatists:

Julian Ross, *violin*  
Sean Gabriel, *flute*  
Danna Sundet, *oboe d'amore*  
Ian Woodworth, *oboe d'amore*  
Charles Berginc, *trumpet*

Continuists:

George Sakakeeney, *bassoon*  
Regina Mushabac, *cello*  
Nicole Keller, *organ*

Ensembles:

Baldwin Wallace Festival Choir  
Baldwin Wallace Bach Orchestra  
Dwight Oltman, *conductor*

# Third Concert

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## NOTES ON THE PROGRAM

BY MELVIN UNGER

### *Christmas Oratorio*, BWV 248

The historical origins of the oratorio can be traced back to the devotional exercises of the Congregazione dell'Oratorio, a religious society in Rome founded by St. Philip Neri (1515–1595). Preferring popular styles of sacred music, the society welcomed the adaptation of operatic style for sacred use in its meetings. The works that resulted were called “oratorios,” named after the “oratory” (i.e., prayer chapel) in which they were performed. Soon the term was widely accepted throughout Europe as the designation for a sacred musical drama. While they usually employed neither costumes nor scenery, oratorios borrowed the forms of contemporary opera: recitative, aria, and chorus.

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

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

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

Spread out over six days in Bach’s time, the parts would each have been performed in the cantata’s usual liturgical position, that is, between the Gospel reading and the creed, after which came the sermon. Normally, cantata texts related directly to the prescribed scriptural Gospel lesson. The *Christmas Oratorio* represents an interesting



# Third Concert

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departure from the expected pattern, for three of its six cantatas quote from lessons one day removed from their own. Parts II and III each quote from the Gospel of the day preceding their own, while Part V quotes from the lesson of the day following. Since the Gospel lesson was always read immediately prior to the performance of the cantata (often called the *Hauptmusik*, that is, the “principal music”), one can imagine a certain puzzlement on the part of the listeners, who first heard the day’s lesson read or chanted, then the Gospel of the previous day (or coming day) sung. Why were these texts deliberately shifted in this manner?

Probably, this disengagement from the schedule of lessons was motivated by a desire for a unified and compelling story. By extending the first Gospel to the second day and shifting the second Gospel to the third day, the librettist could omit the third lesson (John 1:1–14), which is not narrative in the usual sense and would have stalled the forward thrust of the story. Furthermore, by dividing the Gospel for Epiphany (the sixth and last of the series) between the fifth and sixth days, the poet could omit the account of Mary and Joseph’s flight to Egypt, which in fifth place could not logically precede the appearance of the Magi. The resulting libretto is a unified oratorio cycle.

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

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

<i>Part</i>	<i>Movement</i>
I.	5, 7, 11
II.	12, 17, 23
III.	28, 33, 35
IV.	38 (continued in 40), 42
V.	46, 53
VI.	59, 64

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

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

A number of explanations have been put forth to justify Bach’s reuse of previous secular works: the common musical language of the day included stock rhetorical figures, which could be used in any number of contexts provided the affect was the same; the secular-sacred antithesis was not nearly so pronounced in Lutheran orthodoxy as in present-day Western culture; Bach was frugal in nature and liked to exploit all latent potential of musical material (especially in cases where a cantata had been written for a specific, nonrecurring event). All of these arguments have merit. In any case, Bach’s technical mastery in refitting music to a new text is such that the new version is often as convincing as the original. Furthermore, the newly composed recitatives and inserted chorales show considerably more imagination than might be expected. These provide additional levels of contemplation (a role normally assumed by the arias of an oratorio—although exceptions can be found, particularly in the *St. Matthew Passion*)—and help draw the listener into progressively deeper involvement and identification with the events of the unfolding story.

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## Part I

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

# Third Concert

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## 1. Chorus (Parody of BWV 214/1)

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

Rejoice and exult,  
awake, praise these days;  
extol what God  
has accomplished today.  
Be not faint-hearted,  
forsake lamentation,  
raise your voices with gladness  
and jubilation!  
Serve the Most High  
with magnificent choirs;  
let us honor the name  
of the sovereign Lord!

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As Alfred Dürr has pointed out,<sup>1</sup> the movements of Part I after the opening chorus can be divided into two matching halves (one presenting the perspective of Advent, the other that of Christmas), following a four-part pattern of reading, reflection, prayer, and hymn:

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

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

## 2. Tenor Recitative (Evangelist)

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

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

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In the baroque theatrical style, recitatives, which presented the plot's development, were usually followed by arias, which reflected on the transpiring events. Here Bach departs from the traditional pattern, inserting a second (reflective) recitative. In metaphorical language borrowed from the Old Testament, the alto assumes the role of the individual believer, Christ's betrothed.

### 3. Alto Recitative

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

Now will my beloved bridegroom,  
the champion from David's line,  
be born for our consolation,  
for the salvation of the world.  
Now will the star of Jacob shine;  
its rays already break forth.  
Arise, Zion,  
forsake repining;  
your prosperity is ascending!

---

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

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

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

Prepare yourself, Zion,  
with tender emotion,  
to greet the fairest, the dearest,  
soon in your midst!  
Your cheeks must glow  
much fairer today;  
hasten to greet the bridegroom  
most ardently!

---

One striking feature of the *Christmas Oratorio* is the inclusion of so many chorales (hymns). The first and last of these (Nos. 5 and 64) employ the same tune, and thus provide an element of cyclical unity. While this tune is now known as the "Passion Chorale" ("O Sacred Head Now Wounded"), it did not have such an explicit association in Bach's day, especially in Leipzig. In No. 5 the congregation responds to the alto's foregoing exhortation with a prayer. The chorale alludes to Jesus' parable in Matthew 25, which compares the kingdom of heaven to ten maidens waiting for the heavenly bridegroom with oil-burning lamps. (Five of the maidens are imprudent, and their lamps run out of oil before his arrival.) After the chorale, the narrator continues with the story, again quoting from the day's Gospel.

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# Third Concert

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## 5. Chorale

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

How shall I receive you,  
and how do I approach you?  
O desire of the whole world,  
O treasure of my soul!  
O Jesu, Jesu, give  
the torch to me yourself,  
so that what pleases you  
may be declared  
and made known to me!

## 6. Tenor Recitative (Evangelist)

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

And she gave birth to her firstborn son and wrapped him in cloths, and laid him in a manger, for there was no room for them in the inn.

---

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

## 7. Soprano Chorale and Bass Recitative

**Er ist auf Erden kommen arm,**  
Wer will die Liebe recht erhöh'n,  
die unser Heiland für uns hegt?  
**daß er unser sich erbarm**  
Ja, wer vermag es einzusehen,  
wie ihn der Menschen Leid bewegt?  
**und in dem Himmel mache reich**  
Des höchsten Sohn  
kömmt in die Welt,  
weil ihm ihr Heil  
so wohl gefällt,  
**und seinen lieben Engeln gleich.**  
so will er selbst als Mensch  
geboren werden.  
**Kyrieleis!**

He came to earth poor,  
Who can rightly exalt the love  
which our Savior bears for us?  
that he might have mercy upon us  
Yes, who can understand  
how human suffering touches him?  
and make us rich in heaven,  
The Son of the Most High  
comes into the world  
because its salvation is his  
great desire;  
and like his dear angels.  
therefore he himself chooses  
to be born as man.  
Kyrieleis!

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The mood changes completely with the following bass aria, in which the trumpet returns to help extol the splendor and might of the heavenly king, which have been obscured by a humble earthly birth.

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

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

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

---

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

## 9. Chorale

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

Ah, little Jesus, my heart's delight,  
make for yourself a soft little bed,  
to rest in my heart's shrine,  
so that I never forget you!

---

## Part II

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

## 10. Sinfonia

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

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

## 11. Tenor Recitative (Evangelist)

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

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

---

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

## 12. Chorale

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

Break forth, O beauteous morning light,  
and let the heavens dawn!  
You shepherd folk, do not be frightened,  
for to you the angels say,  
that this weak little boy child  
our comfort and joy shall be,  
and also shall Satan overpower  
and finally bring us peace!

---

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

## 13. Tenor and Soprano Recitative

(Evangelist and Angel)

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

And the angel said to them, "Do not be afraid, behold, I proclaim to you joyful news, which shall be for all people. For to you there is born this day in the city of David, a Savior, who is Christ the Lord."

---

Another recitative follows. It explores the "shepherd relationship" between the one to whom the promise had originally come (i.e., Abraham), and those now receiving

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the good news from the angel. Again oboes (with their pastoral associations) are heard, punctuating the vocal lines in declamatory fashion.

## 14. Bass Recitative

Was Gott dem Abraham verheißen,  
das läßt er nun  
dem Hirtenchor erfüllt erweisen.  
Ein Hirt hat Alles das zuvor  
von Gott erfahren müssen.  
Und nun muß auch ein Hirt die Tat,  
was er damals versprochen hat,  
zuerst erfüllet wissen.

What God pledged to Abraham,  
that he now shows the shepherd choir  
as having been fulfilled.  
A shepherd had to learn all this  
from God beforehand.  
And now a shepherd must be the first  
to see the deed (which he then  
promised) accomplished.

---

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

## 15. Tenor Aria (Parody of BWV 214/5)

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

Happy shepherds, hasten, oh, hasten,  
lest you tarry too long.  
Hasten to see the winsome child.  
Go, the joy is just too lovely;  
seek to obtain that grace,  
go and refresh heart and senses.

## 16. Tenor Recitative (Evangelist)

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

And this will be a sign for you: you will find  
the child wrapped in cloths and lying in a  
manger.

---

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

## 17. Chorale

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

Look, in yonder gloomy stable,  
lies he whose sovereignty is over all!  
Where once an ox sought food,  
there rests now the virgin's child.

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In No. 18 we hear the authoritative voice of a prophet, urging the shepherds to find the child. When he suggests that all join to sing a lullaby, the instruments become more animated, anticipating their involvement.

## 18. Bass Recitative

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

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

---

But the shepherds do not leave immediately; first they rehearse the lullaby they will perform for the infant Jesus (No. 19). In accordance with the suggestion made by the bass soloist, the whole instrumental ensemble (“gesamten Chor”) participates. In adapting this movement from its original setting in Cantata 213, Bach added woodwinds (oboes d’amore and da caccia double the strings, and a transverse flute doubles the voice at the upper octave), and lowered the key by a minor third. The result is a more rustic and contemplative tone. The close parallel between this text and the original one (“Schlafe, mein Liebster, und pflege der Ruh”) suggests that Picander (who excelled at providing libretti for parody settings and had originally penned the “Hercules” cantata BWV 213) may have been Bach’s collaborator here too.

## 19. Alto Aria (Parody of BWV 213/3)

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

Sleep, my dearest, take your rest,  
then keep watch afterward  
over the commonweal!  
Refresh your soul,  
experience the delight  
there where our heart is gladdened!

## 20. Tenor Recitative (Evangelist)

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

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

---

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

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# Third Concert

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## 21. Chorus (“Evangelist”)

*Ehre sei Gott in der Höhe und Friede  
auf Erden und den Menschen ein Wohl-  
gefallen.*

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

## 22. Bass Recitative

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

'Tis well, you angels, rejoice and sing  
that we have been so fortunate today.  
Arise then! We'll join with you our voices;  
this brings joy to us, as it does to you.

---

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

## 23. Chorale

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

Thus we sing amidst your host  
with all our might,  
laud, praise, and honor,  
that you, O long-awaited guest  
have appeared at last.

---

## Part III

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

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## 24. Chorus (Parody of BWV 214/9)

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

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

---

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

## 25. Tenor Recitative (Evangelist)

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

And as the angels rose from them toward heaven, the shepherds said to one another:

---

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

## 26. Chorus

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

Let us even go now to Bethlehem and see that which has come to pass, which the Lord has made known to us.

---

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

## 27. Bass Recitative

(Voice of Old Testament prophet)

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

He has comforted his people,  
he has redeemed his Israel,  
has sent help from Zion  
and put an end to our suffering.  
Behold, shepherds,  
this is what he has done;  
go, this is what you will find!

# Third Concert

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

## 28. Chorale

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

All this he has done for us,  
to demonstrate his great love.  
Let all Christendom rejoice over this,  
and thank him throughout eternity for it.  
Kyrieleis!

---

The chorale ends with a surprisingly broad cadence—the effect is to suggest the cantata might be concluding. However a long duet for soprano and bass follows. The mood is happy, perhaps even secular. While the libretto is not, strictly speaking, a dialogue between the two voices, Bach’s music resembles his love duets for soprano and bass, representing the believer and Christ, respectively. Indeed, in its original setting (the “Hercules” cantata, BWV 213) the music constitutes a love duet between the hero and virtue, complete with references to kissing and betrothal. In an apparent attempt to adapt the music to its new dramatic context (giving it a more sprightly and less sentimental mood) Bach replaced the original two violas with oboes d’amore, and raised the pitch of the movement by a major third.

## 29. Soprano and Bass Duet

(Parody of BWV 213/11)

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

Lord, your compassion, your mercy,  
comforts us and makes us free.  
Your gracious favor and love,  
your wondrous propensities,  
renew your paternal faithfulness.

---

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

## 30. Tenor Recitative (Evangelist)

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

And they hastened, and found both, Mary  
and Joseph, and the babe lying in a manger.  
And when they had seen it, they spread  
abroad the saying which had been told them  
concerning the child. And all who heard  
these things were filled with wonder at what  
the shepherds had told them. But Mary kept  
all these words and pondered them in her  
heart.

---

# Third Concert

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That Bach wanted to stress Mary's moment of introspection seems clear from the fact that the alto aria he inserted at this point is the only newly composed aria in the entire oratorio. The lyrical duet for violin and alto voice is perhaps the most emotionally expressive movement in the work—one in which the Marian focus is expanded to include all individual believers.

## 31. Alto Aria (Voice of Mary)

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

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

---

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

## 32. Alto Recitative (Voice of Mary)

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

Yes, yes, my heart will treasure  
what it has experienced  
at this propitious time,  
as certain proof of its salvation.

---

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

## 33. Chorale

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

Diligently I'll treasure you;  
I'll live  
for you here,  
to you I'll depart;  
with you I'll soar at last,  
filled with joy  
unending  
in that other life beyond.

---

In a somewhat abrupt turn, the Evangelist completes the Christmas story. Like the other narrative movements in Part III, the text is taken from the previous day's liturgical lesson.

## 34. Tenor Recitative (Evangelist)

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

And the shepherds returned, praising and glorifying God for all that they had seen and heard, as it had been told to them.

# Third Concert

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

## **35. Chorale**

**Seid froh, dieweil,  
daß euer Heil**

**ist hie ein Gott**

**und auch ein Mensch geboren,**

**der, welcher ist**

**der Herr und Christ**

**in Davids Stadt,**

**von vielen auserkoren.**

Rejoice meanwhile,  
that your salvation

has here been born,

God and also man;

He, who is

the Lord and Christ,

in David's city,

chosen from among many.

Part III ends with a repetition of its opening chorus, the instructions in the score reading, "Chorus I ab initio repetatur et claudatur."

# Concerts

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SATURDAY, APRIL 20, 2013

7:15–7:45 p.m.

FESTIVAL BRASS CHOIR  
Marting Hall Tower  
John Brndiar, *conductor*

8:00 p.m.

FOURTH CONCERT

J. S. Bach  
1685–1750

*Christmas Oratorio*, BWV 248  
Parts IV, V, VI

Soloists:

Sherezade Panthaki, *soprano*

Meg Bragle, *mezzo-soprano*

Thomas Cooley, *tenor*

Christòpheren Nomura, *bass-baritone*

Obbligatists:

Julian Ross, *violin*

Wei-Shu Co, *violin*

Danna Sundet, *oboe d'amore*

Ian Woodworth, *oboe d'amore*

Heechan Jung, *horn*

Josiah Bullach, *horn*

Continuists:

George Sakakeeney, *bassoon*

Regina Mushabac, *cello*

Nicole Keller, *organ*

Ensembles:

Baldwin Wallace Festival Choir

Baldwin Wallace Bach Orchestra

Dwight Oltman, *conductor*

# Fourth Concert

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## NOTES ON THE PROGRAM

BY MELVIN UNGER

*Christmas Oratorio*, BWV 248

### Part IV

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

#### 36. Chorus (Parody of BWV 213/1)

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

Fall with thanksgiving, fall with praise  
before the Most High's throne of mercy!  
God's Son  
intends to become  
the Savior and Redeemer of the world.  
God's Son  
stifles the foes' rage and bluster.

---

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

#### 37. Tenor Recitative (Evangelist)

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

And when eight days were completed, so the child could be circumcised, he was named Jesus, the name given by the angel before he had been conceived in his mother's womb.

---

In the following recitative the bass soloist addresses Jesus in an intimate way, exploring the significance of the child's name for issues of life as well as death. Following ancient tradition, the name is seen as a key to its bearer's character and significance. In the middle of the movement, in an *arioso* section (i.e., a section in which the rhythmic motion approaches the regularity typical of an aria), the soprano joins the bass, singing the words to a chorale's opening lines, though to a



# Fourth Concert

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newly-composed melody. To increase the prominence of the soprano melody, Bach reinforces it with the first violins.

## 38. Bass Recitative and Soprano Chorale

Immanuel, o süßes Wort!  
Mein Jesus heißt mein Hort,  
mein Jesus heißt mein Leben.  
Mein Jesus hat sich mir ergeben,  
mein Jesus soll mir immerfort  
vor meinen Augen schweben.  
Mein Jesus heißet meine Lust,  
mein Jesus labet Herz und Brust.  
Komm! Ich will dich mit Lust umfassen,  
mein Herze soll dich nimmer lassen,  
ach! So nimm mich zu dir!

Chorale (continued in No. 40)

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

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

Emmanuel, O sweet word!  
My Jesus is my refuge.  
My Jesus is my life.  
My Jesus gave himself for me.  
My Jesus shall evermore  
hover before my eyes.  
My Jesus is my delight.  
My Jesus refreshes heart and breast.  
Come, I will embrace you with delight, my  
heart shall never leave you.  
Ah! Then take me to yourself!

Jesus, my dearest life,  
bridegroom of my soul,  
you who gave yourself for me  
on the bitter cross's beam!  
Even in dying  
you shall be dearest of all to me;  
In distress, peril, and adversity,  
I look longingly after you.  
How, at the last,  
should death frighten me?  
My Jesus, when I die,  
I know that I shall not perish.  
Your name is graven in me;  
it has dispelled the fear of death.

---

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

## 39. Soprano Aria (Parody of BWV 213/5)

Flößt, mein Heiland, flößt dein Namen,  
auch den allerkleinsten Samen  
jenes strengen Schreckens ein?  
Nein, du sagst ja selber nein!  
Sollt ich nun das Sterben scheuen?  
Nein, dein süßes Wort ist da!  
Oder sollt ich mich erfreuen?  
Ja, du Heiland, sprichst selbst ja!

My Savior, does your name  
inspire even the smallest seed  
of that severe terror?  
No, you yourself say no!  
Should I now shy from death?  
No, your sweet word is there!  
Or should I rejoice?  
Yes, Savior, you yourself say yes!

# Fourth Concert

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

## 40. Bass Recitative/Arioso and Soprano Chorale

(Continuation of chorale from No. 38)

Wohlan, dein Name soll allein  
in meinem Herzen sein!

**Jesu meine Freud und Wonne  
meine Hoffnung,  
Schatz und Teil,**

So will ich dich entzücktet nennen,  
wenn Brust und Herz  
zu dir vor Liebe brennen.

**mein Erlösung,  
Schmuck und Heil,  
Hirt und König,  
Licht und Sonne,**

Doch, Liebster, sage mir:  
Wie rühm ich dich,  
wie dank ich dir?

**ach! wie soll ich würdiglich,  
mein Herr Jesu, preisen dich?**

Well then, your name alone  
shall dwell in my heart!

Jesus, my joy and bliss,  
my hope,  
treasure and portion,

This is what, enraptured, I shall call you,  
when breast and heart  
burn for you with love.

my redemption,  
adornment and salvation,  
shepherd and king,  
light and sun;

Yet, dearest, tell me:  
How do I extol you,  
thank you?

ah, how shall I worthily  
praise you, my Lord Jesus?

---

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

## 41. Tenor Aria (Parody of BWV 213/7)

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

I'll live only to your honor,  
my Savior;  
grant me strength and courage,  
that my heart may zealously do this!  
Strengthen me,  
that I may worthily,  
and with gratitude, extol your grace!

# Fourth Concert

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Part IV of the *Christmas Oratorio* ends with an elaborate setting of a chorale text, a supplicatory prayer stressing the centrality of Jesus' name in the life of the Christian believer, a concept suited for emphasis at the beginning of a new year. The hymn's lines (whose music is probably an invention of Bach's) are embedded in a rich orchestral fabric that features concerto-like interplay between the three instrumental groups: corni da caccia, oboes, and strings.

## 42. Chorale

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

Jesus, direct my commencing,  
Jesus, abide ever with me,  
Jesus bridle my senses,  
Jesus, be my only desire.  
Jesus dwell in my thoughts,  
Jesus, let me not waver!

---

## Part V

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

## 43. Chorus

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

Glory be sung to you, O God;  
praise and thanks be rendered.  
All the world exalts you,  
because you take interest  
in our well-being;  
because this day  
our every wish has been granted;  
because your blessing  
gladdens us so splendidly.

---

Written for the first Sunday after New Year, Part V takes as its narrative the liturgical lesson for the following feast day: Epiphany (January 6). As Alfred Dürr has noted, the reason probably lies in the fact that a narrative libretto requires a chronological sequence of events. Therefore the appearance of the wise men (depicted in the liturgical lesson for Epiphany) must precede Mary and Joseph's flight to Egypt (described in the reading specified for the first Sunday after New Year). In any case, just as Bach's listeners experienced misalignment between Gospel reading and cantata narration in Parts II and III, so in Part V they heard a Gospel for a different day—in this case, the liturgical reading for the following day. The story of Mary and Joseph's flight to Egypt is omitted entirely.

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# Fourth Concert

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## 44. Tenor Recitative (Evangelist)

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

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

---

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

## 45. Chorus and Alto Recitative (Magi and Christ's betrothed) (Probably adapted from BWV 247)

*Wo ist der neugeborne König der Jüden?*

Sucht ihn in meiner Brust,

hier wohnt er,

mir und ihm zur Lust!

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

Wohl euch,

die ihr dies Licht gesehen,

es ist

zu eurem Heil geschehen!

Mein Heiland, du, du bist das Licht,

das auch den Heiden

scheinen sollen,

und sie,

sie kennen dich noch nicht,

als sie dich schon verehren wollen.

Wie hell, wie klar

muß nicht dein Schein,

geliebter Jesu, sein!

Where is the newborn King of the Jews?

Seek him within my breast;

here he dwells,

to his and my delight!

We have seen his star in the East, and have come to worship him.

Blessed are you who have seen this light;

it has come to pass

for your salvation!

My Savior, you are the light,

which was to shine

on the Gentiles also,

and they,

though they do not yet know you,

already want to worship you.

How bright, how clear

must not your radiance be,

beloved Jesus!

---

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

# Fourth Concert

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## 46. Chorale

**Dein Glanz all Finsternis verzehrt,  
die trübe Nacht in Licht verkehrt.  
Leit uns auf deinen Wegen, daß dein  
Gesicht und herrliches Licht  
wir ewig schauen mögen!**

Your radiance consumes all darkness,  
transforms the darkness into light.  
Lead us in your paths,  
that we may behold your face  
and glorious light eternally!

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

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

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

Illumine also my dark senses;  
illumine my heart  
through the rays' clear gleam!  
Your word shall be for me  
the brightest candle in all my deeds;  
this shall avert any  
evil undertaking of my soul.

---

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

## 48. Tenor Recitative (Evangelist)

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

When King Herod heard these things, he was  
alarmed, and with him all of Jerusalem.

---

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

## 49. Alto Recitative

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

Why are you frightened?  
Can the presence of my Jesus  
awaken such fear in you?  
Oh! Should you not rather  
rejoice therein,  
because he promises to restore thereby  
the well-being of mankind.

# Fourth Concert

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

## 50. Tenor Recitative (Evangelist)

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

And he gathered all the high priests and the scribes of the people together, asking them where Christ should be born. And they said to him, "In Bethlehem, in the land of Judea, for thus it is written by the prophets: 'And you Bethlehem in the land of Judea are not the least of the rulers of Judah; for out of you will come forth a prince to be a ruler over my people Israel.'"

---

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

## 51. Soprano, Alto, and Tenor Trio

Ach, wenn wird die Zeit erscheinen,  
ach, wenn kommt  
der Trost der Seinen?

Schweig, er ist schon wirklich hier!  
Jesu, ach so komm zu mir!

Ah, when will the time arrive?  
Ah, when shall the consolation  
of his people come?

Hush, he is already here!  
Ah Jesus, then come to me!

---

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

## 52. Alto Recitative

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

My beloved already reigns.  
A heart that loves his lordship,  
and gives itself completely  
to him to own,  
is my Jesus' throne.

# Fourth Concert

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

## 53. Chorale

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

Indeed such a heart's chamber  
is no beautiful princely hall,  
but rather a dark pit;  
yet, as soon as the light of your mercy  
breaks into it,  
it seems full of sunshine.

## Part VI

In Part VI—according to evidence gathered from surviving instrumental parts—Bach apparently reused music originating in an earlier, unidentified sacred cantata by Bach.<sup>2</sup> The festive orchestra, complete with three trumpets and timpani (but now without flutes), appears for the third time. Intended for performance on Epiphany, the cantata continues the narration begun in Part V. Thus the opening chorus alludes to King Herod's anger at the news of a rival king. To depict a mood of aggressive conflict, Bach chose to write an impressive fugue, whose subject is characterized by upward jabbing leaps. As Alfred Dürr notes, the overall ternary form is impressive in scale and design. An opening three-part orchestral ritornello of 48 measures leads into the fugue proper ("Herr, wenn die stolzen Feinde"), which is then repeated to a new set of words and instrumental doubling ("so gib, daß wir"). After a section of imitative counterpoint ("nach deiner Macht") and partial ritornello with choral material embedded ("so gib, daß wir") a contrasting middle section consisting of a canon at the fifth occurs on the final lines ("Wir wollen dir allein vertrauen"), the last part of which is accompanied by some ritornello material. A modified version of the opening material then returns. The overall structure is perfectly balanced: A (120 mm.) = B + A' (120 mm.). At times, within the busy accompaniment, "battle motives" (consisting of rapidly repeated notes) suggest the agitated style (*stile concitato*) first used in 1638 by Monteverdi in his eighth book of madrigals.

## 54. Chorus (Adapted from BWV 248a/1)

Herr, wenn die stolzen Feinde  
schnauben,  
so gib, daß wir im festen Glauben  
nach deiner Macht und Hilfe sehn!  
Wir wollen dir allein vertrauen,  
so können wir den scharfen Klauen  
des Feindes unversehrt entgehn.

Lord, when our haughty foes  
rage,  
then grant that we in firm faith  
look to your power and help!  
We'll place our trust in you alone;  
thus can we escape the sharp claws  
of the foe unharmed.

# Fourth Concert

---

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

## 55. Tenor and Bass Recitative (Evangelist and Herod)

*Da berief Herodes die Weisen heimlich, und erlernt mit Fleiß von ihnen, wenn der Stern erschienen wäre? Und weiset sie gen Bethlehem und sprach: Ziehet hin und forschet fleißig nach dem Kindlein, und wenn ihrs findet, sagt mirs wieder, daß ich auch komme und es anbet.*

Then Herod summoned the wise men secretly, and diligently ascertained of them when the star had appeared. And he sent them to Bethlehem and said, "Go there and seek the child diligently, and when you find it, bring me word, so that I also may come to worship him."

---

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

## 56. Soprano Recitative (Adapted from BWV 248a/2)

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

Treacherous one,  
just try to slay the Lord;  
employ all deceitful cunning  
to waylay the Savior.  
He, whose power no one can measure,  
remains in safe hands nevertheless.  
Your heart, your treacherous heart,  
with all its cunning,  
is already well known  
to the Son of the Most High,  
whom you seek to destroy.

---

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

## 57. Soprano Aria (Adapted from BWV 248a/3)

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

Just a wave of his hands can overthrow  
the might of powerless humans.  
Here all strength is ridiculed!  
If the Most High speaks but one word  
to put an end to the pride of his enemies,  
oh, then their mortal designs  
must immediately be thwarted.

---



# Fourth Concert

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The narrator now turns the listener's attention back to the story.

## 58. Tenor Recitative (Evangelist)

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

Now when they had heard the king, they departed. And lo, the star that they had seen in the east went before them until it came and stood over where the young child was. When they saw the star they rejoiced greatly and went into the house and found the young child with Mary his mother, and they fell down and worshiped him and opened their treasures and gave him gold, frankincense, and myrrh.

---

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

## 59. Chorale

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

I stand by your manger here,  
O Jesus child, my life;  
I come, bring, and give to you,  
what you have given me.  
Take it!  
It is my spirit and disposition,  
heart, soul, and mettle;  
take it all,  
and may it please you well!

---

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

## 60. Tenor Recitative (Evangelist)

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

And God commanded them in a dream not to return to Herod, and they went back by another way into their own land.

---

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

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# Fourth Concert

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## 61. Tenor Recitative (Adapted from BWV 248a/4)

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

Begone then!  
Enough! My treasure will not leave,  
he will stay by me;  
I'll also not let him part from me.  
His arm will embrace me in love,  
with gentle desire  
and the greatest tenderness.  
He shall remain my bridegroom;  
I'll ascribe breast and heart  
to him.  
I am certain that he loves me;  
my heart also loves him fervently  
and will ever revere him.  
What foe could hurt me now  
amidst such prosperity!  
You, Jesus,  
are and will remain my friend;  
and if I implore you anxiously,  
"Lord, help!" then let me see your aid!

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

## 62. Tenor Aria (Adapted from BWV 248a/5)

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

Now you proud foes can try to terrify;  
what fear  
can you arouse in me?  
My treasure, my refuge is here with me.  
You may appear ever so fierce,  
threaten to bring me down completely,  
yet see, my Savior dwells here!

A brief triumphant exchange amongst the four solo voices (with a fanfare-like motive carried imitatively from one to the another) ensues. Each successive vocal entry introduces a new key. The resulting sense of tonal instability eases at the end, and the music comes to rest in D major.

# Fourth Concert

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## 63. S. A. T. B. Recitative (Adapted from BWV 248a/6)

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

What can hell's terror now do,  
what can world and sin do,  
since we rest in Jesus' hands?

---

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

## 64. Chorus (Chorale) (Adapted from BWV 248a/7)

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

Now you are well avenged  
against your horde of foes,  
for Christ has broken  
what was opposing you.  
Death, devil, sin, and hell  
are completely weakened;  
the human race  
has its place with God.

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## Notes

1. Alfred Dürr, *Die Kantaten von Johann Sebastian Bach mit ihren Texten*, 2 vols. (Kassel: Bärenreiter, 1985), 1:133.
2. Dürr, *Die Kantaten*, 1:215.

Program notes on the *Christmas Oratorio* 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

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SUNDAY, APRIL 21, 2013

11:15 a.m.

BACH CANTATA SERVICE:  
Bach's Music in its Liturgical Context  
Berea United Methodist Church  
*Free Concert*

J. S. Bach  
1685-1750

*Weinen, Klagen, Sorgen, Zagen*, Cantata 12

Grace Olmsted, *alto*  
Max Nolin, *tenor*  
Brennan Cockey, *bass*  
BW Singers  
Bach Service Orchestra

Steven Gross, *conductor*

# Bach Service

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## NOTES ON THE PROGRAM

BY STEVEN GROSS

### **Weinen, Klagen, Sorgen, Zagen** (Weeping, wailing, worrying, fearing)

On March 2, 1714 Bach was appointed concertmaster of the Weimar court of the co-reigning dukes Wilhelm Ernst and Ernst August of Saxe-Weimar. As concertmaster, he assumed the principal responsibility for composing new works, specifically cantatas for the Schloßkirche on a monthly schedule.

**Weinen, Klagen, Sorgen, Zagen** (BWV12) is the second cantata in this series, composed for the third Sunday after Easter, called Jubilate. Following its premiere in Weimar, it was performed in Leipzig during Bach's first year as the Thomaskantor on April 30, 1724. He then reworked the first section of the first chorus to form the basis for the *Crucifixus* movement of the *Credo* in the **B Minor Mass** (BWV 232).

The cantata is scored for alto, tenor and bass soloists, a four-part choir, trumpet, oboe, bassoon, two violins, two violas and basso continuo. It is divided into seven movements:

1. Sinfonia
2. Chorus: *Weinen, Klagen, Sorgen, Zagen*
3. Recitative (alto): *Wir müssen durch viel Trübsal*
4. Aria (alto): *Kreuz und Kronen sind verbunden*
5. Aria (bass): *Ich folge Christo nach*
6. Aria (tenor): *Sei getreu, alle Pein*
7. Chorale: *Was Gott tut, das ist wohlgetan*

The text of the opening chorus corresponds to John 16:20. The text of the first recitative is taken from Acts 14:22, "we must through much tribulation enter into the kingdom of God." The poet expounds upon the idea that this is true not only for the disciples who were addressed then, but also for every Christian. Movement 4 sees the suffering of Jesus as a consolation for the afflicted Christian, movement 5 voices the decision to follow Jesus even in suffering, movement 6 offers the consolation that it will be only a short while until all sadness is overcome, alluding (as in movement 4) to Revelation 2:10. The cantata closes with the first stanza of the chorale *Was Gott tut, das ist wohlgetan* (1674) by Samuel Rodigast.

Franz Liszt based his works for keyboard (organ or piano) on the first section of movement 2, *S.179, Prelude after a theme from Weinen, Klagen, Sorgen, Zagen* by *J. S. Bach* (1854) and *S.180, Variations on a theme from Weinen, Klagen, Sorgen, Zagen* by *J. S. Bach* (1862).

# *Bach Service*

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Sir John Eliot Gardiner writes about the first movement's connection to the B-Minor Mass: "Coming at it backwards, from long familiarity with the Crucifixus of the B minor Mass (which is what this first movement later became), one is struck by its greater starkness and its searing pathos. In place of the four syllables "Cru-ci-fi-xus" – four hammer blows nailing Christ's flesh to the wood of the cross – Bach inscribes the title of his cantata through four distinct vocal lines ("Weeping... wailing... worrying... fearing"). Each word, a heart-rending sob, is stretched over the bar-line and the four-bar passacaglia bass. These words, we learn in the motet-like sequel, are the "signs of Jesus's suffering" with which the believer is branded.

Even when conducting the Crucifixus version I cannot rid my mind of the thrice-articulated "Angst...und... Not" (which later became "passus est"). If this is the nadir, the point, according to the scholar Eric Chafe, "where the individual has already been brought by consciousness of sin to extreme torment," then rarely, if ever, have these sentiments been so harrowingly portrayed in music. Our time in Weimar at the outset of the pilgrimage also brought home to me that this music was composed—and first performed—less than three kilometers' distance from the beech woods where Goethe and Liszt used to ramble, the site of what was later to become one of the bleakest places on earth, Buchenwald." (from a journal written in the course of the Bach Cantata Pilgrimage, 2005).

# Alumni Choir

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SUNDAY, APRIL 21, 2013

Bach Festival Alumni are invited to join us for a reunion and gathering with the current Bach Festival Choir to sing selections from *Christmas Oratorio*.

**Please note that this is not a public performance.**

1:30 p.m.

Registration  
Boesel Musical Arts Center Lobby

2:00 p.m.

Welcome and Introductions  
Fynette Kulas Music Hall

1. Jauchzet, frohlocket...
9. Ach mein herzliebes Jesulein
17. Schaut hin, dort liegt
24. Herrscher des Himmels, ehre das Lallen
43. Ehre sei dir, Gott, gesungen
53. Zwar ist solche Herzensstube
54. Herr, wenn die stolzen Feinde Schnauben
64. Nun seid ihr wohl gerochen

Madeline Healey '11, *soprano*  
Jonathan Cooper '12, *baritone*  
Dirk Garner, *conductor*  
Stuart Raleigh, *conductor*  
Zarina Melik-Stepanova, *piano*

4:00 p.m.

Reception

# Repertory

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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 b-moll*. 1935, 1936, 1940, 1946, 1947, 1951, 1955, 1959, 1963, 1967, 1971, 1975, 1979, 1983, 1985, 1989, 1993, 1997, 2001, 2005, 2007, 2011.
- BWV 245, *Johannespassion*. 1937, 1941, 1948, 1952, 1956, 1960, 1964, 1968, 1972, 1976, 1980, 1984, 1990, 1994, 1998, 2002, 2006, 2010.
- BWV 248, *Weihnachts-Oratorium*. 1938, 1942, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1986, 1991, 1995, 1999, 2003, 2009, 2013.
- BWV 244, *Matthäuspassion*. 1939, 1950, 1954, 1958, 1962, 1966, 1970, 1974, 1978, 1982, 1987, 1992, 1996, 2000, 2004, 2008, 2012.
- 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, 2010.
- BWV 230, Lobet den Herrn, alle Heiden. 1938, 1942, 1952, 1959, 1965, 1970, 1974, 1980, 1986, 1994, 1998, 2003, 2008, 2012.
- 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, 2013.
- Cantata, BWV 15, Denn du wirst meine Seele nicht in der Hölle lassen. 1954.
- Cantata, BWV 19, Es erhub 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, Brich dem Hungrigen dein Brot. 1944.
- Cantata, BWV 40, Dazu ist erschienen der Sohn Gottes. 2004.
- Cantata, BWV 43, Gott fährt auf mit Jauchzen. 1959, 1970.
- Cantata, BWV 44, Sie werden euch in den Bann tun. 1955.
- Cantata, BWV 50, Nun ist das Heil und die Kraft. 1936, 1938, 1942, 1945, 1952, 1957, 1959, 1964, 1998.
- Cantata, BWV 51, Jauchzet Gott in allen Landen. 1950, 1957, 1959, 1967, 1972, 1978, 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 64, Sehet, Welch eine Liebe. 2011.
- 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, 2009.  
Cantata, BWV 68, Also hat Gott die Welt geliebt. 1936, 1969.  
Cantata, BWV 70, Wachtet, betet, seid bereit allezeit. 1950.  
Cantata, BWV 71, Gott ist mein König. 1950.  
Cantata, BWV 75, Die Elenden sollen essen. 1971.  
Cantata, BWV 76, Die Himmel erzählen die Ehre Gottes. 2012  
Cantata, BWV 78, Jesu, der du meine Seele. 1956, 1977, 1995, 2009.  
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, 2012.  
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 105, Herr, gehe nicht ins Gericht, 2010  
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 Tiefen rufe ich, Herr, zu dir. 1957, 2013.  
Cantata, BWV 137, Lobe den Herren, den mächtigen König der Ehren. 1934.  
Cantata, BWV 140, Wachtet auf, ruft uns die Stimme. 1934, 1935, 1945, 1983, 2003, 2013.  
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 196, Der Herr denket an uns. 2010.  
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, Zerreiſset, zersprenget, 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, 2011.  
Cantata, BWV 212, Mer hahn en neue Oberkeet. 1937, 1944, 1958, 1984.  
Cantata, BWV 213, Lasst uns sorgen, lasst uns wachen. 1986.

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

\*\*Bach research now regards this cantata as spurious.

# Repertory

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## Sacred Songs

Auf, auf! mein Herz, mit Freuden, BWV 441. 1943, 1959.  
Bist du bei mir, BWV 508. 1934, 1970.  
Die bittere Leidenszeit beginnt abermal, BWV 450. 1944.  
Brich entzwei, mein armes Herze, BWV 444. 1941.  
Das walt' mein Gott, BWV 520. 1944.  
Dir, dir, Jehova, will ich singen, BWV 452. 1939, 1954, 1959, 1970.  
Eins ist Not, BWV 453. 1956.  
Es ist nun aus mit meinem Leben, BWV 457. 1935, 1968.  
Es ist vollbracht! BWV 458. 1941.  
Gedenke doch, mein Geist zurücke, BWV 509. 1937, 1954, 1968, 1970.  
Gib dich zufrieden und sei stille, BWV 510. 1936, 1968.  
Die goldne Sonne, BWV 451. 1940.  
Gott lebet noch, BWV 461. 1939, 1943.  
Ich habe genug, BWV 82. 1970.  
Ich halte treulich still, BWV 466. 1941.  
Ich lass dich nicht, BWV 467. 1959.  
Ich steh' an deiner Krippen hier, BWV 469. 1956.  
Jesu, meines Glaubens Zier, BWV 472. 1959.  
Jesus, unser Trost und Leben, BWV 475. 1944.  
Komm, 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 Craggs 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 the St. Matthew Passion, BWV 244. 1948.  
Three Easter Chorales. 1948.  
Gloria, Christmas interpolation from the Magnificat in E-flat, BWV 243a. 2007, 2008, 2009.  
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 243a. 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 Wälder, 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.  
 Aria di G{ì}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 Frühlinglüfte 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 Frühlinglüfte 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, 2010.  
 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, 2009.  
 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, 2012. (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, 2009, 2013.

### Chamber Music

BWV 106, Sonatina from Cantata 106. 1962.  
 BWV 995, Suite for Lute in G Minor. 1957 (Gavottes, only, 1960).  
 BWV 998, Prelude, Fugue and Allegro. 2011.  
 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, 2010.

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- 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.  
BWV 1019, Sonata No. 6 in G Major for Clavier and Violin. 1946, 1957, 1982.  
BWV 1023, Sonata in E Minor for Violin and Continuo. (Prelude – Adagio ma non tanto). 2005, 2009.  
BWV 1027, Sonata No. 1 in G Major for Clavier and Viola da Gamba, and Continuo. 1941, 1966, 1971, 1974, 1980, 1994, 2000, 2010.  
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, 2010.  
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, 2010.  
BWV 1035, Sonata No. 3 in E Major for Flute and Figured Bass. 1980, 2010.  
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, 2010 (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, 2011.

### “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, 2010.  
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.  
 Toccata in G Major, BWV 916. 2010.  
 Two Mirror Fugues from the Art of the Fugue (two claviers), BWV 1080. 1941.  
 Well-Tempered Clavier, Book I, BWV 846–852 only. 1951, 2000.  
     Prelude and Fugue in C Major, BWV 846. 1937, 2012.  
     Prelude and Fugue in C-sharp Minor, BWV 849. 2012.  
     Prelude and Fugue in D Major, BWV 850. 1960 (Fugue, only, 1943), 2012.  
     Prelude and Fugue in E Minor, BWV 855. 2012.  
     Prelude in F Minor, BWV 857. 1937, 2012.  
     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 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), 2011.  
 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.  
 Toccata Adagio, and Fugue in C Major, BWV 564. 1942, 1944, 1949, 1967, 2013. (Adagio, only, 1936).  
 Toccata and Fugue in D Minor, BWV 565. 1939, 1957, 2011.  
 Prelude (Toccata) and Fugue in F Major, BWV 540. 1950. (Toccata, only, 1954, 1955), 2004. (Toccata, only, 2007)  
 Prelude (Toccata) and Fugue (Doric), BWV 538. 1961. (Toccata, only, 1949, 1955).  
 Fugue in C Minor Over a Theme by Giovanni Legrenzi, BWV 574. 1963.  
 Fugue in E-flat Major, BWV 552/2, 2011.  
 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. (Passacaglia, only, 2011).  
 Pastorale in F Major, BWV 590. 1953, 2011.  
 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.  
 Trio in C Minor (after Johann Friedrich Fasch), BWV 585. 2013.  
 Aria in F Major (after Couperin), BWV 587. 2013.  
 Concerto No. 1 in D Major (after Duke Johann Ernst), BWV 592. 1942, 2013.  
 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.

# Repertory

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## 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.  
    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, bewein' dein' Sünde gross, BWV 622. 1965, 1985, 1990.  
    Christ lag in Todesbanden, BWV 625. 1955.  
    Herr Jesu Christ, dich zu uns wend', BWV 632. 1949, 2007.  
    Liebster Jesu, wir sind hier, BWV 633. 1955, 2007.  
    Liebster Jesu, wir sind hier (distinctus), BWV 634. 2007.  
    Dies sind die heil'gen zehn Gebor', 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:  
    Komm Heiliger Geist, BWV 652. 2013.  
    An Wasserflüssen Babylon, BWV 653b. 1949, 1961, 1997.  
    Schmücke dich, o liebe Seele, BWV 654. 1952, 2011.  
    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 Gebor', 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.  
*Kimberger's Sammlung*  
    Christum wir sollen loben schon, BWV 696. 1982.  
    Gelobet seist du, Jesu Christ, BWV 697. 1982.  
    Gottes Sohn ist kommen, BWV 703. 1982.  
    Herr Christ, der ein'ge Gottes-Sohn, BWV 698. 1982.  
    Lob' sei dem allmächt'gen Gott, BWV 704. 1982.  
    Nun Komm' der Heiden Heiland, BWV 699. 1982.  
    Vom Himmel hoch da komm' ich her, BWV 701. 1982.

## Miscellaneous Chorale-Preludes:

- Wo soll ich fliehen hin, BWV 694. 1957.
- Ein' feste Burg ist unser Gott, BWV 720. 1949.
- Erbarm' dich mein, O Herre Gott, BWV 721. 1941.
- Herzlich tut mich verlangen, BWV 727. 1944.
- Liebster Jesu, wir sind hier, BWV 731. 1941, 1963.
- Nun freut euch, lieben Christen g'mein, BWV 734. 1944, 1963, 1985.
- Valet will ich dir geben, BWV 736. 1957.
- Vater unser im Himmelreich, BWV 737. 1954.
- Wir glauben all' an einen Gott, Vater, BWV 740. 1942.

## Works by other Composers

- Tomaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.
- Concerto in G Major for Strings and Continuo, Op. VII No. 4, 2011.
- Sonata a tre in A minor, Op. 1 No. 6, 2011.
- Alfonso the Wise (13<sup>th</sup> century, for lute): Cantigas de Santa Maria: Quen a virgen; Como poden per sas culpas. 1962.
- Johann Ernst Altenburg: Polonoise (1795), 2010.
- Elias Nicolaus Ammerbach: Orgel oder Instrument Tabulatur:
  - Galliard, 2007.
  - Hertzog Moritz Dantz, 2007.
  - Ich habs gewagt, 2007.
  - Isspruch ich mus dich lassen, 2007.
  - Johan. Baptista: Wenn wir in höchsten nöten sind, 2007.
  - Passamezzo italice, 2007.
  - Wo Gott der Herr Nicht bey uns helt, 2007.
- Anonymous (13<sup>th</sup>-century chanson de quete, for lute): Le moi de May, 1962.
- Anonymous (ca. 1540, for lute): Der Gestreiff Dannzet. 1957.
- Anonymous (17<sup>th</sup>-century Spain): Zarabanda. 2009.
- Anonymous (Elizabethan, for lute): Heartes Ease. 1957.
- Anonymous: Fanfare "Rocky", 2010
- Carl Philipp Emanuel Bach:
  - Concerto in B-flat Major for Violoncello (Adagio and Allegro assai), 1959.
  - Adagio, from Sonata for Organ (Wq. 171), 1955.
  - Concerto for Oboe in E Flat (Wq. 165), 1984.
  - Concerto in A Major for Violoncello (Wq. 172), 1984.
  - Fantasia in C Major (Wq. 61), 1973.
  - Marcia - for the Ark (after 1767), 2010.
  - Rondo in C Major (Wq. 56), 1973.
  - Rondo in C Minor (Wq. 59), 1973.
  - Six Sonatas for Winds, 2002.
  - Sonata in B-flat Major (Wq. 59), 1973.
  - Sonata in E Minor, H. 529, 2002.
  - Sonata in G Minor for Clavier and Gamba, 1974.
  - Sonata in G Minor for Oboe and Continuo (Wq. 135), 1984.
  - Sonata No. 2 in C Major (Wq. 55), 2002.
  - Sonata No. 4 in A Major (Wq. 55), 2002.
  - Suite in D Major (transcribed H. Casadesus), 1957.
- Johann Bernhard Bach: Chorale Prelude, Nun freut 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.

# Repertory

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- Nei campi e nelle selve, 1995.  
Quella centra ah pur fa sei, 1995.
- J. B. Besardus: Branle (for lute), 1957.
- Heinrich F. Biber: Passacaglia for Violin without Continuo [No. XVI appended to XV of the Mystery (Rosary) Sonatas of c. 1676], 1996.  
Duet (1676), 2010.
- 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.
- Nicolaus Bruhns: Praeludium in G, 2013.
- John Bull: Les Buffons, 1958.
- Dietrich Buxtehude: Cantata: Gen Himmel zu dem Vater Mein, Bux WV 32, 2006.  
Cantata: Herr, ich lasse dich nicht, Bux WV 36, 1975.  
Cantata: O Gottes Stadt, Bux WV 87, 1975.  
Chaconne in E Minor, Bux WV 160, 1956.  
Chorale Prelude: Ein feste Burg ist unser Gott, Bux WV 184, 1956.  
Chorale Prelude: Nun bitten wir den heiligen Geist, Bux WV 209, 1990.  
Chorale Prelude: Nun komm, der Heiden Heiland, 1956.  
Ciaccone in C Minor, Bux WV 159, 2013.  
Membra Jesu nostri, Bux WV 75: (Cantatas *Ad pede and Ad genua*, only, 2010), (Cantatas *Ad manus, Ad Latius, Ad Pectus, Ad cor and Ad faciem*, only, 2011).  
Missa Brevis, Bux WV 114, 1964.  
Prelude and Fugue in D Major, Bux WV 211, 1956.  
Prelude in D Major, Bux WV 139, 1990.  
Toccata in F, Bux WV 157, 1990.
- William Byrd: The Queen's Alman, 1976.
- Antonio Caldara: Praeambulum (D Minor) and Fuga (D Major), 1989.  
Suonata da camera in G Minor, 1972.
- André Campra: Entrée from Hesione, 1994.  
Entree from L'Europe galante, 1994.
- Dario Castello: Sonata concertato IX, 1998.  
Sonata prima, 2002.  
Sonata II from Sonata concertate in stile moderno, Libro II, 2011.
- Francesco Cavalli: Canzon a 3, 1989.
- Maurizio Cazzati: Ciaccona a tre con il suo balletto, 2011.
- Giovanni Paolo Cima: Sonata in D Minor, 2002.
- Arcangelo Corelli: Concerto Grosso, Op. 6, No. 1, 1983.  
La Folia, 2009.  
Sonata in C Major for Recorder and Basso Continuo, 1987.  
Sonata Op. 5, No. 8 in E Minor, 2008.
- Corelli-Bruuggen: Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20), 1987.
- François Couperin: L'Arlequine, 1967.  
La Misterieuse, 1967.  
La Pantomime, 1958.  
La Visionaire, 1967.  
Le croc-en-jambe, 1967.  
Le Grand: Les Barricades Mistérieuses, 2008.  
Musée de Taverni, 1958.
- Jean-Henri d'Angelbert: Chaconne de Galatée, 1958.
- Francois Dauverne: Quator No. 3, 2010.
- 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.
- Girolamo Fantini: Entrata Imperiale per Sonare in concerto, 2010.  
Sonata di Risposta detta la Salviati (1638), 2010.
- 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.  
Two *Ricercari* for unaccompanied cello (1689), 2011.
- 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: *Cara sposa* from *Rinaldo*, 1988.  
*Chaconne* with 21 Variations, 2011.  
*Chandos Anthem: As Pants the Hart*, 1976.  
*Concerto a due cori No. 1 in B-flat Major*, 1985.  
*Concerto Grosso, Op. 3, No. 1*, 1993.  
*Concerto Grosso, Op. 6, No. 7*, 1982.  
*Concerto Grosso, Op. 6, No. 1*, 2007.  
*Concerto Grosso, Op. 6, No. 4*, 2006.  
*Concerto Grosso, Op. 6, No. 6*, 1976, 1998, 2013.  
*Coronation Anthem: Zadok the Priest*, 1976, 1985, 2007.  
*Dixit Dominus*, 1999.  
*il Moderata HWV 55*, 1994.  
*Let Thy Hand be Strengthened*, 2009.  
*Lucretia*, 1974.  
*Minuet from Alcina*, 1992.  
*Organ Concerto in B-flat Major, Op. 4, No. 2*, 1992.  
*Passacaille in G Minor*, 1943.  
*Sarabande in D Minor*, 1943.  
*Silete venti, HWV 242*, 1985.  
*Solo Cantata: In Praise of Harmony*, 1976, 2001.  
*Solo Cantata: Mi Palpita il Cor*, 2003.  
*Solo Cantata: Salve Regina*, 1976.  
*Sonate a tre in D Minor*, 1972.  
*St. John Passion (1704)*, 1972.  
*Suite No. 2 in F Major (Harpsichord)*, 1976.  
*Sweet Bird from L'Allegro, il Penseroso ed Theodora*, 1988.  
*Vivi tiranno from Rodelinda*, 1988.  
*Water Music: Suite in G*, 1996.  
*Water Music: Suite No. 2 in D Major*, 2003.
- Johannes Hieronymus Kapsberger, *Colascione and Piva Canario*, 2009.
- Johann Kuhnau: *Toccata in A Major*, 2004.  
*Suonata prima, Der Streit zwischen David und Goliath*, 2007.
- Michel l'Affilard: *Gavotte and Passacaille*, 1994. from *Airs le mouvement*
- Orlando di Lasso: *Aus meiner Sünden Tiefe*, 2008.  
*Jubilate Deo*, 2007.
- Jean-Marie Leclair: *Sonata Op. 5, No. 1 in A Major*, 2008.  
*Sonata Op. 5, No. 4 in B-flat Major*, 2008.
- Giovanni Legrenzi: *Sonata da Camera*, from *Op. 4*, 2011.
- 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, 2009.
- Jean-Baptiste Lully: *Sarabande pour femme* from *Le Bourgeois gentilhomme*, 1994
- Thomas Lupo: *Fantasia a 4*, 1962.
- Marin Marais: *Benedetto Marcello: Cantabile in E-flat Major*, 1989.  
*Five French Dances (viola and harpsichord)*, 1958.  
*Fugue in G Minor*, 1989.  
*Les Folies d' Espagne*, 2002.  
*Suite in A Minor (Pièces de voile, Book III)*, 1994.  
*Suite in E Minor*, 1998.  
*Variations on La Folia*, 1960.

# Repertory

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- Allessandro Marcello: Concerto in D Minor for Oboe, Strings and Basso Continuo, 2011.
- Felix Mendelssohn-Bartholdy: Choral Motetto: Op. 23, No. 1, Aus tiefer Noth schrei' ich zu dir, 1992.  
3 Songs from Im Grünen, Op. 59/1,3,4, 1992. %%%  
3 Songs from Six Songs for Four-Part Chorus: Op. 48/1,2,6, 1992.  
Sonata No. 6, Op. 65: 2011.
- Tarquinio Merula: Ballo detto Eccardo, 2011.
- Francesco da Milano: Fantasia (for lute). 1957.
- Claudio Monteverdi: A un giro sol de' begli occhi, 1989.  
E questa vita un lampo (from Selve morale e spirituali). 1975.  
Ecco mormorar l'onde, 1989, 1992.  
Io mi son giovinetta, 1992.  
O ciechi, ciechi (from Selve morale e spirituali). 1975.  
Voi ch'ascoltate (from Selve morale e spirituali). 1975.
- Thomas Morley: Madrigal: Fyre, Fyre. 1992.  
Pavan (for lute). 1957.
- Jonathan Moyer: Praeludium in E-Flat in the style of Mendelssohn, 2011.
- 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.
- Santiago de Murcia: Jota. 2009.
- 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, 1958, 2011.  
Saltarello del ditto pass'e mezzo.  
Ballo alla polacha.  
Todesca.  
Toccata in D minor, 2011.
- Carlo Francesco Pollarolo: Sonata in D Minor (organ), 1989.
- Henry Purcell: The Blessed Virgin's Expostulation: Tell Me, Some Pitying Angel, 1998.  
Dido's Lament, Dido and Aeneas, Z626/38a, 1995.  
Funeral Music for Queen Mary II (Z860, Z27), 1973.  
Rejoice in the Lord alway Z49, 1995.  
Suite: The Gordian Knot Unty'd Z597, 1995.  
Toccata in A Major (Z226 [doubtful]), 1943.  
Two Anthems: Hear my prayer, O Lord Z15, 1995.
- Jean Philippe Rameau: Concert IV, 1972.  
Cinquième Concert (Les Pièces de clavecin en concerts), 1994, 1998.
- Max Reger: Ich hab' die Nacht getraumet, 1995.  
Wie kommst's dass du so traurig bist, 1995.
- Gottfried Reiche: Abblasen, 2010.
- Esaias Reussner: Prelude, Sonate, Gigue (lute), 1960.
- Bartholomäus Riedl: Ein schöner Aufzug (1680), 2010.
- Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
- Cipriano de Rore: Anchor che'cu partire, 1989.
- Salamone Rossi: Cercai fuggir amore (from Three Canzonets). 1962  
Torna dolce il mio amore (from Three Canzonets). 1962.  
Voi che sequire il cieco ardor di Venere (from Three Canzonets). 1962.
- J-P. Rousseau: L'Allemande du Devin du Village, 1992.
- Giuseppe Sammartini: Concerto in F Major for Descant Recorder, Strings, and Continuo, 1983.
- Gaspar Sanz: Canarias. 2009.  
Fandango and Espanoleta. 2009.
- Domenico Scarlatti: Sonata in A Major, K. 208, 1985.  
Sonata in A Major, K. 209, 1985.  
Sonata in A Minor, K. 175 (arranged for guitar duo), 2011.  
Sonata in C Minor, K. 56, 1987.  
Sonata in D Major, K. 45, 1985.  
Sonata in D Major, K. 119 (arranged for guitar duo), 2011.

- Sonata in D Major, K. 145, 1987.  
 Sonata in D Major, K. 443, 1976.  
 Sonata in D Major, K. 444, 1976.  
 Sonata in D Minor, K. 9, 1976.  
 Sonata in D Minor, K. 32, 1985.  
 Sonata in D Minor, K. 64, 1987.  
 Sonata in D Minor, K. 141, 1987.  
 Sonata in E Minor, K. 147 (arranged for guitar duo), 2011.  
 Sonata in G Major, K. 144, 1987.
- Johann Schneider: Prelude and Fugue in G Minor, 2004.
- Heinrich Schütz: Die mit Tränen säen, SWV 378, 1992.  
 Dunque addio, SWV 15, 1995.  
 Es ist erschienen die heilsame Gnade Gottes, SWV 371, 1992.  
 Fuggi o mio core, 1989.  
 Jauchzet dem Herren (SWV 36) (Psalm 100, Gloria Patri), 2012.  
 Magnificat (SWV, 486), 1975.  
 O dolcezza (Seconda parte), SWV 2, 1995.  
 O primavera (Prima parte), SWV 1, 1995.  
 O quam tu pulchra es and Veni de libano (SWV 265 and 266) from *Symphoniae Sacrae I*, 1975.  
 Psalm 84 (SWV, 29), 1975.  
 Selig sind die Toten, 2012.  
 Singet dem Herrn ein neues Lied, SWV 22, 1992.  
 Vater Abraham, erbarme dich mein (SWV 477), 1975.
- Bartolome de Selma y Salaverde: Canzon 11. 2009.
- Dmitri Shostakovich: Prelude and Fugue No. 1 in C Major, 2012.  
 Prelude and Fugue No. 2 in A Minor, 2012.  
 Prelude and Fugue No. 5 in D Major, 2012.  
 Prelude and Fugue No. 9 in E Major, 2012.  
 Prelude and Fugue No. 7 in A Major, 2012.  
 Prelude and Fugue No. 15 in D-flat Major, 2012.  
 Prelude and Fugue No. 16 in B-flat Minor, 2012.  
 Prelude and Fugue No. 19 in E-flat Major, 2012.  
 Prelude and Fugue No. 21 in B-flat Major, 2012.  
 Prelude and Fugue No. 24 in D Minor, 2012.
- Francesco Spinaccino: Ricercar (for lute). 1957.
- Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Basso, and Continuo, 1994
- Stralock MS: Canaries (for lute). 1957
- Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
- J. P. Sweelinck: Psalm 47: Or sus, tous humains, 1995.  
 Psalm 78: Sois ententif, mon peuple! à ma doctrine, 1995.  
 Psalm 114: Quand Israël hors d'Égypte sortit, 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: Cantata: Ich weiss, dass mein Erlöser lebt, 1979.\*  
 Cantata: Ihr Völker hört, 1999.  
 Fantasie [in E-flat Major, No. 7] for Violin without Continuo (c. 1735), 1996.  
 Fantasie [in D Major, No. 10] for Violin without Continuo (c. 1735), 1996.  
 Motet: Sei Lob und Preise mit Ehren, 1984.  
 Ouverture in D Major, 1979.  
 Overture from the "Andreas Bach Book," 1984.  
 Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.  
 Quartet in G Major, 1998.  
 Scherzo secondo from III Trietti methodici e III Scherzi, 1972.  
 Sonata in B-flat Major for Oboe and Continuo, 1984.  
 Suite in A Minor for Flute, Strings, and Continuo, 1979.  
 Trio Sonata in A Major, 1965.
- Thomas Tomkins: Barafostus Dreame, 1962.
- Giuseppe 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.  
 Sonata sopra la Bergamasco, 2011.
- Francesco Maria Veracini: Sonata in D Major, Op. 2, No. 12, 2008, 2011.

# Repertory

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- 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.  
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.  
Concerto in F Major RV 434, (arranged for recorder, violin, oboe, cello and harpsichord), 2011.  
Concerto in G minor, RV 104 "La Notte," 2011  
Concerto in G minor, RV 107, 2011.  
Credo (RV/R 591), 1983.  
Kyrie from Chamber Mass, 1978.  
L'estro Armonica Concerto No. 9 (arranged for guitar duo), 2011.  
Le Quattro Stagioni (The Four Seasons), 2011.  
Motet: O qui coeli, (RV/R 631), 2004.  
Nisi dominus (RV 608), 1997.  
Piccolo Concerto in A Minor, 1978, 1992.  
Sinfonia in A Major for Strings and Continuo, RV 158, 2011.  
Sinfonia in B Minor (ad Santo Sepolcro [RV, 169]), 1978, 1985.  
Sonata in C Minor for Oboe and Bass Continuo, F. XV, n. 2, 1984.  
Sonata No. 7 in G Minor, RV 42 for Cello and Basso Continuo, 2008.  
Stabat Mater (RV 625), 1978.  
Sylvius Weiss: Chaconne (lute), 1960.  
Adrian Willaert: Dulces exuviae, dum fata deusque sinebar, 1989.  
Pietro Andrea Ziani: Capriccio in C Major (Keyboard), 1989.  
Johan Dismas Zelenka: Fanfare VI, 2010.  
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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