

82nd Annual

The First Collegiate Bach Festival in the Nation



Bach Festival

BALDWIN WALLACE UNIVERSITY
CONSERVATORY OF MUSIC

ANNOTATED PROGRAM APRIL 25-27, 2014

THE 2014 BACH FESTIVAL IS MADE POSSIBLE BY:

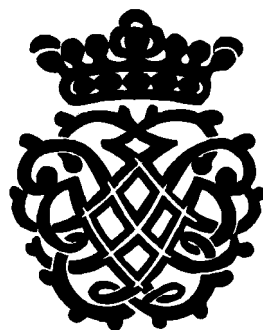
The Adrianne and Robert Andrews Bach Festival Fund in honor of Amelia & Elias Fadil



BALDWIN WALLACE UNIVERSITY

EIGHTY-SECOND ANNUAL

Bach Festival



THE FIRST COLLEGIATE BACH FESTIVAL IN THE NATION

ANNOTATED PROGRAM

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SCHEDULE OVERVIEW

FRIDAY, APRIL 25

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 Solo Baroque Works featuring Conservatory Alumni	Gamble Auditorium	Page 70
7:15 p.m.	Festival Brass	Marting Hall Tower	
8:00 p.m.	Second Concert J. S. Bach: Brandenburg Concerto No. 3 in G Major, BWV 1048 J. S. Bach: Wie schön leuchtet der Morgenstern, BWV 1 J. S. Bach: Magnificat in D Major, BWV 243	Gamble Auditorium	Page 76

SATURDAY, APRIL 26

11:00 a.m.	Lecture Bach and the Dance: <i>The Vitruvian Man Goes Baroque</i> Presented by Catherine Turocy, <i>Artistic Director</i> New York Baroque Dance Company	Chamber Hall	Page 88
2:00 p.m.	Lecture <i>Bach's 'St. John Passion': Theology and Musical Structure</i> Presented by Dr. Eric Chafe, Professor of Music, Brandeis University	Chamber Hall	Page 88
3:15 p.m.	Festival Brass	Marting Hall Tower	
4:00 p.m.	Third Concert <i>Crossing the Channel: Music and Dance from London and Paris during the time of J. S. Bach</i> Musica Pacifica with the New York Baroque Dance Company	Gamble Auditorium	Page 88
7:15 p.m.	Festival Brass		
8:00 p.m.	Fourth Concert <i>St. John Passion</i> , BWV 245	Gamble Auditorium	Page 95

SUNDAY, APRIL 27

11:15 a.m.	Bach Service Durante: <i>Magnificat in B-flat</i>	Berea United Methodist Church	Page 128
2:00 p.m.	Alumni Choir	Fynette Kulas Music Hall	Page 130

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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.

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STAFF & COMMITTEE

BALDWIN WALLACE UNIVERSITY 82ND ANNUAL BACH FESTIVAL

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MRS. SELMA (MARTING) RIEMENSCHNEIDER (1882–1971)
Founders

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Festival Music Director

DIRK GARNER
Festival Choral Director

MELVIN UNGER
Program Annotator and Editor
Director, Riemenschneider Bach Institute

SUSAN VAN VORST
Director of the Conservatory
Festival General Manager

ERIKA HASKELL
Festival Coordinator

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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 3,000 undergraduate students as well as 400 part-time evening/weekend and 600 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 166 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 B-W

- 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 nearly 100 percent acceptance rate into graduate school.
- The neuroscience program was named the 2012–13 Undergraduate Program of the Year by the international Society for Neuroscience.
- The Riemenschneider Bach Institute at the Conservatory of Music is one of only ten 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 the 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 six geothermal fields—including the first for an Ohio residence hall—to heat and cool new University buildings.



440-826-2325
www.bw.edu

WELCOME

GREETINGS FROM THE PRESIDENT BALDWIN WALLACE UNIVERSITY

Dear Friends:

Welcome to the 82nd 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. We also are thankful for the career and contributions of Dwight Oltman, who is retiring after 39 years as Music Director for this festival.

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 a near-record class of new students this fall and we continue to invest in our campus. Just to the east of this Conservatory, Davidson Commons is providing a vibrant new residence experience for 177 BW students. Another bold renovation and expansion project, the Packard Athletic Center, was dedicated in October and provides additional state-of-the-art training facilities for our students.

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 dark ink, which appears to read "Robert C. Helmer".

Robert C. Helmer
President



The Baldwin Wallace University Conservatory of Music

All-Steinway Initiative

Only a handful of conservatories world-wide are able to claim the designation of All-Steinway School—signifying all of their pianos meet the highest industry standards. Baldwin Wallace University is prepared to join their elite status.

The goal is to purchase 88 new Steinway and Steinway-Boston pianos—the primary teaching instrument for all Conservatory training—befitting the level of excellence to which our students and faculty aspire.

The All-Steinway initiative was launched with an inspiring bequest from Arline Kadel '36. A portion of her extraordinary gift supported the purchase of our first 12 Steinways.

The goal is to purchase the remaining pianos within the next two years. You are invited to join us in this important endeavor.

Please consider your impact on this significant initiative. Conservatory Director Susan Van Vorst (440.926.2362) and Gift Officer Debbie Sprang (440.826.2057) are happy to share further information with you.



Conservatory of Music
275 Eastland Road
Berea, Ohio 44017
www.bw.edu/conservatory

WELCOME

CONSERVATORY DIRECTOR'S WELCOME

Welcome, Friends:

Annually at Baldwin Wallace University we celebrate the magnificent music of J.S. Bach and marvel at its influence on our lives, our hearts, our friendships, our Conservatory and our humanity. For many of you this pilgrimage to your alma mater holds deep meaning and memories of relationships and learning that transformed your lives and paved your paths forward in life. We are pleased for your return and welcome you to the 82nd Annual Bach Festival.



This year as we revel in inspired music making we honor one of our own for a profoundly influential career. Maestro Dwight Oltman has dedicated the past 44 years of his professional life to the students of Baldwin Wallace University and their musical training. For 39 of these years he served as Music Director of the Bach Festival. He has shared his love for music, his passion for teaching and his resolute commitment to excellence with thousands of students whose lives have been transformed as a result. In preparing for this special celebration I have spoken with many such alumni in recent months. The admiration and respect they share for their former professor is rich. And the stories they share are poignant, humorous and memorable. I know that many of you are eager to spend time with Maestro Oltman and express your appreciation and your good wishes to him on this momentous occasion.

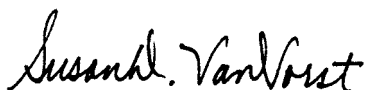
This is a pivotal moment for the Baldwin Wallace Conservatory of Music. Last fall we welcomed the Conservatory's largest freshman class in history. This year we have processed more applications and heard more auditions than ever before, and we anticipate a spectacularly talented freshman class next fall. Our distinctive curriculum and our outstanding teaching continue to serve students exceptionally well in preparation for graduate study at the finest conservatories and music schools, performance on concert stages worldwide, careers in the classroom and in therapeutic settings, and on Broadway and in touring companies. Within the months ahead we will herald a bright era for excellence in teaching, music making and learning as we transition to new artistic leadership for the Bach Festival, welcome a new Music

WELCOME

Theatre Music Director with a distinguished Broadway career, and embrace new Directors of Orchestral Studies and Bands as well as additions to the voice faculty following the retirement this spring of Professor Timothy Mussard. And all the while we continue the good work of adding to our growing inventory of superb Steinway and Boston by Steinway pianos in our quest to join the roster of prestigious All-Steinway conservatories and schools of music worldwide.

Your presence here is significant. Your dedication and commitment to this resounding tradition provides rich spirit and necessary financial support. Your eagerness to share the Baldwin Wallace musical legacy with others heightens our impact and broadens awareness of just how special a place this is. For all of this, I thank you on behalf of a grateful Conservatory family. It is our high privilege to share this 82nd Bach Festival with you.

With sincere appreciation,

A handwritten signature in black ink, reading "Susan D. Van Vorst". The script is fluid and cursive, with the first name "Susan" and last name "Van Vorst" clearly legible.

Susan D. Van Vorst

Director

Conservatory of Music

DWIGHT OLTMAN

REFLECTING ON A RICH MUSICAL LIFE

BY DONALD ROSENBERG

To put Dwight Oltman's artistic life in Northeast Ohio in context, consider first the astounding achievements of the composer to whom Baldwin Wallace University's professor of conducting has devoted so much of his intellect and energy. Johann Sebastian Bach worked in five German cities over the course of 47 years, playing organ, leading choirs, instructing students, and sparring with employers while adding multitudes of transcendent creations to the canon of Western music. The golden age was Bach's tenure in various Leipzig posts from 1723 until his death in 1750.

Drawing parallels with an iconic figure isn't as foolhardy as it may seem. Oltman also has had a remarkable impact in his musical sphere for decades in different capacities: faculty member at BW for 44 years; founder of the Ohio Chamber Orchestra; and music director – for 39 years – of the university's Bach Festival, now in its 82nd season. Under Oltman, the annual event has attained a level of performance and synergy between students and seasoned artists unmatched by other collegiate Bach festivals in the country.

The man behind these accomplishments is a sonorous-voiced, 6 foot 1½ Nebraska native who initially thought he'd spend his life as a basketball coach. But Oltman was destined to tower in a more refined realm – first as a trombonist and then as conductor of everything from opera, ballet, symphony orchestra, chamber orchestra, and wind ensemble to musical theater. Few conductors have led such versatile lives, and still fewer can boast of having explored works as diverse as *My Fair Lady*, *Swan Lake*, *Beethoven's Fifth*, Loris Chobanian's *Avarayr – Fires of Zarathustra*, and Bach's *St. Matthew Passion*.

Oltman has no need to boast. He's had a career marked by variety, richness, and integrity. He has mentored young musicians even as he's collaborated with the finest international artists. How apt, then, that he should retire from Baldwin Wallace after leading emerging and experienced performers in two works with which he began his Bach festival career in 1976: the Magnificat in D major and *St. John Passion*. "This has been the highlight of my years," Oltman said recently of the Bach festival. "It's so incredibly inspiring and rewarding, and it shows the best of BW." And the best of a musician whose legacy – like Bach's in his singular galaxy – will be difficult to surpass.

TRIBUTE TO MAESTRO DWIGHT OLTMAN



"The new music director of the Berea festival is Dwight Oltman, whose conducting of Bach and Telemann might make you think he is a baroque specialist until you learn that in addition to directing the Ohio Chamber Orchestra for the past seven years, he is also music director of the Cleveland Ballet. His leadership added style to the dance movements of the Telemann suite, brilliance to that third suite overheard in rehearsal, and unmistakable authority to the performances of this year's Bach."

-The Washington Post (Paul Hume)

June 10, 1979

"...artistry and drama to spare...The complete performance of Bach's St. Matthew Passion that the Baldwin Wallace forces presented Saturday under the vital baton of Dwight Oltman had both commodities. Oltman paced the work with authority and vision, never bogging the drama down..."

-Akron Beacon Journal (Don Rosenberg)

May 23, 1982



"Under the baton of Dwight Oltman, the performances blended youthful enthusiasm and scholarly precision at a high level."

-The Washington Post (Joseph McLellan)

June 19, 1982

"Dwight Oltman, who took the podium for BWV 140, created light and festive textures at the opening and adroitly lined up all the complicated dotted and syncopated rhythms that need to interlock."

-ClassicalCleveland.com (Daniel Hathaway)

April 26, 2013

TRIBUTE TO MAESTRO DWIGHT OLTMAN



.....

"The centerpiece of the Festival was the Christmas Oratorio, conducted with nuanced and sensitive interpretation by Dwight Oltman."
-**CoolCleveland.com** (Laura Kennelly)
April 20, 2009

"Led by longtime music director Dwight Oltman, the faculty, students and guest artists achieved a bold synthesis of modern and historic performance practices even as they made a living, breathing thing of Bach's masterpiece."
-**The Plain Dealer** (Don Rosenberg)
April 18, 2010

"...it was crisp and dramatic, and it moved beautifully. (Oltman) was not against an occasional romanticizing of the music before him. It was an altogether valid and impressive performance of a monumental Bach work."
-**The Toledo Blade** (Boris Nelson)
June 7, 1987

"Conductor Dwight Oltman's interpretation was brisk, dry and certifiably baroque...it moved well and kept the unfolding panorama of music and drama in clear focus."
-**The Washington Post** (Lon Tuck)
June 21, 1982

"Oltman conducted the work with his usual mixture of vigorous forward thrust and dramatic intensity. His treatment of the chorales was interesting. These were, for the most part, not meditations as he conducted them, but forthright, no-nonsense statements of unshakable faith."
-**The Plain Dealer** (Robert Finn)
May, 1982



OLTMAN SCHOLARSHIP

THE OLTMAN FAMILY INSTRUMENTAL PERFORMANCE PRIZE

Instrumental ensemble balance is vital for positive student educational experiences and for performance excellence. Dwight Oltman's 50-year career as a music educator and conductor includes over 42 years at Baldwin Wallace University. Professor Oltman took special pleasure in sharing his passion for the music of Bach with the Conservatory's finest singers and instrumentalists for nearly four decades. As conductor of the BW Symphony Orchestra and the Symphonic Wind Ensemble, he worked intensely with hundreds of students in the pursuit of high musical standards. His work yielded success for these students, and his ensembles were chosen repeatedly to be featured at state, regional and national conferences.

The Oltman Family Instrumental Performance Prize was established by Dwight Oltman and his family to assist in the recruitment and retention of outstanding instrumentalists in areas of high need. Artistic achievement will be considered as the highest priority when selecting recipients for this prize. This prize will allow Mr. Oltman's legacy to live on through Conservatory students at Baldwin Wallace for generations to come.

We invite BW alumni, friends and colleagues of Dwight Oltman to honor Mr. Oltman's many contributions to the Baldwin Wallace Conservatory of Music by making a gift to help endow this fund. You may use the enclosed gift envelope or contact Debbie Sprang in the Alumni House at 440-826- 2057 or email to dsprang@bw.edu for more information.

ENDOWMENTS

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 82 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 Debbie Sprang, Advancement Officer, at (440) 826-2057 or dsprang@bw.edu; or by writing to one of them at Baldwin Wallace University, 275 Eastland Road, Berea, OH 44017-2088.

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SUPPORTERS OF THE 2014 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 April 1, the individuals listed below had made contributions to the 2014 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.

Riemenschneider Fellows \$1,000+

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**CONTRIBUTIONS TO THE 2014 BACH FESTIVAL RECEIVED AFTER
APRIL 1 WILL BE RECOGNIZED IN THE KULAS LOBBY.**

SUPPORTERS

BACH FESTIVAL ATTENDEES—20 TO 82 YEARS OF PATRONAGE

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 82nd Bach Festival is pleased to honor these, our steadfast supporters.

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BACH

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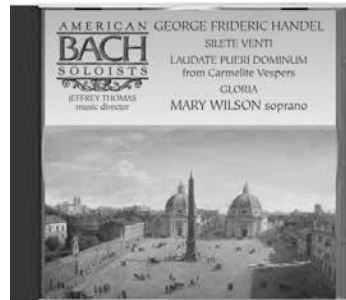
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HISTORY

WHY BACH?

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



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

HISTORY

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



Albert Riemenschneider was born into a musical family and showed exceptional early musical talent. At age 19, while a student at German Wallace College (later to become Baldwin Wallace), 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

HISTORY

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 Clavieruebung. Composed between 1726 and 1742" (with Kurt Soldan), *Music Book* vii (1952), and *Some Aspects of the use of the flutes in the sacred choral and vocal works of Johann Sebastian Bach*. (Library of Congress, 1951). He also published numerous papers on Bach, Widor, pipe organs, and other musical subjects.

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

Albert retired as Director of the Conservatory in 1947 and served for a year as Acting President of 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 82nd year.

HISTORY

THE BACH FESTIVAL



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

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

Albert and Selma dedicated themselves to the creation of the Baldwin Wallace Bach Festival in 1933. They determined that Albert would manage the artistic content, while Selma would be responsible for the monetary success. While Albert began to plan the first Festival, Selma obtained \$300 through commitments from Mr. & Mrs. William Gelvin of Batesville, Indiana, Mr. Charles F. Strecker of Marietta, Ohio, and Selma's parents, Dr. and Mrs. John C. Marting—all of whom contributed annually to the Festival until their deaths. These initial supporters enabled the creation of the Bach Festival, and established an ongoing tradition of patron support that has allowed the Festival to thrive, maintaining and expanding an annual tradition that has now extended for 82 years.

HISTORY

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

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

In 1950 the Festival departed from tradition by presenting two concerts—one in May to recognize the bicentennial anniversary of Bach's death, and a second in November to mark the passing of "Prof. Al" and to honor his contributions to 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

Dr. Albert Riemenschneider, the first director of the Baldwin Wallace Conservatory of Music, supported 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.

HISTORY

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 (1880–1957)



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

"We realize fully that our college has lost in her (Fanny Nast Gamble's) 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 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. In addition to travel abroad and domestically preaching the Methodist way to German immigrants, he achieved his greatest legacy: the founding of the German Methodist Church of the United States.

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HISTORY

THE RIEMENSCHNEIDER BACH INSTITUTE



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

In October 1968, Baldwin Wallace 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, when 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 (both of whom she studied with). 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 by 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

HISTORY

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 50,000 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

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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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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 51 years of extraordinary service to the Conservatory.

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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 Wamelin 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 Wamelin of Gates Mills and Jackman Stroud Vodrey of East Liverpool, and their spouses, William K. Wamelin 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 BEREÄ

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

I. Rückpositiv

Gedackt 8'

Prinzipal 4'

Spillflöte 4'

Sesquialtera II 2 2/3'

Octav 2'

Gedacktfloete 2'

Quintefloete 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'

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

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

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	Marc Weagraff,† <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 ARTISTS

Musica Pacifica	<i>chamber ensemble</i>
with the New York Baroque Dance Company	<i>dancers</i>

VOCAL SOLOISTS

Meredith Hall ¹	<i>soprano</i>
Jennifer Lane ²	<i>mezzo-soprano</i>
Colin Balzer ³	<i>tenor</i>
Rufus Müller ⁴	<i>tenor</i>
Daniel Lichti ⁴	<i>bass-baritone</i>
Christòpheren Nomura ⁵	<i>bass-baritone</i>

OBBLIGATISTS

Julian Ross†	<i>violin</i>
Wei-Shu Co	<i>violin</i>
George Pope†	<i>flute</i>
Kaleb Chesnic‡	<i>flute</i>
Sean Gabriel†±	<i>flute</i>
Julie Wesolek±	<i>flute</i>
Danna Sundet	<i>oboe, oboe d'amore, english horn</i>
Justine Myers‡	<i>oboe, oboe d'amore</i>
Catharina Meints	<i>gamba</i>
Jason Aquila	<i>harpsichord</i>

CONTINUISTS

Regina Mushabac†	<i>violoncello</i>
Kent Collier	<i>violoncello</i>
Catharina Meints	<i>gamba</i>
Tracy Rowell	<i>contrabass</i>
George Sakakeeney	<i>basoon</i>
Nicole Keller†±	<i>organ, harpsichord</i>

†Baldwin Wallace Conservatory Faculty / ‡Baldwin Wallace Conservatory Student / ±Baldwin Wallace Conservatory Alumnus

¹Meredith Hall appears by arrangement with Dean Artists Management, 204 St. George Street, Toronto, ON M5R 2N5 (416) 969-7300

²Jennifer Lane appears by arrangement with Seidel Artists Management, 865 New Waterford Drive #203, Naples, FL 34104 (239) 353-2047

³Colin Balzer appears by arrangement with Matthew Sprizzo, 18 Allison Avenue, Staten Island, NY 10306 (718) 987-2736

⁴Rufus Müller and Daniel Lichti appear by arrangement with HNC Arts Management, 170 Shade Street, New Hamburg, ON N3A 4J2 (416) 578-6236

⁵Christòpheren Nomura appears by arrangement with California Artists Management, 564 Market Street, Suite 420, San Francisco, CA 94104 (415) 362-2787.

PERSONNEL

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

Susan Van Vorst	<i>Conservatory Director, Festival General Manager</i>
Melvin Unger	<i>Program Annotator, Editor, Translator</i>
Erika Haskell	<i>Festival Coordinator</i>
Craig Reynolds	<i>Concert Production and Scheduling Coordinator</i>
Laura Kennelly	<i>Bach Institute Staff; Program Editor</i>
Mark Graham	<i>Piano Technician</i>
Ostoja (Joe) Mijailovic	<i>Facilities Coordinator</i>
Peter Siewertsz van Reesema	<i>Festival Intern</i>
Rachel Wilken	<i>Festival Intern</i>

SUPPORT PERSONNEL

USHERS

Ellen Hansen-Ellis, *Head Usher*

Margaret Brooks-Terry	Hilda Kovac	Randy Molmen
Richard Densmore	Patricia Lauria	Susan Penko
Robert Ebert	Tony Lauria	Kay Strong
Chungsim Han	Richard Little	Carol Templeman
Tom Konkoly	Deborah Miller	Jodi Tims

ARTIST TRANSPORTATION

Peter Siewertsz van Reeseman & Rachel Wilken, *Student Transportation Coordinators*

Laura Crytzer	Katherine Haig	Patrick Murray
Leah Frank	Anu Jain	Rachel Wilkin
Amanda Frazier	Kaylyn Murphy	Ian Woodworth

PERSONNEL

SUPPORT PERSONNEL (CONTINUED)

STAGE CREW

Mark Toole, *Head Stage Manager*

Roxy Callan

William Horner

Andrea Ryan

Todd St. John

RECORDING STUDIO STAFF

William Hartzell

Recording Studio Supervisor, Festival Recording Engineer

Sean Anderson

Katherine Butcher

Kayla Dixon

James Firak

Nathanael Frank

Zoe Locasio

Erica Moffatte'

Patrick Peralta

Nathan Stephens

Luke Szumycky

Tri-C Intern:

Paolo Parodi

PERFORMING GROUPS

FESTIVAL BRASS CHOIR

John Brndiar, *Music Director and Conductor*

TRUMPET

Isaac Hopkins *
Jesse Hodgson *
Liam Sleggs *
Julissa Shinsky *
Mark Toole
Griffith Gentilcore

HORN

Rana Jurjus
Cory Vetovitz *
Kaylyn Murphy *

TROMBONE

Laura Crytzer *
Julia Dennis *
Casey Kallman
William Horner *

TUBA

Nathan Shook
Keith Alcuis *

** members of the brass quintets
coached by Kenneth Heinlein*

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

J. S. Bach

Chorales
Contrapunctus I
Jesu Joy of Man's Desiring
Suscepit Israel
La Organista Bella
Sonata en Sol mineur
Alleluia, Alleluia
Canzona per sonare No. 2
Canzon septimi toni No. 1
Sonata octavi toni

Adriano Banchieri
J. B. de Boismortier
William Byrd
Giovanni Gabrieli

Alleluia
Cantate Domino
Sacri Conventus XXI
Air from the Water Music
Overture to Berenice
Exaltabo te, Domine
Laudate Dominum In Tympanis
Canzon No. 2
O Sonno
Intrada
Mon Ami

Jacob Gallus
Hans Leo Hassler

G. F. Handel

G. P. da Palestrina

Paul Peuerl
Cipriano de Rore
J. H. Schein
Tylman Susato

PERFORMING GROUPS

BALDWIN WALLACE BACH ORCHESTRA

DWIGHT OLTMAN, *Music Director*

VIOLIN I

Julian Ross, *Concertmaster*
Megan Sullivan
Cody Hiller
Meredith Hudock
Philip Clippinger
Mary Jane Booker

VIOLIN II

Wei-Shu Co, *Principal*
Caroline Stephenson
Caitlin Hedge
Sarah Cole
Andrea Ryan
Therese Broker

VIOLA

Louise Zeitlin, *Principal*
Lydia Byard
Patrick Monnius
Maxim Shroyer
Liz Asgian

VIOLONCELLO

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

CONTRABASS

Tracy Rowell, *Principal*
David Nainiger

FLUTE

GEORGE POPE, *Principal*
Kaleb Chesnic

OBOE AND OBOE D'AMORE

Danna Sundet, *Principal*
Justine Myers

ENGLISH HORN

Danna Sundet, *Principal*

BASSOON

George Sakakeeny

GAMBA

Catharina Meints

HARPSICHORD

Jason Aquila

ORGAN

Nicole Keller

ADMINISTRATIVE ASSISTANT

Katie Wiggins

LIBRARIAN

Josiah Bullach

PERFORMING GROUPS

FESTIVAL CHAMBER ORCHESTRA

DWIGHT OLTMAN, *Conductor*

VIOLIN I

Wei-Shu Co, *Concertmaster*

Susan Britton

Mary Beth Ions

Kate Doyle

VIOLIN II

Michael Keelan, *Principal*

Amber Dimoff

Leah Burtnett

Lydia Byard

VIOLA

Laura Kuennen-Poper, *Principal*

Louise Zeitlin

Laura Shuster

VIOLONCELLO

Kent Collier, *Principal*

Heidi Albert

Jordan Hamilton

BASS

Tracy Rowell, *Principal*

FLUTE

Sean Gabriel, *Principal*

Julie Wesolek

OBOE/ENGLISH HORN

Danna Sundet, *Principal*

Siobhan Ball

BASSOON

George Sakakeeney, *Principal*

FRENCH HORN

Hans Clebsch, *Principal*

Josiah Bullach

TRUMPET

Chuck Berginc, *Principal*

John Brndiar

David Duro

PERCUSSION

Josh Ryan, *Principal*

ORGAN/HARPSICHORD

Nicole Keller, *Principal*

PERSONNEL MANAGER

Heidi Albert

PERFORMING GROUPS

MOTET CHOIR

DIRK GARNER, *Music Director*

SOPRANO

Kristine Caswelch
Kia Frank
Alexis Gill
Sydney Jahnigen
Candice Kight
Sara Masterson
Sarah Nadler
Katherine Staskus
Rose Upton
Emily Warren

ALTO

Briana Bergen
Rayna Brooks
Roxy Callan
Keri Fuller
Julia Harris
Stephanie Higgins
Erika Hubbell
Grace Olmsted
Andrea Snitzer
Sarah Tyhurst

TENOR

Kelly Autry
David Croglio
James Hevel
Sean Hussey
Patrick Hyzy
Luke Lemmeier
Colton Ryan
Nicholas Traverso

BASS

Jordan Abu-Elhawa
Dominick Aragon
Justin Caithaml
Brennan Cockey
Conor Downey
Gregory Good
Matthew Grittner
Eric Klickman
William Meinert
Chad Pittman
Michael Revis
Christopher Rojas
Joseph Zeigler

Jason Aquila, accompanist

PERFORMING GROUPS

BACH FESTIVAL CHOIR

DIRK GARNER, *Music Director*

SOPRANO

Lucille Anders
Emma Baker
Kristine Caswelch
Kia Frank
Alexis Gill
Leah Grimm
Sydney Jahnigen
Candice Kight
Sara Masterson
Erica Moffatte
Erin Moylan
Sarah Nadler
Katherine Staskus
Rose Upton
Patrice Voto
Emily Warren

ALTO

Briana Bergen
Rayna Brooks
Roxy Callan
Kristen Carter
Keri Fuller
Julia Harris
Stephanie Higgins
Shelby Holt-Komar
Erika Hubbell
Christin Light
Elizabeth Mason
Sidney Perelman
Grace Olmsted
Daniella Smith
Andrea Snitzer
Sarah Tyhurst

TENOR

Kelly Autry
Spencer Boyd
Michael Cefalo
David Croglio
Peter Henkels
James Hevel
Jacob Holmes
Sean Hussey
Patrick Hyzy
Samuel Leicht
Luke Lemmeier
Tyler Levicki
Matthew Lynn
Stephen Rieger
Colton Ryan
Lincoln Sandham
Floyd Schanz
Nicholas Traverso

BASS

Jordan Abu-Elhawa
Dominick Aragon
Sean Burns
Justin Caithaml
Mathew Case
Brennan Cockey
Conor Downey
Nathanael Frank
Gregory Good
Matthew Grittner
Steven Hixson
Eric Klickman
Nathan Klingenberg
Vincent Matia
William Meinert
Chad Pittman
Michael Revis
Christopher Rojas
Kevin Thompson
Joseph Zeigler

Dr. Zarina Melik-Stepanova,
accompanist

PERFORMING GROUPS

BW SINGERS

MARC WEAGRAFF, *Director*

SOPRANO

Lois Ballas
Alison Boron
Jocelyn Cepullio
Kyla Ciranni
Jane Dickman
Kayla Heichel
Laura Kennely
S. Rae Lee
Meghan Plahuta
Abigail Throm
Victoria Watts
Salena Williams

ALTO

Callee Bradley
Adrian Bumpas
Brandi Hayes
Natalie Kreft
Gabriella Larkins
Dar Marlink
Leslie Meadows
Barb Peterson
Victoria Pippo
Morgan Rudge
Risha Shine
Remy Yoranno Samuel
Paige Zilba

TENOR

Zachary Adkins
Colby Anthony
Josue Brizuela
Jackson Brothers
Gabriel Brown
Eyeri Cabrera-Loos
Michael Canada
Ellis Dawson
Riley Ewing
Fritz Herrmann
John Kramer
Andrew Kotzen
Malik Victorian
Brad Weeder
Sam Wolf
Jonathan Young

BASS

Brandyn Day
Danny English
Peter Harmon
Ralph Holtzhauser
Ian Huettel
Kyle Jean-Baptiste
Robert Mayerovitch
Randy Molmen
Patrick Peralta
Michael Simile
Alexander Lee Smith
Todd St. John
Bradley Stone
Bradley Vogel
Michael Whetstone
Kenneth Williams

Debra Feaver Comodeca, *organ*

Gabriella Larkins and Bradley
Vogel, *ensemble managers*

FEATURED SOLOISTS



Canadian Soprano **MEREDITH HALL** delights audiences internationally with her “lustrous sound and fluent legato” (San Francisco *Chronicle*) and “bravura musical performance matched by a riveting [sense of the] dramatic” (Boston *Globe*). Equally at home in Opera and Oratorio, she is especially in demand for Baroque and Classical works, particularly those of Mozart and Handel.

Recent and upcoming engagements include engagements with Apollo’s Fire—an esteemed early music group in Cleveland—performing *Messiah* and Celtic Christmas music, Bach’s *Johannes Passion* with the Baldwin Wallace Bach Festival, *Matthäus Passion* with the Grand Philharmonic Choir of Kitchener Waterloo, Bach’s *Mass in B Minor* with the Iseler Singers, Rameau’s *Hippolyte et Aricie* for *Voicebox: Opera in Concert*/Aradia Ensemble, and *Messiahs* for Symphony Nova Scotia and the Newfoundland Symphony.

Past highlights include performances at the Göttingen Handel Festival in Germany, a Handel program for the Grand Rapids Symphony, performances with the Arizona Chamber Music Festival in Tucson, *Messiah* for the Toronto Symphony, Victoria Symphony, Portland Baroque, and Toronto’s Amadeus Choir, Vivaldi’s *Gloria* for the Elgin Symphony of Illinois, Rameau’s *Pygmalion* with Philharmonia Baroque, and her debut with Boston Baroque in their presentation of Rameau’s *Pygmalion*.

Ms. Hall has sung the title roles of Monteverdi’s *L’incoronazione di Poppea* (Houston Grand Opera and Opera Atelier, Toronto) and Handel’s *Partenope* (Göttingen Handel Festival, Germany) as well as *Pamina* in Mozart’s *Die Zauberflöte* (Opera Atelier, Toronto) and *Phébé* in Rameau’s *Castor et Pollux* (Opera in Concert, Toronto). Other Handel roles include *Semele* (Handel & Haydn Society, Boston) and *Pleasure* in *The Choice of Hercules* (Philharmonia Baroque, San Francisco). In Mozart roles, Ms. Hall has appeared as *Zerlina* in *Don Giovanni* at the National Arts Centre in Ottawa, *Bastienne* in *Bastien und Bastienne* with Tafelmusik in Toronto, and as *Elvira* in *Don Giovanni* for Opera Atelier’s tour of Japan. Her performances as *Susanna* in *The Marriage of Figaro* with the same company were received with great acclaim in Toronto and Tokyo. Other operatic engagements have included *Giunone* in Cavalli’s *Ercole Amante* in Utrecht, Tanglewood and Boston; *Eurydice* in Gluck’s *Orfeo* for Cleveland Opera; *Dido* in *Dido and Aeneas* for Apollo’s Fire (Cleveland); *Messagiera* in Monteverdi’s *Orfeo* for Vancouver Early Music; and *Altisidore* in Boismortier’s *Don Quichotte* for Paris’ Opera Comique.

Recordings include songs by Robbie Burns with La Nef for the ATMA label and “Sacrum Mysterium” with Apollo’s Fire and La Nef. She has recorded for Deutsche Grammophon Archiv, Philips, Naxos (Rameau’s *Castor et Pollux*), Dorian, NPR Records, and CBC Records with such groups as Les Musiciens du Louvre, Le Concert Spirituel, Opera in Concert/Aradia, The Musicians of the Globe, The Toronto Consort, and Tafelmusik.

FEATURED SOLOISTS



“Few singers project such an ideal union of clean vocal line and discreet vibrato as contralto **JENNIFER LANE.**” (Philadelphia *Inquirer*, December 11, 2012). Recognized in the United States and abroad for her stunning interpretations of repertoire ranging from the early Baroque to that of today’s composers, she has appeared with many of the most distinguished festivals and concert series worldwide in programs ranging from recitals and chamber music to oratorio and opera. These include San Francisco Opera, NY’s Metropolitan Opera, Théâtre Châtelet, L’Opéra de Monte Carlo, New York City Opera, Göttingen and Halle

Handel Festspiele, Aix-en-Provence, and the Palau de la Musica in Barcelona, with conductors Michael Tilson-Thomas, Donald Runnicles, Mstislav Rostropovich, William Christie, Nicholas McGegan, Nigel Rogers, Andrew Parrott, Marc Minkowski, Helmut Rilling, Robert Craft, John Nelson, and Robert Shaw. Many of her nearly fifty recordings, released on the Harmonia Mundi USA, Naxos, Opus 111, CBC Records, Koch International, Newport Classic, Arabesque, VOX, PGM, Centaur, and Gaudeamus labels have won awards, as have her two films: *The Opera Lover* and *Dido & Æneas* with The Mark Morris Dance Company and Tafelmusik, filmed for BRAVO Television. Now, Associate Professor of Voice at the University of North Texas, Ms. Lane has held positions at Stanford University and the University of Kentucky. Her students have won Metropolitan Opera National Council, NATS, and other competition prizes and awards. They have participated in prestigious Young Artist programs, served as Teaching Fellows, and won prestigious Graduate Fellowships. A number of them are nationally and internationally active.

FEATURED SOLOISTS



With assured musicality and the varied tonal palette of a *Lieder* specialist, Canadian lyric **COLIN BALZER** has had North American engagements to date that include recitals at New York's Frick Collection and on the Philadelphia Chamber Music series; concerts with the Portland, New Jersey, Utah, Victoria, Ann Arbor, Québec, Atlanta and Indianapolis Symphonies; Early Music Vancouver; Toronto's Tafelmusik and Toronto Mendelssohn Choir; Les Violons du Roy; the National and Calgary Philharmonics; Ottawa's National Arts Centre Orchestra; and Musica Sacra and the Oratorio Society of New York (both under Kent Tritle) at New York's Carnegie Hall. In addition he is regularly featured in opera productions at the Boston Early Music Festival, including Steffani's *Niobe*, Händel's *Almira*, Lully's *Psyche* and Mattheson's *Boris Goudenow*.

Guest soloist appearances abroad include Collegium Vocale Gent (Philippe Herreweghe), Fundacao OSESP Orchestra (Louis Langrée), Les Musiciens du Louvre (Marc Minkowski), Rotterdam Philharmonic (Yannick Nézet-Séguin), Akademie für alte Musik (Marcus Creed), as well as with the RIAS Kammerchor, Het Brabants Orkest, Luxembourg Symphony, Leipzig Baroque Orchestra, Scottish Chamber Orchestra, Museumsorchester Salzburg, Radio Kamer Filharmonie (Amsterdam Concertgebouw), Philharmonischer Chor Berlin, Estonian Chamber Choir, Camerata Salzburg and Musik Podium Stuttgart. Operatic forays include Don Ottavio in Mozart's *Don Giovanni* at the Bolshoi and in Aix-en-Provence and Mozart's *La finta giardiniera* in Aix and Luxembourg.

Particularly esteemed as a recitalist, he has been welcomed at London's Wigmore Hall (accompanied by Graham Johnson), the Britten Festival in Aldeburgh, the Vancouver Chamber Music Festival, the Wratislavia Cantans in Poland, and at the Festspielhaus in Baden-Baden. Recordings to date include Wolf's *Italienisches Liederbuch* and Eisler and Henze song anthologies. A prizewinner of Holland's 's-Hertogenbosch Competition, the U.K.'s Wigmore Hall Song Competition, Stuttgart, Germany's Hugo Wolf Competition and Munich's 55th International ARD Competition, Mr. Balzer also holds the rare distinction of earning the Gold Medal at the Robert Schumann Competition in Zwickau with the highest score in 25 years. Born in British Columbia, he received his formal musical training at the University of British Columbia with David Meek and with Edith Wiens at the Hochschule für Musik Nürnberg/Augsburg.

FEATURED SOLOISTS



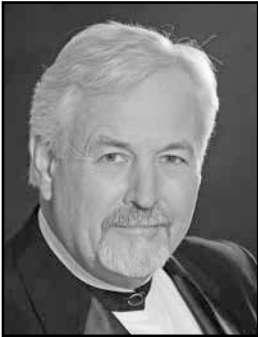
RUFUS MÜLLER the British-German tenor was acclaimed by The New York Times following a performance in Carnegie Hall as “easily the best tenor I have heard in a live *Messiah*.” He is celebrated as the Evangelist in Bach’s *Passions*, and his unique dramatic interpretation of this rôle has confirmed his status as one of the world’s most sought-after performers. He gave the world premiere of Jonathan Miller’s acclaimed production of the *St. Matthew Passion*, which he also recorded for United and broadcast on BBC TV; he repeated the role in three revivals of the production at the Brooklyn Academy of Music in New York (“a sensational Evangelist”

New York Times). Rufus is also a leading recitalist, performing worldwide with pianist Maria João Pires.

The 2012/13 season included recitals with fortepianist Christoph Hammer in Germany, New York, and Baltimore, Britten’s *Serenade* in Toronto, Hans Zender’s version of *Winterreise* in Montreal, Bach’s *Passions* in Oxford, Stockholm, New York, San Francisco, and Washington DC, *B-Minor Mass* in the UK, *Cantatas* in Seattle, Handel’s *Messiah* in Montreal and Washington, Mendelssohn’s *Paulus* in Madrid, Haydn’s *Creation* in Norway and Washington, Satyavan in Holst’s opera *Savitri* with Little Opera Theater New York, a Handel gala in Toronto, and recitals and masterclasses in Japan.

Rufus was born in Kent, England and was a choral scholar at New College, Oxford. He studied in New York with the late Thomas LoMonaco and is Associate Professor of Music at Bard College, New York.

FEATURED SOLOISTS



Since his operatic debut at the 1974 Stratford Festival, **DANIEL LICHTI** has established himself as one of Canada's finest bass-baritones, performing with many of North America's finest orchestras (both modern and baroque) and with many of its leading choral organizations. He appears regularly at major Bach and choral Festivals and has performed Oratorio and Opera internationally, working under conductors such as Robert Shaw, Helmuth Rilling, Christopher Hogwood, John Nelson, Bruno Weil, Bernard Labadie, and Yannick Nézet-Séguin, to name a few. He has gained acclaim as a recitalist and recording artist and will celebrate 40 years of professional life in the next season with concerts in Canada, the United States, Europe, and Asia. Mr. Lichti's artistry continues to inspire admiration for the beauty, warmth, and richness of his voice, and respect for the dignity and sincerity of his interpretations.

An Associate Professor of Voice for the Faculty of Music at Wilfrid Laurier University since 1998, he has just returned from a sabbatical during which he performed Schubert's epic *Winterreise* in Paris, Vienna, and Lyon. He will perform the same work (arranged by Normand Forget) when he returns to the recital stage in Montreal with the wind quintet Pentaèdre and accordionist Joseph Petric. In addition to other recitals in Ontario and Lyon, France, Mr. Lichti will perform with Theatre of Early Music in Montreal, at the Baldwin Wallace Bach Festival, in Berea, Ohio, the Bethlehem Bach Festival in Bethlehem, Pennsylvania and the Shenandoah Valley Bach Festival in Harrisonburg, Virginia. Nearer home, he will sing the title role in Mendelssohn's majestic *Elijah* with the Guelph Chamber Choir, the role of Christus in the Canadian premiere of the "*Keiser*" *Markus-Passion* with Kitchener-Waterloo's Spiritus Ensemble, and join the Grand Philharmonic Choir, singing the bass arias in Bach's *Johannes-Passion* for the traditional Good Friday concert at Kitchener's Centre in the Square.

This summer he will return to Académie de Fourvière in Lyon, France to teach and sing in recital. In combination with his recitals, he has been a guest teacher in Valetta, Malta, at Rollins College, in Winterpark, Florida, at the Jerusalem Academy of Music and Dance, at the 2012 Summer Academy of Chamber Music in Osnabrück, Germany, and in 2013, at Académie de Fourvière in Lyon, France and the Institute for European Studies in Vienna.

He was featured as one of a panel of four judges and coaches for the second season of the highly successful *Bathroom Divas* show that aired on BRAVO-TV and won a Gemini Award for Best Human Interest Series.

FEATURED SOLOISTS



CHRISTOPHEREN NOMURA stands at the forefront of his generation of singers, hailed as one of classical music's "rising stars" by the *Wall Street Journal*. His appearances with prominent orchestras include the Boston Symphony, Philadelphia Orchestra, San Francisco Symphony, Minnesota Orchestra, National Symphony Orchestra, Indianapolis Symphony, Philharmonia Baroque Orchestra and the Boston Pops under such renowned conductors as Leonard Bernstein, Seiji Ozawa, James Conlon, Christopher Hogwood, Ton Koopman, Paul Goodman, Jane Glover and Nicholas McGegan. He has appeared regularly with the Pacific Symphony Orchestra, including the premiere of Philip Glass's *The Passion of Rama Krishna* for its inaugural concerts in Segerstrom Concert Hall, reprised and recorded in 2011. More recent performances include the Cartagena International Festival and the premiere of *Songs of War & Loss* by Anthony Plog, commissioned for Nomura and the American Brass Quintet, which he sang for his Aspen Festival debut.

A noted Bach and early music specialist, he has performed frequently with the Bach Choir of Bethlehem, the Oregon Bach Festival, Music of the Baroque, the Baldwin Wallace Bach Festival, and the Handel & Haydn Society. His collaborations with such ensembles as the S'Kampa, Boromeo, Brentano and St. Lawrence String Quartets and pianists Martin Katz, Charles Wadsworth, Jean-Yves Thibaudet, and William Bolcom have brought him to the Chamber Music festivals of Santa Fe, Marlboro, Tanglewood, La Jolla, Spoleto, Music@Menlo, and the Chamber Music Society of Lincoln Center.

In opera, Mr. Nomura is a noted Mozartean, known for the leading roles in *Don Giovanni*, *The Magic Flute*, *Le nozze di Figaro*, and *Così fan tutte*. He has had a strong association with Puccini's *Madama Butterfly*: the Scorsese / Mitterand film and his debuts with the Boston Symphony, Dallas Opera, and Cincinnati Opera.

Known for his commitment to art song, he has given recitals throughout North America, Europe, Asia, South America, and Africa, including Lincoln Center, Carnegie Hall, Ravinia, John F. Kennedy Center, and San Francisco Performances. He sang Bernstein's *Mass* at the Vatican for the 2000 "Jubilee Year," before an audience of 15,000, simulcast to 200,000 in Vatican Square.

His discography includes recordings on the Sony, Dorian, Teldec, London, Denon, TDK, Well Tempered, Center Stage and L'oiseau Lyre labels. His recording of the Monteverdi Vespers of 1610 on Telarc was nominated for a Grammy. *All Is Bright* with the Handel and Haydn Society made the Billboard classical charts and was Musicweb International's "Recording of the Month."

FEATURED ENSEMBLE

MUSICA PACIFICA has, since its founding in 1990, become widely recognized as one of America's premier baroque ensembles, lauded for both the dazzling virtuosity and the warm expressiveness of its performances. They have been described by the press as "some of the finest baroque musicians in America" (American Record Guide) and "among the best in the world" (Alte Musik Aktuell). At home in the San Francisco Bay area, the artists perform with Philharmonia Baroque and American Bach Soloists, and appear with many other prominent early music ensembles nationally and abroad.

They have performed on some of the most prestigious concert series in the U.S., including Music Before 1800 and the Frick Collection (NY), the Getty Museum (Los Angeles), the Cleveland Art Museum, the Pittsburgh Renaissance and Baroque Society, the Seattle Early Music Guild, the Houston Early Music Society, and the Los Angeles County Museum, among many others. The ensemble has been featured at the Berkeley Early Music Festival three times, and their first appearance there was cited in Early Music (UK) as "perhaps the standout of the entire festival." They have performed at festivals in Germany and Austria and have been heard on German National radio as well as on National Public Radio's "Performance Today" and "Harmonia" and on Minnesota Public Radio.

Musica Pacifica's eight CD releases on the Virgin Classics, Dorian, and Solimar labels have won national and international awards, including the highest ratings in several CD magazines and being chosen as "CD of the Month" by the early music journal Alte Musik Aktuell (Regensburg). Their most recent CD, *Dancing in the Isles*, was lauded in the prestigious British journal, Gramophone, as "one of the ziest recordings of recent vintage," and featured on WFIU's nationally syndicated program, Harmonia; *Fire Beneath My Fingers* was featured as CD of the Week on Minnesota Public Radio and touted as "one of the most exciting Baroque recordings I've heard" on Audiophile Audition. Their Telemann CD won Chamber Music America and WQXR's 2003 Record Award honoring the best chamber music recordings of the year, and their Mancini recording was cited as a "Noteworthy Disc" in the 2000 International Antonio Vivaldi Awards for Italian Early Music in Venice.

Online, Musica Pacifica may be heard on radio stations 1.fm, Last.fm, Celtic Radio, and Recorder-radio.com, as well as on iTunes and Magnatune; and seen on youtube.com/MusicaPacificaSF. Please visit their website: "<http://www.musicapacifica.org>"

FEATURED ENSEMBLE



JUDITH LINSENBURG is one of the leading exponents of the recorder in the US and has been acclaimed for her “virtuosity,” “expressivity,” and “fearless playing.” She has performed throughout the US and Europe, including solo appearances at the Hollywood Bowl and Lincoln Center; and has been featured with such leading ensembles as the San Francisco Symphony, the SF and Los Angeles Operas, the Oregon Symphony, LA Chamber Orchestra, Philharmonia Baroque, American Bach Soloists, the Portland and Seattle Baroque Orchestras, the Oregon and Carmel Bach Festivals, and others. The winner of national performance awards, she has recorded for Virgin Classics, Dorian, Solimar, harmonia mundi usa, Koch International, Reference Recordings, Musical Heritage Society, Drag City Records (with Joanna Newsom), and Hänssler Classics. A Fulbright scholar to Austria, she was awarded the Soloist Diploma with Highest Honors from the Vienna Academy of Music. She is a *summa cum laude* graduate of Princeton University, holds a doctorate in early music from Stanford University, and has been a visiting professor at the Vienna Conservatory and Indiana University’s Early Music Institute in Bloomington.



INGRID MATTHEWS is one of the leading baroque violinists of her generation. She was a co-founder of the Seattle Baroque Orchestra in 1992, and served as Music Director until stepping down from that position in 2013. First prize-winner in the 1989 Erwin Bodky International Competition for Early Music, Matthews has performed extensively around the world as soloist, guest director or concertmaster with many prominent period-instrument ensembles including the Australian Brandenburg Orchestra, the Boston Early Music Festival Orchestra, Tafelmusik, and many others. Matthews has won international critical acclaim for a discography ranging from the earliest solo violin repertoire through the Sonatas and Partitas of J. S. Bach. The critic for *American Record Guide* writes “this superb recording is my top recommendation for this music... on either modern or period instruments.” Ingrid Matthews has taught at Oberlin, the University of Toronto, the University of Washington, Indiana University, UCLA, the International Baroque Institute at Longy, and Amherst Early Music, and is currently on the faculty of Cornish College of the Arts in Seattle. In addition to her musical work, she is active as a visual artist.

FEATURED ENSEMBLE



STEPHEN HAMMER enjoys an eclectic musical life playing and teaching oboes and recorders of all periods. He is principal oboist of the Boston Handel and Haydn Society, the Bach Ensemble, Concert Royal, Clarion Music Society, the Arcadia Players, and the Aston Magna festival, plays recorder with the Metropolitan Opera orchestra, and serves as artistic director of the Blue Hill Bach Festival in Maine. He has been a featured soloist with Great Performers at Lincoln Center and the Academy of Ancient Music and at many festivals and concert series. His more than 200

solo, chamber, obligato, and orchestral recordings appear on Decca l'Oiseau-lyre, EMI, Sony, CBS, Pro Arte, Dorian, Smithsonian, and many other labels. He teaches oboe, chamber music, and performance practice at the Bard College Conservatory of Music and has given courses in early woodwinds at Brandeis University and the rhetoric of Baroque performance at the Longy School of Music; he also collaborates with the instrument-maker Joel Robinson in building replicas of historical oboes. He lives in Clermont, NY, in the beautiful Hudson River valley.



Cited for his “stylish and soulful playing,” **JOSH LEE** performs on viols and double bass with some of the world’s leaders in period music. Founder of Ostraka, Josh is a member of Musica Pacifica, Les Délices, and The Two, and has performed with Philharmonia Baroque Orchestra, Boston Early Music Festival, Orchester Wiener Akademie, Carmel Bach Festival, and the Los Angeles Philharmonic. His performances have been heard on Performance Today, Harmonia, and Österreichischen Rundfunk, and he has recorded for Dorian, Koch International, Magnatune, Bear Machine, and Reference Recordings. Praised as “a master

of the score’s wandering and acrobatic itinerary” by the Cleveland *Plain Dealer*, Josh teaches at workshops across the US, and has been a guest instructor at San Francisco Conservatory, University of California Berkeley, and Peabody Conservatory. Josh is currently in the midst of a wildly varied concert season, including appearances with The Four Nations, Portland Baroque Orchestra, and a European tour with the indie band Radical Face.

FEATURED ENSEMBLE



CHARLES SHERMAN is one of the leading harpsichord soloists and continuo players in the country and has been called a “fluent virtuoso” by the Los Angeles Times. Since 1997, he has been a member of Philharmonia Baroque Orchestra and Musica Pacifica. Previously, as a member of the Aulos Ensemble (NY) for many years, he toured regularly throughout North America and overseas and recorded extensively. He has also performed with such acclaimed ensembles as the Philadelphia Orchestra, American Baroque (SF), Musica Angelica (LA), Handel & Haydn Society, and Emmanuel Music (Boston), St. Luke’s

Chamber Ensemble (NY), and Concert Royal (NY), and at well-known music festivals, including Marlboro, Saratoga, the New England Bach Festival, the Boston and Berkeley Early Music Festivals, and Aston Magna. Mr. Sherman holds degrees in History and Musicology from The University of Chicago and in Harpsichord Performance from the Juilliard School. His recordings appear on the Dorian, Musical Heritage Society, Koch International, Reference Recordings, and BMG labels.

FEATURED ENSEMBLE

The **NEW YORK BAROQUE DANCE COMPANY** founded in 1976 by Catherine Turocy, Artistic Director, and Ann Jacoby is still leading the historical dance field today. The company specializes in 17th and 18th century programs ranging from street performances to fully staged operas. There are over 60 operas in its repertoire as well as reconstructed dances and ballets choreographed in period style. Through residencies at schools serving grades k-12 and at the university level, the NYBDC instructs professionals and the general public, thus preserving our cultural heritage. The NYBDC has toured North America, Europe and Japan with conductors James Richman, John Eliot Gardiner, Christopher Hogwood, Nicholas McGegan and Wolfgang Katschner. In their home base of New York City, the company produces concerts annually with Concert Royal directed by James Richman. The NYBDC also performs with Opera Lafayette Orchestra and Chorus, The Dallas Bach Society, Mercury Baroque, Apollo's Fire and Philharmonia Baroque. www.nybaroquedance.org

"Nobody today seems more qualified to reconstruct the French dances of the 18th century than this American and her New York Baroque Dance Company."

Le Figaro



CATHERINE TUROCY began her career in Cleveland, Ohio dancing with the Ballet Guild of Cleveland directed by Alex Martin. After studying modern dance with Kathryn Karipedes she went on to study at Ohio State University and was introduced to historical dance by Dr. Shirley Wynne. Recognized as one of today's leading choreographer/reconstructors and stage directors in 17th and 18th century period performance, she has been decorated by the French Republic as a Chevalier in the Order of Arts and Letters. She received the prestigious BESSIE Award in New York

City for sustained achievement in choreography and the Natalie Skelton Award for Artistic Excellence. She received the Dance Film Association Award for "The Art of Dancing" video. NEA International Exchange Fellowships supported extended visits where she lived in London and Paris, conducting research and interacting with other artists. She worked under famed stage directors Pier Luigi Pizzi and Jean Louis Martinoty and is thankful for their guidance. Currently she is the director of the Santa Barbara Historical Dance Workshops and visiting faculty at Juilliard in addition to her work with the NYBDC.

FEATURED ENSEMBLE



SARAH EDGAR, Associate Director of the NYBDC, is a dancer, choreographer, teacher, stage director and researcher specializing in eighteenth century performance. Based in Chicago, she is overseeing the company's activities in the Midwest. She is the resident choreographer at the Haymarket Opera Company in Chicago, and adjunct professor in dance at Northwestern University. From 2006-2012, she lived in Cologne, Germany and toured Europe as a freelance dancer, performing with the period dance companies in Italy, Germany, Belgium, Switzerland, and France.

This season her choreography will be performed at Herrenhausen in Hannover, Germany, in Danceworks at Northwestern, and in the spring dance concert at Saint Mary's College. She is currently the period movement consultant for Joseph Caruana's new work for Elements Contemporary Ballet, *The Sun King*, to be performed in fall 2014. A native of Ohio, she holds a BFA summa cum laude in dance performance from The Ohio State University, and an MA in Tanzwissenschaft from the Hochschule für Musik und Tanz Köln.



JUSTIN COATES is a graduate of Sarah Lawrence College and joined the NYBDC in the summer of 2010. He has performed in their American premiere of the first staged production of Jean Philippe Rameau's *Zephyre* in New York City and joined them in the groundbreaking production of *Teseo* (2011) at the International Handel Festival in Goettingen, Germany. He has also appeared with the NYBDC at the French Festival at Hillwood Estate, Museum, & Gardens. Other Baroque credits include the Boston Early Music Festival production of *Dido & Aeneas*,

as well as *The Cunning Man*, with choreography by NYBDC's own Caroline Copeland. In his other life, as a modern dancer, Justin has had the pleasure of dancing for a number of choreographers and companies, including Kraig Patterson, Mariana Bekerman, VIA Dance Collective, Anabella Lenzu DanceDrama, as well as an apprenticeship with Dusan Tynek Dance Theatre. Currently he is at the center of Baroque activity in Los Angeles.

FEATURED ALUMNI GUEST ARTISTS



HEIDI ALBERT '90, CELLO

Heidi Albert is principal cellist with the Grammy-winning Cleveland Chamber Symphony, and enjoys performing as founding member with the cutting edge cello quartet, Pizzicato4. She served as assistant principal with Opera Cleveland and performs regularly with the Cleveland Pops Orchestra, the Akron Symphony, Blue Water Chamber Orchestra, the Blossom Festival Orchestra, and many other groups throughout northeast Ohio.

Ms. Albert enjoys teaching cello at the College of Wooster, where she has grown the cello program substantially over the past eight years. Her cello methods book sold out at her Cello Methods Clinic, presented at the Ohio Music Educators Association Professional Development Conference in 2013.

Ms. Albert enjoys a diverse range of musical styles, and has shared the stage with numerous groups, including YES, Smokey Robinson, The Trans-Siberian Orchestra, Randy Newman, Dennis DeYoung, Josh Groban, Clay Aiken, Manhattan Transfer, Mannheim Steamroller, Sarah Brightman, The OJ's, The Irish Tenors, Dionne Warwick, John Tesh, Cheap Trick, and Collin Raye.

A veteran recording artist, Heidi is featured on over a dozen CDs. Her solo album, *Purple Shades* can be described as a cello band with pop-rock influences. It reflects her broad range of musical interests and knack for composing tunes using a diverse range of digital samples, loops, and effects.

FEATURED ALUMNI GUEST ARTISTS



CHARLES BERGINC '76, *TRUMPET*

Charles Berginc, principal trumpet for The Phoenix Symphony since 1982, began his musical career in Cleveland. Along with playing in a variety of rock and pop groups, Berginc's studies awarded him a bachelor's degree in music from the Baldwin Wallace College Conservatory of Music in Ohio and also a master's degree from Boston University. During his education at BW he recorded that very famous disco tune "Play that Funky Music."

Berginc is also principal trumpet for the Chautauqua Symphony Orchestra and has performed with the Boston, Cleveland, Dallas and San Antonio Symphony Orchestras, the State Orchestra of Mexico and the Boston Pops. In 1991 he toured with the Montreal Symphony on their trip to South America. He has also performed on several different occasions with The Helsingborg Symphony Orchestra (Sweden). In, Dec. 2012, he represented the U.S.A. to honor the 50th anniversary of the country of Trinidad and Tobago by performing concerts with a brass quintet.

He has been very active on committees with The Phoenix Symphony, serving for many years as musician representative on the Board of Directors, and has helped negotiate several contracts as a union representative. In 2012 he received a Lifetime Achievement Award from AFM Musician's Local 586 in Phoenix for his years of dedicated service.

Berginc lives in Phoenix with his wife Cindy, also a violinist with The Phoenix Symphony and the Chautauqua Symphony. They have two daughters, Jasmine and Heather, who are presently developing careers of their own in Boulder, CO, and Flagstaff, AZ, respectively.

Along with making music together, Cindy and Chuck are enjoying their time cycling, bird watching, cooking, and traveling.

FEATURED ALUMNI GUEST ARTISTS



SEAN GABRIEL '82, *FLUTE*;

Sean Gabriel's main flute teachers were William J. Hebert and James J. Pellerite. Mr. Gabriel is the current principal flutist of the Blue Water Chamber Orchestra and the Cleveland Chamber Symphony, our city's award-winning new music ensemble. With this group, Gabriel has taken part in dozens of world-premiere performances including one written by founding music director and composer Edwin London entitled *Scenes for Flute and Orchestra*. This work was recorded by Mr. Gabriel and the Chamber Symphony for the Albany label in 2001 and has been played by radio stations throughout the United States. Mr. Gabriel performed the flute part in the Cleveland Chamber Symphony's recording of Olivier Messiaen's *Oiseaux Exotiques* featuring pianist, Angelin Chang. This recording won the 2006 Grammy Award for Best Instrumental Soloist with Orchestra. Works that have been written for Mr. Gabriel include *Dance Moments 2000* for flute and piano by New York composer, Matthew Greenbaum, a work for flute and percussion entitled *Pinions Lie Down in Tin* by Cleveland composer and pianist, Eric Ziolek and a work for flute and orchestra by JingJing Luo entitled *Lagrimas y Voces*.

Sean Gabriel was principal flutist of the Opera Cleveland Orchestra from 2002 to 2010, performing since 1988 in over fifty staged opera productions. He was also a member of the Lyric Opera Cleveland Orchestra and the Cleveland Ballet Orchestra. Mr. Gabriel has been a member of the Erie Philharmonic Orchestra under four music directors (Eiji Oue, Peter Bay, Hugh Keelan, and current music director, Daniel Meyer) performing a wide range of symphonic repertoire and has been an orchestral/chamber musician for the Baldwin Wallace Bach Festivals and the Bach and Handel Society of Cleveland. Sean Gabriel also serves as flute instructor in the Department of Music at The Cleveland State University.

FEATURED ALUMNI GUEST ARTISTS



MICHAEL KEELAN '02, *VIOLIN*

Michael Keelan teaches strings at Nebraska's Concordia University and performs regularly with the Omaha Symphony. He began his career as a member of the Lincoln (NE) Symphony. He received a BM at Baldwin Wallace, and later was a member of the Fairfax (VA) Symphony outside Washington, D.C. His MM degree is from the University of Maryland-College Park.

He served as full-time artist/instructor of upper strings at the Wausau (WI) Conservatory of Music from 2004–08. In 2004 he began playing as concertmaster of the Green Bay Symphony, continuing until 2013, in which capacity he worked with numerous international soloists.

In 2009 he received an arts management certificate from the University of Massachusetts.

During the summers of 2010–11 Keelan taught at Baldwin Wallace's Summer Music Institute as a violin and conducting faculty member.

In 2011, he was soloist with the Sioux City (IA) Symphony in Corigliano's Red Violin Chaconne, and in 2012 served as guest concertmaster of the Lincoln Symphony for that city's hosting of the International Clarinet Association conference. He is regularly concertmaster for Abendmusik, Lincoln's professional choral series.

Besides conducting youth orchestras in Wisconsin, he now adjudicates for Omaha and statewide Nebraska educational ensembles.

Keelan is known as a commentator on music as well, authoring program notes for the Sioux City Symphony, and appearing as keynote lecturer for the Sheldon Friends of Chamber Music in 2013 at Nebraska Wesleyan University.

His solo playing has been aired on Wisconsin public radio, and he is often heard as an announcer and host on Nebraska's NPR station.

FEATURED ALUMNI GUEST ARTISTS



NICOLE KELLER '97, *HARPSICHORD & ORGAN*

Nicole Keller is an active solo and chamber music recitalist and clinician in the United States and abroad, with recent solo performances in New York, St. Louis, Kansas, Germany, France, and Kazakhstan. She is on faculty at the Baldwin Wallace University Conservatory of Music and serves as the Director of Music at The Community of Saint John in Hudson, Ohio.

Ms. Keller has played continuo for the Baldwin Wallace University Bach Festival Chamber Orchestra since 2000. She has performed numerous concerts and chamber music recitals on organ, harpsichord, and piano with members of the Baldwin Wallace University faculty, The Cleveland Orchestra, The Detroit Symphony Orchestra, and with other artists from around the country. Her extensive church music experience includes work in with volunteer and professional choirs and instrumental ensembles devoted to the highest level of music for worship. She has created organ and choral scholar programs at small-to mid-size parishes, developed successful children's choir programs, and led choirs on tour, including a residency at Bristol Cathedral in the UK with concerts at Bath Abbey and Canterbury Cathedral.

Ms. Keller received the Performer's Certificate and the Master of Music Degree in Organ Performance and Literature at the Eastman School of Music in Rochester, New York, studying organ with David Higgs, continuo with Arthur Haas, and improvisation with Dr. Gerre Hancock. She received the Bachelor of Music Degree in Piano Performance from the Baldwin Wallace Conservatory of Music, studying piano with George Cherry and Jean Stell and organ with Margaret Scharf.

FEATURED ALUMNI GUEST ARTISTS



WILLIAM SHAFFER '98, *HARPSICHORD * ORGAN*

William C. Shaffer is a full time organist, pianist, and accompanist in the greater Cleveland area. He received his Bachelor's Degree in Piano Performance from Baldwin Wallace University under the late Dr. George Cherry, and fondly remembers his organ lessons with Dr. Margaret Scharf. He received his Master's Degree in Collaborative Piano under the guidance of Anne Epperson and Dr. Russell Miller at the Cleveland Institute of Music. His long list of accomplishments since then include a performance at the White House, three international tours and guest performances with The Cleveland Orchestra and the Chicago Symphony Orchestra.

William is currently the organist at the historic St John's Cathedral in downtown Cleveland, and the sole accompanist at Temple Emanu El. In addition to being a staff accompanist at Baldwin Wallace University, William enjoys teaching through the outreach department, and also accompanies the BW Men's Chorus. William also teaches at Solon Center for the Arts, and accompanies the Cleveland Pops Chorus. He also plays for many of the touring Broadway shows downtown at Playhouse Square.

William is happily married to his wonderful and supporting wife Michelle. His hobbies include travel, reading and spending time with his four cats.

FEATURED ALUMNI GUEST ARTISTS

Photo: Roger Mastroianni



LYLE STEELMAN '01, *TRUMPET*

Cleveland native Lyle Steelman joined The Cleveland Orchestra as assistant principal trumpet during the 2009 Blossom Festival. He came to the Orchestra from the Charlotte Symphony Orchestra, where he had been principal trumpet since 2006. He had also served as a substitute trumpet for The Cleveland Orchestra since 2005. Mr. Steelman served as second trumpet of the Richmond Symphony Orchestra from 2004 to 2006. A 2001 graduate of the Baldwin Wallace University Conservatory of Music, he earned a master of music degree from Southern

Methodist University and was principal trumpet of the National Repertory Orchestra. He studied with James Darling, a former member of The Cleveland Orchestra, as well as with Tom Booth of the Dallas Symphony Orchestra. Lyle Steelman is an adjunct faculty member of Cleveland State University.

FEATURED ALUMNI GUEST ARTISTS



GENE STENGER '10

Praised for his “sweet vibrancy” (Cleveland *Plain Dealer*) and “crisp, gleaming sound” (nffo.blogspot.com), tenor Gene Stenger, a specialist in the oratorio repertoire of J. S. Bach and G. F. Handel, sings with elegant conviction and effortless agility. Mr. Stenger recently made his Lincoln Center debut at Alice Tully Hall as the tenor soloist in J. S. Bach’s *St. John Passion* with the Yale Schola Cantorum and the Julliard 415 Ensemble under the baton of Masaaki Suzuki. In 2011, Gene had the honor to perform as the

tenor soloist in J. S. Bach’s *Magnificat* under the baton of world-renowned conductor, Helmuth Rilling at the National Collegiate Choral Conference held at Colorado State University. Following the conference, Maestro Rilling, personally invited Gene to perform in the chorus of the Junges Stuttgarter Bach Ensemble with the Internationale Bachakademie Stuttgart, and completed an international tour in Italy. Recently, Mr. Stenger returned to the Internationale Bachakademie Stuttgart to perform as the tenor soloist in J. S. Bach’s *St. Matthew Passion*, and completed an international tour with Maestro Rilling in both Germany and Chile. After his performance in Bensheim, Germany, he was commended for “effortlessly mastering the many coloratura embellishments in his arias”(morgenweb.de). Mr. Stenger’s performances in both Germany and Chile were featured in a recent documentary film about Helmuth Rilling’s life called *Ein Leben mit Bach* (A Life with Bach).

Originally from Pittsburgh, PA, Gene is currently completing a second Master’s Degree in Early Music, Oratorio, and Chamber Music Performance at Yale University School of Music, and the Yale Institute of Sacred Music, where he studies with tenor James Taylor. He holds a Master of Music Degree in Voice Performance from Colorado State University and a Bachelor of Music Degree in Voice Performance from Baldwin Wallace University Conservatory of Music.

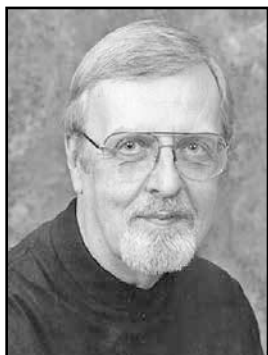
SPECIAL GUESTS



Born in Newfoundland, Canada, **ERIC CHAFE** completed his education at the University of Toronto, with a PhD dissertation entitled “The Church Music of Heinrich Biber” (1975—published in revised form by UMI Research Press in 1987). As a graduate student he was the recipient of a Woodrow Wilson dissertation Fellowship and a three-year Canada Council Fellowship that enabled research in Vienna from 1970–1973. His first university position was at Wilfrid Laurier University in Waterloo, Ontario, from 1974 to 1978. In 1978 he was offered a position at SUNY, Stony Brook, where he taught from 1979 to 1982, in the latter

year moving to Brandeis University, where he occupies the Victor and Gwendolyn Beinfeld Chair in musicology. In Fall 1986 he taught at Columbia University. Chafe’s publications center mainly on J. S. Bach’s cantatas and passions, although he has published books on Monteverdi (*Monteverdi’s Tonal Language*, 1992) and Wagner (*The Tragic and the Ecstatic*, 2005). *Monteverdi’s Tonal Language* won the AMS Kinkeldey Award and the ASCAP Deems Taylor award in 1993. His book, *Tonal Allegory in the Vocal Music of J. S. Bach* was published in 1991, his *Analyzing Bach Cantatas* (which also won the ASCAP Deems Taylor Award) in 2000, and his *Bach’s Johannine Theology: The ‘St. John Passion’ and the Cantatas for Spring 1725* in 2014. A forthcoming book, *Tears into Wine: J. S. Bach’s Cantata 21 in Musicotheological Context* (Oxford University Press) will be published in 2014 or 2015.

SPECIAL GUESTS



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.

DIRECTORS

FESTIVAL MUSIC DIRECTOR



DWIGHT OLTMAN is renowned as one of America's leading interpreters of the music of J. S. Bach. Celebrating his thirty-ninth 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., featuring 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 Bruggen, 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. Founding Music Director of the Ohio Chamber Orchestra, he conducted an impressive range of music during his twenty-year tenure. Other orchestras he has conducted include the Buffalo Philharmonic, Canton Symphony Orchestra, Cleveland Orchestra, Denver Symphony, Grand Rapids Symphony, Michigan Opera Theater Orchestra, Mississippi Symphony, San Jose Symphony, St. Cecilia Orchestra (Rome), Scottish Philharmonic, Volgograd Symphony Orchestra (Russia), Shanghai Philharmonic, and Symphony Nova Scotia.

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."

DIRECTORS

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.

DIRECTORS

BACH SERVICE DIRECTOR

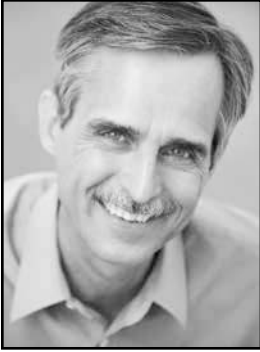


MARC WEAGRAFF holds the Doctor of Musical Arts degree in voice performance from the University of Michigan as well as a Bachelors and Master of Music in voice performance from The Cleveland Institute of Music. He has studied voice with Lorna Haywood and George Vassos and choral conducting under Theo Morrison. Several of his performances were heard in live broadcast over WCLV (Cleveland) and KBYU (Provo, UT) radio. As a recitalist he has been heard throughout the region including various church, civic, and academic concert series venues. Until July 2008, Dr. Weagraff was the Director of Music Ministries at

St. Noel Church in Willoughby Hills, OH. His choirs have performed in Rome and Assisi, Italy including the world-wide broadcast of the 2007 New Year's Day Papal Mass at which His Holiness, Pope Benedict XVI, was the presider, and in concert at San Ignazio Church. They have also been heard throughout the Cleveland area including at The Cathedral of St. John the Evangelist and the regional NPM convention in July 2008. Dr. Weagraff has also become a sought after choral and liturgical clinician. His voice students have held leading roles on Broadway, appeared on network television, sung in several European summer programs, and been accepted to top-echelon graduate programs. In addition to teaching voice, Dr. Weagraff also teaches French Diction & Literature, German Diction & Literature, and conducts the BW Singers.

DIRECTORS

DIRECTOR OF THE RIEMENSCHNEIDER BACH INSTITUTE PROGRAM BOOK ANNOTATOR



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 conducted the Singers' Club of Cleveland, a male chorus now in its 121st 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 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 2010. He is a recipient of the American Bach Society's William H. Scheide Fellowship, two American Choral Directors Association's Research Awards, and the Association of Canadian Choral Conductors' Book Award. During the 2012–2013 academic year he was in residence at Roosevelt University (Chicago) as a Fellow with the American Council on Education.

DIRECTORS

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.

FIRST CONCERT

FRIDAY, APRIL 25, 2014

1:00–3:00 p.m.

Open House: Riemenschneider Bach Institute
Exhibit: Rare Items from the Vault

2:00–3:15 p.m.

Master Class
Chamber Hall
Daniel Lichti, bass-baritone

Behold the monstrous human beast from Handel's *Belshazzar*
Christopher Rojas, *baritone*
Susan Schoeffler, *piano*

Vedro con mio diletto from Vivaldi's *Il Giustino*
Sarah Nadler, *soprano*
Jason Aquila, *piano*

Et in spiritum sanctum from Bach's *B Minor Mass*
Andrew Cooper, *baritone*
Mark Graham, *piano*

3:15–3:45 p.m.

Festival Brass Choir
Marting Hall Tower
John Brndiar, *conductor*

4:00 p.m.

FIRST CONCERT

Featuring Baldwin Wallace Conservatory Alumni

Gene Stenger '10, *tenor*
Michael Keelan '02, *violin*
Heidi Albert '90, *cello*
Sean Gabriel '82, *flute*
Charles Berginc '76, *trumpet*
Lyle Steelman '01, *trumpet*
Nicole Keller '97, *organ and harpsichord*
William Shaffer '98, *organ and harpsichord*

FIRST CONCERT

Johann Friedrich Fasch
1688–1758

Trumpet Concerto in D Major, FaWV L:D1

1. [Allegro]
2. Largo
3. Allegro

Lyle Steelman, *trumpet*
William Shaffer, *organ*

J. S. Bach
1685–1750

Sonata in A Major for Flute and Harpsichord, BWV 1032

Vivace
Largo e dolce
Allegro

Sean Gabriel, *flute*
Nicole Keller, *harpsichord*

J. S. Bach

from BWV 97 In allen meinen Taten

Recitative: *Es kann mir nichts geschehen*

Aria: *Ich traue seiner Gnaden*

Gene Stenger, *tenor*
Michael Keelan, *violin*
Heidi Albert, *cello*
Nicole Keller, *harpsichord*

Jean-Philippe Rameau
1683–1764

Regne, Amour, from Pygmalion

Gene Stenger, *tenor*
Heidi Albert, *cello*
Nicole Keller, *harpsichord*

George Friderich Handel
1685–1759

from Judas Maccabeus

Recitative: *My Arms! Against this Gorgias will I go*

Aria: *Sound an Alarm*

Gene Stenger, *tenor*
Heidi Albert, *cello*
Nicole Keller, *harpsichord*

INTERMISSION

FIRST CONCERT

G. B. Viotti
1755–1824

Duetto a un violin solo

Michael Keelan, *violin*

J. S. Bach

Sonata in G Major for Violin and Continuo, BWV 1021

Adagio

Vivace

Largo

Presto

Michael Keelan, *violin*

Heidi Albert, *cello*

Nicole Keller, *harpsichord*

Francesco Manfredini
1684–1762

Concerto in D Major for Two Trumpets

Allegro

Adagio

Allegro

Charles Berginc, *trumpet*

Lyle Steelman, *trumpet*

William Shaffer, *organ*

FIRST CONCERT

NOTES ON THE PROGRAM

BY MELVIN UNGER

Johann Friedrich Fasch studied at the Thomasschule in Leipzig under Johann Kuhnau (Bach's predecessor). Later, at the University of Leipzig, he founded a collegium musicum which became prominent in the city. Although self-taught in composition, he soon achieved recognition. After a study journey through Germany, he held music positions in various cities (including Prague) before settling in Zerbst, where he was Kappelmeister from 1722 until the end of his life. As a composer, he was perhaps most significant for developing a new musical language for instrumental writing, which relied on thematic development rather than contrapuntal construction. Many of his concertos, such as the trumpet concert on D major, follow the three-movement model established by Vivaldi.

Bach's sonatas for flute include some half-dozen securely attributed works. The Sonata in A major, BWV 1032, is one of two works for flute with obligato harpsichord; that is, the harpsichord serves as a true partner, with specified melodic lines, rather than merely providing harmonic support. The work's structure is similar to that of a concerto in that the first and last of its three movements employ ritornellos—repeated interludes that provide unity.

In allen meinen Taten is one of Bach's chorale cantatas, dating from 1734 and perhaps originally intended for a wedding. It is an expansive work (which Bach revived on at least two subsequent occasions), with nine movements embracing the complete hymn text, whose theme of accepting God's will in all circumstances must have resonated with Bach, since he had still not received help from the Elector (now also King of Poland) to whom he had appealed in hopes of alleviating difficult work conditions in Leipzig. Most striking is the cantata's tenor aria (movement no. 4), with its highly expressive, rhythmically complex obligato characterized further by polyphonic writing achieved by means of double stopping and biplanar melodies.

Text:

Recitative (chorale stanza 3)

Nothing can happen to me but whatever he has ordered, and whatever is blessed for me. I take it as he gives it: whatever he would desire for me, that have I also chosen.

Aria (chorale stanza 4)

I trust in his grace, which protects me from all harm, from all evil. If I live

FIRST CONCERT

according to his commandments, then nothing will hurt me; I will lack nothing that is profitable for me.

Jean Philippe Rameau was a French composer and theorist. As a composer he is best remembered for his dramatic works, which were written late in life. The aria “Regne Amour” is taken from *Pigmalion*, a one-act opera ballet.

Text:

Dracula: When I am little more than a fanciful legend, a conquered demigod in his ashen palace - reign.

Reign over the beauty of all human things, become truth for those you love - reign.

Bring back loving kindness in human hearts; I leave you my love, the earth between these hands.

Reign my shining sun, my princess, my beloved, before everything fades away, my sovereign.

Reign on the gold of time, upon the hills and plains; protect the ocean where the sirens slumber - reign.

Protect the future, save us from hatred; heal the wounds of this bloody century.

Reign, my shining sun, my princess, my beloved, before everything fades away, my sovereign.

Reign my shining sun, my princess, my beloved, let the volcanoes fear you, my sovereign.

Upon the orchestra of time, upon the nails of the wind, protect the spring from the winter which is waiting for it.

Reign upon the hereafter, and reign over my sorrow; O reign still over me, my princess, my sovereign - reign.

When I am little more than a fanciful legend, a conquered demigod in his ashen palace,

Then the devil will say, it is he whom I cursed - reign.

After Italian opera fell out of favor in England, George Frederic Handel turned to English oratorio, which employed operatic style but was less expensive because it did not require staging and had the additional advantage of employing English texts. Once committed to the genre, he penned many English oratorios and music dramas (secular theatrical works for concert performance) in rapid succession. The aria “Sound an Alarm” is taken from Handel’s *Judas Maccabeus*, a work to celebrate the victory against the second Jacobite rebellion (1747).

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Text:

Recitative

My arms! Against this Gorgias will I go. The Idumean governor shall know
How vain, how ineffective his design, while rage his leader, and Jehovah mine.

Aria

Sound an alarm! Your silver trumpets sound, and call the brave, and only brave,
around.

Who listeth, follow: to the field again! Justice with courage is a thousand men.
Sound an alarm. . .

Giovanni Battista Viotti was an Italian violinist and composer, whose concert tours established him as one of the leading violinists of his day. Most of his compositions involve the violin; among them are violin concertos, duos, trios, string quartets, and solos. The *Duetto a un violino solo* requires complex playing techniques to create a virtual duet. Viotti dedicated the piece to Luigi Cherubini, a friend who had been offended when Viotti was appointed stage and artistic director of the Paris Opéra in 1819.

Bach's Sonata for violin and continuo, BWV 1021, follows the standard pattern for a sonata in the so-called "chiesa" (church) style—that is, the individual movements carry tempo labels rather than dance names. Its two slow movements feature ornate violin lines supported by the accompanying instruments, while the faster movements allow the cello to become more of an equal partner. The first of these quicker movements has the character of a French dance (though not labeled as such), while the final movement sees the instruments imitating each other in thematic interplay.

Francesco Manfredini (1684–1762) was associated with the "Bologna School," a group of composers active in the city of Bologna during a time when the church of San Patronio supported a large roster of musicians. Associated composers included Cazzati, Perti, Vitali, Torelli, and Corelli (though the latter worked mostly in Rome). Unfortunately almost all of Manfredini's music (including at least nine oratorios) is lost. His concerto for two trumpets (1711), in the standard three-movement form, is among the published works that survived.

SECOND CONCERT

FRIDAY, APRIL 25, 2014

7:15–7:45 p.m. Festival Brass Choir
Marting Hall Tower
John Brndiar, *conductor*

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

J. S. Bach: *Brandenburg Concerto No. 3 in G Major*, BWV 1048
1685–1750

Festival Chamber Orchestra
Dwight Oltman, *conductor*

J. S. Bach *Wie schön leuchtet der Morgenstern*, BWV 1

Katherine Haig, *soprano*
Gene Stenger, *tenor*
Justin Caithmahl, *bass*

Baldwin Wallace Motet Choir
Festival Chamber Orchestra
Dirk Garner, *conductor*

INTERMISSION

SECOND CONCERT

J. S. Bach

Magnificat in D Major, BWV 243

SOLOISTS

Meredith Hall, *soprano*

Jennifer Lane, *alto*

Colin Balzer, *tenor*

Christòpheren Nomura, *bass-baritone*

OBBLIGATISTS

Danna Sundet, *oboe d'amore*

Sean Gabriel, *flute*

Julie Wesolek, *flute*

CONTINUISTS

Kent Collier, *violoncello*

Tracy Rowell, *bass*

Nicole Keller, *organ*

Baldwin Wallace Motet Choir

Festival Chamber Orchestra

Dwight Oltman, *conductor*

SECOND CONCERT

NOTES ON THE PROGRAM

BY MELVIN UNGER

Brandenburg Concerto No. 3, BWV 1048

In the spring of 1719, Bach traveled to Berlin to procure a new harpsichord for his employer, Prince Leopold of Anhalt-Cöthen, from the instrument builder at the Berlin court. During his stay he evidently visited Margrave Ludwig Christian, uncle of the reigning Elector, Friedrich Wilhelm I. Much more interested in music than his young nephew, who preferred to focus on military matters, the elder Margrave continued the artistic pursuits of earlier generations. Thus it was that Bach had a chance to play with the Margrave's court musicians. Impressed with Bach's performance, the Margrave requested that Bach send him several of his compositions.

It was a few years before Bach complied with the request. His tardiness is not surprising in view of the tragic events in his personal life: a ten-month-old son died in September of 1719, and his thirty-five-old wife, Maria Barbara, in July of the following year. Sebastian did not remarry until December 3, 1721—a delay that was somewhat unusual for those times. On March 21, 1724, his personal life to some extent restored, Bach wrote to the Margrave,

As I had the pleasure a couple of years ago of appearing before Your Royal Highness, in accordance with your commands, and as I noticed that Your Highness took some delight in the small musical talent that Heaven has granted me for Music, and as, when I took my leave of Your Royal Highness, you deigned to honor me with the request that I send you some of my compositions, I have therefore followed your most gracious commands and taken the liberty of discharging my humble obligation to Your Royal Highness with the present concertos, which I have adapted to several instruments, begging Your Highness most humbly not to judge their imperfection of the fine and delicate taste that the whole world knows Your Highness has for musical pieces; but rather to infer from them in benign consideration, the profound respect and most humble obedience that I attempt to show by this means. For the rest, Sire, I most humbly beg Your Royal Highness to be so kind as to continue Your Highness's gracious favor towards me, and to be assured that I desire nothing more than to be employed on occasions more worthy of Your Royal Highness and of Your Highness's service, being with unparalleled zeal, Monseigneur, Your Royal Highness's most humble and most obedient servant,

Jean Sebastian Bach.

[trans. from M. Boyd & C. Wolff]

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Bach gave this set of six concertos the French title: *Six concerts avec plusieurs instruments*. Designated in the thematic catalog as *BWV 1046–1051*, they are now popularly called the “Brandenburg Concertos,” this term having been coined by the nineteenth-century historian Philipp Spitta. Apparently Bach assembled the set from works he had on hand; the instrumentation corresponds with the forces Bach had at his disposal in Cöthen. Unfortunately the Margrave had no such musical resources and Bach’s score was apparently never used at his court.

The acknowledged master of concerto form in the baroque period was Bach’s Italian contemporary, Antonio Vivaldi. Bach had recently become familiar with Vivaldi’s works and, in his Brandenburg concertos, incorporates some typically Vivaldian traits: energetic motor rhythms and strong unison passages. Bach’s predilection for symmetry and balance is also in evidence: Concertos I, III, and VI are “ensemble concertos” (they display no clear distinction between soloists and group as a whole) and each ends with a dance. Nos. II, IV, and V, on the other hand, are “Concerti-grosso,” a form in which a small group of soloists (*concertino*) is pitted against the group as a whole (*ripieno*). All three end with fugues.

Of the “ensemble” type, Concerto III has perhaps the most striking instrumentation. The title-page reads: “à tre Violini, tre Viole, è tre Violoncelli, col Baſſo per il Cembalo.” The strong string sound with harpsichord (and corresponding total absence of wind instruments) makes this work sound particularly “Vivaldian.” The principal opening motive also reminds one of Vivaldi: it is a very energetic, short (*doh-ti-doh*) figure and it permeates the first movement. Bach expands it to form an eight-measure *ritornello* (i.e., a refrain-like phrase), which appears at the beginning, mid-point, and end of the movement. Later in his career, Bach reused this music in the opening sinfonia of Cantata No. 174, *Ich liebe den Höchsten von ganzem Gemüte* (1729), adding horns and oboes to the string setting. (The Riemenschneider Bach Institute owns thirteen of the original performing parts of this manuscript.)

Surprisingly, there is no middle movement in the concerto: only two chords forming a Phrygian cadence (a particular harmonic formula having the rhetorical effect of catching one’s breath). It is unclear what Bach intended at this point. Some scholars believe the chords provide opportunity for a cadenza (i.e., some solo improvisation before the conclusion of the movement); others think the chords should be played exactly as written (especially since similar brief

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transitional cadences can be found in sonatas by composers such as Corelli); still others think a movement from another Bach work should be inserted. Whatever Bach's intent, it seems clear the chords provide a moment of respite before the brilliant dance movement that concludes the concerto. Following traditional baroque dance form, Bach's final movement has two sections, each repeated. The mood is festive and the work ends as it began—with a vivid, sparkling energy.

Wie schön leuchtet der Morgenstern, BWV 1, was written for the Feast of the Annunciation, which usually fell during Lent, a time when no cantatas were performed in Leipzig churches. However, in 1725, the feast fell during Holy Week, and was then celebrated on Palm Sunday. It was part of Bach's second cantata cycle in Leipzig, the so-called *Choral Jahrgang*, in which Bach produced forty cantatas on Lutheran hymns (chorales).

Bach's decision to use hymns as a unifying device was perhaps inspired by the two-hundredth anniversary of the first Lutheran hymnal book publications, four of them published in 1524. Evidently, his aim was to produce a cycle that was textually and formally unified, each cantata based on a seasonal chorale of the church year. Usually, the first and last stanzas appear verbatim in the opening and closing movements, the other stanzas paraphrased in madrigalian meter, suitable for the intervening recitatives and arias. In these inner movements, several stanzas are often combined to serve a single recitative or aria, with individual lines of the chorale occasionally retained verbatim. Biblical texts are largely absent altogether.

Unfortunately, Bach was not able to complete the cycle, apparently because Andreas Stübel, the probable librettist, died suddenly at the end of January 1725, after completing texts through Annunciation (25 March). Still, by that date, Bach had produced an uninterrupted stream of forty new chorale-based cantatas. The result is so impressive that for a long time Bach scholars thought these works were the culmination of his efforts in the genre, rather than the product of a composer who had just turned 40.

Thus, *Wie schön leuchtet der Morgenstern* is the last of the chorale cantatas in Bach's second Leipzig cantata cycle. The first movement (as was usually the case in these works) is the chief glory of the cantata. It is cast in a lilting 12/8 meter. The hymn tune appears in the soprano and first horn, while the other parts provide an accompanying tapestry of musical lines. The orchestra, which includes two horns, two oboes da caccia, two groups of concertante (solo) violins, two groups of ripieno (reinforcing) violins, viola, and continuo (supporting bass with harmonic support), is treated in a concerto-like manner, the various instruments

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interacting in a regal style that captures perfectly the image of the royal bridegroom described in the text: the concertante solo violins and oboes da caccia provide a sense of the lovers' intimacy, while the horns have brilliant heraldic parts, giving the movement a regal, celebratory quality. Note: As is normal in discussions of Bach's sacred cantata texts, hymn texts are reproduced here in bold typeface.

1. Chorus (Chorale Vs. 1)

**Wie schön leuchtet der Morgenstern
Voll Gnad und Wahrheit von dem Herrn,
Die süße Wurzel Jesse!
Du Sohn Davids aus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,
Lieblich,
Freundlich,
Schön und herrlich,
groß und ehrlich,
reich von Gaben,
Hoch und sehr prächtig erhaben.**

How beautiful the morning star shines,
full of grace and truth from the Lord,
the sweet root of Jesse!
O thou son of David, of Jacob's tribe,
my king and my bridegroom,
thou hast possessed my heart,
lovely,
kind,
beautiful and glorious,
great and honorable,
rich in gifts,
high and very magnificently elevated.

The tenor recitative, which is based on the second hymn stanza, makes direct reference to the Annunciation.

2. Tenor Recit. (Based on Chorale Vs. 2)

Du wahrer Gottes und Marien Sohn,
Du König derer Auserwählten,
Wie süß ist uns dies Lebenswort,
Nach dem die ersten Väter schon
So Jahr' als Tage zählten,
Das Gabriel mit Freuden dort
In Bethlehem verheißen!
O Süßigkeit, o Himmelsbrot,
Das weder Grab, Gefahr, noch Tod
Aus unsern Herzen reißen.

O thou true son of God and Mary,
thou king of those who are chosen,
how sweet this word of life is to us,
according to which the first fathers already
counted years as days,
which Gabriel promised with joy there
in Bethlehem!
O sweetness, O bread-of-heaven,
which neither grave, danger, nor death
can snatch out of our hearts.

In the following dance-like aria, the singer is accompanied by an oboe da caccia, supported by a pizzicato (plucked) continuo bass. It has been suggested that the leaping musical figures are perhaps intended to paint a picture of divine flames .

3. Soprano Aria (Based on Chorale Vs. 3)

Erfüllet, ihr himmlischen göttlichen Flammen,
Fill up, you heavenly, divine flames,

SECOND CONCERT

Die nach euch verlangende gläubende Brust!	these believing breasts that long for you!
Die Seelen empfinden die kräftigsten Triebe	Our souls experience the most powerful
Der brünstigsten Liebe	urges of most-passionate love
Und schmecken auf Erden die himmlische Lust.	and taste on earth the pleasures of heaven.

The bass recitative is accompanied by continuo (bass line and harmonic foundation) only, but is enlivened with an unusual harmonic trajectory: G minor - D minor - B-flat major - C minor - G minor - C minor - E-flat major - B-flat major.

4. Bass Recit. (Based on Chorale Vss. 4 & 5)

Ein irdscher Glanz, ein leiblich Licht	A worldly luster, a corporeal light
Rührt meine Seele nicht;	does not stir my soul;
Ein Freudenschein ist mir von Gott	a light of joy has arisen to me from God;
entstanden,	
Denn ein vollkommenes Gut,	a perfect possession—
Des Heilands Leib und Blut,	the Savior's body and blood—
Ist zur Erquickung da.	is found there for our restoration.
So muß uns ja	Therefore,
Der überreiche Segen,	the overflowing blessing,
Der uns von Ewigkeit bestimmt	which was determined for us from eternity,
Und unser Glaube zu sich nimmt,	and which our faith takes to itself,
Zum Dank und Preis bewegen.	must move us to thanksgiving and praise.

An extended da capo aria of nearly three hundred measures for tenor follows. The mood is that of a courtly dance in triple meter. In a reflection of the words “our mouth and the sound of strings,” Bach has two solo violins (which begin in unison before playing in parallel thirds and sixths) and ripieno strings (marked staccato as also is the bass) accompany the singer in a concerto-like interplay, with dynamic markings of pianissimo, piano, and forte.

5. Tenor Aria (Based on Chorale Vs. 6)

Unser Mund und Ton der Saiten	Our mouth and the sound of strings
Sollen dir	shall prepare for thee
Für und für	forever and ever
Dank und Opfer zubereiten.	thanksgiving and sacrifice.
Herz und Sinnen sind erhoben,	Heart and senses are lifted up,
Lebenslang	lifelong
Mit Gesang,	with song,
Großer König, dich zu loben.	great king, to praise thee.

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The cantata ends with a simple, four-part setting of the hymn, the instruments doubling the vocal line except for the second horn, which has a florid countermelody.

6. Chorale (Vs. 7)

**Wie bin ich doch so herzlich froh,
Daß mein Schatz ist das A und O,
Der Anfang und das Ende;
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,
Des klopf ich in die Hände.
Amen! Amen!
Komm, du schöne Freudenkrone,
bleib nicht lange,
Deiner wart ich mit Verlangen.**

I am indeed so heartily glad,
that my treasure is the Alpha and Omega,
the beginning and the end;
he will indeed, to his glory
take me up into paradise,
for this I clap my hands.
Amen! Amen!
Come, thou beautiful crown of joy,
do not tarry long,
for thee I wait with longing.

Magnificat BWV 243

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

Bach's work is concise and fast-paced, with each text unit set as an independent movement with distinctly individualized mood and scoring. In the work's second version, all but one of the choral movements are in the key of D major, the key traditionally used for festive works. The substantial orchestra is joined by a choir in five voice parts, each of which is assigned one aria. However, none of the arias employs da capo form (a popular, extended bipartite form in which the first section is repeated, usually with ornamentation), allowing the work to retain its characteristic momentum. The overall form of the work is symmetrical

SECOND CONCERT

(or chiasmic), with a complex of inner movements that fall into groups of three (the central movement of each group cast in a tender mood). Bach's choice of chiasmic form (here as elsewhere) was probably influenced by the antithetical ideas reflected in Mary's canticle: the mighty are dethroned and the lowly are exalted.

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

The work begins with an exuberant movement characterized by a brilliant interplay between voices and instruments.

1. Chorus

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

After the exultation of the opening movement, Mary's newfound confidence is expressed in a dance-like movement in triple time by one of the sopranos, accompanied by the strings.

2. Aria (Soprano 2)

Et exultavit spiritus meus in Deo salutari meo. And my spirit hath rejoiced in God my Savior.

Whereas the earlier version of this work included the German hymn “Vom Himmel hoch” at his point, the later one moves immediately to another soprano solo movement, whose plaintive character—reinforced by the minor key, the tone of the accompanying oboe d’amore (which now replaces the original oboe), and genuflecting melodic lines—expresses the humble earthly station in which Mary found herself.

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3. Aria (Soprano 1)

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent...	For he hath regarded the low estate of his handmaiden: for behold, henceforth I shall be called blessed by...
----------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------

The final words of Mary's statement are supplied by the chorus, which bursts in unexpectedly—with frenzied exuberance playing the role of “all generations.”

4. Chorus

Omnes generationes.	All generations.
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In sharp contrast the bass soloist depicts the Almighty, whose complete control and immutability are depicted with a sturdy recurring motive that begins with three hammer-like notes on the same pitch.

5. Aria (Bass)

Quia fecit mihi magna qui potens est: et sanctum nomen ejus.	For he who is mighty hath done great things to me; and holy is his name.
-----------------------------------------------------------------	-----------------------------------------------------------------------------

In the E-flat Christmas version of the Magnificat, a chorus (“Freut euch und jubiliert”) comes at this point. Bach's later (revised) version is more clearly symmetrical in shape, and the tender duet by Alto and Tenor, with its accompaniment of muted strings and two flutes, now clearly assumes the central position. Its striking pathos, its architectural position, and its greater length all suggest that Bach intended it to be understood as the heart of the work.

6. Duet (Alto & Tenor)

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

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

7. Chorus

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

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

8. Aria (Tenor)

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

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

9. Aria (Alto)

Esurientes implevit bonis: et divites dimisit inanes.	The hungry he hath filled with good things, and the rich he hath sent empty away.
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In the original version of Bach's work, a solo soprano setting of "Virga Jesse floruit" came at this point. In his later version Bach rescored the following trio, replacing the trumpet obligato with unison oboes, which sound an old chant melody for the Magnificat (the "tonus peregrinus"). The effect is serene and ethereal.

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

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

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

11. Chorus

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.	As was spoken to our fathers, to Abraham and his seed for ever.
-------------------------------------------------------------------------	-----------------------------------------------------------------

Bach's work ends with a grand setting of the doxology that traditionally concludes settings of the Magnificat and Christian settings of the Psalms. The grand opening is reminiscent of such celestial-sounding movements as the "Gratias" or "Sanctus"

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of the *B Minor Mass*. The mood then shifts suddenly at the words “sicut erat in principio” (“as it was in the beginning”) where we hear a reprise of the Magnificat’s opening—a traditional musical pun that was (as Simon Heighes points out) at least as old as Monteverdi (1610).

12. Chorus (Doxology)

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

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

THIRD CONCERT

SATURDAY, APRIL 26, 2014

11:00 a.m.

Lecture: "Bach and the Dance:
"The Vitruvian Man Goes
Baroque"

Chamber Hall

Presented by Catherine Turocy,
Artistic Director,
New York Baroque Dance Company



2:00 p.m.

Lecture: "Bach's 'St. John Passion':
Theology and Musical Structure."

Chamber Hall

Presented by Dr. Eric Chafe, Professor of Music History,
Brandeis University

3:15–3:45 p.m.

Festival Brass Choir

Marting Hall Tower

John Brndiar, *conductor*

4:00 p.m.

THIRD CONCERT

Musica Pacifica with the New York Baroque
Dance Company

CROSSING THE CHANNEL—MUSIC AND DANCE

FROM PARIS AND LONDON IN THE TIME OF J. S. BACH

Musica Pacifica

Judith Linsenberg, *recorders*

Ingrid Matthews, *violin*

Stephen Hammer, *oboe*

Josh Lee, *viola da gamba*

Charles Sherman, *harpsichord*

The New York Baroque Dance Company

Catherine Turocy, *artistic director*

Sarah Edgar and Justin Coates, *dancers*

I. Joseph Bodin
de Boismortier
1689–1755

Concerto à 5 in E minor, Op. 37, No. 6

Allegro

Allegro

Adagio

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II. Dances of the
Ballroom from Paris
and Versailles

Dancers: Justin Coates as the Dancing Master,
Sarah Edgar as the Young Lady,
and Catherine Turocy as the Mother

André Campra
1660–1744

La Bretagne (Passepied/Rigaudon), from *Telemache* (1704)
Choreography by Guillaume-Louis Pécour, (Paris, 1704)

Jean-Baptiste Lully
1632–1687

La Royale (Sarabande/Bourée)
from *Ballet de la Naissance de Venus* (1665) and *Le
Carnaval Mascarade* (1668); Choreography by
Pécour, (Paris, 1713)

Lully

La Bourée Dauphine
from *Le triomphe de l'Amour* (1681)
Choreography by Pécour, unpublished manuscript

III. Georg Phillip
Telemann
1681–1767

Quartet in A Major from Paris Quartets, Book 1
Soave
Allegro
Andante
Vivace

IV. French Theater Dances

Lully

Passacaille from *Armide* (1686)
Choreography by Anthony L'Abbé (1731)
Sarah Edgar, *dancer*

Lully

L'entrée d'Apollon from *Le triomphe de l'Amour* (1681)
Choreography by Raoul-Auger Feuillet (Paris, 1700)
Justin Coates, dancer

INTERMISSION

V. J. S. Bach
1685–1750

Sonata in E Minor (arranged from Sonata No. 4
for Organ, BWV 528)
Adagio-Vivace
Andante
Un poc'Allegro

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VI. Dances of the Ballroom from London

Anon.

The Prince of Wales Saraband

Choreography by L'Abbé (London, circa 1724)

Sarah Edgar and Justin Coates, dancers

Giovanni Bononcini
1670–1747

The Camilla (Rigaudon) from *Il Trionfo di Camilla* (1696)

Choreography by Mr. P. Siris (London, 1709)

Sarah Edgar and Catherine Turocy, *dancers*

VII. George Frideric
Handel 1685–1759

Sonata in G Major, Op. 5, No. 4

(Overture) A tempo ordinario-Allegro, non Presto

Allegro

Passacaille

Gigue

Menuett (Allegro moderato)

VIII. Handel

Country Dance from *Water Music*, Suite No. 3 in D Major

Dancing improvised based on conventional English
country dance steps and dance phrases



This concert is made possible by generous gifts from:
the Kulas Foundation, and
Mrs. William B. Astrop

THIRD CONCERT

NOTES ON THE PROGRAM

BY MUSICA PACIFICA AND CATHERINE TUROC

Although J.S. Bach never left Germany himself, he was deeply connected to the broader cultural life of Europe in a time marked by rapidly developing trade and cultural exchange. Paris, the capital of the most important European military power and close to the iconic court of Louis XIV and his successors in Versailles, was the pace setter. London, on the way to becoming the world's most important economic and trading center, saw intense intellectual ferment and was especially receptive to new ideas and trends from all over the Continent. All the composers on today's program, save J.S. Bach himself, lived and achieved great recognition in either of these cities and, like J.S. Bach, seamlessly pulled together influences from all over Europe in their work.

In the world of dance, Paris was the undisputed European capital, and the French model of court dancing was pervasive throughout the Continent (and even in the New World). German families sent their children to Paris for study or at least to a French dancing master in Germany if they could find one. We can see that the influence of French dance styles is especially prominent in the music of J.S. Bach who, from direct biographical accounts, himself loved to dance. Not only did he write numerous suites for solo instruments and orchestra consisting of French dance movements, but the rhythms and spirit of the dance suffuse much of his entire oeuvre. In London, French professional ballet dancers were especially appreciated and were often invited to perform there—some remaining for extended periods as dancing masters. As they traveled through Europe, French dancers and choreographers, always eager to expand their own repertoire, adopted foreign elements from the places they visited into their own work.

* * * * *

Joseph Bodin de Boismortier was enormously successful during his lifetime. His accessible music proved to be ideally suited to Europe's growing population of amateur bourgeois musicians, and largely on the strength of this "mass market" income, he was able to retire to an elegant estate outside of Paris. Although his musical rhetoric stayed firmly within the French taste, he was the first French composer to employ the Italian word "concerto," and in fact was also the first French composer to write a solo concerto (for violoncello). Most of his concertos were of the "group" sort, and are reminiscent of the chamber concertos of Mancini and Scarlatti. This resemblance owes much to the use of three treble instruments over a bass, and his use of fugal movements and rather Corellian Largos does

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much to confirm the impression. The concerto on our program is a light, even frothy, piece, relying heavily on canonic interplay to achieve its playful and conversational tone.

In 1653, Jean-Baptiste Lully (born Giovanni Battista Lulli in Florence) arrived at Versailles and danced several parts at the court of the young King Louis XIV. Louis was favorably impressed by his multi-talented contemporary and appointed him “composer of instrumental music for the king.” Lully was set on his path to become one of the most important figures at the Sun King’s court, which set the tone for aristocratic life in Europe until the French Revolution. He introduced a wide range of popular dance styles into the rather staid repertory of the court, vastly improved instrumental standards, and established the tradition of French opera. During the course of his stellar career at court Lully came to define the French Baroque theatrical style in music. His students and colleagues helped ensure that this style would persist remarkably intact for generations after the composer’s death in 1687. André Campra was the most successful theatrical composer in France in the generation succeeding Lully. His work combines the Lullian influence with characteristics of Italian music, particularly an emphasis on melody. Campra’s innovations gave new life to French music, which had become somewhat stale under Lully’s near-complete domination.

La Bretagne honors the birth of the Duc de Bretagne in 1704 and was choreographed by Guillaume-Louis Pécour for his mother, the Duchesse of Bourgogne. The Duchesse was quite lively, a beautiful dancer and a favorite of Louis XIV. Pécour was her dancing master, as well as the principal choreographer for the Opéra. *La Royale* is the first dance in a collection of dances dedicated to Louis XIV and the title likely refers to the Sun King himself. *La Bourrée Dauphine* was most likely choreographed for the Dauphine, Marie-Adelaide of Savoy, who was married to Louis the Dauphin, eldest grandchild of Louis XIV.

What we now call the “First Book of Paris Quartets” by Georg Phillip Telemann was first published in Hamburg in 1730. He reissued them in Paris in 1736, as the elegant mixture of French, Italian and even Polish styles clearly caught the Parisian taste. Their success prompted Telemann to write a second book, which was performed by the leading professional musicians in Paris to great acclaim. The *Quartet in A Major* is the most Italianate of the “First Book” and is dominated by the traditional polyphony of the sonata *da chiesa* codified by Corelli, with the addition of some French *galanteries*. The conversational style and brilliant instrumental writing of both books of Quartets have made them probably the most beloved of all Telemann’s myriad chamber compositions.

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The *Passacaille* from *Armide* was among the very best known of all Lully's compositions and served as a model for theatrical chaconnes and passacaglias (such as the *Passacaille* from Handel's Op. 5, No. 4 on this program and J.S. Bach's Chaconne for solo violin) for half a century or more. The *Entree d'Apollon* is one of the most virtuosic dances that has come down to us in the noble theatrical style.

The *Trio Sonata in e minor*, BWV 528, by J.S. Bach was originally composed for solo organ, appearing in a collection of "Six Sonatas, or trios, for two keyboard manuals and pedal" that Bach compiled around 1730. Composed in three independent parts throughout, with an unusually active pedal part, the sonatas are in true Italianate trio-sonata texture, and many of the individual movements are known to have originated as works for chamber ensemble. The first movement of BWV 528 had already appeared in 1723 as a sinfonia (or introduction) to the second part of Bach's cantata No. 76, *Die Himmel erzählen die Ehre Gottes*, where it was scored for oboe d'amore, viola da gamba, and continuo. The beautiful Andante, with its plangent chromaticism, may have originated as a separate piece; while the concluding "Poc'allegro," with its virtuosic, hand-crossing triplet figuration, and bass line (pedal part) with a thematic role that fully joins in a three-part fugal exposition, is a *tour de force* for a single organist.

The *Prince of Wales Saraband* was choreographed for Frederick Louis (1707-1751), eldest son of George II and Queen Caroline. He was created Prince of Wales in 1729, but died before his father. His son, the future George III, became Prince of Wales when he was 12. Frederick was fond of dancing, cricket and music (he played the cello) and his group supported the Opera of the Nobility in Lincoln's Inn Fields, a rival to Handel's royally-sponsored opera at the King's Theatre in Drury Lane.

Giovanni Bononcini is best known today as Handel's rival as an opera composer in London during the 1720s. He enjoyed a brilliant international career and was recognized for the sensitivity of his text settings and his inventive orchestration, and incorporated all of the most current contemporary styles, including French court theatrical dance, into his stage works. He held a position as director of the private concerts of the Duchess of Marlborough, Sarah Churchill until 1731. His opera *Il trionfo di Camilla* was given 64 performances in London at the Theatre Royal, Drury Lane between 1706 and 1709, becoming the first Italian opera to gain popularity on the English stage (in part because it was sung in translation by English singers). It is not surprising that the duchess's dancing master, Mr. Siris, would compose a dance to music from the opera.

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George Frideric Handel was, like Telemann and Bach, a master of all the threads of the 18th-century international style. Learning from the works of Bononcini and others he was able to make use of French theatrical elements in his dance and chamber music. Largely re-workings of earlier compositions, Handel's Trio Sonatas, Opus 5, were published by Walsh in 1739. The grand Overture of the *Sonata in G Major* Op. 5, #4 combines French and Italian elements seamlessly. The Allegro hearkens back to the keyboard style of Handel's one time Roman rival and friend Domenico Scarlatti. All the following dance movements were taken from earlier operas or ballets in which Marie Sallé appeared and evoke her expressive and lively dancing. Sallé was one of the dancers who brought her new choreography and own troupe to London; Voltaire wrote a letter of introduction for her to Handel and a fruitful collaboration was initiated. The brilliant *Passacaille* (from *Terpsichore*) could have been written by a Frenchman. The sonata ends with a brief and lively Gigue and a graceful *Menuett* (originally used in *Alcina*).

The English Country Dance is for "as many couples as will" with the men standing on one side and the women on the other. One of the many foreign dances appropriated by French dancers, the French contredanse was born in the 17th century and flourished for 100 years. The final *Country Dance* on our program, with its well-known music by one of the most internationally-oriented composers of the time (German born, educated and first established in Italy, a lover of French music, and with a career based largely in London), well illustrates the intense cross fertilization among the nations of Europe that was prevalent in J.S. Bach's world.

FOURTH CONCERT

SATURDAY, APRIL 26, 2014

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

St John Passion, BWV 245

Part I

INTERMISSION

Part II

Evangelist: Rufus Müller, *tenor*
Jesus: Christòpheren Nomura, *baritone*
Pilate, Peter: Daniel Lichti, *bass*

ARIA SOLOISTS

Meredith Hall, *soprano*
Jennifer Lane, *mezzo-soprano*
Colin Balzer, *tenor*
Christòpheren Nomura, *bass-baritone*

OBBLIGATISTS

Julian Ross, *violin*
Wei-Shu Co, *violin*
Catharina Meints, *viola da gamba*
George Pope, *flute*
Kaleb Chesnic, *flute*
Danna Sundet, *oboe, english horn*
Justine Myers, *oboe*

CONTINUISTS

Regina Mushabac, *cello*
Catharina Meints, *viola da gamba*
Tracy Rowell, *bass*
George Sakakeeney, *bassoon*
Nicole Keller, *organ*

ENSEMBLES

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

FOURTH CONCERT

NOTES ON THE PROGRAM

BY MELVIN UNGER

St. John Passion, BWV 245

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

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

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

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

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

Both of Bach's extant Passions are oratorio Passions. This type was important to orthodox Lutherans because its libretto adhered closely to a single Gospel text. However, when Bach came to Leipzig the oratorio Passion was a relatively new phenomenon. Leipzig was a conservative city and resisted overly theatrical music in church. In fact, when Bach's *St. John Passion* was premiered in 1724, oratorio Passions had been heard in Leipzig's principal churches in only three previous years. Martin Geck writes:

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

Bach's *St. John Passion* was first performed at the afternoon Vespers Service on Good Friday, April 7, 1724, the composer's first Easter in that city. It is possible that he had written the work in the months preceding the move, in anticipation of his new position. On the other hand, if he wrote it after assuming

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the position with its associated hectic schedule, he probably did so during Lent when cantatas were generally not required (an exception was the Feast of the Annunciation—March 25).

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

Polyphonic music was forbidden in Leipzig during the final weeks of Advent and during Lent, although the first Sunday of Advent and the Feast of the Annunciation were exceptions to this rule. Imagine what it must have been like to hear a work such as the *St. John Passion* after a “tempus clausum”—a solemn, often penitential, period in which elaborate music was forbidden, leaving only simple hymns and chants!

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

Hymn (“Da Jesus an dem Kreuze stund”)

Passion, Part I

Sermon

Passion, Part II

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

Collect

Benediction

Hymn: “Nun danket alle Gott”

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

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

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

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

It has been said that the *St. John Passion* lacks textual unity. The reason for this is that “the text is something of a mongrel.”⁶ It may well have been compiled by the composer himself, “choosing texts from existing Passion poems and altering them, if necessary, to fit his concept.”⁷ While most of the biblical text is from the Gospel of John, there are also some passages from the Gospel of Matthew: Peter's remorse and the earthquake scene. The nonbiblical material comes from several sources: mostly from a famous devotional Passion poem by B. H. Brockes, *Der für die Sünde der Welt gemarterte und sterbende Jesus* (1712) (which had been set by other composers, including Handel and Telemann) and the *St. John Passion* libretto by C. H. Postel (c. 1700).

Bach revised the work several times. Unlike the *St. Matthew*, the *St. John Passion* existed in several versions—at least four. In version II (1725—the year Bach composed many chorale cantatas) he replaced or augmented several movements. The opening chorus, “Herr, unser Herrscher,” was displaced by a chorale fantasia, “O Mensch beweine dein Sünde groß,” and the closing chorale,

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“Ach Herr, laß dein lieb Engelein,” by a lengthy chorale setting of “Christe, du Lamm Gottes” from Cantata 23. In Version III (c. 1732), he removed the substitute numbers (for example, now that “O Mensch beweine deine Sünde groß” had been incorporated in the *St. Matthew*, he removed it from the *St. John* and replaced it with the original opening movement, “Herr, unser Herrscher”), removed the interpolations from the Gospel of Matthew, and made some other changes. In the fourth and final version (1749) Bach restored the deleted movements, largely reestablishing the original sequence (which now again included the interpolations from the Gospel of Matthew), and enriched the orchestration.⁸

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

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

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

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

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

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

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

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

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

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

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Part I

(Note: For the convenience of readers using music scores employing the older numbering system rather than the one used in the new collected edition, movement numbers are given according to both schemes whenever they differ.¹² Texts are printed according to generally accepted usage: scriptural texts appear in italics; chorale texts in bold type.)

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

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

1. Chorus

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

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

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

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

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas, aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen: Wen suchet ihr? Sie antworten ihm:

Jesus went with his disciples over the brook Kidron: a garden was there, which Jesus entered and his disciples. But Judas, who betrayed him, knew the place also, for Jesus and his disciples often gathered there. When Judas had assembled around him the cohort and the servants of the high priests and Pharisees, he came there with torches, lanterns, and with weapons. Then when Jesus knew all things that were to come upon him, he went out and said to them, "Whom do you seek?" They answered him:

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

2b. (3.) Chorus

Jesum von Nazareth.

Jesus of Nazareth.

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

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

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

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

2d. (5.) Chorus

Jesum von Nazareth.

Jesus of Nazareth.

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

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

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

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

3. (7.) Chorale

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

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

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

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

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

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

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

5. (9.) Chorale

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

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

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

6. (10.) Recitative (Evangelist)

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

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

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

7. (11.) Alto Aria

Von den Strikken meiner Sünden
mich zu entbinden,
wird mein Heil gebunden.
Mich von allen Lasterbeulen
völlig zu heilen,
läßt er sich verwunden.

From the bands of my sins,
to unbind me,
is my Salvation bound.
From all my iniquitous boils
fully to heal me,
he lets himself be wounded.

8. (12.) Recitative (Evangelist)

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

But Simon Peter followed Jesus, and another disciple.

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

9. (13.) Soprano Aria

Ich folge dir gleichfalls
mit freudigen Schritten,
und lasse dich nicht,
mein Leben, mein Licht.
Befördre den Lauf

I follow you likewise
with joyful footsteps,
and will not leave you,
my life, my light.
Assist my course,

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und höre nicht auf
selbst an mir zu ziehen,
zu schieben, zu bitten.

and do not cease
to draw me,
to spur me, to call me.

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

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

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

Aber der Hohenpriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm: Ich habe frei, öffentlich geredet vor der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehört haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesagt habe. Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach: Solltest du dem Hohenpriester also antworten? Jesus aber antwortete: Hab ich übel geredt, so beweise es, daß es böse sei; hab ich aber recht geredt, was schlägest du mich?

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

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

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

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11. (15.) Chorale

Wer hat dich so geschlagen,
mein Heil, und dich mit Plagen
so übel zugericht'?

Du bist ja nicht ein Sünder,
wie wir und unsre Kinder,
von Missetaten weißt du nicht.

Who struck you in this way,
my Salvation; and with torment
treated you so badly?

For you are no sinner
like us and our children;
you know nothing of evildoing.

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

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

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

12a. (16.) Recitative (Evangelist)

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

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

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

12b. (17.) Chorus

Bist du nicht seiner Jünger einer?

Are you not one of his disciples?

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

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

*Er leugnete aber und sprach: Ich bins nicht.
Spricht des Hohenpriesters Knecht' einer, ein
Gefreundter des, dem Petrus das Ohr abgehauen
hatte: Sahe ich dich nicht im Garten bei ihm? Da
verleugnete Petrus abermal, und alsobald krähete*

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

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der Hahn. Da gedachte Petrus an die Worte Jesu, Peter remembered Jesus' words, and went outside, and wept bitterly.

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

13. (19.) Tenor Aria

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

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

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

14. (20.) Chorale

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

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

Part II

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

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Symmetrical design is evident on more than one level, as the following diagram demonstrates.

Chorus (18b [29]): Nicht diesen, sondern Barrabam!

Recitative (18c [30]): Barrabas aber war ein Mörder

Bass Arioso (19 [31]): Betrachte, meine Seel

Aria (20 [32]): Erwäge

Recitative (21a [33]): Und die Kreigsknechte

Chorus (21b [34]) Sei begrüßet

Recitative (21c [35]): Und gaben ihn Backenstreich

Chorus (21d [36]): Kreuzige, kreuzige!

Recitative (21e [37]): Pilatus sprach zu ihnen

Chorus (21f [38]): Wir haben ein Gesetz

Recitative (21g [39]): Da Pilatus das Wort hörte

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

Recitative (23a [41]): Die Jüden aber schrieen

Chorus (23b [42]): Lässest du diesen los

Recitative (23c [43]): Da Pilatus das Wort hörte

Chorus (23d [44]): Weg, weg mit dem

Recitative (23e [45]): Spricht Pilatus zu ihnen

Chorus (23f [46]): Wir haben keinen König

Recitative (23g [47]): Da überantwortete er ihn

Bass Aria and Chorus (24 [48]) Eilt, ihr angefochten Seelen

Recitative (25a [49]): Allda kreuzigten sie ihn

Chorus (25b [50]) Schreibe nicht

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

Why is this text so important that Bach would frame it with the “crucify” statements of the mob, as if imprisoned by the cries? Apparently, for Bach, the

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words captured “the essential meaning [of] the Passion story . . . that Jesus’ submission to earthly bondage released humanity from eternal bondage.”¹⁴

Bach often used arch form (palindromic symmetry) to structure his works. Examples include the motet “Jesu, meine Freude,” Cantatas 75 and 76 (the first two cantatas Bach presented after arriving in Leipzig), and the *Mass in B Minor*, among others. In such works Bach evidently used arch form to draw attention to a central “keystone” movement, which often also functions as a turning point—a fulcrum. In literary and theological terms the central movement reveals the heart or “crux” of the matter. Arch form is therefore essentially chiasmic, the movements forming the Greek letter *chi* (X):

A	B	C
	D	
C	B	A

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

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

15. (21.) Chorale

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

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


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

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

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

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

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

16b. (23.) Chorus

*Wäre dieser nicht ein Ûbeltäter, wir hätten dir ihn
nicht überantwortet.*

If this man were not an evildoer, we would not
have brought him before you.

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

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

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

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

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

16d. (25.) Chorus

Wir dürfen niemand töten.

We are not allowed to put anyone to death.

At this point the St. John Gospel account stresses again the preordained nature of these events. Pilate questions Jesus regarding his kingship and Jesus answers majestically, "My kingdom is not of this world." When he continues, "If my kingdom were of this world my servants would fight . . ." the agitated style of the previous movement reappears briefly in both vocal and accompanying parts,

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effectively highlighting the contrast between human and divine perspectives. Since Jesus claims an otherworldly kingdom, Pilate now has no excuse.

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

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

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

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

17. (27.) Chorale

**Ach großer König,
groß zu allen Zeiten,
wie kann ich gnugsam
diese Treu ausbreiten?
Keins Menschen Herze
mag indes ausdenken,
was dir zu schenken.**

O mighty king,
mighty through all ages,
how can I fitly
proclaim this faithfulness?
No human heart
can ever conceive
what to give you.

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

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

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

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

Da sprach Pilatus zu ihm: So bist du dennoch ein König? Jesus antwortete: Du sagsts, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme. Spricht Pilatus zu ihm: Was ist Wahrheit?

Und da er das gesaget, ging er wieder hinaus, zu den Jüden und spricht zu ihnen: Ich find keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe: wollt ihr nun, daß ich euch der Jüden König losgebe? Da schriehen sie wieder allesamt und sprachen:

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

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

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

18b. (29.) Chorus

Nicht diesen, sondern Barrabam!

Not this one but Barabbas!

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

18c. (30.) Recitative (Evangelist)

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

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

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

19. (31.) Bass Arioso

Betrachte, meine Seel,

Consider, my soul,

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

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

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

20. (32.) Tenor Aria

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

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

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

21a. (33.) Recitative (Evangelist)

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

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

21b. (34.) Chorus

Sei begrüßet, lieber Jüdenkönig!

We hail you, beloved King of the Jews!

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

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

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

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

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

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

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

21d. (36.) Chorus

Kreuzige, kreuzige!

Crucify, crucify!

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

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

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

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

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

21f. (38.) Chorus

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

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

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Pilate is now afraid, and when Jesus refuses to cower despite Pilate's threats he is frightened even more. Pilate's eventual determination to find a way to release his prisoner is portrayed by Bach in harmonies of utmost sweetness, as if to suggest that a happy outcome might yet be possible. However the music page is littered with sharp signs (in German the sharp sign is called "Kreuz," which is also the word for "cross") as if to say that it will never happen.

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

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

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

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

22. (40.) Chorale

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

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

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

23a. (41.) Recitative (Evangelist)

Die Jüden aber schrieen und sprachen:

But the Jews screamed and said:

23b. (42.) Chorus

Lässest du diesen los, so bist du des Kaisers If you let this man go, you are no friend of Caesar,

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Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser. for whoever makes himself out to be a king is against Caesar.

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

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

Da Pilatus das Wort hörte, führete er Jesum heraus und satzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern, um die sechste Stunde, und er spricht zu den Jüden: Sehet, das ist euer König! Sie schrieen aber: When Pilate heard these words, he led Jesus out, and sat down on the seat of judgment, in a place called High Pavement, but in Hebrew called Gabbatha. It was about the sixth hour on the day of preparation for the Passover, and he said to the Jews, "Look, that is your king!" But they shouted:

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

23d. (44.) Chorus

Weg mit dem, kreuzige ihn!

Away with him, crucify him!

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

Spricht Pilatus zu ihnen: Soll ich euren König kreuzigen? Die Hohenpriester antworteten: Pilate said to them, "Shall I crucify your king?" The high priests answered:

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

23f. (46.) Chorus

Wir haben keinen König denn den Kaiser.

We have no king but Caesar.

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

23g. (47.) Recitative (Evangelist)

Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führten ihn hin. Und er trug sein Kreuz und ging hinaus zur Then Pilate handed him over so that he might be crucified. But they took Jesus and led him away. And, carrying his cross, he went out to a place

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Stätte, die da heißet Schädelstätt, welche heißet called Place of a Skull, which, in Hebrew, is called
auf Ebräisch: Golgatha. Golgotha.

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

24. (48.) Bass Aria and Chorus

Eilt, ihr angefochtenen Seelen,
geht aus euren Marterhöhlen,
eilt,

Wohin?
eilt nach Golgatha!
Nehmet an des Glaubens Flügel,
fliehet,

Wohin?
fliehet zum Kreuzeshügel,
eure Wohlfahrt blüht allda!

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

Where to?
hasten to Golgotha!
Take on the wings of faith,
fly,

Where to?
fly to the cross's hill,
your welfare blossoms there!

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

25a. (49.) Recitative (Evangelist)

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

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

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

25b. (50.) Chorus

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

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

Again Pilate asserts his authority.

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

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

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

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

26. (52.) Chorale

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

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

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

27a. (53.) Recitative (Evangelist)

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

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

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

27b. (54.) Chorus

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

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

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

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

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

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

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

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

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

28. (56.) Chorale

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

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

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

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

*Und von Stund an nahm sie der Jünger zu sich.
Darnach, als Jesus wußte, daß schon alles voll-
bracht war, daß die Schrift erfüllet würde, spricht
er: Mich dürstet! Da stund ein Gefaße voll Essigs.*

And from that hour on the disciple took her to
himself. After that, when Jesus knew that
everything had already been finished to fulfill
scripture, he said, "I thirst!" A vessel full of vinegar

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Sie füllten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er: Es ist vollbracht!

stood there. They filled a sponge with vinegar and put it on a twig of hyssop, and held it to his mouth. When Jesus had taken the vinegar he said, "It is finished!"

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

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

Andreas Glöckner writes:

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

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

Bach's aria "Es ist vollbracht" (No. 30 [58]) projects Luther's theology of the cross most forcefully. At first it seems as though the notes simply contradict the words, since Jesus' cry of triumph is set as a somber dirge. But these are surface features. The aria is scored with an *obbligato* for a special instrument, the viola da gamba, a favorite solo instrument in French Baroque court music; and often the underlying rhythms are the ones cultivated in the majestic style of Louis XIV's court music and therefore widely imitated elsewhere. . . . Although it is notated in [this so-called] dotted style, [the] gamba music, owing to its slowness and smoothness, sounds somber. That is to say, only on the

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page, which listeners do not see, does the music appear majestic. As Bach's music has it, then, Jesus' majesty is "hidden" in its opposite, which is very much a Lutheran approach.

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

30. (58.) Alto Aria

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

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

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

31. (59.) Recitative (Evangelist)

Und neiget das Haupt und verschied.

And bowed his head and was gone.

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

32. (60.) Bass Aria and Chorus

Mein teurer Heiland, laß dich fragen,
Jesu, der du warest tot,
da du nunmehr ans Kreuz geschlagen
und selbst gesagt: es ist vollbracht,
lebest nun ohn Ende,
bin ich vom Sterben frei gemacht?
in der letzten Todesnot
nirgend mich hinwende
Kann ich durch deine Pein und Sterben
das Himmelreich ererben?
Ist aller Welt Erlösung da?
als zu dir,
der mich versüht,
o du lieber Herre!

My dear Savior, give me answer,
Jesus, you who once were dead,
since you were nailed upon the cross,
and said yourself, "It is finished,"
now you live forever.
am I now freed from death?
In the final pangs of death
may I never turn elsewhere
Can I, through your pain and dying,
inherit the heavenly kingdom?
Is this the redemption of all the world?
than to you,
who have atoned for me,
O beloved Savior!

FOURTH CONCERT

Du kannst vor Schmerzen zwar nichts sagen;
Gib mir nur,
was du verdient,
doch neigest du das Haupt
mehr ich nicht begehre!
und sprichst stillschweigend: ja.

Indeed you cannot answer for pain;
Grant me but
what you have earned,
yet you bow your head
more I do not desire!
to say, in silence, "Yes."

Borrowed from the Gospel of Matthew, the earthquake scene that follows was apparently incorporated into the libretto at Bach's own wish. In both recitative and aria the composer paints a vivid picture in the instrumental lines of the quake and the rending of the temple veil, with shaking figures and a two-octave run that tears downward in thirty-second notes.

33. (61.) Recitative (Evangelist)

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

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

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

34. (62.) Tenor Arioso

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

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

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

35. (63.) Soprano Aria

Zerfließe, mein Herze,
in Fluten der Zähren,
dem Höchsten zu Ehren!

Overflow, O my heart,
in torrents of tears,
to honor the Most High!

FOURTH CONCERT

Erzähle der Welt und dem
Himmel die Not:
dein Jesus ist tot!

Tell earth
and heaven the dark tidings:
your Jesus is dead!

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

36. (64.) Recitative (Evangelist)

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbaths Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus.

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

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

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

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

37. (65.) Chorale

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

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

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

FOURTH CONCERT

38. (66.) Recitative (Evangelist)

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

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

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

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

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

39. (67.) Chorus

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

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

40. (68.) Chorale

**Ach Herr, laß dein lieb Engelein
am letzten End die Seele mein
in Abrahams Schoß tragen,
den Leib
in seim Schlafkämmerlein
gar sanft ohn einge Qual und Pein
ruhn bis am jüngsten Tage!
Als denn vom Tod erwecke mich,**

O Lord, let your little angel dear,
in the final end, carry my soul
into Abraham's bosom.
Let this body rest
in its little sleeping chamber,
quite softly, without any torment or pain,
until Judgment Day!
And then from death awaken me,

FOURTH CONCERT

**daß meine Augen sehen dich
in aller Freud, o Gottes Sohn,
mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
ich will dich preisen ewiglich!**

that my eyes may see you,
in full joy, O Son of God,
my Savior and my mercyseat!
Lord Jesus Christ, hear me,
and I will praise you eternally!

Notes

1. Werner Braun, "Passion. 6. Eighteenth Century," in *New Grove Dictionary of Music and Musicians*, 2d ed., ed. Stanley Sadie (London: Macmillan, 2001), 19:208.
2. Martin Geck, trans. Stewart Spencer, CD booklet, J. S. Bach, *Johannes-Passion*, Concentus musicus Wien (Nikolaus Harnoncourt, conductor), Teldek 9031-74862-2, pp. 14–15.
3. Robin Leaver, "Passion," in *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd (Oxford: Oxford University Press, 1999), 361.
4. Marion Metcalf, "J. S. Bach: *Johannes Passion*," March 11, 2000, notes for the Alexandria Choral Society's 1985 performance of the *St. John Passion*, reprinted in remembrance of Marion R. Metcalf, formerly a member of the society, <http://www.alexchoralsociety.org/bachnotes.htm> (accessed June 23, 2004).
5. Andreas Glöckner, "Bach's *St. John Passion* and Its Different Versions," CD booklet, J. S. Bach, *St. John Passion*, Gächinger Kantorei, Bach-Collegium Stuttgart (Helmuth Rilling, conductor), Hänssler CD 92.075, pp. 68–69.
6. John Butt, "St. John Passion," in *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd (Oxford: Oxford University Press, 1999), 427.
7. Audrey Wong and Norm Proctor, "St. John Passion," July 7, 2003, http://www.bcg.org/Program_Notes/StJohn_694.html (accessed June 24, 2004).
8. Robin A. Leaver, "The Mature Vocal Works," *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 100; John Butt, "St. John Passion" in Boyd, *Oxford Composer Companions: J. S. Bach*, 427–28.
9. Metcalf, "J. S. Bach: *Johannes Passion*."
10. Wong and Proctor, "St. John Passion."
11. Published by Oxford University Press, 1998.
12. The first number follows the numbering system used in the new critical edition of Bach's works: *Johann Sebastian Bach: Neue Bach-Ausgabe sämtlicher Werke (NBA)*, ed. Johann-Sebastian-Bach-Institut Göttingen, and Bach-Archiv Leipzig (Leipzig and Kassel, 1954–). The second number (in parentheses) follows the system used in the *Bach-Werke-Verzeichnis (BWV)*; see Wolfgang Schmieder, *Thematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*, rev. & expanded ed. (Wiesbaden: Breitkopf and Härtel, 1990).
13. Geck, *Johannes-Passion*, 15.
14. Metcalf, "J. S. Bach: *Johannes Passion*."
15. John 12:24, Revised Standard Version.
16. Matthew 16:24–25, Revised Standard Version.
17. Metcalf, "J. S. Bach: *Johannes Passion*."
18. Karl Hochreither, trans. Melvin P. Unger, *Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach* (Lanham, Md.: Scarecrow Press, 2002), 7.
19. Metcalf, "J. S. Bach: *Johannes Passion*."
20. Metcalf, "J. S. Bach: *Johannes Passion*."
21. Geck, *Johannes-Passion*, 16.
22. Glöckner, "Bach's *St. John Passion*," 70.

FOURTH CONCERT

23. Michael Marissen, *Lutheranism, Anti-Judaism, and Bach's St. John Passion* (New York: Oxford University Press, 1998), 18–19.

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

BACH SERVICE

SUNDAY, APRIL 27, 2014

11:15 a.m.

Bach Cantata Service:
Music of Bach's Time in its Liturgical Context
Berea United Methodist Church
Free Concert

Francesco Durante
1684–1755

Magnificat in B-flat (attributed to G. B. Pergolesi)

Selena Williams, *soprano*
Gabriella Larkins, *alto*
Risha Shine, *alto*
Josue Brizuela, *tenor*
Ian Huettel, *bass*
Alexander Lee Smith, *bass*
BW Singers
Debra Feaver Comodeca, *organ*
Marc Weagraff, *conductor*

BACH SERVICE

NOTES ON THE PROGRAM

BY MELVIN UNGER

An almost exact contemporary of Bach, Francesco Durante (1684–1755), was renowned as a composer and teacher in Naples, a city known internationally at this time for the cultivation of opera. Durante, however, established his reputation with sacred music. Surviving works include two dozen Kyrie-Gloria pairs, complete masses cycles (including some in the old-fashioned motet style), at least three requiem masses, psalms settings, motets, Magnificats, Lamentations, litanies, and other liturgical music. His creative exploration of expressive effects, orchestration, and thematic and structural options, together with a contrapuntal mastery tempered by a natural agreeableness, made him one of the most venerated teachers of his time and have ensured a continued place for his works in the sacred choral repertory.

The Magnificat in B-flat is one of the most famous and widely performed of Durante's sacred pieces. In the late nineteenth century, Hermann Kretzschmar wrote that Durante's Magnificat "might, in a certain sense, be regarded as the ideal setting of the [Marian] canticle," and noted many of its outstanding attributes—in particular, the plasticity of its themes and the masterly handling of the thematic material. The overall form is ternary. The first movement ("Magnificat anima mea") and last ("Sicut erat") are the most substantial, both using the traditional psalm tone as cantus firmus. The inner sections cover the remainder of the text and flow one into the other without much break. [Kretzschmer, *Führer durch den Konzertsaal*]

For the Magnificat text, see p. 83

ALUMNI CHOIR

SUNDAY, APRIL 27, 2014

Bach Festival Alumni and friends are invited to join us for a reunion and gathering with the current Festival Choir to sing selections from *St. John Passion* in a master class format. **Please note that this is not a public performance**, but guests are welcome to observe the read-through in Fynette Kulas Music Hall at 2:00 p.m.

12:00 p.m. Registration
Lobby, Strosacker College Union
120 E. Grand Street

12:30 p.m. Buffet Lunch and Celebration
Strosacker Ballroom

2:00 p.m. Welcome and Introductions
Fynette Kulas Music Hall
Boesel Musical Arts Center
49 Seminary Street

- 1. *Herr, unser Herrscher,*
- 3. *O große Lieb,*
- 15. *Christus, der uns selig macht*
- 16b. *Wäre dieser nicht ein Übeltäter,*
- 21b. *Sei begrüßet, lieber Jüdenkönig*
- 21d. *Kreuzige*
- 26. *In meines Herzens Grunde,*
- 27b. *Lasset uns den nicht zerteilen,*
- 39. *Ruht wohl,*
- 40. *Ach Herr, laß dein lieb Engelein,*

Dwight Oltman, *conductor*
Dirk Garner, *conductor*
Stuart Raleigh, *conductor*
Zarina Melik-Stepanova, *piano*

4:00 p.m. Reception
Kadel Family Vocal Music Hall

REPERTORY

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

VOCAL WORKS

Large Choral Works

- BWV 232, Messe in h-moll. 1935, 1936, 1940, 1946, 1947, 1951, 1955, 1959, 1963, 1967, 1971, 1975, 1979, 1983, 1985, 1989, 1993, 1997, 2001, 2005, 2007, 2011.
- BWV 245, Johannespassion. 1937, 1941, 1948, 1952, 1956, 1960, 1964, 1968, 1972, 1976, 1980, 1984, 1990, 1994, 1998, 2002, 2006, 2010, 2014.
- 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, 2014.
- 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, 2014.
- 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.

REPERTORY

- Cantata, BWV 67, Halt im Gedächtnis Jesum Christ. 1948, 2009.
 Cantata, BWV 68, Also hat Gott die Welt geliebt. 1936, 1969.
 Cantata, BWV 70, Wachet, betet, seid bereit allezeit. 1950.
 Cantata, BWV 71, Gott ist mein König. 1950.
 Cantata, BWV 75, Die Elenden sollen essen. 1971.
 Cantata, BWV 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, Wachet 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 denkt 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.

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

**Bach research now regards this cantata as spurious.

REPERTORY

Sacred Songs

Auf, auf! mein Herz, mit Freuden, BWV 441. 1943, 1959.
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 Crag 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: Befehl du deine Wege, BWV 270. 1992.
Chorale: Nun ruhen alle Walder, BWV 392. 1992.

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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 Gijovannini from the second (1725) Notebook of Anna Magdalena Bach, BWV 518. 1970.
Aria: Die Welt . . . Phoebus eilt, from the "Wedding Cantata," BWV 202. 2006.
Aria: Drum sucht auch Amor . . . Wenn die Frühlingslüfte streichen, from the "Wedding Cantata," BWV 202. 2006.
Aria: Have Mercy, Lord on Me, from St. Matthew Passion, BWV 244. 1935.
Aria: Ich traue seiner Gnaden, from Cantata BWV 97. 2014.
Aria: Jesus soll mein erstes Wort, from Cantata BWV 171. 2006.
Aria: Öffne dich, mein ganzes Herze, from Cantata BWV 61. 2006.
Aria: Wenn die Frühlingslüfte streichen, from the "Wedding Cantata," BWV 202. 1998.
Reconstructed aria: Wo soll ich fliehen hin. 1938.
Duet: We Hasten With Eager Yet Faltering Footsteps from Cantata BWV 78. 1944.
Trio for women's voices: Thus, Then, the Law from the Motet: Jesu, Priceless Treasure, BWV 227. 1944.
Trio for women's voices: Suscepit Israel from Magnificat in D, BWV 243. 1944.
Sheep May Safely Graze from Cantata BWV 208. 1962.
Sinfonia from Cantata BWV 42. 1980, 1990.

INSTRUMENTAL WORKS

Concertos and Works for Orchestra

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

Six Brandenburg Concertos:

BWV 1046, Concerto in F Major. 1935, 1943, 1954, 1964, 1985, 2005.
BWV 1047, Concerto in F Major. 1933, 1937, 1949, 1958, 1969, 1976, 1988, 2002.
BWV 1048, Concerto in G Major. 1934, 1940, 1947, 1952, 1966, 1969, 1982, 1990, 1999, 2010, 2014.
 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.

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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.
 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 1021, Sonata in G Major for Violin and Continuo, 2014.
 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 1032, Sonata in A Major for Flute and Harpsichord, 2014.
 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.

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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.

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Sonata (Trio No. 4 in E Minor), BWV 528. 2014.
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.

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 Gebot', BWV 635. 1949.
Ich ruf' zu dir, Herr Jesu Christ, BWV 639. 1939, 1942.
Wenn wir in höchsten Nöten sein, BWV 641. 1955.
Alle Menschen müssen sterben, BWV 643. 1944.
Christum wir sollen loben schon, BWV 611. 1982.
Gelobet seist du, Jesu Christ, BWV 604. 1982.
Herr Christ, der ein'ge Gottes-Sohn, BWV 601. 1982.
Nun komm' der Heiden Heiland, BWV 599. 1982.
Vom Himmel hoch, BWV 606. 1982.
Lob' sei dem allmächtigen Gott, BWV 602. 1982.
Gottes Sohn ist kommen, BWV 600. 1982.
Sechs Choräle von verschiedener Art . . . , BWV 645–650. 1950.
Wachet auf, ruft uns die Stimme, BWV 645. 1942, 1961, 1967, 1986.
Wo soll ich fliehen hin, BWV 646. 1941, 1967.
Meine Seele erhebet den Herren, BWV 648. 1961, 1967.
Kommst du nun, Jesu, vom Himmel herunter, BWV 650. 1959, 1967, 1969.
From the Eighteen Large Chorale-Preludes:
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 Gebot', BWV 678. 1978.

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Christ, unser Herr, zum Jordan kam, BWV 685. 1985.
 Aus tiefer Not schrei' ich dir, BWV 686. 1978.
 Wir glauben all' an einen Gott, BWV 680. 1936, 1942, 1969.
 Vater unser im Himmelreich, BWV 682. 1965.
 Jesus Christus, unser Heiland, BWV 688. 1950, 1978.

Kirnberger's Sammlung

Christum wir sollen loben schon, BWV 696. 1982.
 Gelobet seist du, Jesu Christ, BWV 697. 1982.
 Gottes Sohn ist kommen, BWV 703. 1982.
 Herr Christ, der ein'ge Gottes-Sohn, BWV 698. 1982.
 Lob' sei dem allmächt'gen Gott, BWV 704. 1982.
 Nun Komm' der Heiden Heiland, BWV 699. 1982.
 Vom Himmel hoch da komm' ich her, BWV 701. 1982.

Miscellaneous Chorale-Preludes:

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

Works by other Composers

Tomaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.
 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 (13th century, for lute): Cantigas de Santa Maria: Quen a virgen; Como poden per sas culpas. 1962.
 Johann Ernst Altenburg: Polonaise (1795), 2010.
 Elias Nicolaus Ammerbach: Orgel oder Instrument Tabulatur:
 Galliart, 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 italica, 2007.
 Wo Gott der Herr Nicht bey uns helt, 2007.
 Anonymous (13th-century chanson de quete, for lute): Le moi de May, 1962.
 Anonymous (ca. 1540, for lute): Der Gestreiff Dannzet. 1957.
 Anonymous (17th-century Spain): Zarabanda. 2009.
 Anonymous (Elizabethan, for lute): Heartes Ease. 1957.
 Anonymous: Fanfare "Rocky", 2010
 Anonymous: The Prince of Wales Saraband, 2014.
 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.
 Fantasie 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.

REPERTORY

- Johann Christian Bach: Sinfonia in D, Op. 18, No. 4, 1984.
 Quintet in D Major, Op. 22, No 1, 2002.
 Trio in A Major, Op. 15, No. 2, 2002.
- Johann Christoph Bach: Aria and Variations in A Minor, 2004.
- Johann Christoph Bach, (1642-1703): Two Motets for five voices:
 Der Mensch, vom Weibe geboren, 1992.
 Sei getreu, 1992.
- Johann Christoph Bach: Fugue for Organ, 1955.
 Motet, I. Wrestle and Pray, 1938, 1947, 1953.
- Johann Christoph Friedrich Bach: Gigue-Rondo (organ), 1955.
- Johann Michael Bach: Chorale Prelude, Von Gott will ich nicht lassen, 1955.
- Wilhelm Friedemann Bach: Chorale prelude, Jesu, meine Freude (Falck 38/1), 1955.
 Adagio and Fugue in D Minor (Falck 65), 1984.
- Barbigant (not J. Barbireau): Der Pfoben Swancz, 1962.
- Ludwig van Beethoven: Fra tutte le pene, 1995.
 Nei campi e nelle selve, 1995.
 Quella centra ah pur fa sei, 1995.
- 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: Concerto a 5 in E Minor, Op. 37, No. 6, 2014.
 Sonata in G Major for three flutes, 1961.
 Trio in A Minor from Op. 37, No. 5, 2008.
- Giovanni Bononcini: The Camilla (Rigaudon) from Il Trionfo di Camilla, 2014.
- 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 Latus, 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.
 La Bretagne (Passepied/Rigaudon) from Telemache, 2014.
- 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-Brueggem: 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.

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- 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.
 François 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.
 Francesco Durante: Magnificate in B-flat (attributed to G. B. Pergolesi), 2014.
 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.
 Johann Friedrich Fasch: Trumpet Concerto in D Major, FaWV L:Di, 2014.
 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.
 Sonata a tre in D Minor, 1972.
 Sonata in G Major, Op. 5, No. 4, 2014.
 Sound an Alarm from Judas Maccabeus, 2014.
 St. John Passion (1704), 1972.
 Suite No. 2 in F Major (Harpsichord), 1976.
 Sweet Bird from L'Allegro, il Penseroso ed

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- Theodora, 1988.
 Vivi tiranno from Rodelinda, 1988.
 Water Music: Suite in G, 1996.
 Water Music: Suite No. 3 in D Major, 2003, Country Dance only, 2014.
- 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'Afflard: 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: La Bourée Dauphine from *Le triomphe de l'Amour*, 2014.
 La Royale (Sarabande/Bourée) from *Ballet de la Naissance de Venus* and *Le Carnaval Mascarade*, 2014.
 L'entrée d'Apollon from *Le triomphe de l'Amour*, 2014.
 Passacaille from *Armide*, 2014.
 Sarabande pour femme from *Le Bourgeois gentilhomme*, 1994
- Thomas Lupo: Fantasia a 4, 1962.
- Francesco Onofrio Manfredini: Concerto for Two Trumpets in D Major, 2014.
- 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.
- 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: Tsat 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.

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- 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 always 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.
Regne Amour from Pygmalion, 2014.
- Max Reger: Ich hab' die Nacht getraumet, 1995.
Wie kommt's dass du so traurig bist, 1995.
- Gottfried Reiche: Abblasen, 2010.
- Esaïas 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: Cerca 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: Canarios. 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 Fuge 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.

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- 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.
- Gottfried Heinrich Stölzel, "Bist du bei mir" (formerly attributed to Bach, BWV 508), 1934, 1970.
- 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 peupl' à ma doctrine, 1995.
 Psalm 114: Quand Israël hors d'Egypte 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.
 Overture in D Major, 1979.
 Overture from the "Andreas Bach Book," 1984.
 Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.
 Quartet in A Major from Paris Quartets, Book 1, 2014.
 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.
- G. B. Viotti: duetto a un violin solo, 2014.
- 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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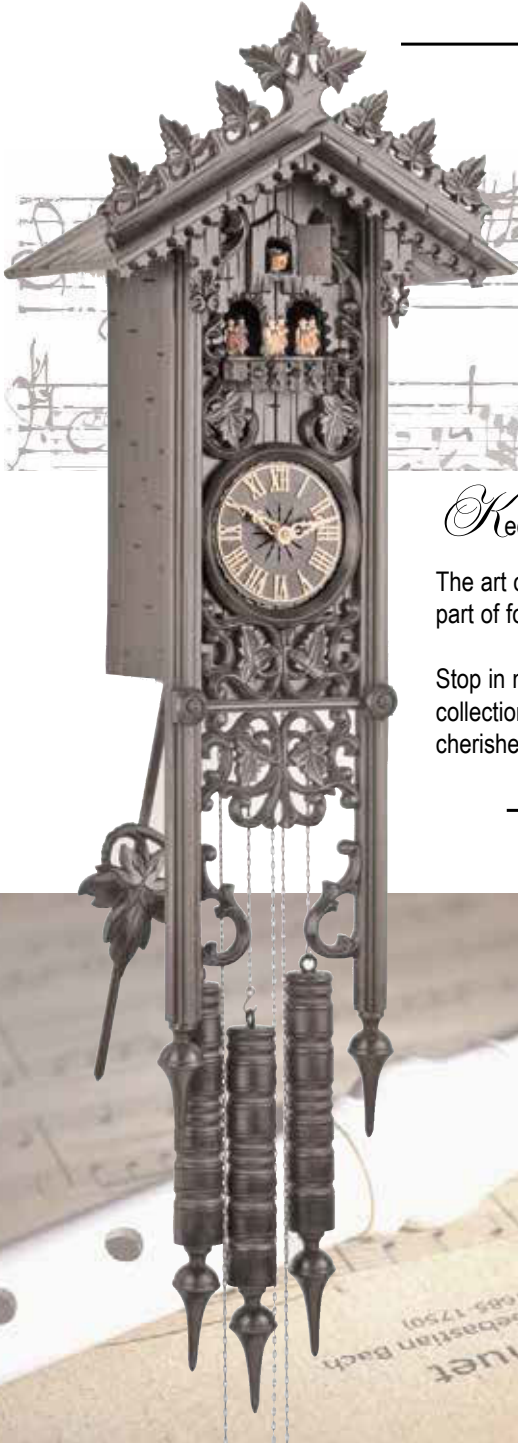
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