

73rd Annual

Baldwin-Wallace

BACH FESTIVAL



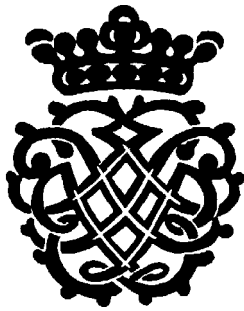
Annotated Program
April 22 & 23, 2005



BALDWIN-WALLACE
COLLEGE

SEVENTY-THIRD ANNUAL

BACH FESTIVAL



THE OLDEST COLLEGIATE BACH FESTIVAL IN THE UNITED STATES
ANNOTATED PROGRAM
APRIL 22–23, 2005

DEDICATION

**THE SEVENTY-THIRD ANNUAL BACH FESTIVAL
IS RESPECTFULLY DEDICATED TO
DWIGHT OLTMAN,
WHO WITH THESE PROGRAMS COMPLETES
THIRTY YEARS OF SERVICE AS
MUSIC DIRECTOR AND
PRINCIPAL CONDUCTOR
OF THE BALDWIN-WALLACE COLLEGE BACH FESTIVAL.**

**UNDER PROFESSOR OLTMAN'S TUTELAGE, THE FESTIVAL HAS
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program of songs and dances from
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Friday, June 3 at 8:00 PM

Saturday, June 4 at 8:00 PM

Sunday, June 5 at 3:00 PM & 7:30 PM

At the Baroque Music Barn in scenic Hunting Valley.

TICKETS: \$40 section A, \$30 section B

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THE CLEVELAND BAROQUE ORCHESTRA
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INFORMATION FOR TICKET HOLDERS

Please select seats at least ten minutes prior to the scheduled time of each performance. **Please help us save paper by bringing your program back with you to each performance.**

The audience is requested to refrain from using cameras or tape recorders during the concert. Please turn off pagers and cell phones, and open candies and lozenges only between pieces. Latecomers are requested to wait until an interval of applause before being seated.

All events will be held in the Gamble Auditorium of the Kulas Musical Arts Building, 96 Front Street, Berea, Ohio, unless otherwise indicated.

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Founder

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MESSAGE FROM THE PRESIDENT BALDWIN-WALLACE COLLEGE

Dear Friends:

Welcome to the 73rd Annual Bach Festival at Baldwin-Wallace College. This annual spring celebration of some of the greatest music ever written is woven deeply into the fabric of our community and we are delighted that you are here to help continue that wonderful tradition.

The Friday evening concert at 8:00 p.m. features the *Brandenburg Concerto* No. 1, BWV 1046, the Motet: *Jesu, meine Freude*, BWV 227 and the Cantata 147, *Herz und Mund und Tat und Leben*.

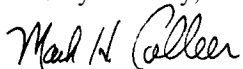
On Saturday we are pleased to present one of Bach's major works, the *Mass in B Minor* performed in two parts, at 2:30 p.m. and 4:30 p.m. Part 1: *Kyrie and Gloria* and Part 2: *Symbolum Nicenum (Credo), Sanctus, Osanna, Benedictus, Agnus Dei, Dona nobis pacem*. Vocal soloists for the Festival include Tamara Matthews, *soprano*; Christine Abraham, *mezzo-soprano*; Benjamin Butterfield, *tenor*; and Christòpheren Nomura, *baritone*.

I also want to take this opportunity to extend special thanks to our patrons, guarantors and guests. Your continuing support keeps this exceptional musical tradition alive and growing. We are very grateful.

Finally, thanks go to everyone in our Baldwin-Wallace community whose excellent work leads to the continuing success of this Festival. I am thinking especially of our musicians and directors and the administrative staff of the Festival and Conservatory. They are wonderful and talented colleagues.

Again, thank you for coming. Enjoy this wonderful and inspiring music!

Very sincerely,



Mark H. Collier
President

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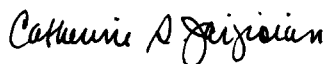
Welcome to the 73rd Annual B-W Bach Festival

Once again we assemble to experience the greatness of J. S. Bach and his music. We are being treated to a sampler of works both large and small, solo and ensemble, vocal/choral and instrumental, and all in only two short days. In addition to the *B Minor Mass*, there are three violin sonatas, a cantata and motet, a Brandenburg Concerto, and an array of music of the period for brass choir. Two of our guest artists have presented master classes as well.

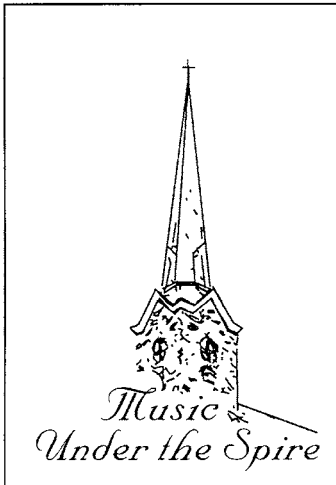
Of course, we are very pleased to welcome guest artists Christine Abraham, Benjamin Butterfield, Monica Huggett, Tamara Matthews, and Christòphenen Nomura. As always, we are indebted to the work of Conservatory faculty members John Brndiar, Dwight Oltman, and Stuart Raleigh and to the students and other faculty members who devote so much time to the festival's preparation. The Conservatory Women's Committee and B-W Food Service, helpful to us in many ways throughout the year, provide wonderful hospitality, and Mary Tuck sees to virtually all of the logistical aspects, including our tickets. Robert Ebert has assumed the coveted mantle of head usher; we are enormously grateful for the interest and support of him and his able staff of faculty and staff concert ushers. Finally, we again acknowledge Mel Unger, whose notes throughout this program provide the rich context for our listening, and whose collective Bach Festival notes are now published as *J. S. Bach's Major Works for Voices and Instruments: A Listener's Guide*. (Copies are available in the B-W Bookstore and in the Arnold Lobby during the Festival.)

Of course our most important acknowledgment is to you as Bach devotees and Conservatory friends. We look forward each year to your presence among us, and we hope that this year's Festival is a memorable one for you. Thank you for all of your support.

Cordially,



Catherine Jarjisian, Director
Conservatory of Music



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*A concert series under the direction
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Third Sundays at 7:45 p.m.
Our Fifth Season**

October 16, 2005

March 19, 2006

November 20, 2005

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December 18, 2005

The public is warmly invited to attend these free concerts.
The Chapel is handicapped accessible.

To be placed on the mailing list for the 2005-06 season,
please call the Chapel Office at 440 826 2175.

BACH FESTIVAL ENDOWMENTS ENDURING MEMORIALS

Special Bach Festival gifts have been received to honor the following persons. Many of these gifts are in the form of permanent additions to the Bach Endowment, and some names go back to the inaugural B-W Bach Festival in 1933. The income from the several Bach Festival endowment funds helps support the annual Festival and guarantees the continuance of a high level of artistic integrity. Giving levels for the Enduring Memorials Endowment begin at \$1,000.

We invite your consideration of this opportunity through current gifts, life income gifts, or estate gifts via trust or will. Persons wishing further information may contact Dr. Catherine Jarjisian, Director of the Conservatory or Thomas H. Konkoly, Director of Development for Gift Planning at Baldwin-Wallace College, 275 Eastland Road, Berea, Ohio 44017-2088.

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Goldsword	Sophie Schlather
Dorothy Grover	A. Benedict Schneider Jr., M.D.
Miss Edna M. Hassler	Adolph Benedict and Ila Roberts Schneider
Lloyd and Mildred Hoffman	Albert Boynton Storms
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Mildred Martin Kerschner	Mrs. Frances Zivney
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THE ALBERT RIEMENSCHNEIDER MEMORIAL FUND

Endowment gifts in any amount may be given in honor of Festival founder, Dr. Albert Riemenschneider.

THE GEORGE POINAR MEMORIAL FUND

A Bach Festival Endowment Fund has been established in memory of George Poinar. Dr. Poinar enjoyed a long and productive tenure as a faculty member in the Conservatory of Music and as Music Director of the Bach Festival. This fund was established by the faculty and staff of Baldwin-Wallace College.

NEW ADDITIONS TO THE BACH FESTIVAL ENDOWMENTS

The estate of John Charles Christian recently made a \$20,000 bequest to honor the memory of Dr. Joseph Albrecht and his wife, Mrs. Sophie Albrecht, who survives him.

The love of Bach's music led Dr. A. Benedict Schneider Jr., longtime patron of the Bach Festival, to support the Baldwin-Wallace College Conservatory Capital Campaign with gifts totaling \$35,000. This brings the plan for the new musical arts building much closer to a reality.

JOHN CHARLES CHRISTIAN (1931–2004)

John Charles Christian died quietly in his sleep May 22, 2004. An instructor at the Baldwin-Wallace College Conservatory of Music from 1958 to 1963, he had undergraduate degrees from Ottawa University in Kansas, Smith School of Music at the University of Illinois in Urbana (for a Bachelors Degree in Fine Arts with a major in organ and choral conducting under Russell Hancock Miles). After military service he returned to The University of Illinois for a Master's Degree in Organ and Choral Directing.

His teaching career began in 1956 at Mars Hill College in North Carolina. While in North Carolina, he was also organist at the First Baptist Church in Asheville. In addition to teaching at Baldwin-Wallace, he also taught at the Music School Settlement of Cleveland. At a later date, he became Director of the Organ Department at the Cleveland Institute of Music. He also served as organist and music director at Bethany English Lutheran Church in West Cleveland. From 1965 to 1986, he fulfilled the duties of organist and, eventually, as director of music and choral conductor of the United Methodist Church of Lakewood. He was known as an accomplished recitalist. In 1959 he won a Fulbright Scholarship for study with André Marchal, the internationally renowned blind French organist. He also studied with Walter Blodgett. Alan Slovenkay of Warren, Pennsylvania was one of the select students he taught privately.

Dedicated to the organ, he was instrumental in a major renovation of the Lakewood Church Austin Organ and of the installation of a new Holtkamp organ in the C.I.M. recital hall where he gave the dedicatory recital for the instrument.

He is survived by Juergen I. Schapiro, his devoted companion and life partner for forty-five years, with whom he enjoyed traveling around the globe, renovating a historic townhome in Puerto Rico, and tending the garden in their Westlake home. For his support of music, the Baldwin-Wallace Bach Fest, and the worldwide community of organists, he will be greatly missed.

A. BENEDICT SCHNEIDER JR., M.D.
(1914–2004)

Dr. A. Benedict Schneider Jr. passed away on November 25, 2004, at the age of 90. As a lover of Bach's music he supported the B-W Bach Festival for many years, and it was the Festival that endeared Baldwin-Wallace College to him.

A graduate of Hawken School, Harvard College, and Harvard Medical School, Dr. Schneider practiced family medicine in Cleveland for many years and served as an Associate Clinical Professor at CWRU School of Medicine. He was a founding member of the Musart Society of the Cleveland Art Museum and the Kirlandia Society at the Cleveland Museum of Natural History. He was also a member of the Rowfant Club and many other organizations.

Dr. Schneider was the dear uncle of Mary Disbro Teahan (husband: William) of Longmeadow, Massachusetts, and of the late Sarah Disbro Russell; and the dear friend of Genevieve Miller of Cleveland. He is survived by two grand-nieces, two grand-nephews, and one great-grand-nephew.

BACH FESTIVAL ATTENDEES – 20 TO 73 YEARS OF PATRONAGE

The Bach Festival has enjoyed unsurpassed longevity due to the dedicated support of our Reimenschneider Fellows, Sponsors, Patrons, Guarantors and Single Guarantors. This year the Riemenschneider Bach Institute compiled data received on our ticket-order forms concerning the "number of years attended." The 73rd Bach Festival is pleased to honor these our steadfast supporters.

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	Bill and Donna Robertson	
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SUPPORTERS OF THE 2005 BACH FESTIVAL

The Baldwin-Wallace College Bach Festivals receive a major part of their support from a large group of guarantors. For a minimum of \$125 annually, guarantors receive tickets that admit two people to all concerts; single guarantorships are available at \$65 each.

Any person wishing to become a guarantor may contact the Baldwin-Wallace Bach Festival, Merner-Pfeiffer Hall, Berea, Ohio 44017-2088. Checks should be made payable to the Baldwin-Wallace Bach Festival.

We regret that we have not been able to include the names of guarantors of the Bach Festival whose gifts were received after April 1. The names of guarantors whose gifts were received after April 1st will appear in the glass case in the Martha Goldsworthy Arnold Lobby.

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Dr. John Whitcomb, Rocky River
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HISTORY OF THE BACH FESTIVAL AT BALDWIN-WALLACE

When Dr. Albert Riemenschneider and his wife, Selma, arranged for the first Baldwin-Wallace Festival in 1932, they initiated a musical tribute to J. S. Bach and a cherished tradition at Baldwin-Wallace College. They were continuing the Riemenschneider tradition of contributing to the life of the college which had begun well before 1898, the date young Albert, a junior music student at the time, was allowed by his father, German Wallace College President Carl Riemenschneider, to teach organ and piano lessons (as a replacement when a professor fell ill). After his college graduation, Albert became a full-time faculty member. As eventual Director, he was a guiding force in the creation of a Conservatory of Music at Baldwin-Wallace in 1913. A gifted organist, he studied with some of the finest organists of his time, such as Alexandre Guilmant and Charles-Marie Widor in Europe and enjoyed a lifelong friendship with Dr. Albert Schweitzer. A devotee of the music of J. S. Bach, he instituted the Festival in his honor.

In 1936, Dr. Riemenschneider began the present policy of programming one of Bach's larger choral works at each festival. Therefore, students and Bach Festival patrons can hear the B-minor Mass, the St. Matthew Passion, the Christmas Oratorio and the St. John Passion over a four-year period (which is, not coincidentally, the period the average student spends at Baldwin-Wallace).

In 1950, the Bach Festival departed from tradition to present two Bach Festivals: one in May to observe the bicentennial anniversary of J. S. Bach's death, and another in November to mark the passing of "Prof Al," beloved founder of the Festival.

The tradition that Dr. Riemenschneider instituted has continued. Since 1975 all works performed on Bach Festival programs have been sung in the language of origin with English-translation librettos and annotation provided for the audience. Attention has also been paid to the size of performing forces that Bach requested for his own presentations.

The Riemenschneider Bach Institute library also owes its origin to the foresight of Dr. Riemenschneider, who began building a collection in 1936. That 2,500-item collection formed the basis for the Institute library, a resource center for Bach Festival conductors, performers, and annotators as well as a library and archive for scholars and performers interested in Bach studies. Today the collection has grown to approximately 32,750 items including 11,976 bound books and musical scores (1,329 are rare vault-held books, scores, and manuscripts—including 683 “Bach” items); 3,407 musical periodical issues from 72 different periodicals; 9,251 sound recordings; 284 microfilms and 9,953 microfiche; 433 CDs and video tapes, and 100 archival boxes. The Institute also serves as the publishing arm of the Festival, generating its substantial annotated program, as well as the scholarly periodical, BACH and facsimile scores, disseminated nationally and internationally to Institute members in over two dozen countries.

Thanks to the leadership of Dr. Albert Riemenschneider, the Conservatory of Music has exerted a major influence in the history of Baldwin-Wallace College: the Riemenschneider Bach Institute collection is known world-wide, the Bach Festival is a respected tradition, and the Baldwin-Wallace College Conservatory is synonymous with “excellence in music education.”

BALDWIN-WALLACE COLLEGE CONSERVATORY OF MUSIC CONSERVATORY ADVISORY BOARD

The conservatory is proud that some of Cleveland’s most prominent musicians have agreed to help advance the Conservatory’s mission and goals by serving on the new Conservatory Advisory Board (CAB) and providing guidance to the Conservatory Director and Outreach Director. Their work began in Fall 2001 with a review of the Conservatory’s newly revised mission statement, goals, and division-wide objectives. Members of the CAB include:

David Bamberger, Founder, Cleveland Opera, Director of Opera Theater, Cleveland Institute of Music

Bryan Bowser, ex officio (alumnus), Assistant Director for External Affairs, Baldwin-Wallace College Conservatory of Music

Robert Conrad, President, WCLV

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Robert Porco, Director, Cleveland Orchestra Chorus

Richard Rhodda (alumnus), Lecturer, CWRU and Annotator, Cleveland Museum of Art and other organizations

Beth Swailes (alumna), Trustee, Baldwin-Wallace College

Jeannette Sorrell, Music Director and Founder, Apollo’s Fire

Carl Topilow, Music Director, Cleveland Pops

**BALDWIN-WALLACE COLLEGE
RIEMENSCHNEIDER BACH INSTITUTE ADVISORY BOARD**

In October 1968, Baldwin-Wallace College began a project which culminated in September 1969 with the opening of the Riemenschneider Bach Institute. Located in Merner-Pfeiffer Hall at 49 Seminary Street in Berea, Ohio, the Bach Institute houses the well-known Riemenschneider Bach Library—a unique collection of Bach-oriented books, manuscripts, archival materials, and scores, including many rare items. The Riemenschneider Bach Institute serves as a research center for Bach and Baroque performance and publication, sponsors regularly scheduled concerts and lectures, and also publishes a journal, *BACH*. *BACH* is distributed to members nationwide as well as in 27 countries.

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Lisa Marie Judge
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Alfred Mann
John Marting
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THE BALDWIN-WALLACE CONSERVATORY WOMEN'S COMMITTEE

The Bach Festival Friday Reception is provided by the Baldwin-Wallace Conservatory Women's Committee. The Women's Committee was organized in 1963 to support and promote the activities of the Conservatory of Music of Baldwin-Wallace College. The Bach Festival has enjoyed the support of this group for many years and wishes to thank the Women's Committee for its fine work.

THE GRADUATES OF THE LAST DECADE RECEPTION (G.O.L.D.)

The Cornerstone Brewing Company on the Triangle in Berea is graciously hosting this enjoyable Friday evening event. The Bach Festival thanks them for their support.

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	Casework and wooden pipes of oiled white oak
Pedal compass: 30 notes	Manual naturals of cherry, sharps of grenadil
Mechanical key and stop action	

The purchase of the Bach Festival pipe organ in 1986 was made possible through the generosity of the Jackman Vodrey and William Wamelink families and the Conservatory Women's Committee. The organ is dedicated to the memory of William H. Vodrey III, a long-standing Bach Festival supporter.

Mr. and Mrs. Jackman S. Vodrey have endowed a fund for the purpose of ensuring the future maintenance of the organ. This fund has been established in the name of Mr. Jackman Vodrey's mother, Mrs. William H. (Evelyn) Vodrey III.

WILLIAM H. VODREY III

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

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

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

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

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

THE BUILDER

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



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ARTISTIC PERSONNEL

PARTICIPATING GROUPS AND CONDUCTORS

Baldwin-Wallace College Choir	Stuart Raleigh, † <i>Music Director</i>
Baldwin-Wallace College Motet Choir	Stuart Raleigh, † <i>Music Director</i>
Festival Chamber Orchestra	Dwight Oltman, † <i>Music Director</i>
Festival Brass Choir	John Brndiar, † <i>Music Director</i>
Members of the Cleveland Opera Orchestra	Dwight Oltman, † <i>Music Director</i>

GUEST ARTISTS

Monica Huggett ¹	<i>Violin</i>
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VOCAL SOLOISTS

Tamara Matthews ²	<i>Soprano</i>
Christine Abraham ³	<i>Mezzo-Soprano</i>
Benjamin Butterfield ⁴	<i>Tenor</i>
Christòpheren Nomura ⁵	<i>Baritone</i>

OBBLIGATISTS

Julian Ross †	<i>Violin</i>
Lenora Cox	<i>Violin</i>
Sean Gabriel †	<i>Flute</i>
Jessica Banks ‡	<i>Flute</i>
Danna Sundet	<i>Oboe d'amore, English Horn</i>
Thom Moore	<i>Oboe, English Horn</i>
Ryan Amos ‡	<i>Oboe d'amore</i>
George Sakakeeny	<i>Bassoon</i>
Christopher Porter ‡	<i>Bassoon</i>
David Brockett †	<i>Horn</i>

CONTINUISTS

Regina Mushabac †	<i>Violoncello</i>
Ken Collier	<i>Violoncello</i>
Thelma Feith	<i>Contrabass</i>
George Sakakeeny	<i>Bassoon</i>
Nicole Keller †	<i>Organ</i>
Marge Adler	<i>Harpichord</i>

† Baldwin-Wallace Conservatory Faculty

‡ Baldwin-Wallace Conservatory Student

¹Monica Huggett appears by arrangement with CLARION SEVEN MUSES, 47 Whitehall Park, London, England, N19 3TW (+44(0)20 7281 9687

²Tamara Matthews appears by arrangement with ROBERT GILDER & CO., 889 Ninth Avenue, Suite No. 3, New York, NY 10019(212)397-5299.

³Christine Abraham appears by arrangement with HERBERT BARRETT MANAGEMENT, INC., 266 West 37th Street, New York, NY 10018, (212) 245-3530.

⁴Benjamin Butterfield appears by arrangement with IMG ARTISTS, 825 Seventh Avenue, New York, NY 10019, (212) 489-8300.

⁵Christòpheren Nomura appears by arrangement with CALIFORNIA ARTISTS MANAGEMENT, 41 Sutter Street, San Francisco, CA 94104, (415) 362-2838.

ADMINISTRATIVE PERSONNEL

RESEARCH AND ADMINISTRATION

Catherine Jarjisian
Melvin Unger
Mary L. Tuck
Sandra Eichenberg

Festival General Manager
Program Annotator, Editor, Translator
Festival Coordinator
Assistant

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Dr. Robert Ebert, *Head Usher*

Bhavna Chinai
Chungsim Han
Ellen Hansen-Ellis
Annie Heidersbach
Louise Kiefer
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PERFORMING GROUPS

FESTIVAL BRASS CHOIR

JOHN BRNDIAR, *Music Director and Conductor*

TRUMPET

Ian Cochran
Nicole Scafidi
Malachy Rodriquez*
Emily Smith*
Andrew Garrett
Mark Maliniak
Sudha Laforest
Sean Smith
Emily Elkins

HORN

Megan Marranca
Lauren Moore*
Kirk Hartung
Megan Hensberry
Melynda Pezone

TROMBONE

Molly McNeill*
Bryan Scafidi
William Fowles

TUBA

Mary MacKinnon*

*BRASS QUINTET members

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

J. S. Bach:	Chorales Contrapunctus I Fugue in G minor My Spirit be Joyful
Buonamente:	Sonata
Ferrabosco:	Andante
Gabrieli:	Canzoni Sonata pian'e forte
Handel:	Overtures Water Music
Hassler:	Sacri Conventus XXI
Mouret:	Rondeau
Pachelbel:	Ricercar
Palestrina:	Ricercar del primo tuono
Scheidt:	Canzon

FESTIVAL CHAMBER ORCHESTRA
DWIGHT OLTMAN, *Music Director*

VIOLIN

Julian Ross, *Concertmaster*
Arlyn Valencia
Jason Pfeifer
Emily Knowles
Alexandra Ostroff
Kaitlin Doyle

VIOLIN II

Wei-Shu Wang Co, *Principal*
Krista Baker
Aaron Neumann
Kelly Jakubowski
Amanda Ramey
Kate Belasik

VIOLA

Louise Zeitlin, *Principal*
Ashleigh Gordon
Rachel Ward
William Tackett
Diane Joyce

VIOLONCELLO

Regina Mushabac, *Principal*
Brandon Rowe
Ginevra Ventre
Emily Tynon

CONTRABASS

Thelma Feith, *Principal*
Allie Brooke

FLUTE

Sean Gabriel, *Principal*
Jessica Banks

OBOE

Danna Sundet, *Principal*
Ryan Amos
Stephanie Carlson

OBOE D'AMORE

Danna Sundet, *Principal*
Ryan Amos

BASSOON

George Sakakeeny, *Principal*
Christopher Porter

HORN

David Brockett, *Principal*

TRUMPET

Charles Berginc, *Principal*
Ian Cochran
Malachy Rodriguez

TIMPANI

Josh Ryan

ORGAN

Nicole Keller

ADMINISTRATIVE ASSISTANT

Ginevra Ventre

ORCHESTRA LIBRARIAN

Emily Tynon

MEMBERS OF THE CLEVELAND OPERA ORCHESTRA
DWIGHT OLTMAN, *Music Director*

VIOLIN I

Lenora Leggatt, *Concertmaster*
Wei-Shu Wang Co
Susan Britton
Mary Beth Ions
Amber Dimoff

VIOLIN II

Cara Tweed, *Principal*
Nancy Patterson
Jiah Chung
Maria Andreini

VIOLA

Gina Ferrara, *Principal*
Heather Gullstrand
Carol Ross

VIOLONCELLO

Kent Collier, *Principal*
Ida Mercer

BASS

Thelma Feith, *Principal*

OBOE

Thomas Moore, *Principal*
Danna Sundet (and *Oboe d'amore*)
Rebecca Schweikert

ENGLISH HORN

Thom Moore, *Principal*
Danna Sundet

TRUMPET

Michael Chunn, *Principal*

HORN

Ken Wadenpfehl, *Principal*
Cynthia Wulff

BASSOON

George Sakakeeny, *Principal*
Mark DeMio

HARPSICHORD

Marjorie Adler

ORGAN

Nicole Keller

PERSONNEL MANAGER

Virginia Steiger

COLLEGE CHOIR
STUART RALEIGH, *Music Director*

SOPRANO

Erin Beaber
Dana Clearwater
Sarah Cohen
Kathlene Cramer
Jessica George
Kimberly Godfrey
Katherine Krumreig
Hannah Laird
Brittney Morton
Carolyn Pelley
Emily Stephenson
Rachel Weislogel

TENOR

Wilson Bridges
Maxim Brumbach
Steel Burkhardt
Michael Jankosky
Sean Kleve
Jason Klueber
Jonathan Lakin
Mitch McCarrell
Jordan Ruefle
Matthew Webb

ALTO

Courtney Becker
Connie Brannon
Tonya Burek
Christine Eigel
Annie Frazier
Micha Hughes
Andrew C.G. Lipian
Patty Lohr
Katie A. Mears
Lindsay Ramhoff
Becky Strasser
Theresa Schneider

BASS

Cornelius Bethea
Joseph Clarke
Greg Donnellan
Benjamin R. Greenfield
Jason Grife
Isaac Howell
Andrew Hubacher
Kevin Kelly
John R. Reynolds
Jason Samuel
Wesley Snyder
Kenneth Lane Williams

MOTET CHOIR
STUART RALEIGH, *Music Director*

SOPRANO

Dana Clearwater
Katherine Krumreig
Brittney Morton
Carolyn Pelley
Emily Stephenson

TENOR

Maxim Brumbach
Jonathan Lakin
Mitch McCarrell
Jordan Ruefle

ALTO

Courtney Becker
Connie Brannon
Micha Hughes
Hannah Laird
Andrew C.G. Lipian

BASS

Joseph Clarke
Jason Grife
Kevin Kelly
John R. Reynolds
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BIOGRAPHICAL INFORMATION

GUEST VOCAL SOLOISTS



Soprano **Tamara Matthews** has risen to the forefront of the international music scene through her outstanding performances in opera and on concert stages around the world. Noted for her “purity of tone and agility” (*Fanfare Magazine*), she won first prize at the Musica Sacra Bach Vocal Competition and made her Carnegie Hall debut in 1994. She has worked with many esteemed conductors, including Leonard Slatkin, Joseph Flummerfelt, Luis Biava, Robert Page, Richard Westenburg, and Joshua Rifkin. She made her debut as soloist with the Cleveland Orchestra in Beethoven’s *Mass in C* and *Choral Fantasy*. Upcoming and recent engagements include a Kennedy Center debut with the Bach Choir of Bethlehem in Bach’s *B Minor Mass*, as soloist with the Washington Bach

Consort, and appearances with the Mendelssohn Club of Philadelphia and the Philharmonic Orchestra of Mexico. Matthews has over fifteen recordings to her credit. Her output in works by J.S. Bach can be heard on Koch International Classics, Dorian, and Pro Gloria Musicae. Other recordings include those on Angel EMI Classics, Lyrichord, and Musical Heritage Society, as well as a current project with the Boston Baroque on Telarc.



Christine Abraham, mezzo-soprano, has sung with the New York City Opera, Opera Company of Philadelphia, Santa Fe Opera, the Boston Lyric Opera, Glimmerglass Opera, and others. Recently she sang the role of Bradamante in *Alcina* with Boston Baroque, of Blanche in *Dialogues of the Carmelites* with Palm Beach Opera, and of Sesto in *Giulio Cesare* with Utah Opera. Her Bach performances include major works with the Phoenix Symphony Orchestra, the Bethlehem Bach Festival at Carnegie Hall, and the Baldwin-Wallace College Bach Festival where she makes her fourth appearance. *Opera News* has hailed her as “alluring and musically sensitive” while the *Washington Post* noted her “warmth, clarity, and expressive power.” Recent appearances include ones

with the Metropolitan Opera (as Ida in *Die Fledermaus*), Toledo Opera, Bard Festival, Philadelphia Orchestra, Boston Lyric Opera, ProMusica Chamber Orchestra, the Santa Barbara Grand Opera, and the Vermont Symphony. She sang the role of Diana in Cavalli’s *La Calisto*; a recording of this performance was released by the BBC.



Tenor **Benjamin Butterfield**, regarded as a “musically arresting presence” by the San Francisco *Chronicle*, returns to our stage for his third appearance in the Bach Festival. He has performed extensively in Europe, the Far East, Israel, New Zealand, Canada, and throughout the U.S. Butterfield has appeared with the London Symphony Chorus, State Orchestra of Thessaloniki, Philharmonia Baroque Orchestra, Toronto International Choral Festival, The English Concert with Trevor Pinnock, RIAS Kammerchor of Berlin, Les Musiciens du Louvre, L’Orchestre Philharmonique de Strasbourg, Les Violons du Roi, Saito Kinen Festival with Seiji Ozawa, Tafelmusik Baroque Orchestra, Carmel Bach Festival, Bach Choir of Bethlehem, Handel & Haydn Society of Boston, Opera

Ontario, Festival Vancouver, Calgary Philharmonic, and the symphony orchestras of Toronto, Vancouver, San Francisco, Washington, New Jersey, Houston, Detroit, and Chicago. His recordings can be found on CBC, Koch International, Marquis, and Dorian. Two recordings have been recognized by the Juno Awards. Butterfield has radio, film, and TV credits, including Bach’s *B Minor Mass* with the Bach Choir of Bethlehem for PBS.



Baritone **Christopheren Nomura** has been praised for his “subtle and direct” musical delivery (*Boston Globe*). Known for song recital and chamber music, he has performed over 250 concerts in North America, Europe, Asia, South America, and Africa with orchestras that include the Boston Symphony, San Francisco Symphony, Minnesota Orchestra, the National Symphony Orchestra, Vancouver Symphony, and the Boston Pops under internationally renowned conductors such as Leonard Bernstein, Seiji Ozawa, James Conlon, Roger Norrington, Christopher Hogwood, Ton Koopman, Andrew Parrott, and Martin Pearlman. A noted Bach specialist, Christopheren Nomura has been a frequent performer with the Bach Choir of Bethlehem, the Carmel Bach Festival, Handel & Haydn Society, Boston Early Music Festival,

and Boston Baroque, as well as the Baldwin-Wallace College Bach Festival, where he makes his second appearance. He has received a Grammy nomination, a Fulbright Grant, and First Prize in the 1992 Young Concert Artists International Auditions. His discography includes recordings on the Sony, Dorian, Teldec, Telarc, London, Denon, TDK, L’oiseau Lyre, Nonesuch, Center Stage Records, and Well Tempered labels.



Violinist **Monica Huggett** is described by *Early Music America* as a "prominent violinist in the early music world since the 1970s." Huggett was introduced to the Baroque violin in her teens and felt an immediate empathy with the instrument. She has toured throughout the world as soloist, director, and chamber musician and has been guest director of the Norwegian Chamber Orchestra, Ensemble Arion Montreal, Tafelmusik Toronto, City Orchestra of Granada, and the Seville Baroque Orchestra. Huggett has recorded with the Hanover Band, Raglan Baroque Players, Orchestra of the Age of Enlightenment, Academy of Ancient Music, and the Amsterdam Baroque Orchestra (which she formed with Ton Koopman in 1980). She

currently directs the Portland Baroque Orchestra and performs with her ensemble, Sonnerie, dividing her time between the United States and her native England. In 2002 Sonnerie won a "Best Instrumental Recording" award for an ASV-label CD of music by Biber. Huggett performs on a violin made in 1618, in Cremona, Italy, by Hieronymus and Antonius Amati. Her many recordings can be found on the EMI, Harmonia Mundi, Philips, Virgin, Erato, Decca, ASV, Avie, and CPO labels.

MUSIC DIRECTOR



DWIGHT OLTMAN, who celebrates his thirtieth season as Music Director of the Festival, has established a reputation as one of America's leading interpreters of the music of J. S. Bach. Career highlights include two concerts at Kennedy Center when the Festival was invited to appear in Washington, D.C. at the "Festival of Festivals." Another event receiving national acclaim was a telecast of Bach's *St. Matthew Passion* seen on 116 PBS stations. In past seasons, Professor Oltman has collaborated with an impressive array of distinguished American, Canadian, and European singers. This list includes artists such as Arleen Auger, Phyllis Bryn-Julson, Lorna Haywood, Lois Marshall, Henriette Schellenberg, Ingeborg Danz, Jan DeGaetani, Catherine Robbin, Marietta Simpson, Derek Lee Ragin, Kurt

Equiluz, Jon Humphrey, Karl Markus, Seth McCoy, Kevin McMillan, Thomas Paul, Ruud van der Meer, and Richard Zeller. Adding further to the international dimensions of the Festival, Oltman has invited ensembles and instrumental artists, including Anner Bylisma, Frans Bruggen, Catherine Crozier, Peter Hurford, Sergiu Luca, Roberto Micconi, Paula Robison, Stanley Ritchie, Charles Treger, Elizabeth Wallfisch, Quink, the New York Baroque Dance Company, and the Netherlands Chamber Orchestra. Throughout his years

at Baldwin-Wallace College, 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, Atlanta, San Jose, Detroit, and at the prestigious Edinburgh Festival in Scotland. Founding Music Director of the Ohio Chamber Orchestra, he guided the development of the orchestra for twenty years. Currently Mr. Oltman is Music Director of Ballet San Jose of Silicon Valley and Music Director of the Cleveland Opera Orchestra. Guest conducting engagements have taken him to orchestras and festivals throughout the United States, in Canada, and in seven European countries. His honors have included a *Northern Ohio Live* award for the Bach Festival, an ASCAP award for the Ohio Chamber Orchestra, and a proclamation from Mayor Michael White for “Dwight Oltman Day in Cleveland.”

CHORAL DIRECTOR



STUART RALEIGH is Professor of Music and Music Director of the Baldwin-Wallace College and Motet Choirs, both of which perform in the annual Bach Festivals. The conductor of various performances of operas and musicals produced by Baldwin-Wallace College and the Berea Summer Theatre, he has also served as a conductor for the Cleveland Opera, Lyric Opera Cleveland, and the Great Lakes Theatre Festival. A graduate of Syracuse University, Professor Raleigh was for a time Chorusmaster and Assistant Conductor of the Syracuse Symphony Orchestra and has also been a member (keyboard) of both the Cleveland Philharmonic and the Ohio Chamber Orchestras.

FESTIVAL BRASS DIRECTOR



JOHN BRNDIAR, Director of the Festival Brass, is also principal trumpet of The Cleveland Chamber Symphony, a member of the Cleveland Opera Orchestra, and one of the members of the Paragon Brass Quintet. From time to time he records and performs with The Cleveland Orchestra. An instructor of trumpet at the Baldwin-Wallace Conservatory, he holds the B.M.E. degree from Baldwin-Wallace College and a Master of Music degree from the Cleveland Institute of Music.

THURSDAY, APRIL 21, 2005

11:30–1:30 p.m. VIOLIN MASTER CLASS (Chamber Hall), Monica Huggett

FRIDAY, APRIL 22, 2005

1:00–3:00 p.m. OPEN HOUSE: RIEMENSCHNEIDER BACH INSTITUTE
Exhibit: Bach Manuscripts and Prints from the R.B.I. Vault

2:00 p.m. VOCAL MASTER CLASS (Chamber Hall), Christòpheren Nomura

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

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

MONICA HUGGETT, *Violin*

J. S. BACH
1685–1750
Sonata No. 2 in A minor, BWV 1003
Grave
Fuga
Andante
Allegro

J. S. BACH
Partita No. 1 in B minor, BWV 1002
Allemanda
Double
Corrente
Double
Sarabande
Double
Tempo di Borea
Double

Intermission

J. S. BACH
Sonata No. 3 in C Major, BWV 1005
Adagio
Fuga
Largo
Allegro assai

NOTES ON THE PROGRAM

BY MELVIN UNGER

Bach completed his set of three sonatas and three partitas for solo violin in 1720, while working at the court of Prince Leopold in Anhalt-Cöthen. They are generally regarded as representing “the culmination of Baroque polyphonic writing for a string instrument” (Robin Stowell). The unknown player for whom Bach intended these pieces was clearly very accomplished, for the music presents formidable technical challenges, particularly in its use of multiple stopping (playing several strings simultaneously) and register-switching to suggest multiple strands of a polyphonic texture. In Bach’s original fair copy (dated 1720) the sonatas and partitas appear in alternation. They were first published in 1802, more than fifty years after Bach’s death.

Sonata No. 2 in A minor, BWV 1003, like the other two sonatas in the collection, is cast in the slow-fast-slow-fast sequence of the baroque church sonata (“sonata da chiesa”). The opening movement serves as an improvisatory-like introduction. The faster movement that follows is a lengthy fugue, a form in which a distinctive musical theme is treated to strict imitation in other “voices.” Bach’s genius is especially evident at the end, where the original form of the subject is combined with its inversion. To realize such a multi-voiced conception on the violin is extraordinary. With its pulsing lower notes, the restful *Andante* in C major (unlike dance suites, sonatas da chiesa included movements in contrasting keys) that follows provides welcome contrast, while the final *Allegro* provides an energetic finish.

Partita No. 1 in B minor, BWV 1002, consists of four dance movements (*Allemanda*, *Corrente*, *Sarabande*, *Tempo di Borea*), each with a “double” (i.e., an ornamented variation) following. As was typical in dance suites of the time, each movement is in binary form. This form was an important musical invention of the baroque era—for the first time composers had at their disposal an architectural model for writing pieces of considerable length without regard to a text. Binary form is based essentially on a scheme of modulation: in the first section the music modulates away from the original key, in the second section the music returns to the home key. While each section is marked with repeat signs, the repetitions are not always observed in performance.

Sonata No. 3 in C Major, BWV 1005, begins with a slow movement in which persistent dotted rhythms appear in the upper register against a pulsed quarter-note background. Combined with a chromatic inflection of the pitches, the hypnotic rhythm produces a mood of quiet resignation. Overall, the movement is reminiscent of Vivaldi, and functions like an introduction to the piece as a whole. Of the fugue that follows, Robin Stowell writes, “The imposing fugue, based closely on the chorale melody ‘Komm heiliger Geist, Herre Gott,’ provides striking contrast. Comprising four separate sections of thematic entries, the second in *stretto* and the third with the theme in inverted form, the movement culminates in a final statement of remarkable polyphonic density.” After a more restful *Largo* in F major, the sonata finishes in a very fast tempo (*allegro assai*)—here, as in the second sonata, without the use of multiple stopping.

FRIDAY, APRIL 22, 2005

7:15–7:45 p.m. FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar *Conducting*

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

J. S. BACH *Brandenburg Concerto No.1, BWV 1046*
1685–1750 Dwight Oltman *Conducting*

J. S. BACH *Jesu, meine Freude, BWV 227*

Baldwin-Wallace Motet Choir
Stuart Raleigh *Conducting*

Intermission

J. S. BACH *Cantata, BWV 147, Herz und Mund und Tat und Leben*

Tamara Mathews, *Soprano*
Christine Abraham, *Mezzo-Soprano*
Benjamin Butterfield, *Tenor*
Christophären Nomura, *Baritone*
Baldwin-Wallace College Choir
Members of The Cleveland Opera Orchestra
Dwight Oltman *Conducting*

Brandenburg Concerto No. 1, BWV 1046

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-year-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 Boyd & Wolff]

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.

Concerto No. 1 in F Major, BWV 1046, is scored for two hunting horns, three oboes, bassoon, violino piccolo (tuned a minor third higher than the regular violin), strings, and basso continuo. Joseph Braunstein writes:

Formally speaking, this work displays a conspicuous anomaly in that the customary three-movement concerto structure is enlarged through the inclusion of a minuet with three trios. True, the second trio is a Polacca in 3/8, but it is given the function of a trio after which the minuet must be repeated. By the same token, the third trio, in 2/4, deviates remarkably in its metrical shape from the customary design. Summing up, we observe that the concerto has typical suite elements that may have been dictated by particular circumstances unknown to us.

Particularly striking in the first movement are the triplets played the natural horns, which set these instruments off from the rest of the ensemble. In 1726 Bach reused this movement (in an earlier reading, BWV 1046a, which did not include the violin piccolo) as the *sinfonia* to his cantata, *Falsche Welt, dir trau ich nicht*.

In the second movement, a lamenting Adagio in which the horns fall silent, the first oboe introduces a chromatic motive that drifts downward slowly like a leaf in the autumn air. The theme is taken up by the violino piccolo and basses in turn, while the rest of the ensemble provides a throbbing accompaniment that reinforces the mood of quiet resignation.

A brilliant Allegro in 6/8 meter follows, in which strings of sixteenth-notes are tossed back and forth between instrumental groups. Noteworthy is the sudden momentary slowing of motion (in which the tension is eased for a moment before the instruments charge away energetically again) and the hemiolas at cadential points (in which the pattern of accentuation shifts from *ONE-two-three*, *FOUR-five-six* to *ONE-two*, *THREE-four*, *FIVE-six*).

The concerto ends with a series of dance movements, presumably intended for the Margrave's dancing pleasure. The set is unified by the four-fold appearance of the minuet. Noteworthy is the reappearance of the horns (with oboes) near the end, just before the final presentation of the minuet.

Jesu, meine Freude BWV 227

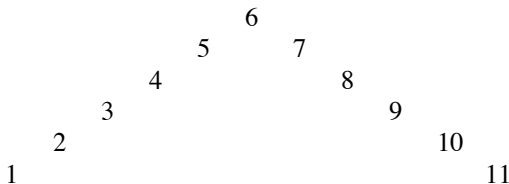
The meaning of the term *motet* changed a great deal over the centuries. Common to the genre's entire history, however, is the close connection between words and music. This characteristic is suggested by the etymology of the term itself (from the French "le mot" = the word). A contemporary (and relative)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

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

From Walther's definition we understand that, in Bach's day, the motet was a sacred composition in contrapuntal style—an archaic style in which individual vocal lines interweave to form an imitative musical tapestry.

Bach's duties as music director of the churches in Leipzig did not include the composition of motets, which, although regularly performed in Leipzig church services, were usually taken from an established repertory. For special services such as burial services, however, newly-composed motets were needed. Only seven motets by Bach survive. Of these all but one have no independent instrumental parts—although instruments would normally have played *colla parte*, that is, doubling the vocal parts. Bach's motets were first published some fifty years after his death. Examples of these first editions may be seen in the Riemenschneider Bach Institute Library of Baldwin-Wallace College.

The longest of Bach's motets, *Jesu, meine Freude*, was written for five vocal parts. Some twenty-five minutes in length, this work is a prime example of Bach's preoccupation with arch form. The eleven movements are paired in such a way as to frame a central fugue. The odd-numbered movements are based on the chorale (hymn) "Jesu, meine Freude" while the intervening movements present verses from the biblical epistle to the Romans. In the palindrome that results, movements 1 & 11 are musically identical four-part settings of the chorale. Movements 2 and 10 are almost identical musical settings of biblical verses. The primary commonality between movements 3 and 9 is the appearance of the chorale tune. The fourth and eighth movements are both trios (the former scored for the upper voices, the latter for the lower ones), while 5 and 7 are both elaborated chorale settings.



According to Daniel Melamed, "It is clear that this fearful symmetry is imposed on a heterogenous collection of movements." Why would Bach take pains to accomplish such symmetry? The answer lies apparently in the text, which presents a fundamental Pauline

antithesis: flesh versus spirit. The concept is elucidated in the central fugue: “But you are not in the flesh, you are in the Spirit, in fact the Spirit of God dwells in you . . . (Rom. 8:9). Whether this motet was commissioned for a funeral (as previously conjectured) or whether it is a compilation of earlier works (as Melamed suggests), it appears to represent a musically chiasmic presentation of the fundamental theological “principle of the cross” in which antithetical elements meet at a central pivotal point and are then inverted. Many examples of this kind can be found in Bach’s vocal works. Invariably the “keystone” movement provides the “crux” of the literary idea: prominent examples include the Crucifixus in his *Mass in B minor* and the chorale “Durch dein Gefängnis, Gottes Sohn” in the *St. John Passion*.

Text and Translation

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier,
ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebbers werden.

Jesus, my Joy,
my heart’s delight,
Jesus, my ornament,
ah, how long, how long
is my heart is frightened
and longs for you!
God’s own lamb, my bridegroom,
aside from you, there shall be nothing
on earth more dear to me.

Es ist nun nichts Verdammliches
an denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

There now is no condemnation
for those who are in Christ Jesus,
who no longer walk according to the flesh,
but according to the Spirit.

Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Laß den Satan wittern,
laß den Feind erbittern,
mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd and Hölle schrecken:
Jesus will mich decken.

Under your protection,
I am safe from the storms
of all enemies.
Let Satan rage,
let the foe grow more ferocious,
Jesus stays by me.
Though thunder crash and lightning flash,
though sin and hell seek to frighten:
Jesus will protect me.

Denn das Gesetz des Geistes,
der da lebendig machet in Christo Jesu,
hat mich frei gemacht von dem
Gesetz der Sünde und des Todes.

For the law of the Spirit
has given me life in Christ Jesus,
and has set me free from the
law of sin and death.

Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu!
Tobe, Welt, und springe,
ich steh hier und singe
in gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,

Fie to the ancient dragon,
Fie to the jaws of death,
Fie to the accompanying fear!
Rage, O world, and leap,
I stand here and sing,
securely at rest.
God’s great power guards me;
earth and abyss dare not speak,

ob sie noch so brummen.

Ihr aber seid nicht fleischlich,
sondern geistlich,
so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat,
der ist nicht sein.

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muß leiden,
nicht von Jesu scheiden.

So aber Christus in euch ist,
so ist der Leib zwar tot
um der Sünde willen;
der Geist aber ist das Leben um der
Gerechtigkeit willen.

Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefälltst du nicht.
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht,
dir sei ganz, du Lasterleben,
gute Nacht gegeben.

So nun der Geist des,
der Jesum von den Toten auferwecket hat,
in euch wohnt,
so wird auch derselbige, der Christum
von den Toten auferwecket hat,
eure sterbliche Leiber lebendig machen
um des willen,
daß sein Geist in euch wohnt.

Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
muß auch ihr Betrübten
lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

though they loud would grumble.

But ye are not of the flesh,
but of the Spirit,
if God's Spirit dwells within you.
But whoever does not have Christ's Spirit
does not belong to him.

Depart, earthly treasure!
You are my great pleasure,
Jesus, my joy!
Go away, vain glory,
I will not hear you,
do not annoy me!
Misery, trouble, cross, pain, and death,
shall—though I suffer much—
not part me from Jesus.

If then Christ Jesus is in you,
then the body is indeed dead,
for sin's sake;
but the spirit is life
for righteousness' sake.

Good night, O essence
chosen by the world,
you do not please me.
Good night, sins,
stay far behind,
no longer come into the light!
Good night, O pride and splendor;
O sinful way of life, to you
I say a final "Good night."

If now God's Spirit,
who awakened Jesus from the dead,
lives within you,
then this same one, who raised
Christ from the dead,
will quicken your mortal bodies
because of
his Spirit, who lives in you.

Away, all thought of sadness!
For my Lord of gladness,
Jesus, enters in!
To those who love God,
even their sorrow
must turn to sweetness.
Though here I endure scorn and derision,
still you remain, even in suffering,
Jesus, my Joy.

Herz und Mund und Tat und Leben, BWV 147

Originating in a cantata from Bach's Weimar years (1708–1717), where Bach's duties after 1714 included composing one cantata a month, *Herz und Mund und Tat und Leben* is most famous for its setting of the chorale known in English-speaking countries as “Jesu, Joy of Man's Desiring,” which appears at the end of each of the cantata's two parts. The original version of the work did not include this hymn setting, nor the three recitatives. Bach wrote the first version (BWV 147a) for the fourth Sunday of Advent (1716). When he decided to reuse the material a few months after moving to Leipzig in 1723, he expanded it and redesignated the cantata for the Visitation of the Virgin Mary (July 2). He probably would have used the original version during Advent, except that in Leipzig, with the exception of the first Sunday, no cantatas were performed. In Bach's day the two parts of the cantata were performed before and after the sermon, respectively.

Cantata 147 begins with a brilliant concerto-like movement in which sound groups are placed in opposition to each other. First we hear the trumpet and bassoon with continuo, then the strings in response. The choral part is initially fugal, each line presenting the theme in turn, from highest to lowest voice. Then the choir resorts to concerto texture, with the lower voices responding to the upper ones. In the second fugal section, the order of the voices is reversed. The overall musical scheme underscores the sentiments of the text. The use of fugue suggests a fixed law or rule: in this case it is the principle that the believer's confession of faith must be validated by appropriate action.

Part I

1. Chorus

Herz und Mund und Tat und Leben
muß von Christo Zeugnis geben
ohne Furcht und Heuchelei,
daß er Gott und Heiland sei.

Heart and mouth and deeds and life
must give witness of Christ
without fear and hypocrisy,
that he is God and Savior.

Newly composed for the Leipzig version, the tenor recitative, with its string accompaniment, clarifies the link to the work's new liturgical designation. The narrator notes tenderly that, while visiting her cousin, Elizabeth, Mary had sung a canticle of praise (the Magnificat) in acknowledgment of God's goodness. Then, in more dramatic, accusing tones, he observes that many do not follow her example, and warns of impending judgment.

2. Tenor Recit. (New to this version)

Gebenedeiter Mund!
Maria macht ihr Innerstes der Seelen
durch Dank und Rühmen kund;
sie fänget bei sich an,
des Heilands Wunder zu erzählen,
was er an ihr als seiner Magd getan.
O menschliches Geschlecht,
des Satans und der Sünden Knecht,
du bist befreit

Blessed mouth!
Mary makes her soul's inmost feelings
known, through thanks and praise;
beginning with her own experience,
she tells of the Savior's wonders,
What he has done for her—his maiden.
O human race,
of Satan and of sin the servant,
you are freed

durch Christi tröstendes Erscheinen
 von dieser Last und Dienstbarkeit!
 Jedoch dein Mund
 und dein verstockt Gemüte
 verschweigt, verleugnet solche Güte;
 doch wisse, daß dich nach der Schrift
 ein allzuscharfes Urteil trifft!

through Christ's comforting appearance
 from this load and servitude!
 Yet your mouth
 and stubborn heart
 remains silent, denies such kindness;
 Know that, according to the Scriptures,
 An all too severe judgment will strike you!

After the accusatory tone of the tenor's statement, the alto aria adopts a more tender, persuasive tone. The oboe d'amore, in long flowing lines that scarcely allow time for the taking of a breath, accompanies her intimate meditation.

3. Alto Aria

Schäme dich, o Seele, nicht,
 deinen Heiland zu bekennen,
 soll er dich die seine nennen
 vor des Vaters Angesicht!
 Doch wer ihn auf dieser Erden
 zu verleugnen sich nicht scheut,
 soll von ihm verleugnet werden,
 wenn er kommt zur Herrlichkeit.

Do not be ashamed, O my soul
 to confess your Savior,
 if he is to call you his own
 before the Father's face!
 But he who does not hesitate
 to deny Christ on this earth,
 shall be denied by him
 when he comes in glory.

The following bass recitative is new to the Leipzig version. Like the previous recitative, it makes references to Mary's Magnificat: in particular, with colorful literary and musical language it warns that God casts the mighty from their seats and raises up the lowly. At the words "though the earth shakes before the arm of God" Bach has the continuo bass play quivering sixteenth notes—a common rhetorical figure.

4. Bass Recit. (New to this version)

Verstockung kann Gewaltige verblenden,
 bis sie des Höchsten Arm
 vom Stuhle stößt;
 doch dieser Arm erhebt,
 obschon vor ihm
 der Erde Kreis erbebt,
 hingegen die Elenden,
 so er erlöst.
 O hochbeglückte Christen,
 auf, machet euch bereit,
 itzt ist die angenehme Zeit,
 itzt ist der Tag des Heils:
 der Heiland heißt
 euch Leib und Geist
 mit Glaubensgaben rüsten,
 auf, ruft zu ihm in brünstigem Verlangen,
 um ihn im Glauben zu empfangen!

Stubbornness can blind the mighty,
 until the arm of the Highest
 casts them from their seats.
 On the other hand, this arm—
 though the earth's sphere
 quakes before it—
 lifts up the afflicted,
 whom he saves.
 O highly-favored Christians,
 rise, make yourselves ready,
 now is the acceptable time,
 now is the day of salvation:
 the Savior bids
 you to arm your body and soul
 With faith's gifts.
 Rise, call to him with ardent desire,
 in order to receive him by faith!

In the following soprano aria the warning tone of the male singers is again supplanted by one of comforting intimacy. Nicholas Anderson writes, "'Bereite dir, Jesu,' in D minor with violin obbligato, constitutes a lyrically expressive high point in the work. There is a

beguiling innocence about the vocal line, while that of the violin, predominantly in triplets, provides an ecstatic accompaniment.”

5. Soprano Aria

Bereite dir, Jesu,
noch itzo die Bahn,
mein Heiland, erwähle
die gläubende Seele
und siehe mit Augen der Gnade mich an!

Prepare the way for yourself,
even now already,
O Jesus, My Savior, elect
this believing soul
and look with eyes of grace upon me!

The first half of the cantata concludes with the hymn setting that has made Cantata 147 so famous. While the vocal ensemble sings the sixth stanza of Martin Jahn’s chorale to a common melody (but changed here to accommodate triple meter), the strings and oboes play an accompaniment that weaves around the tones of the melody in eighth-note triplets. To add weight to the chorale tune, the trumpet doubles it.

6. Chorale (Vs. 6) (New to this version)

**Wohl mir, daß ich Jesum habe,
o wie feste halt ich ihn,
daß er mir mein Herze labe,
wenn ich krank und traurig bin.
Jesum hab ich, der mich liebet
und sich mir zu eigen gibet;
ach drum laß ich Jesum nicht,
wenn mir gleich mein Herze bricht.**

How blest I am that I have Jesus,
O how firmly I hold him,
so that he refreshes my heart,
when I am sick and sorrowful.
I have Jesus, who loves me
and who gives himself to me to own;
ah, therefore I’ll not relinquish Jesus
Even if my heart should break.

The opening aria of Part 2 (which in Bach’s day commenced after the sermon) represents the individual listener’s response. Although accompanied only by obligato cello and continuo, the aria is lively, with florid passages for the singer and a walking bass line energized by sixteenth-note triplets played by the cello.

Part II

7. Tenor Aria

Hilf, Jesu, hilf,
daß ich auch dich bekenne
In wohl und Weh, in Freud und Leid,
daß ich dich meinen Heiland nenne
im Glauben und Gelassenheit,
daß stets mein Herz
von deiner Liebe brenne.

Help, Jesus, help,
that I also might confess you
in weal and woe, in joy and sorrow,
that I you might name you as my Savior
in faith and composure,
that my heart
would burn ever with your love.

The newly composed, alto recitative that follows presents a clear contrast to the tenor aria. Gently undulating figures played by two oboes da caccia provide musical commentary for the singer’s statements, which reference both the Magnificat and Psalm 139. The aria has an unusually long text, suggesting that its intended purpose was not only meditative but also didactic.

8. Alto Recit. (New to this version)

Der höchsten Allmacht Wunderhand
 wirkt im Verborgenen der Erden.
 Johannes muß mit Geist erfüllet werden,
 ihn zieht der Liebe Band
 bereits in seiner Mutter Leibe,
 daß er den Heiland kennt,
 ob er ihn gleich noch nicht
 mit seinem Munde nennt,
 er wird bewegt, er hüpfet und springet,
 indem Elisabeth
 das Wunderwerk ausspricht,
 indem Mariae Mund
 der Lippen Opfer bringet.
 Wenn ihr, o Gläubige,
 des Fleisches Schwachheit merkt,
 wenn euer Herz in Liebe brennet,
 und doch der Mund
 den Heiland nicht bekennet,
 Gott ist es, der euch kräftig stärkt,
 er will in euch des Geistes Kraft erregen,
 ja Dank und Preis
 auf eure Zunge legen.

The miracle-hand of the Almighty
 works in the hidden-places of-the earth.
 John must become filled with the Spirit;
 love's bond tugs him
 already in his mother's womb,
 so that he recognizes the Savior,
 though he does not yet
 call him by name,
 he is stirred, he hops and jumps,
 while Elizabeth
 tells of the miracle,
 while Mary's mouth
 brings the sacrifice of her lips.
 If you, O believers,
 take note of the flesh's weakness,
 if your heart burns with love,
 And yet your mouth
 does not confess the Savior,
 God it is, who mightily strengthens you,
 he would excite the Spirit's power in you,
 Yes, place thanks and praise
 upon your tongue.

The final aria is for the bass vocalist. With a brilliant accompaniment incorporating the entire instrumental ensemble, the movement embodies the listener's resolution to heed the admonition and respond with a song of praise.

9. Bass Aria

Ich will von Jesu Wundern singen
 und ihm der Lippen Opfer bringen.
 Er wird nach seiner Liebe Bund
 das schwache Fleisch,
 den irdschen Mund
 durch heiliges Feuer kräftig zwingen.

I will sing of Jesus' wonders
 and bring him my lips' sacrifice.
 He will—according to his love's covenant—
 powerfully overcome
 the weak flesh,
 the earthly mouth with holy fire.

The cantata ends with a second iteration of the celebrated chorale movement. This time the vocal ensemble sings the sixteenth stanza of the hymn.

10. Chorale (Vs. 16) (New to this version)

**Jesus bleibet meine Freude,
 meines Herzens Trost und Saft,
 Jesus wehret allem Leide,
 er ist meines Lebens Kraft,
 meiner Augen Lust und Sonne,
 meiner Seele Schatz und Wonne;
 darum laß ich Jesum nicht
 aus dem Herzen und Gesicht.**

Jesus remains my joy,
 my heart's comfort and sustenance,
 Jesus wards off all suffering,
 he is my life's strength,
 my eyes' delight and sun,
 my soul's treasure and bliss;
 therefore I do not let Jesus go
 from my heart and sight.

SATURDAY APRIL 23, 2005

1:45–2:15 p.m. FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar *Conducting*

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

J. S. Bach *Mass in B Minor*, BWV 232
1685–1750 Part I: Kyrie and Gloria

3:30–4:15 p.m. INTERMISSION RECEPTION (United Church of Christ,
Church Street entrance)

ENSEMBLES

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

SOLOISTS

Tamara Mathews, *Soprano*
Christine Abraham, *Mezzo-Soprano*
Benjamin Butterfield, *Tenor*
Christòpheren Nomura, *Baritone*

OBBLIGATISTS

Julian Ross, *Violin*
Sean Gabriel, *Flute*
Jessica Banks, *Flute*
Danna Sundet, *Oboe d'amore*
George Sakakeeny, *Bassoon*
Christopher Porter, *Bassoon*
David, Brockett, *Horn*

CONTINUISTS

Regina Mushabac, *Violoncello*
Thelma Feith, *Contrabass*
Nicole Keller, *Organ*

Mass in B Minor (BWV 232)

On July 27, 1733, Johann Sebastian Bach sent a set of beautifully prepared parts of a Kyrie and Gloria to the elector of Saxony, Frederick Augustus II (1696–1763), who had succeeded his father, August the Strong, a few months previously. (Two years later, after a successful election to the Polish throne, he would become August III of Poland.) In the letter accompanying the gift, Bach wrote:

To His Most Serene Highness, the Prince and Lord, Frederick Augustus, Royal Prince in Poland and Lithuania, Duke in Saxony . . .

To Your Royal Highness I submit in deepest devotion the present small work of that science which I have achieved in musique, with the most wholly submissive prayer that Your Highness will look upon it with Most Gracious Eyes, according to Your Highness's World-Famous Clemency and not according to the poor composition; and thus deign to take me under Your Most Mighty Protection. For some years and up to the present moment, I have had the Directorium of the Music in the two principal churches in Leipzig, but have innocently had to suffer one injury or another, and on occasion also a diminution of the fees accruing to me in this office; but these injuries would disappear altogether if Your Royal Highness would grant me the favor of conferring upon me a title of Your Highness's Court Capelle, and would let Your High Command for the issuing of such a document go forth to the proper place. Such a most gracious fulfillment of my most humble prayer will bind me to unending devotion, and I offer myself in most indebted obedience to show at all times, upon Your Royal Highness's Most Gracious Desire, my untiring zeal in the composition of music for the church as well as for the orchestra, and to devote my entire forces to the service of Your Highness, remaining in unceasing fidelity Your Royal Highness's most humble and most obedient servant. . . .

Johann Sebastian Bach¹

With these words the unhappy cantor of St. Thomas introduced the first part of what is now regarded as an artistic monument of Western civilization, his *Mass in B Minor*. While the work that Bach sent to the ruler in Dresden included only the Kyrie and Gloria portions of the mass ordinary, Bach would probably have considered it complete for such “short” mass settings were typical in Lutheran Germany at that time. It was perhaps Bach's first attempt at setting the Kyrie and Gloria texts—the other four extant masses were all written later—and it was apparently his most ambitious: the scope of this *missa* is far beyond that of most *missae brevis*. Incorporating twelve movements lasting about forty-five minutes, it more closely approximates the “monumental celebratory settings that were performed on special occasions in the Dresden *Hofkirche*.”² Furthermore, aspects of style and structure reveal that this *missa* has an internal unity of its own. All five voices are utilized in the solo movements, the instrumental families are represented in turn in the solo instrumental roles, and various aspects of symmetry can be identified.

The complete mass was not assembled until the very end of Bach's life. Sometime between August 1748 and October 1749 the various movements (many of them adaptations from previous works) were gathered and numbered into three primary divisions: the *missa* became No. 1, the Credo (*Symbolum Nicenum*) became No. 2; the Sanctus, No. 3; and the

Osanna / Benedictus / Agnus Dei et / Dona nobis pacem, No. 4.³ The result was a work of grand proportions. Lasting close to two hours, it would have been too long for most liturgical settings. Why did Bach write such an unusually long work? Was it ever performed during Bach's lifetime? Why were the movements divided into four nonliturgical sections? Why did an apparently staunchly Lutheran composer write a Catholic mass in the first place? Did he even conceive of the work as a unified whole?

Concerning the last question Andreas Bomba writes:

The unusual diversity of its origins could easily give cause to doubt that the *Mass in B Minor* was conceived as a single piece of music. It would seem rather that Bach collected individual movements scattered throughout his work into a sort of *pasticcio*. Of course, this view is based on a notion of creating and composing music which is not inherent but imposed from without: that a work of art must be "original," composed of fresh ingredients, so to speak, with the conception preceding the composition. A closer look reveals that this premise does not accurately describe what really took place in the course of music history. The mere fact that Bach combined the various portions and composed new music for certain sections as needed proves that a different notion of the creative process is perfectly justifiable: the act of composition need not be restricted to individual notes, the smallest units of music, but can also consist in the creation of an inventive synthesis of larger elements, from quoting motifs and melodies to organizing entire movements and pieces in an artistic arrangement.⁴

Why did Bach compile this great mass? As a universal statement of Christian faith? That is the view of some scholars, including Yoshitake Kobayashi, whose research is responsible for the chronological redesignation of the work, demonstrating that it was Bach's last creative endeavor—his *opus ultimum*.⁵ Other scholars suggest that Bach was motivated by a desire for achieving a supreme artistic expression in a timeless art form. Thus Georg von Dadelsen writes:

As a whole, this Mass has no place in the Lutheran worship service, and at the same time it is unlikely that it was expressly written for a particular catholic rite. . . . Bach probably wished to compose in a field that represented the highest achievement since the time of Josquin and Palestrina, who elevated the Mass to an independent work of art. Bach took it outside the realm of the liturgy, as an expression of his personal mastery.⁶

Christoph Wolff notes the compendium of styles represented by the work and writes:

More traditions attach to the Mass than to any other form of vocal music, and it has indeed been regarded since the fourteenth-century as the central genre of sacred vocal music, so it is not surprising if Bach wanted to write his own contribution to this particular chapter in the history of music.⁷

Similarly, John Butt writes:

Historically the work is an exhaustive—if not didactic— summation of the composer's skills, and of all the styles, idioms and devices available to his age. Bach clearly viewed the mass genre as the most historically durable form. . . . The concepts of hard work,

thoroughness and of following an established order to its furthest implications [so characteristic of Bach], are evident both in the genesis of the *Mass in B Minor*—obviously aiming towards the perfection and unification of pre-existent material—and in the sheer density of the resulting work.⁸

Nevertheless, the work has too many marks of intended performance to be an abstract work for posterity: the extroverted nature of certain movements (which seem calculated to appeal to an audience of Bach's time), the structure of the manuscript (loose gatherings typical of Bach's performance scores and four title pages listing the forces needed for each section), and the revision of the previously existing Sanctus to correspond to the voicing of the other movements.⁹

Several of the work's features point to Dresden: five-part, SSATB vocal scoring (unusual for Bach and impractical in Leipzig), extensive length (similar to that of settings by other Dresden composers), emphasis on antique polyphonic style, juxtaposition of contrasting styles, emphasis on chorus writing, and formal division of the work into sections (which appear in separate folders).¹⁰ Whatever, Bach's motivation, the resulting work exhibits remarkable unity and dramatic power.

Kyrie

The Kyrie opens with a solemn and grand motto introduction. While such chordal prefatory statements were unusual for Bach, they were common in works by Dresden composers. Indeed, it is possible that Bach was working from a specific model here: a Mass in G Minor by Johann Hugo von Wilderer, which Bach copied out and apparently also performed around 1730.¹¹ Noteworthy is the incorporation of Luther's Kyrie melody (from the German Mass of 1526) in the uppermost line.¹² Because Bach used this liturgical melody in other works as well (the Mass in F, BWV 233, and the single Kyrie, BWV 233a)¹³ we may assume that its appearance here is significant.

The Kyrie fugue constituting the bulk of the movement is a marvel of linear tension. The contour of the primary theme (also related to Luther's traditional cantus firmus¹⁴) masterfully depicts the text, an anguished plea for divine mercy. We hear the melody inching slowly and chromatically upward; several times it falls back abruptly, as if struggling out of a deep and dark abyss. The tension of this "complex, emotionally charged subject" is released only in the piccardy-third cadence of the final measure.¹⁵ "A clue to Bach's thinking is provided by his Weimar colleague Johann Gottfried Walther, who [once] described writing a solemn Kyrie on the hymn "Aus tiefer Not schrei ich zu dir" ("Out of the depths have I cried unto thee, O Lord"), Luther's paraphrase of Psalm 130."¹⁶ The image is strengthened in the second vocal development where the voices enter sequentially from lowest to highest. The overall sense of anguish is heightened by the appearance of disjointed sighing figures occurring in the middle of text syllables, powerfully portraying the sheer inarticulateness of the speaker.

(Note: For the convenience of readers using music scores employing the older numbering system rather than the one used in the new collected edition, movement numbers are given here according to both schemes whenever they differ.¹⁷)

1. Chorus

Kyrie eleison.

Lord, have mercy.

Of the second movement, George Stauffer writes:

In the “Christe eleison” Bach moves from the elevated world of the chorus fugue to the intimate realm of the [Neapolitan] love duet . . . [with] dulcet parallel thirds and sixths (emphasized here through sustained notes), diatonic melodic lines, a *galant* mixture of duple and triple figures, straightforward harmonies, expressive appoggiaturas, and weak-beat phrase endings that resolve downward as “sighs.”¹⁸

Set in D major, the relative major (i.e., companion key) of B minor, the key of the previous movement, the “Christe” offers a distinct contrast in tonality, style, and effect. It had long been common practice to make the “Christe” more intimate than the surrounding “Kyrie” statements, often by reducing the choral forces, but Bach achieves even greater contrast by setting the text as a duet in theatrical style. Though not in *Da capo* form, the movement is unified by means of a ritornello (a harmonically stable, instrumental “refrain”). While duets were often structured as dialogues, this one is different: the voices sing mostly in parallel motion, suggesting agreement between the two singers.

2. Soprano I and Soprano II Duet

Christe eleison.

Christ, have mercy.

After the Christe, Bach sets the second Kyrie in antique style—as an intense Renaissance-style movement for voices and continuo bass. Except for the bass, the instruments have no independent role—they simply double the vocal parts. The conscious adoption of an archaic style for Kyrie II was common among Dresden composers; Bach, however, adds elements of emotional tension by employing fugue form (in which a primary theme is treated imitatively throughout the texture), choosing a tonality (F-sharp minor) considered highly expressive by Baroque composers,¹⁹ and creating a primary theme (the fugue subject) that moves sinuously by half steps. For added tension both subject and counter-subject are treated in *stretto*—that is, the voices “butt in,” creating overlapping statements of the theme. It is noteworthy that the fugue theme appears thirteen times—a phenomenon that may have symbolic intention in a movement constituting a desperate cry for mercy.

3. Chorus

Kyrie eleison.

Lord, have mercy.

Gloria

In the Gloria Bach abandons the reserve of the preceding Kyrie, expanding the vocal and instrumental sonority to the utmost. Trumpets and timpani play for the first time, and regular oboes replace the less powerful oboes *d'amore*, doubling the flute parts. The style is that of the concerto: a highly virtuosic interplay of voices and instruments, which places great technical demands on all performers, suggests a scene of majestic splendor.

George Stauffer observes:

With the Gloria, we encounter an abrupt and shocking change of mood. Bright D major, the Baroque key of trumpets and drums, sweeps away the brooding B minor and F-sharp minor of the Kyrie, extroverted concerto writing replaces introverted fugal development; and springy, dance-like rhythms, notated in the chamber meter of 3/8, supplant the *alla breve* gravity of Renaissance vocal style.²⁰

With its origin in the angelic hymn occurring at Jesus' birth as recorded in the Gospel of Luke, the opening text has Christmas associations that are mirrored in Bach's treatment: the abrupt change of mood suggests the sudden appearance of the angels; the overt exuberance and dance-like triple meter suggest the nature of their news; the prominence of the trumpets, their heraldic function; and the rich texture (a total of sixteen independent vocal and instrumental parts), perhaps the numerical strength of the angel host. That Bach later reused this music in a cantata for Christmas Day (BWV 191) "leaves no doubt that he associated the score with the Nativity." The style of the movement is clearly instrumental; perhaps Bach adapted the music from a concerto movement that is no longer extant.

4. Chorus

Gloria in excelsis Deo.

Glory to God in the highest.

The shift to a contemplation of peace on earth occurs without a break. At the end of "Gloria in excelsis" the soprano voices were taken to their extreme upper register. Now most of the voices drop, the lines become more linear, the meter changes from sprightly triple groupings to a more sedate arrangement of four pulses per measure, and the trumpets and drums are hushed briefly. Lilted two-note groupings, sweet harmonies of parallel thirds and sixths, and sustained bass notes work together to create a pastoral atmosphere. After twenty measures the main theme becomes the subject of a fugue; a lively counter-subject accompanies the primary melody, providing momentum. From the "lyricism of the Christmas Eve reminiscence" at the beginning of the movement, the music gradually intensifies until the "prophetic vision appears to be triumphantly fulfilled."²¹

5. (4.) Chorus

Et in terra pax hominibus bonae voluntatis. And on earth, peace to men of good will.

For the centerpiece of the triptych with which the Gloria begins, Bach writes an aria in the florid operatic style, which may have been intended for the Dresden operatic mezzo-soprano Faustina Bordoni. Bach was evidently acquainted with Faustina (along with her

husband, the composer Hasse). Her vocal technique was legendary, as the following description by the eighteenth-century writer Charles Burney attests.

She in a manner invented a new kind of singing, by running divisions with a neatness and velocity which astonished all who heard her. . . . Her beats and trills were strong and rapid; her intonation perfect.²²

Similarly, the Baroque theorist and flautist Johann Joachim Quantz (1697–1773) observed:

Her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful and quick a shake that she could put it in motion upon short notice, just when she would. The passages might be smooth, or by leaps, or consisting of iterations of the same tone, their execution was equally easy to her as to any instrument whatever.²³

The solo violin part is likewise demanding. As for the other strings, they do not merely accompany but participate in the thematic unfolding of the movement.

6. (5.) Alto Aria

Laudamus te, benedicimus te, adoramus te, We praise you, we bless you, we worship
glorificamus te. you, we glorify you.

For the “*Gratias*” text, Bach chose to reuse a chorus from an earlier work—Cantata 29—where the words “Wir danken dir, Gott, und verkündigen deine Wunder” express the same prayerful homage as the Latin text of the mass. As in Kyrie II, Renaissance-style polyphony (now within the formal design of a double fugue) is used to set the text. The rising lines of the first theme appear in immediately overlapping fashion; the resulting dense web of sounds suggests the thickly intertwining trails of ascending incense. Then a second, more rhythmic subject is introduced on the words “*propter magnam gloriam*”; a subsequent combination of the two themes produces further intensification. Finally, “in a brilliant extension of the *stile antico* practice”²⁴ Bach adds additional instrumental lines to the four-voice vocal setting: first the second trumpet, then the first trumpet, and lastly the third trumpet with timpani, so that the movement climaxes in a blaze of glory.

7. (6.) Chorus

Gratias agimus tibi propter magnam gloriam We give thanks to you for your great glory.
tuam.

In the following love duet between God the Father and God the Son, Bach returns to the intimate, galant style of the “Christe” and “Laudamus te.” Scored for obbligato flute, muted upper strings, and plucked cellos and basses, the duet features melodic lines that cascade downward, as if from heaven. The slurred note pairs of the instruments are often performed in reverse-dotted rhythm (the so-called Lombard rhythm), as was common in Dresden.

Bach’s treatment of the text is noteworthy: two phrases (describing Father and Son, respectively) are presented more or less simultaneously—not, apparently, to shorten the

movement but to emphasize the interaction between the two persons. Bach is not literal about the representation: the roles of Father and Son switch back and forth between soprano and tenor soloists. However, as Stauffer points out, “the first voice always carries the ‘Domine Deus’ line and the second the ‘Domine Fili,’ thus preserving the theological image of the Father preceding the Son.”²⁵ Bach also adds a word (“altissime”—not normally part of the mass text) to the second text phrase, perhaps to allow better matching of the two text phrases by increasing the number of syllables in the latter.

8. (7.) Soprano and Tenor Duet

Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite,
Jesu Christe altissime,
Domine Deus, Agnus Dei,
Filius Patris.

Lord God, King of Heaven,
God the Father almighty.
Lord, the only begotten Son,
Jesus Christ, most high.
O Lord God, Lamb of God,
Son of the Father.

For the “Qui tollis” Bach adapted music from a work he had composed some twenty-five years earlier—the opening chorus of Cantata 46, *Schauet doch und sehet*. The appropriateness of Bach’s choice is apparent from the similarity of affect between the original text and the new one. In Cantata 46 a verse from the book of Jeremiah’s Lamentations (“Behold and see if there is any sorrow like my sorrow . . .”) is applied Christologically to the Gospel lesson for the tenth Sunday after Trinity, which depicts Jesus weeping over Jerusalem’s impending destruction. Bach’s music, with its sighing and circling figures, monotonously plodding bass (whose throbbing cello rhythm is new to the mass setting), and harmonic dissonance effectively portrays a mood of resigned lament. It is therefore a good general match for the new text (“You who take away the sins of the world . . .”). Several of Bach’s changes are illuminating. The new key is lower (B minor in place of the original D minor), serving to intensify the dark mood. The vigorous fugue with which the original setting concluded (on a suitably agitated text) now has no place, and is omitted. Finally, since the original chorus specifies only four voices, the vocal texture in the mass is reduced to that number. Bach does it, however, not by combining the two soprano parts but rather by omitting the higher of the two, an effect called for in only one other movement of mass—the “Crucifixus.”

9. (8.) Chorus

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.

You who take away the sins of the world, have mercy upon us. You who take away the sins of the world, receive our prayer.

Unlike Bach’s other, shorter masses or masses by Dresden composers, the “Qui sedes” in the *Mass in B Minor* is set as an independent movement. The scriptural context for the text has both Old Testament and New Testament roots: the words of the psalmist (“The Lord said unto my Lord, ‘Sit thou at my right hand, until I make thine enemies thy footstool’”—Ps. 110:1) are reinterpreted according to the New Testament teaching of Christ’s ascension (“So then after the Lord had spoken unto them, he was received up into heaven, and sat on the right hand of God.”—Mark 16:19) and the doctrine of Christ as advocate at the right hand of God (Hebrews 8). After the lament of the “Qui tollis” (corresponding to Christ’s

Passion) this restrained and courtly dance movement (a *gigue*)—in which an oboe *d’amore* echoes the voice (effectively appearing “to the right of it”) before joining with it in unison (i.e., the two are “of the same substance”)—is evidently intended to suggest Christ’s divine nature and his exalted position and role as mediator at the royal right hand of God.

10. (9.) Alto Aria

Qui sedes ad dextram Patris, miserere nobis. You who sit at the right hand of God the Father, have mercy upon us.

The scoring of the “*Quoniam*” is extraordinary and unique. The movement calls for bass voice, natural horn (playing in a relatively high range), two bassoons (playing in thirds), and continuo bass. The contrast between the higher horn (which, along with the key of D major, had royal associations) and the other voices, all of them low, must surely have been inspired by the words, “*tu solus altissimus Jesu Christe.*” With its determined ascending octave leap, the horn contributes an intense, magisterial presence, undoubtedly intended to symbolize Christ. Bach rarely wrote for obbligato bassoon; that he calls for *two* in this movement was probably because several virtuoso players were available in Dresden. The use of a hunting horn also points to Dresden, where it was a specialty.²⁶ Bach’s unusual orchestration is further emphasized by the fact that two of the three obbligato instruments are unique to this movement: the *corno da caccia* and the second bassoon appear nowhere else in the entire mass.

The movement is cast in modified ternary form; Bach’s attention to detail is evident in the fact that, when the opening material returns, Bach does not leave the expected ornamentation to the whims of the singer but writes out the embellishment.

11. (10.) Aria (Baritone)

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. For you alone are holy; you alone are Lord; you alone, Jesus Christ, are most high.

The final movement of the *Gloria*, and one of exceptional virtuosity, follows without pause. While it had long been commonplace to clothe texts dealing with the Spirit “dynamically,” Bach’s setting of “*cum sancto Spiritu*” is particularly energetic. The overall design reveals five sections, which alternate between concertato style (instrumental and vocal bodies of sound placed in opposition to each other) and dense fugal writing, in which a leaping subject (derived from the material of the opening) is accompanied by an animated but more linear countersubject. To create a sense of forward motion Bach writes the first fugal exposition for voices alone (not counting the omnipresent continuo), then reinforces the vocal parts with instrumental doublings in the second one. To further energize the second exposition Bach creates “false” entries in *stretto* (the entries overlapping one another), leaving the listener guessing which of the statements will be completed. The overall effect is one of “feverish contrapuntal activity,”²⁷ which climaxes in the final seven measures when the sixteenth-note motion of first sopranos (doubled by the first violins, first oboe, and both flutes) passes to the first trumpet, whose sound radiates above the entire texture. Bach’s own words, inscribed under the last measure of his manuscript, seem entirely fitting: “*Fine—Soli Deo gloria*” (“The End. To God alone be the glory.”).²⁸

12. (11.) Chorus

Cum Sancto Spiritu in gloria Dei Patris, With the Holy Ghost, in the glory of God the
amen. Father. Amen.

Program notes on the *Mass in B Minor* 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.

SATURDAY, APRIL 23, 2005

3:45–4:15 p.m. FESTIVAL BRASS CHOIR (Marting Hall Tower)
John Brndiar *Conducting*

4:30 p.m. **FOURTH CONCERT**

J. S. BACH *Mass in B Minor*, BWV 232
1685–1750 Part II: Symbolum Nicenum (Credo), Sanctus, Osanna,
Benedictus, Agnus Dei, Dona nobis pacem

ENSEMBLES

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

SOLOISTS

Tamara Mathews, *Soprano*
Christine Abraham, *Mezzo-Soprano*
Benjamin Butterfield, *Tenor*
Christòpheren Nomura, *Baritone*

OBBLIGATISTS

Sean Gabriel, *Flute*
Danna Sundet, *Oboe d'amore*
Ryan Amos, *Oboe d'amore*

CONTINUISTS

George Sakakeeny, *Bassoon*
Regina Mushabac, *Violoncello*
Thelma Feith, *Contrabass*
Nicole Keller, *Organ*

Symbolum Nicenum

For the Credo, Bach could not very well turn to Dresden models, for what few Credo settings existed were too short for his purpose. Written some fifteen years after the music of the Kyrie and Gloria, Bach's Credo (especially the opening movement) reflects his preoccupation with Renaissance-style polyphony in the intervening years. The overall structure is clearly symmetrical, with the centerpiece being the "Crucifixus." Bach's division of the text into individual movements is *not* commensurate with the text length but, apparently, with the relative significance of the text segments in Bach's estimation.

It is clear that Bach intended from the outset to assign entire movements to the individual statements in the text that he believed the most significant, even if these often consisted of only a few words.²⁹

A number of structural details suggest that Bach aimed to produce a highly integrated work, with "compelling transitions and cyclical allusions."³⁰ While perfectly chiasmic, it is also developmental, following the three articles of Luther's Trinitarian division of the Creed. "That Bach was thinking along Lutheran lines . . . is verified by his label for the 'Et in unum Dominum' insert: 'Duo Voces Articuli 2': 'The two vocal parts of Article 2.'"³¹

In the first movement Bach turned again to the antique church style, in which a theme is treated imitatively in all voices. It may well be that Bach's choice of style was motivated in part by a desire to portray the traditional text in an objective manner. The movement's musical theme is the chant intonation to the Credo used in Leipzig, and some part of it appears in every measure except the closing few. "In turning to a chant-derived theme and the sixteenth-century idiom of Palestrina, Bach acknowledged the roots of the Nicene Creed in the ancient church."³² In all there are seven interwoven strands of melody in the counterpoint: five vocal parts and two violin lines. The resulting dense musical web is supported by a Baroque walking instrumental bass line, which adds an eighteenth-century instrumental touch to what is essentially a sixteenth-century style.³³

1. (12.) Chorus

Credo in unum Deum.

I believe in one God.

In the "Patrem" Bach turned back to previously composed music: the opening chorus (a fugue) of Cantata 171, *Gott, wie dein Name, so ist auch dein Ruhm* ("According to thy name, O God, so is thy glory"). However, he made numerous clever adaptations: for example, to avoid emphasizing the division between the "Patrem" and the previous movement, he added material to the opening so that it begins in A major—even though the rest is in D. Bach also added declamatory "Credo" statements in the voices not preoccupied with the fugue theme. These, too, serve to unite the "Patrem" movement with the foregoing "Credo"; in addition, they perhaps pay homage to the so-called Credo Masses that were common in Dresden during Bach's time.³⁴

The original cantata material is in four parts. Since Bach was apparently concerned about maintaining five-part vocal scoring throughout most of the mass (even reworking a four-

voice cantata movement into five voices in the case of the “Et expecto”), it is initially surprising that he maintained the four-part vocal texture here. Upon closer examination, however, we see that, in both cantata and mass versions, an obbligato first trumpet line expands the fugal texture to five parts—perhaps Bach left it unaltered for this reason.

In Bach’s symmetrical design, the first two movements of the Credo—the “Credo in unum Deum” and the “Patrem omnipotentem”—form an antique/modern style pair that is counterbalanced by another pair of movements at the end—the “Confiteor” and the “Et expecto.” While the two movements are dissimilar in form and style it is clear that Bach wanted the components of the opening Credo sentence to be understood as inseparable. By using the venerated church style for the opening phrase (“Credo in unum Deum”) he freed it from subjective associations. Accepted as dogma, it then becomes the basis for the second movement, which portrays the glorification of God as extending “to the ends of the earth” (as the original cantata model states it).³⁵

2. (13.) Chorus

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. The Father Almighty, maker of heaven and earth, and of all things visible and invisible.

The following love duet originally ended with the words “Et incarnatus est . . . et homo factus est.” At some point, however, Bach decided to compose a new, self-contained movement for those words, apparently for the purpose of making the “Crucifixus” the centerpiece of a symmetrical arch. The decision entailed removing the “Et incarnatus” text from the duet without, however, shortening the music. Instead Bach kept the instrumental parts intact and reworked the vocal lines, redistributing the words over the entire musical span. Even with adjustments made to the vocal parts to accommodate the new text distribution, the process undermined the close relationship between text and music that had characterized the original version.³⁶ On the other hand, it highlighted the “Et incarnatus” text, which was now set as a self-contained movement.

The duet exhibits numerous symbolic features. Many writers have suggested that the two voices symbolize the second person of the Trinity (as they perhaps also do in the “Christe eleison”). In Helmuth Rilling’s view,

Bach expresses [the] simultaneous unity and difference between the Father and the Son in a single motive, which appears canonically in m. 1 in the highest orchestral parts and continues to pervade the entire movement. The notes of the motive are identical in both parts, a representation of the common substance of the Father and the Son. But the articulation is different, the last two eighths in the first part being marked staccato, while the same notes in the second part are slurred. The first motive, the stronger of the two, represents the all-powerful Father; the second motive, a gentler musical gesture, represents the Son, who proceeds from the Father. This perfect musical synonym for the meaning of the text permeates the entire movement.³⁷

3. (14.) Soprano and Alto Duet

Et in unum Dominum Jesum Christum, Filium Dei unigenitum et ex Patre natum. And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father

ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis.

before all ages, God of God, Light of Light, very God of very God, begotten, not made, of one substance with the Father, by whom all things were made. Who, for us men and for our salvation came down from heaven.

What follows is—despite its brevity—one of the most expressive pieces of the entire mass. Clearly symbolic are the imitative vocal lines (which descend as if coming down a staircase) and the sighing figures of the unison violin part (in whose jagged outline some writers perceive symbolic cross figures). Probably also symbolic are the many sharp signs, since the German word for sharp (*Kreuz*) simultaneously signifies “cross.” A pulsating instrumental bass adds a hint of resignation and—because it sometimes repeats a single bass note many times before eventually finding resolution—expectation. In fact, all of the above musical elements combine to “create an atmosphere of anticipation—anticipation of the crucifixion that was made possible through Christ’s incarnation.”³⁸ The crucifixion, as portrayed in the following movement, is also foreshadowed in the alto line near the end of the “Et incarnatus,” where we hear, in inverted form, the chromatic “lament” motive of the “Crucifixus.” Immediately following this statement in the alto, the descending sighing/cross motive is presented in *stretto* (i.e., in overlapping fashion) in the two violin parts and the instrumental bass.

4. (15.) Chorus

Et incarnatus est de Spiritu sancto ex Maria virgine, et homo factus est.

And was incarnate by the Holy Spirit of the Virgin Mary, and was made man.

For the centerpiece of the Credo Bach adapted the opening chorus of his 1714 Weimar cantata “Weinen, Klagen, Sorgen, Zagen,” BWV 12. The distinguishing musical feature of this movement is the “lamento bass,” a bass line that descends by semitones from the tonic to the dominant. In the Baroque the figure was understood as a stereotypical gesture of lament, and was often used as a ground bass: a bass line that is continually repeated in a composition and thereby becomes the unifying element in the work. Bach presents the theme in throbbing quarter notes, thus heightening the sense of pathos and making this movement analogous to the “Qui tollis.” A number of indicators suggest that this movement was very important in Bach’s conception: its central position in a symmetrical structure, the use of ground bass (traditionally used for key texts), and the repetition of the entire text for emphasis. The ending—a musical extension that repeats the words “et sepultus est”—is particularly evocative with its chromatic harmonic language, low range and descending melodic movement, and subdued dynamic. Structurally, it accomplishes a modulation to G major, which allows the following movement (“Et resurrexit”) to explode upon the listener’s ear without pause.

5. (16.) Chorus

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Crucified also for us under Pontius Pilate, he suffered and was buried.

After the sepulchral ending of the “Crucifixus,” the full orchestra (including trumpets and

drums) erupts jubilantly in D major. The ascending figures are the antitheses of those in the preceding movement (especially noteworthy is the occasional ascending chromatic bass line, which approximates an inversion of the lamenting bass theme of the “Crucifixus”), and the overall effect suggests absolute confidence in the belief of the resurrection as described by Paul the apostle: “We shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, and the dead will be raised imperishable and we shall be changed.”³⁹ Bach’s writing is instrumental, and of a sufficiently virtuosic nature to suggest that he may have reused music from a now-lost concerto movement. “The switch from the primarily vocal idiom of the ‘Et incarnatus’ and the ‘Crucifixus’ to the unabashed instrumental style in the ‘Et resurrexit’ helps to produce the miraculous effect of euphoric awakening.”⁴⁰ After a striking passage in which the vocal bass alone renders the text “And he shall come again, with glory, to judge both the quick and the dead,” Bach repeats the opening music for the final phrase, “Whose kingdom shall have no end.” This time, however, the trumpets dominate, and the “breathlessly ebullient” movement ends with a final triumphant flourish.

6. (17.) Chorus

Et resurrexit tertia die secundum scripturas; et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis.

And the third day he rose again according to the Scriptures; and ascended into heaven, and sits at the right hand of the Father. And he shall come again with glory to judge both the living and the dead, and his kingdom shall have no end.

In the following bass aria, Bach sets one of the longest text units in the Credo. The music reverts to the intimate style of such movements as the “Qui sedes.” While the absence of close text-music relationships have led writers to conclude that this movement must be a parody of an earlier work, a connection between the general pastoral mood (created by the lilting dance meter, symmetrical phrases, sweet-sounding oboes d’amore, and consonant harmonies) and the textual image of the Holy Spirit is discernible.

7. (18.) Bass Aria

Et in Spiritum sanctum Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son; who together with the Father and the Son is adored and glorified; who spoke by the prophets. And I believe in one, holy, catholic, and apostolic Church.

The Credo concludes as it began, with a pair of choruses in contrasting (old versus modern) styles. The first of the two choral pillars, like its counterpart at the beginning of the Credo, is written in archaic motet style and, in the second half, cites a chant tune. Two distinct themes, one motto-like, the other motoric, are first developed independently, then combined. Again the chromatically rising bass theme (itself an inversion of the “lamento bass” heard in the “Crucifixus”) appears. When Bach introduces the liturgical chant in measure 73, he does so in a structurally rigid manner, as if adding a further objective component. First the ancient tune appears in canon at the fifth between bass and alto, written in half notes with entrances one measure apart. In measure 92 the tenors sing it,

now in longer (whole note) values. It is as if “Bach and his personal interpretation relinquish the place of importance to the objective affirmation of the Gregorian quotation.”⁴¹

The movement ends with an eery rendition of the words “And I look for the resurrection of the dead,” which will be repeated in the following movement. The fact that Bach chose to include the words here and repeat them at the beginning of the next movement is surely significant, especially in view of the fact that he apparently rejected a similar approach earlier when he decided to revise “Et unum Dominum” and make “Et incarnatus” an independent movement. (In that instance, he excised the “Et incarnatus” text from the end of “Et unum Dominum” and reworked the choral parts of the duet. It would have been much simpler to leave “Et in unum Dominum” as it was, then repeat the “Et incarnatus” text in the new movement.) Why did Bach follow a different course here? Perhaps he intended to make clear the connection between resurrection and baptism by having the words “Et exspecto resurrectionem” follow on the heels of “unum baptisma in remissionem peccatorum.” Perhaps he wanted to portray the tension inherent in Christian hope—a state conceptualized and expressed by theologians as “already . . . but not yet.” Undoubtedly, by creating a bridge passage with a soft dynamic, slow tempo, and unstable harmonies (complete with reappearance of chromatically descending “Crucifixus” bass motive) he makes the jubilation of the following movement all the more abrupt, underscoring the suddenness of the event.

8. (19.) Chorus

Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. I confess one baptism for the remission of sins. And I await the resurrection of the dead.

For the final movement of the Credo, Bach reworked a choral movement from his 1728 cantata “Gott, man lobet dich in der Stille,” BWV 120, written for the inauguration of the Leipzig town council. His extensive revisions so completely altered the music that commentators did not recognize the connection until the twentieth century. One significant change is the vocal scoring: Bach expanded the four-voice original to five voices, so that it matches the scoring of the foregoing choral movements. Fanfare motives for the trumpets, soloistic timpani writing, ascending figures for “resurrectionem,” and a developmental design serve to render the meaning of the words and to propel the music toward the substantial and ecstatic “Amen,” which concludes not only the “Et exspecto” but, “bound as it is to the prospect of eternal life, [also] the entire affirmation of the Credo.”⁴²

9. (20.) Chorus

Et exspecto resurrectionem mortuorum et vitam venturi seculi, amen. And I await the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Originating some twenty years earlier, the Sanctus is the oldest music in the *Mass in B Minor*. This fact helps account for its uniqueness: the orchestration requires no flutes but does call for a third oboe; the six-part vocal scoring is virtually unparalleled in Bach's output; within the mass itself no other movement uses polychoral texture (in which groups of voices and/or instruments respond to one another in an antiphonal manner) as a dominant structural principle.

The movement opens with a grand portrayal of the Isaiah text. The numbers 6 and 3 appear prominently—perhaps they are intended to function symbolically as Trinitarian references. At “Pleni sunt coeli” the texture abruptly changes, the accumulated inner tension of the amassed sound released in a fugue in 3/8 meter. Of this dramatic change Helmuth Rilling writes:

Bach desired a contrast here: instead of the seventeen-part texture used up to now, one voice begins alone; instead of the carefully balanced and symbol-laden rhythms of the first section, the rhythmic character of the motivic material is light and lively. . . . The . . . countersubject . . . with its uninterrupted sixteenth-note coloratura, demonstrates even more clearly than the subject itself Bach's desire to write a virtuosic, “play-fugue.”⁴³

At the end Bach writes “a textbook-perfect example of a composed crescendo. All of the parts here begin in a relatively low range and move constantly upward for five measures. . . . The development of this crescendo culminates with the reentry of the trumpet-and-timpani-supported motive in the bass.”⁴⁴

1. (21.) Chorus

Sanctus, sanctus, sanctus Dominus Deus Holy, holy, holy Lord God of hosts. Heaven Sabaoth. Pleni sunt coeli et terra gloria ejus. and earth are full of his glory.

Osanna, Benedictus, Agnus Dei, Dona nobis pacem

For the Osanna Bach expands the scoring to the limit. With eight-part choral writing (in double choir format) and the reentry of the flutes the texture now comprises a total of twenty parts—the most expansive in the entire Mass. The Benedictus, on the other hand, goes to the opposite extreme: with just three parts it represents the thinnest texture of the entire work. The Osanna is clearly related to the opening chorus of Bach's secular cantata “Preise dein Glücke, gesegnetes Sachsen,” BWV 215; therefore either the Osanna is a reworking of BWV 215 or both were derived from a third now-lost work.

The Osanna's fast triple meter with upbeat suggests the *passepied*, a spirited court dance of French origin. Fortuitously, the borrowed material has a primary motive similar

to the second subject of the “Pleni sunt coeli.” This relationship helps connect the Osanna with the preceding Sanctus.

The Osanna is exuberant yet carefully structured. After an initial concerto-style opening the forces are reduced to chamber dimensions. Then begins a fugue-like development in which the motive works its way systematically (at two-measure intervals) through Choir I, Choir II (ascending from bass through soprano in Choir I; descending from soprano to bass in Choir II), and finally the orchestra (first the strings and woodwinds, then the trumpets). After a further section in which instrumental and vocal groups play off each other, the movement ends with instruments alone. “It is logical that the movement should end as it does with a purely instrumental section, given the previously observed transition from vocal to instrumental dominance within the movement.”⁴⁵

1. (22.) Chorus

Osanna in excelsis.

Hosanna in the highest.

In the Benedictus, we encounter the most intimate scoring of the entire mass: a solo tenor is accompanied by a treble instrument (unspecified in Bach’s original but the part is perhaps most suitable for flute due to its range and tone color) and continuo. The variety of rhythms in the obbligato treble line imparts an improvisational character, typical of the “more pliant, flexible idiom” of the emerging *empfindsamer Stil* (the pre-Classical “sensitive style”), while the somewhat halting phrase structure of the tenor line suggests meditative restraint. Framed as it is by the two overtly exuberant Osanna statements, this movement “creates a very different world, one of solitary, almost mystical reflection.”⁴⁶

2. (23.) Tenor Aria

Benedictus qui venit in nomine Domini.

Blessed is He who comes in the name of the Lord.

3. (-) Chorus (Repetition)

Osanna in excelsis.

Hosanna in the highest.

In the liturgy, the Agnus Dei is a threefold prayer just before the distribution of the bread and the wine of the Eucharist. In the *Mass in B Minor* Bach follows the Dresden custom of dividing the text into two separate movements. The threefold prayer is reduced to two and one-half statements—the concluding words, “Dona nobis pacem,” lacking the introductory phrase “Agnus Dei, qui tollis peccata mundi.” The most immediate reason for this structure is Bach’s decision to create cyclical unity in the mass by bringing back the music of the “Gratias” for the “Dona nobis.” One could also argue, as Helmuth Rilling has done, that the closing ritornello (i.e., instrumental passage) of the Agnus Dei functions as a third (non-verbal) statement of “Agnus Dei, qui tollis.”

Bach’s genius is once again evident in the music of this movement, which, while taken from an earlier aria (reused by Bach also for an aria in the *Ascension Oratorio*, BWV 11), displays much invention in its adaptation. A number of plaintive rhetorical figures help establish a mood of intense supplication: dissonant, wrenching leaps (especially in the

violins), two-note slurred sighs (heard already in previous movements), and a hypnotic walking bass of eighth notes separated by rests. The vocal theme is echoed at the fifth by the violins playing in unison—as if they are repeating the text rhetorically. The strict counterpoint, accompanied as it is by the inflexible bass, produces an effect of still meditation (perhaps even benumbed sadness), which finds some release at an interior pause—the only instance within the entire work where a fermata appears within a movement rather than on a final chord.

The five instrumental measures with which the *Agnus Dei* ends are of utmost expressiveness, with unusual chromatic leaps that disorient the listener with regard to the tonal center. Perhaps Bach wished to obscure the ending of the *Agnus Dei* so that the “*Dona nobis pacem*,” with its D-major tonality and conjunct ascending lines, would stand out as much as possible.⁴⁷

4. (24.) Alto Aria

Agnus Dei qui tollis peccata mundi, misere- Lamb of God, who takes away the sins of
re nobis. the world, have mercy upon us.

For the “*Dona nobis*” the music of the “*Gratias*” returns. That Bach chose *not* to compose new music for the end of his work is surely significant. Not only does the return of earlier material produce a sense of cyclical unity, it also serves as a hermeneutical device, illuminating the new text. While the words “*Dona nobis pacem*” are ordinarily heard as supplication, they become here an assurance of prayer answered—a benediction. The supplicants’ anguished “*miserere nobis*” has been heard and peace is assured. It is as if the great heavenly gates are opening slowly to receive not just the prayer of the petitioners but the very supplicants themselves.

As before, Bach’s expansion of the four-part contrapuntal texture with three trumpet lines (after their initial role of simply doubling the voices) produces an unexpected dynamic intensification: first the trumpets enter, soaring high above the previous lines, and then, with a dramatic note of finality, the *timpani* enters.

5. (25.) Chorus

Dona nobis pacem. Grant us peace.

Program notes on the *Mass in B Minor* 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.

Notes

1. Translated by Christoph Wolff, *New Bach Reader*, no. 162 (p. 158).
2. George B. Stauffer, *The Mass in B Minor* (New York: Schirmer Books, 1997; reprinted Yale University Press, 2003), 51.
3. John Butt, *Bach: Mass in B Minor* (Cambridge: Cambridge University Press, 1991), 14.
4. Anreas Bomba, CD booklet, J. S. Bach, *Mass in B Minor*, Gächinger Kantorei, Bach-Collegium Stuttgart (Helmuth Rilling, conductor), Hänssler CD 92.070, p. 32.
5. Yoshitake Kobayashi, trans. Jeffrey Baxter, "Universality in Bach's B Minor Mass: A Portrait of Bach in his Final Years (In Memoriam Dietrich Kilian)," *BACH: The Journal of the Riemenschneider Bach Institute* 24 (Fall/Winter 1993): 3–25.
6. Georg von Dadelsen, "Bach's h-Moll Messe," *Über Bach und anderes. Aufsätze und Vorträge 1957–1982* (Laaber: Laaber, 1983): 139; trans. in Stauffer, *Mass in B Minor*, 256.
7. Christoph Wolff, "Bach the Cantor, the Capellmeister, and the Musical Scholar: Aspects of the B-Minor Mass," *The Universal Bach. Lectures Celebrating the Tercentenary of Bach's Birthday* (Philadelphia: American Philosophical Society, 1986), 45; cited in Stauffer, *Mass in B Minor*, 257.
8. Butt, *Bach: Mass in B Minor*, 102.
9. Stauffer, *Mass in B Minor*, 257–58.
10. Stauffer, *Mass in B Minor*, 19–23.
11. See Christoph Wolff, Origins of the Kyrie of the B Minor Mass, *Bach. Essays on His Life and Music* (Cambridge, Mass.: Harvard University Press, 1991), 141–51; Stauffer, *Mass in B Minor*, 54.
12. See Wolff, "Origins of the Kyrie," 147–48; Robin A. Leaver, "Bach and the German Agnus Dei" in *A Bach Tribute. Essays in Honor of William H. Scheide* (published simultaneously in the United States and Germany. Kassel: Bärenreiter; Chapel Hill: Hinshaw Music; 1993), 163. Luther based both his Kyrie and the so-called German Agnus Dei ("Christe du Lamm Gottes") on the traditional first psalm tone. See Wolff, "Origins of the Kyrie," 147; Robin A. Leaver, "Liturgical Chant Forms in Bach's Compositions for Lutheran Worship: A Preliminary Survey," *Die Quellen Johann Sebastian Bachs – Bachs Musik im Gottesdienst*. Proceedings of the Symposium of the Internationale Bachakademie Stuttgart, 1995 (Heidelberg: Manutius, 1998), 418, 425; Robin A. Leaver, "Luther and Bach, the 'Deutsche Messe' and the Music of Worship," *Lutheran Quarterly*, 15 (2001): 331.
13. Wolff, "Origins of the Kyrie," 147.
14. Leaver, "Bach and the German Agnus Dei," 163; Leaver, "Luther and Bach," 331; Robin A. Leaver, "The Mature Vocal Works and Their Theological and Liturgical Context," in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 112.
15. Stauffer, *Mass in B Minor*, 56.
16. Stauffer, *Mass in B Minor*, 53.
17. The first number follows the numbering system used in the new critical edition of Bach's works: *Johann Sebastian Bach: Neue Bach-Ausgabe sämtlicher Werke (NBA)*, ed. Johann-Sebastian-Bach-Institut Göttingen, and Bach-Archiv Leipzig (Leipzig and Kassel, 1954–). The second number (in parentheses) follows the system used in the *Bach-Werke-Verzeichnis (BWV)*; see Wolfgang Schmieder, *Thematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach*, rev. and expanded ed. (Wiesbaden: Breitkopf and Härtel, 1990).
18. The unison violin line reinforces the sense of happy concord. Stauffer, *Mass in B Minor*, 57.
19. Stauffer, *Mass in B Minor*, 62.

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20. Stauffer, *Mass in B Minor*, 64.
 21. Rilling, *B-minor Mass*, 24.
 22. Charles Burney, *A General History of Music from the Earliest Ages to the Present* (London, 1789), with critical and historical notes by Frank Mercer (New York: Dover, 1957), 2:738.
 23. Johann Joachim Quantz cited by Charles Burney, *A General History of Music*, 2:745.
 24. Rilling, *B-minor Mass*, 28.
 25. Stauffer, *Mass in B Minor*, 79.
 26. For example, high florid horn parts appear frequently in mass settings by Johann David Heinichen (1683–1729) and Jan Dismas Zelenka (1679–1745). See Stauffer, *Mass in B Minor*, 90–91. Stauffer also notes that in the Dresden performing parts of Bach’s work the horn part “is written on a separate sheet of paper, which leads one to believe that Bach intended it for a specialist rather than an unoccupied trumpet player.”
 27. Stauffer, *Mass in B Minor*, 94.
 28. Rilling, *B-minor Mass*, 43, 47, 48.
 29. Rilling, *B-minor Mass*, 52.
 30. Stauffer, *Mass in B Minor*, 141.
 31. Stauffer, *Mass in B Minor*, 144; see also 99.
 32. Stauffer, *Mass in B Minor*, 103.
 33. Stauffer, *Mass in B Minor*, 100.
 34. Stauffer, *Mass in B Minor*, 109.
 35. See also Rilling, *B-minor Mass*, 63.
 36. Rilling, *B-minor Mass*, 68.
 37. Rilling, *B-minor Mass*, 64.
 38. Stauffer, *Mass in B Minor*, 116.
 39. 1 Corinthians 15:51–52, Revised Standard Version.
 40. Stauffer, *Mass in B Minor*, 127.
 41. Rilling, *B-minor Mass*, 99.
 42. Rilling, *B-minor Mass*, 110.
 43. Rilling, *B-minor Mass*, 124.
 44. Rilling, *B-minor Mass*, 128.
 45. Rilling, *B-minor Mass*, 139.
 46. Stauffer, *Mass in B Minor*, 162.
 47. Rilling, *B-minor Mass*, 148.

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- BWV 249* Oster-Oratorium, 1962, 1990.

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

Cantatas

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

Cantatas (continued)

Cantata, <i>BWV</i> 67	Halt im Gedächtnis Jesum Christ, 1948.
Cantata, <i>BWV</i> 68	Also hat Gott die Welt geliebt, 1936, 1969.
Cantata, <i>BWV</i> 70	Wachet, betet, seid bereit allezeit, 1950.
Cantata, <i>BWV</i> 71	Gott ist mein König, 1950.
Cantata, <i>BWV</i> 75	Die Elenden sollen essen, 1971.
Cantata, <i>BWV</i> 78	Jesu, der du meine Seele, 1956, 1977, 1995.
Cantata, <i>BWV</i> 79	Gott, der Herr, ist Sonn' und Schild, 1943, 1965.
Cantata, <i>BWV</i> 80	Ein feste Burg ist unser Gott, 1933, 1938, 1947, 1978, 1998.
Cantata, <i>BWV</i> 81	Jesus schläft, was soll ich hoffen, 1941, 1945.
Cantata, <i>BWV</i> 82	Ich habe genug, 1937, 1951, 1958, 1970, 1976, 1982, 1992.
Cantata, <i>BWV</i> 92	Ich hab in Gottes Herz und Sinn, 1973.
Cantata, <i>BWV</i> 93	Wer nur den lieben Gott lässt walten, 1944.
Cantata, <i>BWV</i> 95	Christus, der ist mein Leben, 1952.
Cantata, <i>BWV</i> 102	Herr, deine Augen sehen nach dem Glauben, 1945.
Cantata, <i>BWV</i> 104	Du Hirte Israel, höre, 1942, 1948.
Cantata, <i>BWV</i> 106	Gottes Zeit ist die allerbeste Zeit, 1933, 1941, 1971.
Cantata, <i>BWV</i> 110	Unser Mund sei voll Lachens, 1949, 1954, 1987.
Cantata, <i>BWV</i> 112	Der Herr ist mein getreuer Hirt, 1943.
Cantata, <i>BWV</i> 116	Du Friedefürst, Herr Jesu Christ, 1954.
Cantata, <i>BWV</i> 118	O Jesu Christ, mein's Lebens Licht, 1940, 1950.
Cantata, <i>BWV</i> 130	Herr Gott, dich loben alle wir, 1980.
Cantata, <i>BWV</i> 131	Aus der Tiefe rufe ich, Herr, zu dir, 1957.
Cantata, <i>BWV</i> 137	Lobe den Herren, den mächtigen König der Ehren, 1934.
Cantata, <i>BWV</i> 140	Wachet auf, ruft uns die Stimme, 1934, 1935, 1945, 1983, 2003.
Cantata, <i>BWV</i> 142	Uns ist ein Kind geboren, 1949.
Cantata, <i>BWV</i> 147	Herz und Mund und Tat und Leben, 1981, 2005.
Cantata, <i>BWV</i> 148	Bringet dem Herrn Ehre seines Namens, 1993.
Cantata, <i>BWV</i> 149	Man singet mit Freuden vom Sieg, 1947.
Cantata, <i>BWV</i> 158	Der Friede sei mit dir, 1939, 1963, 1977, 1985.
Cantata, <i>BWV</i> 159	Sehet, wir geh'n hinauf gen Jerusalem, 1940.
Cantata, <i>BWV</i> 160	Ich weiss, dass mein Erlöser lebt, 1948, 1952.*
Cantata, <i>BWV</i> 161	Komm, du süsse Todesstunde, 1969.
Cantata, <i>BWV</i> 169	Gott soll allein mein Herze haben, 1981.
Cantata, <i>BWV</i> 170	Vergnügte Ruh', beliebte Seelenlust, 1983.
Cantata, <i>BWV</i> 171	Gott, wie dein Name, so ist auch dein Ruhm, 1963.
Cantata, <i>BWV</i> 172	Erschallet, ihr Lieder, erklinget, ihr Saiten, 1994.
Cantata, <i>BWV</i> 174	Ich liebe den Höchsten von ganzem Gemüte, 1985.
Cantata, <i>BWV</i> 180	Schmücke dich, o liebe Seele, 1945, 1989.
Cantata, <i>BWV</i> 182	Himmelskönig, sei willkommen, 1974, 1987.
Cantata, <i>BWV</i> 183	Sie werden euch in den Bann tun, 1981.
Cantata, <i>BWV</i> 187	Es wartet alles auf dich, 1979.
Cantata, <i>BWV</i> 189	Meine Seele rühmt und preist, 1960.
Cantata, <i>BWV</i> 191	Gloria in excelsis Deo, 1958.
Cantata, <i>BWV</i> 198	Lass Fürstin, lass noch einen Strahl, 1964.
Cantata, <i>BWV</i> 199	Mein Herze schwimmt im Blut, 1987.
Cantata, <i>BWV</i> 201	Geschwinde, geschwinde, ihr wirbelnden Winde, 1965, 1980.
Cantata, <i>BWV</i> 202	Weichet nur, betrübte Schatten, 1947, 1965, 1977, 1983, 2001.
Cantata, <i>BWV</i> 203	Amore traditore, 1942, 1955, 1968.
Cantata, <i>BWV</i> 205	Zerreiſset, zersprenget, zertrümmert die Gruft, 1961.
Cantata, <i>BWV</i> 208	Was mir behagt, ist nur die muntre Jagd (the "Hunting Cantata"), 1997.
Cantata, <i>BWV</i> 209	Non sa che sia dolore, 1935, 1979.
Cantata, <i>BWV</i> 210	O holder Tag, erwünschte Zeit, 1964, 1983.
Cantata, <i>BWV</i> 211	Schweig stille, plaudert nicht, 1933, 1944, 1947, 1958, 1982, 1999.
Cantata, <i>BWV</i> 212	Mer hahn en neue Oberkeet, 1937, 1944, 1958, 1984.
Cantata, <i>BWV</i> 213	Lasst uns sorgen, lasst uns wachen, 1986.

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

Sacred Songs

Auf, auf! mein Herz, mit Freuden, *BWV 441*, 1943, 1959.
 Bist du bei mir, *BWV 508*, 1934, 1970.
 Die bittere Leidenszeit beginnt abermal, *BWV 450*, 1944.
 Brich entzwei, mein armes Herze, *BWV 444*, 1941.
 Das walt' mein Gott, *BWV 520*, 1944.
 Dir, dir, Jehova, will ich singen, *BWV 452*, 1939, 1954, 1959, 1970.
 Eins ist Not, *BWV 453*, 1956.
 Es ist nun aus mit meinem Leben, *BWV 457*, 1935, 1968.
 Es ist vollbracht! *BWV 458*, 1941.
 Gedenke doch, mein Geist zurücke, *BWV 509*, 1937, 1954, 1968, 1970.
 Gib dich zufrieden und sei stille, *BWV 510*, 1936, 1968.
 Die goldne Sonne, *BWV 451*, 1940.
 Gott lebet noch, *BWV 461*, 1939, 1943.
 Ich habe genug, *BWV 82*, 1970.
 Ich halte treulich still, *BWV 466*, 1941.
 Ich lass dich nicht, *BWV 467*, 1959.
 Ich steh' an deiner Krippen hier, *BWV 469*, 1956.
 Jesu, meines Glaubens Zier, *BWV 472*, 1959.
 Jesus, unser Trost und Leben, *BWV 475* 1944.
 Komm, süsßer Tod, *BWV 478*, 1935, 1959.
 Kommt, Seelen, dieser Tag, *BWV 479*, 1936, 1944, 1954.
 Der lieben Sonne Licht und Pracht, *BWV 446*, 1939.
 Liebster Herr Jesu, *BWV 484*, 1940.
 Liebster Immanuel, *BWV 485*, 1968.
 Mein Jesu, dem die Seraphinen, *BWV 486*, 1935.
 Mein Jesu, was für Seelenweh, *BWV 487*, 1954.
 Meine Seele, lass es gehen, *BWV 552*, 1937.
 Nur mein Jesus ist mein Leben, *BWV 490*, 1956.
 O finstre Nacht, wann wirst du doch vergehen, *BWV 492*, 1968.
 O Jesulein süß, O Jesulein mild, *BWV 493*, 1940, 1943, 1959, 1968.
 So oft ich meine Tabakspfeife, *BWV 515*, 1937.
 Steh' ich bei meinem Gott, *BWV 503*, 1936.
 Vergiss mein nicht, mein allerliebster Gott, *BWV 505*, 1934, 1968.
 Warum betrübst du dich, *BWV 516*, 1954, 1970.
 Wie wohl ist mir, *BWV 517*, 1970.
 Willst du dein Herz mir schenken, *BWV 518*, 1934.

Excerpts from Larger Works

Four Choruses from Mass in B Minor, *BWV 232*, 1934.
 Kyrie and Gloria from Mass in B Minor, *BWV 232*, 1946.
 Five numbers from the original version of the St. John Passion, *BWV 245*, 1941, 1948:
 Chorus: O Man, Bewail Thy Grievous Sin
 Tenor aria: Destroy Me Now, Ye Rocky Crags and Spires
 Bass aria with chorale: Heaven Open, World Be Shaken
 Tenor aria: Be Not So Much Distressed
 Chorus: Lamb of God, Our Saviour
 Three Wedding Chorales, 1943.
 Four Passion Chorales from St. Matthew Passion, *BWV 244*, 1948.
 Three Easter Chorales, 1948.
 Chorale from Cantata *BWV 130*, 1943.
 Chorale from Cantata *BWV 137*, 1943.
 Chorale: Allein zu dir, Herr Jesu Christ, *BWV 260*, 1992.
 Chorale: Ich steh an deiner Krippen hier, *BWV 248/59*, 1992.
 Chorale: Wer Gott vertraut, *BWV 443*, 1992.
 Three Choruses from the original E-flat version of the Magnificat, *BWV 243*, 1943:
 1. From Heaven Above to Earth I Come
 2. Rejoice and Sing with Might
 3. Gloria in excelsis Deo
 Chorale: Befiehl du deine Wege, *BWV 270*, 1992.
 Chorale: Nun ruhen alle Walder, *BWV 392*, 1992.

Chorale: Christ lag in Todesbanden, *BWV 227*, 1992.
 Aria: Ah Tarry Yet, My Dearest Saviour from Cantata *BWV 11*, 1934.
 Aria: Bekennen will ich seinen Namen, a lost cantata, 1937.
 Aria: Bete, bete aber auch dabei, from Cantata *BWV 115*: Mache dich, mein Geist bereit, 1994.
 Aria di G{io}vannini from the second (1725) Notebook of Anna Magdalena Bach, *BWV 518*, 1970.
 Aria: Have Mercy, Lord on Me from St. Matthew Passion, *BWV 244*, 1935.
 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

Die Kunst der Fuge, *BWV 1080*, 1950, 1951, 1956, 1960, 1968. Incomplete 1941, 1945.
 Overture in C Major, *BWV 1066*, 1936, 1939, 1953, 1990.
 Overture in B Minor, *BWV 1067*, 1933, 1941, 1955, 1973, 1989.
 Overture in D Major, *BWV 1068*, 1934, 1941, 1950, 1961, 1970, 1972, 1988, 2000. (Air only, 1935).
 Overture in D Major, *BWV 1069*, 1935, 1938, 1952, 1966.
 Six Brandenburg Concertos:
 Concerto in F Major, *BWV 1046*, 1935, 1943, 1954, 1964, 1985, 2005.
 Concerto in F Major, *BWV 1047*, 1933, 1937, 1949, 1958, 1969, 1976, 1988, 2002.
 Concerto in G Major, *BWV 1048*, 1934, 1940, 1947, 1952, 1966, 1969, 1982, 1990, 1999.
 Concerto in G Major, *BWV 1049*, 1937, 1944, 1951, 1963, 1977.
 Concerto in D Major, *BWV 1050*, 1934, 1949, 1953, 1962, 1971, 1994.
 Concerto in B Major, *BWV 1051*, 1935, 1950, 1960, 1984.
 Concerto in D Major for Clavier, *BWV 1054*, 1940, 1978.
 Concerto in D Minor for Clavier, *BWV 1052*, 1934, 1963, 1971, 1986.
 Concerto in A Major for Clavier, *BWV 1055*, 1990, 1999.
 Concerto in F Minor for Clavier, *BWV 1056*, 1936, 1942.
 Concerto in C Major for Two Claviers, *BWV 1061*, 1937, 1966.
 Concerto in C Major for Three Claviers, *BWV 1064*, 1953.
 Concerto in A Minor for Four Claviers, *BWV 1065*, 1938, 1986.
 Concerto in A Minor for Violin, *BWV 1041*, 1939, 1970, 1981, 1988.
 Concerto in D Minor for Violin, *BWV 1052* (Reconstructed), 1952, 1965.
 Concerto in E Major for Violin, *BWV 1042*, 1943, 1961, 1967, 1977, 1991.
 Concerto in F Minor for Violin, *BWV 1056* (Reconstructed), 1956.
 Concerto in D Minor for Two Violins, *BWV 1043*, 1933, 1963, 1990.
 Concerto in A Minor for Clavier, Flute and Violin, *BWV 1044*, 1938.
 Concerto in C Minor for Violin and Oboe, *BWV 1060*, 1955, 1973.

Chamber Music

The Musical Offering (complete), *BWV 1079* (arr. Hans T. David), 1945, 1950, 1957, 1970.
 Trio, Only, 1934
 Ricercar a 6, only, 1940.
 Sonata No. 1 in G Minor for Violin Solo without Basso Continuo, *BWV 1001*, 1953, 1969, 1982.
 Partita No. 1 in B Minor for Violin Solo without Basso Continuo, *BWV 1002*, 1996, 2005.
 Sonata No. 2 in A Minor for Violin Solo without Basso Continuo, *BWV 1003*, 1986, 2005.
 Sonata No. 3 in C Major for Violin Solo without Basso Continuo, *BWV 1005*, 1959, 2005.
 Partita No. 2 in D Minor for Violin Solo without Basso Continuo, *BWV 1004*, 1946, 1981, 1996.
 Partita No. 3 in E Major for Violin solo without Basso Continuo, *BWV 1006*, (Prelude, Loure, Gavotte), 1936.
 Suite No. 1 in G Major for Violoncello Solo, *BWV 1007*, 1940, 1945, 1993.
 Suite No. 3 in C Major for Violoncello Solo, *BWV 1009*, 1947, 1980, 1993.
 Suite No. 4 in E-flat Major for Violoncello Solo, *BWV 1010*, 1952.
 Suite No. 5 in C Minor for Violoncello Solo, *BWV 1011*, 1993.
 Suite for Lute in G Minor, *BWV 995*, 1957 (Gavottes, only, 1960).
 Sonata in A Minor for Flute Alone, *BWV 1013*, 1939, 1970, 2002.
 Sonata No. 1 in B Minor for Clavier and Violin, *BWV 1014*, 1957, 1986.
 Sonata No. 2 in A Major for Clavier and Violin, *BWV 1015*, 1941, 1957, 1982.
 Sonata No. 3 in E Major for Clavier and Violin, *BWV 1016*, 1946, 1957, 1980, 1992.

Chamber Music (continued)

- Sonata No. 4 in C Minor for Clavier and Violin, *BWV 1017*, 1957, 1986.
 Sonata No. 5 in F Minor for Clavier and Violin, *BWV 1018*, 1957.
 Sonata No. 6 in G Major for Clavier and Violin, *BWV 1019*, 1946, 1957, 1982.
 Sonata in C Major for Two Violins and Figured Bass, *BWV 1037*, 1954, 1961.
 Sonata No. 1 in G Major for Clavier and Viola da Gamba, *BWV 1027*, 1941, 1966, 1971, 1974, 1980, 2000.
 Sonata No. 2 in D Major for Clavier and Viola da Gamba, *BWV 1028*, 1960, 1971, 1974, 1980.
 Sonata No. 3 in G Minor for Clavier and Viola da Gamba, *BWV 1029*, 1954, 1958, 1967, 1971, 1974, 1980, 2000.
 Sonata in G Major for Flute, Violin, and Figured Bass, *BWV 1038*, 1935, 1955.
 Sonatina from Cantata 106, *BWV 106*, 1962.
 Trio Sonata in D Minor for Two Violins and Clavier, *BWV 1036*, 1934, 1987.
 Trio Sonata in G Major *BWV 129* (for Flute, Violin, and Continuo), 1994.
 Trio Sonata in G Major, *BWV 1027*, (for Violin, Viola da Gamba, and Continuo), 1994.
 Sonata No. 1 in B Minor for Clavier and Flute, *BWV 1030*, 1972.
 Sonata No. 2 in E-flat Major for Clavier and Flute, *BWV 1031*, 1953, 1972.
 Sonata No. 2 in E Minor for Flute and Figured Bass, *BWV 1034*, 1953, 1992, 2002.
 Sonata No. 3 in E Major for Flute and Figured Bass, *BWV 1035*, 1980.
 Concerto in E Major for Violin, *BWV 1042*, 1991.

Clavier Works

- 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.
 Well-Tempered Clavier, Book I, *BWV 846-825* only, 1951, 2000.
 Prelude and Fugue in C Major, *BWV 846*, 1937.
 Prelude and Fugue in D Major, *BWV 850*, 1960 (Fugue, only, 1943).
 Prelude in F Minor, *BWV 857*, 1937.
 Prelude and Fugue in F-sharp Major, *BWV 858*, 1956.
 Prelude in B-flat Major, *BWV 866*, 1937.
 Well-Tempered Clavier, Book II, *BWV 870-893*, 1952.
 Prelude and Fugue in D Major, *BWV 874*, 1956.
 Prelude and Fugue in D Minor, *BWV 875*, 1956.
 Prelude and Fugue in E-flat Major, *BWV 876*, 1956.
 Prelude and Fugue in E Major, *BWV 878*, 1984.
 Prelude in F Minor, *BWV 881*, 1956.
 Prelude in F-sharp Minor, *BWV 883*, 1956.
 Prelude and Fugue in G Major, *BWV 884*, 1956.
 Prelude and Fugue in G Minor, *BWV 885*, 1956.
 Fugue in A Minor, *BWV 889*, 1956.
 Fugue in B-flat Minor, *BWV 891*, 1956.
 Prelude and Fugue in B Minor, *BWV 893*, 1956.
 Invention 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.
 "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.
 "French" Suites, complete, *BWV 812-817*, 1968.
 Sarabande from Suite No. 1 in D Minor, *BWV 812*, 1935.
 Suite No. 3 in B Minor, *BWV 814*, 1986.
 Suite No. 5 in G Major, *BWV 816*, 1992.
 Suite No. 6 in E Major, *BWV 817*, 1967.

Clavier Works (continued)

- Fantasia in C Minor, *BWV 906*, 1935, 1943, 1960
Chromatic Fantasia and Fugue in D Minor, *BWV 903*, 1944, 1963. (Fantasia, only, 1935).
Toccatina in D Major, *BWV 912*, 1967.
Toccatina in E Minor, *BWV 914*, 1935, 1936, 1976, 1998.
Capriccio in B-flat Major, *BWV 992*, 1955. (Lament, only, 1943).
Six Little Preludes, *BWV 933-938*, 1960.
Two Mirror Fugues from the Art of the Fugue (two claviers), *BWV 1080*, 1941.
From the 1725 *Notenbuch* of Anna Magdalena Bach:
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.

Organ Works (Except Chorales)

- Prelude and Fugue in A Major, *BWV 536*, 1965.
Prelude (Fantasia) and Fugue in A Minor, *BWV 543*, 1949.
Prelude and Fugue in B Minor, *BWV 544*, 1944, 1953. (Prelude, only, 1941).
Prelude and Fugue in C Major, *BWV 531*, 1965, 2004.
Prelude (Fantasia) and Fugue in C Minor, *BWV 537*, 1965.
Prelude and Fugue in D Major, *BWV 532*, 1936, 1950, 1997.
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 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.
Toccatina Adagio, and Fugue in C Major, *BWV 564*, 1942, 1944, 1949, 1967. (Adagio, only, 1936).
Toccatina and Fugue in D Minor, *BWV 565*, 1939, 1957.
Prelude (Toccatina) and Fugue in F Major, *BWV 540*, 1950. (Toccatina, only, 1954, 1955), 2004.
Prelude (Toccatina) and Fugue (Doric), *BWV 538*, 1961. (Toccatina, only, 1949, 1955).
Fugue in C Minor Over a Theme by Giovanni Legrenzi, *BWV 574*, 1963.
Fugue in G Major, *BWV 577*, 1942, 1943.
Fugue in G Minor, *BWV 578*, 1941.
Passacaglia and Fugue in C Minor, *BWV 582*, 1944, 1955, 1973, 1982, 1985.
Pastorale in F Major, *BWV 590*, 1953.
Sonata (Trio No. 1 in E-flat Major), *BWV 525*, 1954, 1973, 2002.
Sonata (Trio No. 3 in D Minor), *BWV 527*, 1957, 2004.
Sonata (Trio No. 5 in C Major), *BWV 529*, 1949, 1969, 1982, 1985.
Sonata (Trio No. 6 in G Major), *BWV 530*, 1950, 1955, 1997.
Concerto No. 1 in D Major (after Duke Johann Ernst), *BWV 592*, 1942.
Concerto No. 2 in A Minor (after Vivaldi), *BWV 593*, 1961, 1978, 1982.
Concerto in D Minor (after Vivaldi), *BWV 596*, 1989, 1997.
Partita diverse, *BWV 767*, 2004.
Ricercar a 6, from *Musikalisches Opfer*, *BWV 1079*, 1961.

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.
Christum wir sollen loben schon, *BWV 611*, 1949.
Das alte Jahr vergangen ist, *BWV 614*, 1942.

Organ Chorales (continued)

In dir ist Freude, *BWV 615*, 1934, 1939, 1941.
 Herr Gott, nun schleuss den Himmel auf, *BWV 617*, 1949.
 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.
 Liebster Jesu, wir sind hier, *BWV 633*, 1955.
 Dies sind die heil'gen zehn Gebot', *BWV 635*, 1949.
 Ich ruf' zu dir, Herr Jesu Christ, *BWV 639*, 1939, 1942.
 Wenn wir in höchsten Nöten sein, *BWV 641*, 1955.
 Alle Menschen müssen sterben, *BWV 643*, 1944.
 Christum wir sollen loben schon, *BWV 611*, 1982.
 Gelobet seist du, Jesu Christ, *BWV 604*, 1982.
 Herr Christ, der ein'ge Gottes-Sohn, *BWV 601*, 1982.
 Nun komm' der Heiden Heiland, *BWV 599*, 1982.
 Vom Himmel hoch, *BWV 606*, 1982.
 Lob' sei dem allmächtigen Gott, *BWV 602*, 1982.
 Gottes Sohn ist kommen, *BWV 600*, 1982.

Sechs Choräle von verschiedener Art..., *BWV 645-650*, 1950.

Wachet auf, ruft uns die Stimme, *BWV 645*, 1942, 1961, 1967, 1986.
 Wo soll ich fliehen hin, *BWV 646*, 1941, 1967.
 Meine Seele erhebet den Herren, *BWV 648*, 1961, 1967.
 Kommst du nun, Jesu, vom Himmel herunter, *BWV 650*, 1959, 1967, 1969.

From the Eighteen Large Chorale-Preludes:

An Wasserflüssen Babylon, *BWV 653b*, 1949, 1961, 1997.
 Schmücke dich, o liebe Seele, *BWV 654*, 1952.
 Herr Jesu Christ, dich zu uns wend', *BWV 655*, 1952, 1973.
 O Lamm Gottes unschuldig, *BWV 656*, 1952.
 Von Gott will ich nicht lassen, *BWV 658*, 1934, 1941, 1955, 1973, 1997.
 Nun komm', der Heiden Heiland, *BWV 659*, 1950, 1952, 1969, 1997.
 Nun komm', der Heiden Heiland, *BWV 660*, 1952.
 Nun komm', der Heiden Heiland, *BWV 661*, 1952.
 Allein Gott in der Höh' sei Ehr', *BWV 662*, 1973, 1978.
 Komm, Gott Schöpfer heiliger Geist, *BWV 667*, 1985.
 Vor deinen Thron tret' ich, *BWV 668*, 1952.

Clavierübung, Part III (Catechism), complete, *BWV 669-689*, 1945, 1950.

Kyrie, Gott Vater in Ewigkeit, *BWV 669*, 1978.
 Kyrie, Gott heiliger Geist, *BWV 671*, 1985.
 Dies sind die heil'gen zehn Gebot', *BWV 678*, 1978.
 Christ, unser Herr, zum Jordan kam, *BWV 685*, 1985.
 Aus tiefer Not schrei' ich dir, *BWV 686*, 1978.
 Wir glauben all' an einen Gott, *BWV 680*, 1936, 1942, 1969.
 Vater unser im Himmelreich, *BWV 682*, 1965.
 Jesus Christus, unser Heiland, *BWV 688*, 1950, 1978.

Kirnberger's *Sammlung*

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

Miscellaneous Chorale-Preludes:

Wo soll ich fliehen hin, *BWV 694*, 1957.
 Ein' feste Burg ist unser Gott, *BWV 720*, 1949.
 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.
- Carl Philipp Emanuel Bach: Adagio, from Sonata for Organ (Wq. 171), 1955.
Concerto in B-flat Major for Violoncello (Adagio and Allegro assai), 1959.
Concerto in A Major for Violoncello (Wq. 172), 1984.
Concerto for Oboe in E Flat (Wq. 165), 1984.
Suite in D Major (transcribed H. Casadesus), 1957.
Sonata in G Minor for Oboe and Continuo (Wq. 135), 1984.
Rondo in C Major (Wq. 56), 1973.
Sonata in B-flat Major (Wq. 59), 1973.
Sonata in E Minor, H. 529, 2002.
Fantasie in C Major (Wq. 61), 1973.
Rondo in C Minor (Wq. 59), 1973.
Six Sonatas for Winds, 2002.
Sonata in G Minor for Clavier and Gamba, 1974.
Sonata No. 2 in C Major (Wq. 55), 2002.
Sonata No. 4 in A Major (Wq. 55), 2002.
- Johann Bernard Bach: Chorale Prelude, Nun frent euch, lieben Christen g'mein, 1955.
- Johann Christian Bach: Sinfonia in D, Op. 18, No. 4, 1984.
Quintet in D Major, Op. 22, No 1, 2002.
Trio in A Major, Op. 15, No. 2, 2002.
- Johann Christoph Bach: Aria and Variations in A Minor, 2004.
- Johann Christoph Bach, (1642-1703): Two Motets for five voices:
Der Mensch, vom Weibe geboren, 1992.
Sei getreu, 1992.
- Johann Christoph Bach: Fugue for Organ, 1955.
Motet, I Wrestle and Pray, 1938, 1947, 1953.
- Johann Christoph Friedrich Bach: Gigue-Rondo (organ), 1955.
- Johann Michael Bach: Chorale Prelude, Von Gott will ich nicht lassen, 1955.
- Wilhelm Friedemann Bach: Chorale prelude, Jesu, meine Freude (Falck 38/1), 1955.
Adagio and Fugue in D Minor (Falck 65), 1984.
- Barbigant (not J. Barbireau): Der Pfoben Swancz, 1962.
- Ludwig van Beethoven: Fra tutte le pene, 1995.
Nei campi e nelle selve, 1995.
Quella centra ah pur fa sei, 1995.
- Heinrich F. Biber: Passacaglia for Violin without Continuo [No. XVI appended to XV of the Mystery (Rosary) Sonatas of c. 1676], 1996.
- Joseph Bodin de Boismortier: Sonata in G Major for three flutes, 1961.
- Johannes Brahms: Three Songs for Six-Part Chorus: Op. 42, 1992.
- John Bull: Les Buffons, 1958.
- Dietrich Buxtehude: Chaconne in E Minor, *Bux WV* 160, 1956.
Chorale Prelude: Nun bitten wir den heiligen Geist, *Bux WV* 209, 1990.
Chorale Prelude: Ein feste Burg ist unser Gott, *Bux WV* 184, 1956.
Chorale Prelude: Nun komm, der Heiden Heiland, 1956.
Prelude in D Major, *Bux WV* 139, 1990.
Prelude and Fugue in D Major, *Bux WV* 211, 1956.
Toccatina in F, *Bux WV* 157, 1990.
Missa Brevis, *Bux WV* 114, 1964.
Cantata: O Gottes Stadt, *Bux WV* 87, 1975.
Cantata: Herr, ich lasse dich nicht, *Bux WV* 36, 1975.
- William Byrd: The Queen's Alman, 1976.
- Antonio Caldara: Suonata da camera in G Minor, 1972.
Praeambulum (D Minor) and Fuga (D Major), 1989.
- André Campra: Entrée from *Hesione*, 1994.
Entree from *L'Europe galante*, 1994.
- Dario Castello: Sonata concertato IX, 1998.
Sonata prima, 2002.
- Francesco Cavalli: Canzon a 3, 1989.
- Giovanni Paolo Cima: Sonata in D Minor, 2002.
- Arcangelo Corelli: Concerto Grosso, Op. 6, No. 1, 1983.
Sonata in C Major for Recorder and Basso Continuo, 1987.
- Corelli-Brueggem: Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20. 1987.

Works by Other Composers (continued)

- François Couperin, *Le Grand: Muséte de Taverni*, 1958.
 La Pantomime, 1958.
 La Visionaire, 1967.
 La Misterieuse, 1967.
 L'Arlequine, 1967.
 Le croc-en-jambe, 1967.
- Jean-Henri d' Angelbert: *Chaconne de Galatée*, 1958.
- Guillaume Dufay: *Ave Regina*, 1962.
- Samuel Ebart: *Geistliches Konzert: Miserere–Christe mei*, 1962.
- Jacob van Eyck: *From Der Fluyten Lusthof*
 Bravada, 2002.
 Amarilli mia bella, 2002.
 Engels Nachtegaeltje, 2002.
- Giovanni Battista Fontana: *Sonata Terza*, 2002.
- G.B.A. Forqueray: *Three Dances*, 1960.
 La Mandoline
 La Leon
 La Latour
- Girolamo Frescobaldi: *Aria detta la Frescobaldi*, 1967.
- Giovanni Gabrieli: *Canzon a 8 Septimi Toni (No. 1) from Sacrae Symphoniae (1597)*, 1983.
 Canzon a 4, 1989.
 Sonata pian' e forte, 1989.
 Motetto: *Exultavit cor meum*, 1989.
- Baldassare Galuppi: *Sonata in D Minor (organ)*, 1989.
 Sonata con Ripieni e Flauti (organ, flute), 1989.
 Theobaldo di Gatti: *Gigue from Scylla*, 1994.
- George Frideric Handel: *Passacaille in G Minor*, 1943.
 Suite No. 2 in F Major (Harpsichord), 1976.
 Sarabande in D Minor, 1943.
 St. John Passion (1704), 1972.
 Sonate a tre in D Minor, 1972.
 Sweet Bird from *L'Allegro, il Penseroso ed il Moderato HWV 55*, 1994.
 Organ Concerto in B-flat Major, Op. 4, No. 2, 1992.
 Lucretia, 1974.
 Cara sposa from *Rinaldo*, 1988.
 Silete venti, *HWV 242*, 1985.
 Vivi tiranno from *Rodelinda*, 1988.
 Minuet from *Alcina*, 1992.
 Concerto a due cori No. 1 in B-flat Major, 1985.
 Chandos Anthem: *As Pants the Hart*, 1976.
 Coronation Anthem: *Zadok the Priest*, 1976, 1985.
 Solo Cantata: *In Praise of Harmony*, 1976, 2001.
 Solo Cantata: *Mi Palpita il Cor*, 2003.
 Solo Cantata: *Salve Regina*, 1976.
 Concerto Grosso, Op. 3, No. 1 1993.
 Concerto Grosso, Op. 6, No. 6. 1976, 1998.
 Concerto Grosso, Op. 6, No. 7, 1982.
 Theodora, 1988.
 Water Music: Suite No. 2 in D Major, 2003.
 Water Music: Suite in G, 1996.
 Dixit Dominus, 1999.
- Johann Kunau: *Toccata in A Major*, 2004.
- Michel l'Affilard: *Gavotte and Passacaille*, 1994. from *Airs le mouvement*
- Pietro Locatelli: *Sonata in G Minor (viola and harpsichord)*, 1958.
 Theme and Variations (violin and lute), 1960.
- Graf Logi: *Courante extraordinaire (lute)*, 1960.
- Jean-Baptiste Lully: *Sarabande pour femme from Le Bourgeois gentilhomme*, 1994.
- Thomas Lupo: *Fantasia a 4*, 1962.
- Marin Marais: *Five French Dances (viola and harpsichord)*, 1958.
 Les Folies d' Espagne, 2002.
 Variations on La Folia, 1960.
 Suite in A Minor (*Pièces de voile*, Book III), 1994.
 Suite in E Minor, 1998.

Works by Other Composers (continued)

- Benedetto Marcello: Cantabile in E-flat Major, 1989.
Fugue in G Minor, 1989.
- Felix Mendelssohn-Bartholdy: Choral Motetto: Op. 23, No. 1,
Aus tiefer Noth schrei' ich zu dir, 1992.
3 Songs from Six Songs for Four-Part Chorus: Op. 48/1,2,6, 1992.
3 Songs from Im Grünen, Op. 59/1,3,4, 1992.
- Claudio Monteverdi: Voi ch'ascoltate, E questa vita un lampo, and O ciechi, ciechi (from *Selve morale e spirituali*), 1975.
A un giro sol de' begli occhi, 1989.
Ecco mormorar l'onde, 1989, 1992.
Io mi son giovinetta, 1992.
- Thomas Morley: Madrigal: (Fa la ballett): Fyre, Fyre, 1992.
- Wolfgang Amadeus Mozart: Adagio and Finale for String Trio, arranged from J.S. Bach's Sonata No. 2 for Organ, 1939.
Adagio and Fugue for String Trio, arranged from Wilhelm Friedemann Bach, 1939.
Adagio and Fugue for Strings, K546, 1991.
Fantasy and Fugue in C Major, K 394, 1991.
- Symphony in C Major, No. 41 ("Jupiter"), K 551, 1991.
Santiago de Murcia: El Sarao de Venus, 1992.
- Jacob Obrecht: Agnus Dei, 1962.
- Johannes Ockeghem: Tsaat een Meskin, 1962.
- Diego Ortiz: Recercada Segunda, 2002.
- James Paisible: Entrée from *The Lady's Entertainment*, 1994.
- Giovanni Picchi: Four Pieces for Harpsichord, 1958.
Pass'e mezzo antico di sei parti.
Saltarello del ditto pass'e mezzo.
Ballo alla polacha.
Todesca.
- Carlo Francesco Pollarolo: Sonata in D Minor (organ), 1989.
- Henry Purcell: Toccata in A Major (Z[Doubtful 226]), 1943.
Funeral Music for Queen Mary II (Z860, Z27), 1973.
The Blessed Virgin's Expostulation: Tell Me, Some Pitying Angel, 1998.
- Suite: The Gordian Knot Unty'd Z597, 1995.
Dido's Lament, Dido and Aeneas, Z626/38a, 1995.
Two Anthems: Hear my prayer, O Lord Z15, 1995.
Rejoice in the Lord alway Z49, 1995.
- Jean Philippe Rameau: Concert IV, 1972.
Cinquième Concert (Les Pièces de clavecin en concerts), 1994, 1998.
- Max Reger: Wie kommt's dass du so traurig bist, 1995.
Ich hab' die Nacht getraumet, 1995.
- Esaïas Reussner: Prelude, Sonate, Gigue (lute), 1960.
- Michael Rohde: Die unwandelbare Beständigkeit reiner Liebe, 1962.
- Cipriano de Rore: Anchor che'cu partire, 1989.
- Salamone Rossi: Three Canzonets, 1962.
Voi che sequite il cieco ardor di Venere.
Torna dolce il mio amore.
Cercai fuggir amore.
- J-P. Rousseau: L'Allemande du Devin du Village, 1992.
- Giuseppe Sammartini: Concerto in F Major for Descant Recorder, Strings, and Continuo, 1983.
- Domenico Scarlatti: Sonata in D Minor, K. 9, 1976.
Sonata in D Minor, K. 32, 1985.
Sonata in D Major, K. 45, 1985.
Sonata in C Minor, K. 56, 1987.
Sonata in D Minor, K. 64, 1987.
Sonata in D Minor, K. 141, 1987.
Sonata in G Major, K. 144, 1987.
Sonata in D Major, K. 145, 1987.
Sonata in A Major, K. 208, 1985.
Sonata in A Major, K. 209, 1985.
Sonata in D Major, K. 443, 1976.
Sonata in D Major, K. 444, 1976.
- Johann Schneider: Prelude and Fuge in G Minor, 2004.
- Heinrich Schütz: Vater Abraham, erbarme dich mein (SWV 477), 1975.
Magnificat (SWV, 486), 1975.
Psalm 84 (SWV, 29), 1975.

Works by Other Composers (continued)

- O quam tu pulchra es and Veni de libano (*SWV 265 and 266*) from *Symphoniae Sacrae I*, 1975.
 Fuggi o mio core, 1989.
 O primavera (Prima parte), *SWV 1*, 1995.
 O dolcezza (Seconda parte), *SWV 2*, 1995.
 Dunque addio, *SWV 15*, 1995.
 Motet: Es ist erschienen die heilsame Gnade Gottes, *SWV 371*, 1992.
 Motet: Die mit Tränen säen, *SWV 378*, 1992.
 Motet: Singet dem Herrn ein neues Lied, *SWV 22*, 1992.
- Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Bass, and Continuo, 1994.
 Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
 J.P. Sweelinck Psalm 47: Or sus, tous humains, 1995.
 Psalm 114: Quand Israël hors d'Égypte sortit, 1995.
 Psalm 78: Sois ententif, mon peupl' à ma doctrine, 1995.
 Psalm 137: Estans assis aux rives aquatiques de Babylon, 1995.
 Psalm 138: Il faut que de tous mes esprits ton los, 1995.
- Giuseppe Tartini: Andante in D Major (viola and harpsichord), 1958.
 Sonata in G Minor for Violin and Viola da Gamba ("The Devil's Trill"), 1994.
- Georg Philipp Telemann: Scherzo secondo from *III Trietti methodici e III Scherzi*, 1972.
 Trio Sonata in A Major, 1965.
 Overture in D Major, 1979.
 Suite in A Minor for Flute, Strings, and Continuo, 1979.
 Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.
 Cantata: Ich weiss, dass mein Erlöser lebt, 1979.*
 Cantata: Ihr Völker hört, 1999.
 Motet: Sei Lob und Preise mit Ehren, 1984.
 Sonata in B-flat Major for Oboe and Continuo, 1984.
 Overture from the "Andreas Bach Book," 1984.
 Fantasie [in D Major, No. 10] for Violin without Continuo (c. 1735), 1996.
 Fantasie [in E-flat Major, No. 7] for Violin without Continuo (c. 1735), 1996.
 Quartet in G Major, 1998.
- Thomas Tomkins: Barafostus Dreame, 1962.
 Giuseppi Torelli: Sonata in D (G. 1) for Trumpet, Strings, and Continuo, 1982.
 Francis Tregian: Balla d' amore, 1962.
 Antonio Vivaldi:
 Concerto in B Minor for Violins, Violoncello, Bass, and Harpsichord, Op. III, No. 10, 1986.
 Concerto for Strings and Continuo in G (*RV 151*), 1994.
 Concerto for Two Violins in A Minor. (*RV 522*), 2004.
 Motet: O qui coeli, (*RV/R 631*), 2004.
 Piccolo Concerto in A Minor, 1978, 1992.
 Stabat Mater (*RV 625*), 1978.
 Sinfonia in B Minor (ad Santo Sepolcro [*RV, 169*]), 1978, 1985.
 Kyrie from Chamber Mass, 1978.
 Credo (*RV/R 591*), 1983.
 Nisi dominus (*RV 608*), 1997.
 Sonata in C Minor for Oboe and Bass Continuo, F. XV, n. 2, 1984.
 Concerto for Violin and Organ in F, Pin. 274, 1989.
 Concerto in A Major (*in due Cori*), Pin. 226, 1989.
 Concerto in D Minor for Organ, Op. 3, No. 11, 1989, 1997.
- Sylvius Weiss: Chaconne (lute), 1960.
 Adrian Willaert: Dulces exuviae, dum fata deusque sinebar, 1989.
 Pietro Andrea Ziani: Capriccio in C Major (Keyboard), 1989.
- Pre-Bach music for lute, 1957:
 Ricercar - Francesco Spinaccino
 Fantasia - Francesco da Milano
 Der Gestreiff't Dannzet - Anonymous (ca. 1540)
 Pavan - Thomas Morley
 Heartes Ease - Elizabethan
 Branle - J.B. Besardus
 Canaries - Stralock MS

Works by Other Composers (continued)

Thirteenth-Century music, 1962:

 Cantigas de Santa Maria - Alfonso the Wise

 Quen a virgen

 Como poden per sas culpas

 Le moi de May (Chanson de quete)

Canzone, Sonate, Toccate, Sinfonie by Cesare, Marini, Uccellini, Frescobaldi, Selma y Salaverde, Cartello, 1987.

Three Dutch Folksongs (arr. J. Bremer), 1995.

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