



Bach Festival

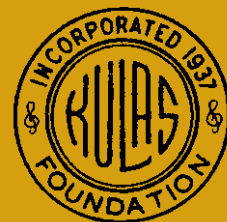
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# Bach Festival

*Annotated Program*  
April 20–22, 2007

# Baldwin-Wallace College

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

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

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

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

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



## Distinctively B-W

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

### Quick to Innovate

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



Baldwin-Wallace College  
275 Eastland Road  
Berea, OH 44017-2088  
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# Dedication

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The 75th Baldwin-Wallace Bach Festival has been sustained by thousands of performers, teachers, administrators, and audience members throughout its history. The list below acknowledges some of the people who provided the musical and artistic vision as well as those who coordinated the efforts to make this Festival happen throughout the years.

As with all such lists, it cannot include everybody whose contribution was integral to sustaining this Festival. To the staff members who completed the paperwork and made the telephone calls, to the musicians who shared their time and talent, to the audience members who continue to define loyalty, we humbly express our gratitude and dedicate this 75th Festival to you.

## **Founders of the Baldwin-Wallace Bach Festival**

Albert and Selma Riemenschneider

## **Festival Music Directors**

Dwight Oltman 1976–Present

Helmuth Rilling (Interim Director) 1975

George Poinar 1948–1974

Albert Riemenschneider (Festival Chorus) 1933–1947

Carl G. Schluer (Festival Orchestra) 1933–1943

## **Festival Chorus Directors**

Stuart Raleigh 1974–Present

Wayne Zarr 1970–1973

Terrance Anderson 1968–1969

Maurice Casey 1964–1967

George Poinar 1958–1963

Cecil W. Munk 1952–1957

Harold W. Baltz 1948–1951

Albert Riemenschneider 1933–1947

## **Festival Brass Choir Directors**

John Brndiar 1995–Present

David Borsvold 1993–1994

James Darling 1983–1992

Randolph P. Laycock 1982

James Darling 1980–1981

J. Thomas McGee 1979

James Darling 1978

Lawrence Hartzell 1976–1977

Walter Winzenburger 1974–1975

James S. Darling 1972–1973

Richard Worthing 1971

James Darling 1970

Walter Winzenberger 1969

Frank L. Battisti 1968

Kenneth Snapp 1957–1967

Richard Suddendorf 1956

Alan Squire 1955

Fredrick C. Ebbs 1950–1954

Cecil Munk 1935–1949

Richard Stocker 1933–1934

## **Directors of the Conservatory**

Peter Landgren July, 2007–

Kent Cleland 2006–2007

Catherine Jarjisian 1998–2006

William Carlson 1984–1998

Warren Scharf 1967–1984

Cecil W. Munk 1951–1967

Harold W. Baltz 1947–1951

Albert Riemenschneider 1903–1947, 1950 Director Emeritus

## **Directors of the Riemenschneider Bach Institute**

Melvin Unger 1998–Present

Elinore Barber 1969–1998

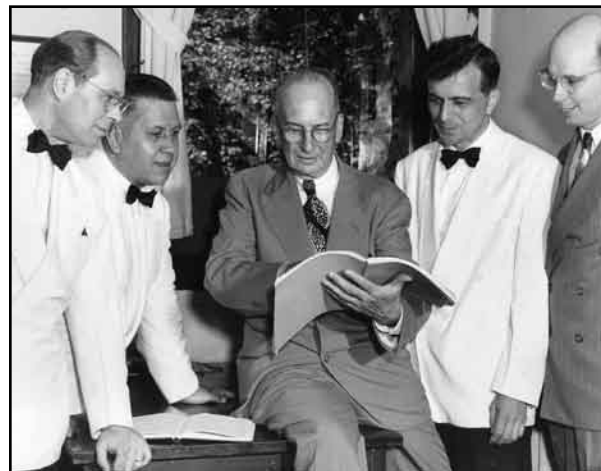
We would like to give special recognition to the devoted volunteers and members of our audience whose presence we lost during the past year.

Alfred Mann

John L. Marting

Paul Riemenschneider

Barbara Vodrey Wamelink



Early 1950s. Albert Riemenschneider surrounded by conductors: Harold Baltz, Cecil Munk, George Poinar, Frederick Ebbs.

# Baldwin-Wallace College Conservatory of Music Summer Music Programs 2007



## **STRING CAMP 2007**

**Sunday, June 17 through Friday, June 22**

for string students in grades 4–9. *Application deadline: May 15*



## **BAND CAMP 2007**

**Sunday, June 24 through Friday, June 29**

for woodwind, brass and percussion students in grades 4–9.

*Application deadline: May 15*



## **SUMMER MUSIC INSTITUTE**

**Sunday, July 8 through Saturday, July 21**

in strings, voice and winds for serious high school musicians (audition required). Including guest artists from The Cleveland Orchestra and Cavani String Quartet.

*Application deadline: April 15*



## **NEW HORIZONS CAMP**

**Tuesday, July 24 through Monday, July 30**

for adult musicians of all ages and playing abilities including woodwind, brass, percussion and string players. Including three bands, string orchestra, chamber and small specialty music ensembles, and visits to Cleveland-area arts and entertainment institutions. *Application deadline: April 15*

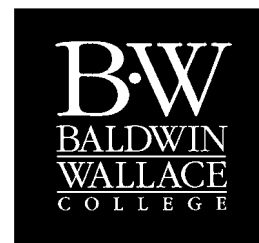


## **Victoria Bussert's MUSIC THEATRE INTENSIVE**

**Sunday, July 22 through Friday, July 27**

for high school juniors looking for the best college music theatre audition preparation (audition required). Including private voice lessons, daily workshop, monologue and dance classes, and interaction with the cast and artistic staff of Cain Park's *Nine*. *Application deadline: April 15*

*For a brochure and application contact:*  
**Conservatory Outreach Department**  
**440-826-2365 or 866-BW-MUSIC**  
**conreach@bw.edu**  
**[www.bw.edu/academics/conservatory/outreach/SMP](http://www.bw.edu/academics/conservatory/outreach/SMP)**



*Baldwin-Wallace College does not discriminate on the basis of race, creed, age, disability, national origin, gender or sexual orientation in the administration of any policies or programs.*

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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 conserve 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.

Cover photo of Bach courtesy of William H. Scheide, Princeton, New Jersey  
Lithograph of Clara & Robert Schumann by permission of the Gesellschaft der Musikfreunde in Vienna, page 52.



*with*





# Staff & Committee

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## **BALDWIN-WALLACE COLLEGE 75TH ANNUAL BACH FESTIVAL**

DR. ALBERT RIEMENSCHNEIDER (1878–1950)

MRS. SELMA RIEMENSCHNEIDER (1882–1971)

*Founders*

### **BACH FESTIVAL STAFF AND COMMITTEE**

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STUART RALEIGH

*Festival Choral Director*

KENT CLELAND

*Interim Director of the Conservatory*

*Festival General Manager*

MELVIN UNGER

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(Scarborough Research, Release 2 2006)

# Message

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## FROM THE PRESIDENT OF BALDWIN-WALLACE COLLEGE



Dear Friends:

Welcome to this special 75<sup>th</sup> Anniversary of the Bach Festival at Baldwin-Wallace College. We are very pleased that you are joining us to share in the celebration of this wonderful Festival which features the beautiful and inspiring music of J. S. Bach and others.

We are deeply indebted to Albert Riemenschneider and his wife, Selma, for having the uncommon wisdom and courage to establish this Festival 75 years ago. For generations Baldwin-Wallace College, the people of Berea, the Greater Cleveland community, and music lovers from across the land have benefited from the beauty and grandeur of the great works of J. S. Bach as it has been so distinctively showcased in this enduring gift to our region. As Karen and I have been introduced to so many of the traditions of Baldwin-Wallace College in this first year, we take special pride in the Bach Festival, one of the most important “points of pride” of this College.

As you look around, you can see that our festival is stronger than ever. We are grateful to our patrons, subscribers, guests, benefactors, and external partners whose support keeps this exceptional tradition alive and growing. We also extend special thanks to the Riemenschneider Family whose active involvement and support through the years and especially this year have inspired us all. They are continuing the wonderful legacy started three-quarters of a century ago by Prof. Al and Selma. We are very grateful for your support.

We also want to thank the Bethlehem Bach Choir, our guest soloists, and our performers for their involvement in this historic event. Finally, thanks to our students, faculty and staff for their dedication and excellent work in preparing for this year’s festival. We are grateful for the talent and commitment to excellence that has characterized the Baldwin-Wallace College Bach Festival for all these years.

Enjoy the wonderful music and thank you for being part of this special festival. We look forward to welcoming you back next year as we begin our second 75 years of celebrating the music of the master.

Warmest regards,

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

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# Welcome

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## TO THE 75TH ANNUAL B-W BACH FESTIVAL



Putting together a music festival in a normal year is a large undertaking, but putting one together in a celebratory year makes for an even larger and more complex task. For 75 years, springtime in Berea has meant the music of Johann Sebastian Bach. As with all significant birthdays, this one deserves a special celebration, and our staff of artistic and administrative personnel and volunteers has been working diligently for nearly two years to make this possible. This Festival represents to me an hourglass moment in the history of a very important cultural event for both the College and our community. Standing in the present of the Festival, we look backwards in time to honor the history and legacy of the Festival and the thousands of people who have helped it to become what it is today. We recognize their contribution and the legacy that Albert and Selma Riemenschneider left to their College and their community. Simultaneously, we must look toward the future and the promise of what this Festival is yet to become. The responsibility is heavy: twenty-five years from now, when our successors are planning the 100<sup>th</sup> Festival, they will look back on what we were able

to bring to you this weekend, and hopefully say, that although it will be difficult, they will come up with an even bigger and more significant celebration.

A Festival of this size and complexity requires a huge supporting cast. Some people have very prominent roles, others perform small but extremely significant jobs. To thank all of the Baldwin-Wallace staff who have given a part of their lives over the past two years in making this Festival happen would require far more space than I have here. Please know that your individual contributions are very much appreciated and valued.


This Festival in particular has been made possible by the very generous gift of time and effort by a dedicated corps of volunteers. Leading the efforts have been three members of the Riemenschneider family, Tom Riemenschneider, John Riemenschneider, and Betsy (Riemenschneider) Sales. Without their leadership and vision, this Festival would not be nearly the celebration that it is today. Others have played no less important roles, including Michael Strasser, Mary Gay, and Lisa Judge, and the groups of volunteers whom they led in the various tasks of planning, marketing, and running the Festival and its attendant events. As always, the Conservatory Women's Committee has made all of our visiting artists and guests feel that special brand of hospitality for which the Conservatory has become known.

Finally, our thanks go to you, as well—not only for your presence this weekend and support throughout the year, but also for your good wishes and continuing support for the Baldwin-Wallace Bach Festival. I hope to see you back next year and for many years to come!

With all best wishes,

A handwritten signature in dark ink, appearing to read 'Kent Cleland'. The signature is fluid and cursive, with a large initial 'K'.

Kent Cleland, Interim Director  
Conservatory of Music



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# 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 the Director of the Conservatory at (440) 826-2362; Thomas H. Konkoly, Director of Development for Gift Planning at (440) 826-3460 or [tkonkoly@bw.edu](mailto:tkonkoly@bw.edu); or Terry Kurtz at (440) 826-3170 or [tkurtz@bw.edu](mailto:tkurtz@bw.edu). All can be reached as well by writing to Baldwin-Wallace College, 275 Eastland Road, Berea, Ohio 44017-2088.

Mr. Harry L. Aiken  
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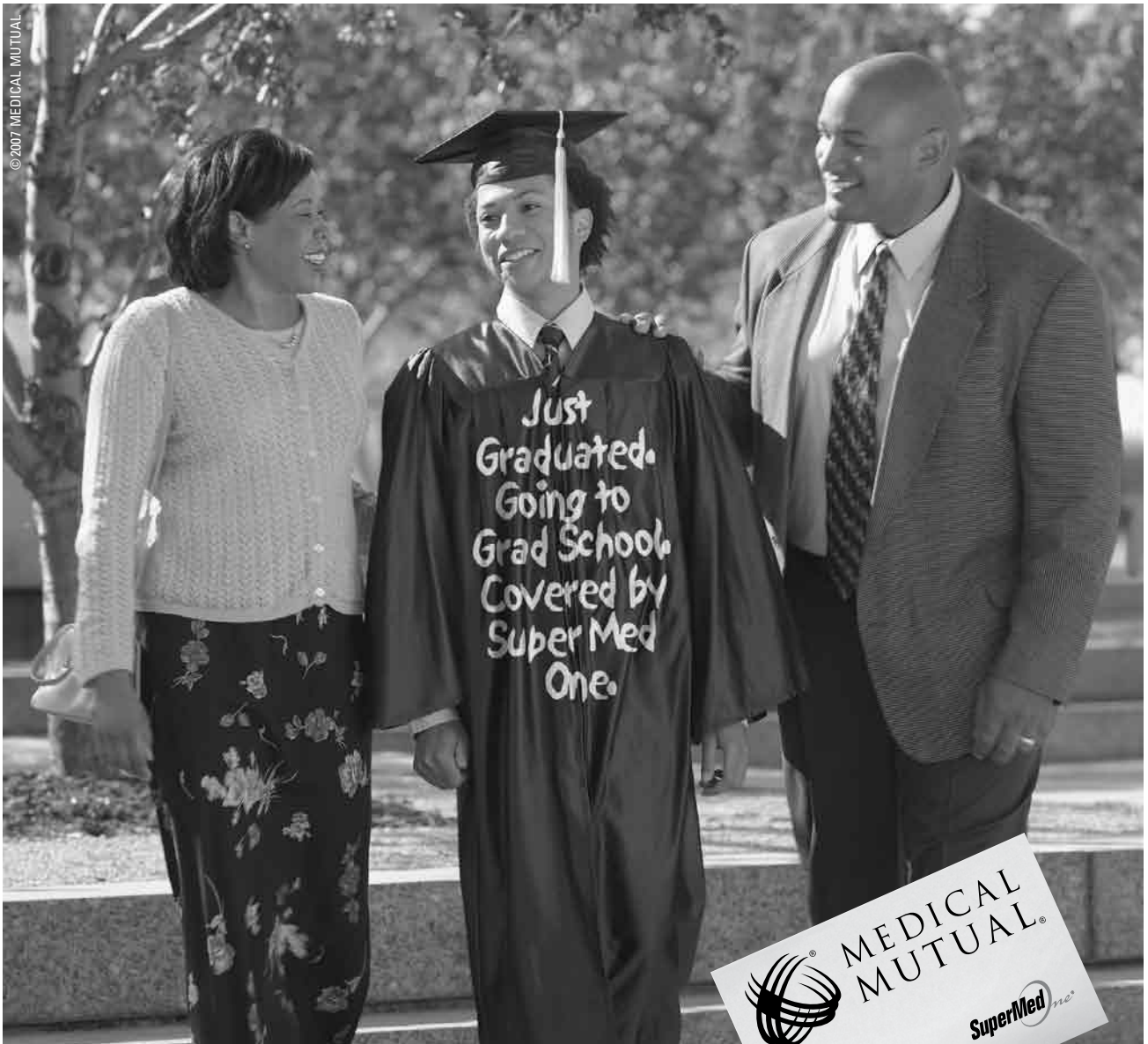
### THE ALBERT RIEMENSCHNEIDER MEMORIAL FUND

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.

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## NEW ADDITIONS TO THE BACH FESTIVAL ENDOWMENTS

**Rev. Paul E. Froman**, B-W Class of 1953, made a gift of \$11,003 from the residual value of his charitable remainder unitrust. After consultation regarding where his gift could make the most difference, Paul chose the Bach Festival. Paul retired after a long tenure as Registrar at Mount Union College and served B-W as a Class Representative for the Annual Fund.

**William and Barbara Vodrey Wamelink** have supported the Bach Festival for more than thirty years. Graduating in 1954 with a major in History and a minor in Art, Barbara's love of Ohio history, furniture, ceramics, antiques, and all craft forms led her to volunteer and lecture with many local art foundations and museums. Gifts in memory of Barbara are directed to the 75<sup>th</sup> Bach Festival, to continue the legacy started so many years ago.

## BACH FESTIVAL ATTENDEES 20 TO 75 YEARS OF PATRONAGE

The Bach Festival has enjoyed unsurpassed longevity due to the dedicated support of our Selma Circle members, Riemenschneider Fellows, Sponsors, Benefactors, Patrons, and Subscribers. From the information received on our ticket-order form, the Riemenschneider Bach Institute compiled data concerning the "number of years attended" of each of our audience members. The 75<sup>th</sup> Bach Festival is pleased to honor these, our steadfast supporters.

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1940. Mrs. Selma Riemenschneider with Mrs. Elroy J. Kulas, a friend of the B-W Bach Festival, later, namesake to Kulas Hall.



1938. Choir of sixth annual festival.

# Supporters

---

## OF THE 2007 BACH FESTIVAL

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

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

We regret that we have not been able to include the names of contributors to the Bach Festival whose gifts were received after March 26. The names of supporters whose gifts were received after March 26 will be recognized in the lobby spaces of the concert venues.

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2006. John Riemenschneider, Betsy (Riemenschneider) Sales, Tom Riemenschneider.



1937. Bruce Cary (right), director of the Bach Festival at Bethlehem, Pennsylvania, chatting with soloists Chase Baromeo and Marie Simmelink Kraft.



1949. Albert Riemenschneider with sophomore Ruth Oliver, organ major.

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# History

## ALBERT AND SELMA MARTING RIEMENSCHNEIDER FOUNDERS OF THE BALDWIN-WALLACE BACH FESTIVAL



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

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

Over his lifetime Albert developed a national and international reputation, teaching and performing Bach's music in more than three hundred recitals and concert appearances, including ones with major symphony orchestras

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

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

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

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

The legacy of this extraordinary couple to Baldwin-Wallace College lives on today in the thousands of young people educated at the Conservatory of Music. It continues to live in the national and international scholarly reputations of the Riemenschneider Bach Institute and the journal *BACH*. We honor the lives of Albert and Selma, as their beloved Bach Festival celebrates its 75th year, by bringing together the two oldest Bach Festivals in the United States for a special celebration of the lives, contributions, and achievements of Albert and Selma Riemenschneider.



1945. Bach Festival performance: Harold Haugh, tenor; Mary Marting, soprano; Elsie MacFarland, contralto; Leonard Treash, bass; George Poinar conducting.



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## The Bach Festival

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

Albert and Selma dedicated themselves to the creation of the Baldwin-Wallace Bach Festival in 1933. They determined that Albert would manage the artistic content, while Selma would be responsible for the monetary success. While Albert began to plan the first Festival, Selma obtained \$300 through commitments from Mr. & Mrs. William Gelvin of Batesville, Indiana, Mr. Charles F. Strecker of Marietta, Ohio, and Selma's parents, Dr. and Mrs. John C. Marting—all of whom contributed annually to the Festival until their deaths. These initial supporters enabled creation of the Bach Festival, and established an ongoing tradition of patron support that has enabled the Festival to thrive, maintaining and expanding an annual tradition that has now extended for 75 years.

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

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

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

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

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

The 75<sup>th</sup> Bach Festival honors the legacy of Albert and Selma Riemenschneider, and celebrates all who have contributed to the enduring success of this extraordinary musical festival (see Dedication). It completes a cycle begun

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in 1931, by bringing together the B-W Festival and the Bethlehem Bach Festival, which is coincidentally celebrating its 100<sup>th</sup> Festival.



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

### The Riemenschneider Bach Institute

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

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

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

Dr. Melvin Unger succeeded Dr. Barber as Director in 1998. A native of Canada, with choral music degrees from the Universities of Saskatchewan, Oregon, and Illinois, and a former student of Bach specialist Helmuth Rilling at the Conservatory of Music in Frankfurt, Dr. Unger now holds the Riemenschneider Chair in Music History and Literature in the Conservatory of Music. An active conductor, he also serves as the music director of the Singers' Club of Cleveland, the city's oldest arts organization. Dr. Unger has received multiple awards in recognition of his scholarly activities. He is the author of four books, including the award-winning *Handbook to Bach's Sacred Cantata Texts* and *J. S. Bach's Major Works for Voices and Instruments: A Listener's Guide*, and is presently preparing a Historical Dictionary of Choral Music.

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

Wallace became the only independent U.S. mirror site of the online Bach Bibliography.

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

The Institute’s collection currently consists of more than 33,273 items, including 12,499 bound books and musical scores (of which 1,329 are rare vault-held books, scores and manuscripts—including 683 “Bach” items) as well as music periodicals, sound recordings, microfilms, microfiche, CDs and video tapes, and 100 boxes of archival material. The works of J. S. Bach, his sons, and contemporaries are a vital

part of the collection. Among the precious items in the library are a 1725 manuscript of the *Well-Tempered Clavier*, BWV 846–893, in the hand of Bach’s student, Heinrich Nicolaus Gerber; a manuscript of Bach’s *English Suites*, copied sometime between 1725 and 1750 by Christoph Nichelmann, a member of one of Bach’s choirs; and thirteen performing parts to Bach’s cantata *Ich liebe den Höchsten von ganzem Gemüte*, BWV 174—copied in 1729 by Bach himself and five student helpers. In addition, more than 100 publications published after Bach’s death in 1750 include multiple editions of the *Well-Tempered Clavier*, first published in 1801. With the establishment of online directories of the library’s rare materials, awareness of the collection’s value is growing, and the legacy of Albert and Selma is expanding its impact around the world.

– Tom Riemenschneider and Melvin Unger

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

# Bach Organ

## THE BACH FESTIVAL ORGAN SPECIFICATIONS

Charles M. Ruggles, Builder

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

Manual compass: 56 notes

Pedal compass: 30 notes

Mechanical key and stop action

Casework and wooden pipes of oiled white oak

Manual naturals of cherry, sharps of grenadil



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

### WILLIAM H. VODREY III

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

# Chancel Organ

## SPECIFICATION OF THE CHANCEL ORGAN THE UNITED METHODIST CHURCH OF BEREA

Built by Orgelbaumeister Rudolf Janke  
Bovenden, Germany, 1973–74

### II. Hauptwerk

Quintadena 16'  
Prinzipal 8'  
Hohlflöte 8'  
Octav 4'  
Gemshorn 4'  
Octav 2'  
Mixtur V 1 1/3'  
Trompete 8'

### III. Brustwerk (Swell)

Rohrflöte 8'  
Salizional 8'  
Prinzipal 4'  
Holzflöte 4'  
Nasat 2 2/3'  
Sifflöte 2'  
Terz 1 3/5'  
Octav 1'  
Scharf II-III 2/3'  
Trompete 8'  
Tremulant

Key action: Mechanical (tracker)

Couplers:

Brustwerk to Hauptwerk  
Rückpositiv to Hauptwerk  
Brustwerk to Rückpositiv  
Hauptwerk to Pedal  
Brustwerk to Pedal  
Rückpositiv to Pedal

Couplers are operated by stopknobs and six reversible toe levers.

Compass: 56-note manuals, C-g<sup>'''</sup>  
32-note pedal clavier, C-g<sup>'</sup>

Tremulants: Brustwerk, adjustable  
Rückpositiv, adjustable

### I. Rückpositiv

Gedackt 8'  
Prinzipal 4'  
Spillflöte 4'  
Sesquialtera II 2 2/3'  
Octav 2'  
Gedacktflöte 2'  
Quintefflöte 1 1/3'  
Zimbel III 1/2'  
Cromhorne 8'  
Tremulant

### Pedal

Prinzipal 16' (2003)  
Subbass 16'  
Prinzipal 8'  
Rohrflöte 8'  
Octav 4'  
Mixtur V 2 2/3'  
Posaune (Full Length Resonators 16') 16'  
Trompete 8'  
Rohrschalmei 4'



Stop action: Electro-pneumatic, Six general mechanical setter combination operated by toe levers. General Cancel.

Wind supply: Separate hinged bellows for each manual division with “flexible” wind pressure. Schwimmer bellows for Pedal division.

Temperament: Mildly unequal.

Casework: Solid Oak, Fumed.

Facade: 80% burnished tin, 20% lead.

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# Artistic Personnel

## PARTICIPATING GROUPS AND CONDUCTORS

Baldwin-Wallace College Choir  
Baldwin-Wallace College Motet Choir  
B-W Singers  
Festival Chamber Orchestra  
Festival Brass Choir  
Members of the Cleveland Opera Orchestra  
The Bach Choir of Bethlehem, Pennsylvania

Stuart Raleigh, † *Music Director*  
Stuart Raleigh, † *Music Director*  
Mel Unger, † *Music Director*  
Dwight Oltman, † *Music Director*  
John Brndiar, † *Music Director*  
  
Greg Funfgeld, *Music Director*

### GUEST ARTISTS

Ullrich Böhme  
The Dave Brubeck Quartet<sup>1</sup>

*Organ*  
*Jazz Ensemble*

### VOCAL SOLOISTS

Tamara Matthews<sup>2</sup>  
Jennifer Lane<sup>3</sup>  
Stanford Olsen<sup>4</sup>  
Christòpheren Nomura<sup>5</sup>

*Soprano*  
*Mezzo-Soprano*  
*Tenor*  
*Baritone*

### OBBLIGATISTS

Julian Ross †  
Wei Shu Wang Co †  
George Pope †  
Mary Matthews ‡  
Thom Moore  
Danna Sundet  
Stacey DiIanni ‡  
George Sakakeeny  
Sarah Garing ‡  
Richard King

*Violin*  
*Violin*  
*Flute*  
*Flute*  
*Oboe, Oboe d'Amore*  
*Oboe, Oboe d'Amore*  
*Oboe, Oboe d'Amore*  
*Bassoon*  
*Bassoon*  
*Horn*

### CONTINUISTS

Regina Mushabac †  
Kent Collier  
Thelma Feith  
George Sakakeeny  
Nicole Keller †  
Kevin Kwan  
Marge Adler

*Violoncello*  
*Violoncello*  
*Bass*  
*Bassoon*  
*Organ*  
*Organ*  
*Harpsichord*

Russell Stinson, Lecturer, with Robert Mayerovitch, Piano

†Baldwin-Wallace Conservatory Faculty

‡Baldwin-Wallace Conservatory Student or Alumnus

<sup>1</sup>The Dave Brubeck Quartet appears by arrangement with SUTTON ARTISTS CORPORATION, 20 West Park Ave., Suite 306, Long Beach, NY, 11561, (516) 432-1790.

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

<sup>3</sup>Jennifer Lane appears by arrangement with BARZILAY ARTISTS., 360 W. 28<sup>th</sup> St. #68, New York, NY 10001, (212) 741-6118.

<sup>4</sup>Stanford Olsen appears by arrangement with COLUMBIA ARTISTS MANAGEMENT LLC, 1790 Broadway, New York, NY 10019, (212)841-9540.

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

# Personnel

---

## ADMINISTRATIVE PERSONNEL

### RESEARCH AND ADMINISTRATION

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Melvin Unger	<i>Program Annotator, Editor, Translator</i>	Stephanie Zuercher	<i>Festival Assistant</i>
Mary L. Tuck	<i>Festival Coordinator</i>	Brendan Reynolds	<i>Student Assistant</i>
Sandra Eichenberg	<i>Archive Assistant</i>		

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Louise Kiefer  
John Marting  
George Maciusko  
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Paul Riemenschneider  
Thomas Riemenschneider, *chair*  
Warren Scharf  
Margaret Scharf

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Sandra Eichenberg  
Sean Gabriel  
Rudolf Kamper  
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Michael Strasser, *chair*

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John Riemenschneider, *chair*  
Paul Riemenschneider  
Warren Scharf

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Lisa Judge, *chair*  
Betsy Neubeck  
George Richard, *liaison*  
Thomas Riemenschneider  
Betsy Sales, *consultant*  
Mary L. Tuck

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Mary Gay, *chair*  
Mary Lou Hunger  
Susan Monseau  
Judy Riemenschneider

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Judy Riemenschneider

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Zalika Gomes  
Kristen Muslusky  
Erin Neal  
Paul Rawlings  
Stephanie Sibits

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Behane Ghaim      Richard Little  
Teresa Graham      Stan Maxwell  
Chungsim Han      Dennis Miller  
Ellen Hansen-Ellis      Earl Peck  
Annie Heidersbach      Susan Penko  
Veronica Kalich      Timothy Riggle  
Thomas Konkoly      Carol Templeman  
Hilda Kovac      Sabine Thomas  
David Krueger      Jodi Tims

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*Head Stage Manager*  
Amanda Ramey  
Stephanie Heller  
Michael Silva

#### AUDIO TECHNOLOGY STAFF

Bruce Gigax  
*Severance Hall Recording Engineer*  
William Hartzell  
*B-W Recording Studio Supervisor,  
Festival Recording Engineer*

#### STUDENT TECHNICIANS

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Andrew Garrett      Ellen Walther  
Bryan Scafidi      Lauren Moore  
Christopher Dotson      Matt Sharrock

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#### ARTIST TRANSPORTATION

Mary Matthews, *coordinator*  
Timothy Avant      Kristen Muslusky  
Dan Cavallancia      Brendan Reynolds  
Sarah Cohen      Matt Sharrock  
Kathleen Creagan      Sean Smith  
Megan Denman      Heather Tillman  
Elizabeth Kimble      Ellen Walther  
Jennifer Muse



# Performing Groups

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## FESTIVAL BRASS CHOIR

JOHN BRNDIAR, *Music Director and Conductor*

SEAN SMITH, *Assistant Conductor*

### TRUMPET

Malachy Rodriguez\*  
Mark Maliniak\*  
Laura Bloss  
Andrew Garrett

### HORN

Lauren Moore\*  
Emily Applegarth

### TROMBONE

Bryan Scafidi\*  
Jake Mercer  
Jordan Rhodes

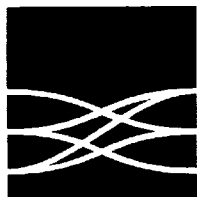
### TUBA

Stephanie Yehlik\*

\*denotes members of the Brass Quintet

Music to be performed will be selected from the following compositions:

Gregor Aichinger:	<i>Jubilate Deo</i>
J. S. Bach:	Chorales <i>Contrapunctus I</i> <i>Jesu, Joy of Man's Desiring</i> <i>My Spirit Be Joyful</i>
Banchieri:	<i>La Organista Bella</i>
Giovanni Gabrieli:	<i>Canzona per sonare No. 1 and No. 2</i> <i>Canzon septimi toni No. 2 Quirino</i>
Gasparini:	<i>Adoramus te, Christe</i>
M. Ingegneri:	<i>Tenebrae Factae Sunt</i>
Hans Leo Hassler:	<i>Sacri Conventus XXI</i>
G. F. Handel:	<i>The Music for the Royal Fireworks</i> (Excerpts) <i>Water Music</i> (Excerpts) <i>Overture to Berenice</i>
Jean Joseph Mouret:	<i>Rondeau</i>
G. Palestrina:	<i>Adoramus te</i> <i>Ricercar del primo tuono</i>
Josquin des Pres	<i>Motet and Royal Fanfare</i>
Tomas Luis de Victoria:	<i>O Magnum Mysterium</i>



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# Performing Groups

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## FESTIVAL CHAMBER ORCHESTRA

DWIGHT OLTMAN, *Music Director*

### VIOLIN I

Julian Ross, *Concertmaster*  
Deborah Woodhams  
Aaron Neumann  
Emily Knowles  
Kaitlin Doyle  
Tanya Rogers

### VIOLIN II

Wei-Shu Co, *Principal*  
Cassandra Kalin  
Kelly Jakubowski  
Katherine O'Neill  
Amanda Ramey  
Felicia Rojas

### VIOLA

Louise Zeitlin, *Principal*  
Adam Cordle  
Diane Joyce  
Jason Pyszkowski  
Emily Milko

### VIOLONCELLO

Regina Mushabac, *Principal*  
Genevra Ventre  
Sarah Guthridge  
Brienne Sargent

### CONTRABASS

Thelma Feith, *Principal*  
Laura Meyer

### ORGAN

Nicole Keller  
Betty Meyers

### FLUTE

George Pope, *Principal*  
Mary Matthews

### OBOE

Danna Sundet, *Principal*  
Stacey DiIanni  
Katelyn Storch

### OBOE D'AMORE

Danna Sundet, *Principal*  
Stacey DiIanni

### BASSOON

George Sakakeeny, *Principal*  
Sarah Garing

### TRUMPET

Charles Berginc, *Principal*  
Ian Cochran  
Katie MacGregor

### HORN

Richard King

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### ADMINISTRATIVE ASSISTANT

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# Performing Groups

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## MEMBERS OF THE OPERA CLEVELAND ORCHESTRA

### VIOLIN I

Wei-Shu Wang Co, *Concertmaster*  
Susan Britton  
Mary Beth Ions  
Priscilla Eva  
Jiah Chung

### VIOLIN II

Amber Dimoff, *Principal*  
Nancy Patterson  
Karin Harrell  
Maria Andreini

### VIOLA

Laura Kuennen-Poper, *Principal*  
Heather Gullstrand  
Ellen Herskowitz

### VIOLONCELLO

Kent Collier, *Principal*  
Charles Griffith

### BASS

Thelma Feith, *Principal*

### OBOE AND OBOE D'AMORE

Thomas Moore, *Principal*  
Danna Sundet

### BASSOON

George Sakakeeny, *Principal*  
Todd Jelen

### TRUMPET

Michael Chunn, *Principal*  
John Brndiar  
Michael Attaway

### TIMPANI

Timothy Strelau, *Principal*

### ORGAN

Kevin Kwan

### HARPSICHORD

Marge Adler

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# Performing Groups

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## COLLEGE CHOIR

STUART RALEIGH, *Music Director*

### SOPRANO I

Dana Clearwater  
Sarah Cohen  
Carolyn Greiner  
Hillary Labonte  
Ashley Rudd  
Laura Shupbach  
Emily Stephenson

### SOPRANO II

Olivia DeJesus  
Elizabeth Kimble  
Kaitlyn Korn  
Merritt Ramicone  
Catherine Sengenberger  
Rachel Weislogel  
Metra Wright

### ALTO

Kirsten Homdrom  
Sarah Mather  
Margaret Mezzacappa  
Lauren Moore  
Jennifer Noble  
Lindsay Ramhoff  
Kaitlin Schneider  
Theresa Schneider  
Vanessa Taddeo

### TENOR

Nathan Bachofsky  
Michael Barrett  
Maxim Brumbach  
Michael Jankosky  
Jason Klueber  
Jason McConkey  
Nicholas Meloro  
Jason Pszykowski\*  
Brendan Reynolds  
Nathan Roth  
Jordan Ruefle  
Gene Stenger  
Michael Tindall  
Cory Tuck  
William Vallandingham  
Michael Wallace

### BASS

Benjamin Greenfield  
Jason Grife  
Dustin Jesberger  
William Lukens  
David McHenry  
John Reynolds  
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# Performing Groups

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## MOTET CHOIR

STUART RALEIGH, *Music Director*

### SOPRANO

Sarah Cohen  
Kaitlyn Korn  
Hillary LaBonte  
Ashley Rudd  
Rachel Weislogel  
Metra Wright

### ALTO

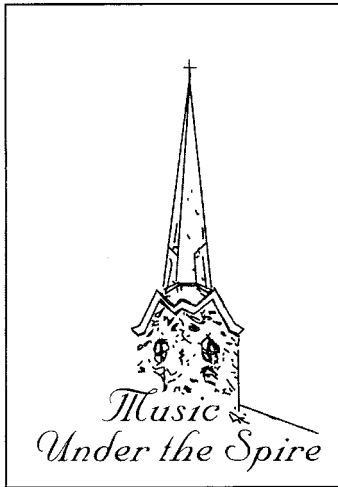
Kirsten Homdrom  
Elizabeth Kimble  
Margaret Mezzacappa  
Lindsay Ramhoff  
Kaitlin Schneider  
Vanessa Taddeo

### TENOR

Nathan Bachofsky  
Jason Pszykowski  
Nathan Roth  
Gene Stenger  
Cory Tuck

### BASS

Benjamin Greenfield  
William Lukens  
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## B-W SINGERS

MELVIN UNGER, *Director*

CLAIRE BLACK, *Accompanist*

### SOPRANO

Lois Ballas  
Anna Caldwell  
Hannah Campbell  
Sarah Chadwick  
Erin Childs  
Kimberly Godfrey  
Andrea Hasselbusch  
Laura Kennelly  
Sheri Kimes  
Theresa Kloos  
Kristin Kolick  
Cari Kristoff  
Emily Leonard  
Kate Merrick  
Brittney Morton  
Cassie Okenka  
Rachel Robinson  
Katie Rotuno  
Libby Servais  
Jo Swanson  
Betty Unger  
Alyssa Weldon-Linne  
Jana West

### ALTO

Judy Davis  
Hannah DelMonte  
Julia Hale  
Patty Lohr  
Malika Petty  
Paige Shlosky  
Hilary Smith  
Sara Tackett  
Mallory Underwood  
Laura Whitlow  
Emily Wood

### TENOR

Alex Bowers  
Will Brandstetter  
Savatore Bruno  
Michael Columbro  
Stephen DiBlasi  
Bryan Haslett  
Danny Henning  
Paul Rawlings  
Mike Russo  
Ryan Shrewsbury  
Jason Slattery  
Tim Try  
Michael Wallace

### BASS

Robert Andrews  
Timothy Avant  
David Dabney  
Martins Daukss  
Joseph Glaser  
Adam Gluntz  
David Gregory  
Corey Mach  
Robert Mayerovitch  
Jesse Mueller  
Javar Parker  
Craig Reynolds  
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# Performing Groups

## THE BACH CHOIR OF BETHLEHEM

GREG FUNFGELD, *Artistic Director & Conductor*

THOMAS GOEMAN, *Assistant Conductor & Accompanist*

### SOPRANO I

Corliss Bachman  
Karen Cocca  
Emily Rose Cole  
Leslie Dreyer-Kalra  
Suzanne Edwards  
Roberta George  
Carrie Krug  
Cass Kwan  
Erynn R. Mann  
Lucy Perusse  
Martha Cox Popichak  
Roberta Wagner

### SOPRANO II

Wendy E. Borst  
Erin Camlin  
Susan Coenen  
Mary Dawson  
Liz Emmert  
Roberta Kasmiroski  
Sandra Kemmerer  
Lisa Kuritz  
Christina Lamonica  
Tina M. Lebrecht  
Michel Lloyd  
Lynn German Long  
Linda Maule  
Shannan Ott  
Amy Ruhf  
Rebecca Tuszynski  
Karen Votta  
Laura Welkey

### ALTO I

Barbara Ballard  
Lynn Whitehouse Birney  
Laura Carlson  
Kimberly Conklin

Jean Donegan-Vrabel  
Shari Gleason-Mayrhofer  
Jennifer Hay  
Linda Lipkis  
Sarah Messbauer  
Margaret Reighn  
Martha Sipe  
Jean Anne Shafferman  
Marsha Whinston Snyder  
Kelly Stanton  
Sally A. Sunseri  
Annette Thiel  
Elizabeth Wright

### ALTO II

Lynne Beck  
Janet L. Belletti  
Brenda Bolasky  
Evangeline M. Campbell  
Dorothy Z. Cockrell  
Jane Florenz  
Mary C. Harbach  
Kate Herman  
Kay E. Kunkel  
Jeanne Lajewski  
Diane Lindsay  
Mary Zsido Paini  
Beverly Rumble  
Patti Sakdiponephong  
Deborah Turton

### TENOR I

Kurt C. Anchorstar  
Donald Buss  
Gregory Cole  
Kevin Cone  
Donald DeBoer  
Lynn Ditty  
Everett Johnson

Richard E. Miller  
Greg Oaten  
John Perella  
Guy Rauscher

### TENOR II

Christopher Banko  
Bill Bly  
Bruce Dawson  
Martin Donahue  
Ellis Finger  
Joseph Sullivan  
Anthony R. Villani  
Christopher T. Wagner

### BASS I

Tony Austin  
James M. Chiadis  
Walter C. Emery  
David Freeman  
Bryan K. Gerhab  
Kenneth Kuhns  
Rich Mrosky  
David Ruhf  
Larry Snyder  
John L. Sullivan  
David R. Umla  
S. Clarke Woodruff  
Edmund W. Young  
Peter Young

### BASS II

Michael D. Barnett  
Todd Fennell  
Bryan Hay  
Raymond Malec  
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# Directors

## MUSIC DIRECTOR



**DWIGHT OLTMAN**, who celebrates his thirty-second season as Music Director of the Festival, is also Conductor of the Baldwin-Wallace Symphony Orchestra. Selected students from that ensemble form the core of the Festival Chamber Orchestra. Mr. Oltman has established a reputation as one of America's leading interpreters of the music of J. S. Bach. Career highlights include two concerts at Kennedy Center when the Festival was invited to appear in Washington, D.C. at the "Festival of Festivals." Another event receiving national acclaim was a telecast of Bach's *St. Matthew Passion* seen on 116 PBS stations. In past seasons Mr. Oltman has collaborated with an impressive array of distinguished American, Canadian, and European singers. This list includes artists such as Arleen Auger, Phyllis Bryn-Julson, Lorna Haywood, Jan DeGaetani, Catherine Robbin, Marietta Simpson, Ingeborg Danz, Jon Humphrey, Karl Markus, Seth McCoy, Kurt Equiluz, Thomas Paul, Ruud van der Meer, and Richard Zeller. Adding further to the international dimensions of the Festival, Mr.

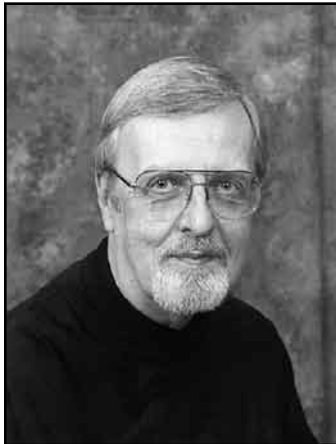
Oltman has invited ensembles and instrumental artists, including Anner Bylisma, Frans Brüggen, Catherine Crozier, Peter Hurford, Roberto Micconi, Sergiu Luca, Monica Huggett, Elizabeth Wallfisch, Paula Robison, the Quink Vocal Ensemble, the New York Baroque Dance Company, and the Netherlands Chamber Orchestra. Throughout his years at the Baldwin-Wallace Conservatory, Mr. Oltman has maintained a busy professional conducting schedule. During twenty-four seasons as Music Director and Principal Conductor of the Cleveland Ballet, he conducted for the company in major cities including New York, Chicago, Detroit, Atlanta, and San Jose, and at the prestigious Edinburgh Festival in Scotland. Founding Music Director of the Ohio Chamber Orchestra, he conducted an impressive range of music during his twenty-year tenure. Currently Mr. Oltman is Music Director of Ballet San Jose in California where he continues to collaborate with many gifted choreographers and dancers. Orchestral guest conducting engagements have taken him to orchestras and festivals throughout the United States and in eight other countries. His honors have included a *Northern Ohio Live* award for the Bach Festival, ASCAP awards for the Ohio Chamber Orchestra, and a proclamation from Mayor Michael White for "Dwight Oltman Day in Cleveland."



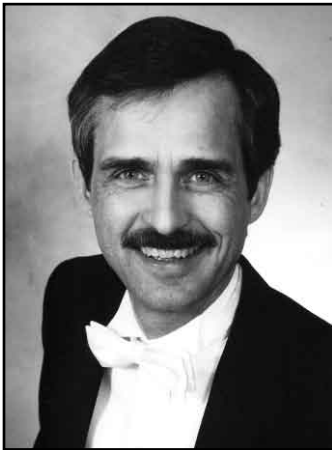
1982. 50th Anniversary Festival, Dwight Oltman conducting.

# Directors

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**STUART RALEIGH** is Professor of Music and Director of the Baldwin-Wallace College and Motet Choirs, both of which perform each year in the Bach Festival. He has served as Chorus Master of the Festival since 1974. 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 Chorus Master and Assistant Conductor of the Syracuse Symphony Orchestra. He has also been a member (keyboard) of both the Cleveland Philharmonic and the Ohio Chamber Orchestras.



**MELVIN UNGER** is Director of the Riemenschneider Bach Institute at Baldwin-Wallace College. He was one of the first North American choral conductors to study with Bach specialist Helmuth Rilling at the Music Conservatory in Frankfurt. He presently conducts the B-W Singers and the Singers' Club of Cleveland, a male chorus in the greater Cleveland area, now celebrating its 114th season. Before moving to the U. S. from Canada in 1998, Dr. Unger served for 18 years as music director of the Da Camera Singers in Edmonton. His choirs have appeared at conventions and festivals in Canada, the United States, and Europe, and he has published four books on choral-related topics.



**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.



# Guest Artists

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## BIOGRAPHICAL INFORMATION



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*. She has been a featured soloist at two previous Baldwin-Wallace Bach Festivals. 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. She was also featured in the world premiere of Alessandro Scarlatti’s newly discovered *L’Adimiro* with Cal Performances. Ms. 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 EMI Classics/Angel Records, Lyrichord, and Musical Heritage Society, as well as a current project with the Boston Baroque on Telarc.



**JENNIFER LANE**, mezzo-soprano, is recognized internationally for her interpretations of repertoire ranging from early Baroque to contemporary works. She has appeared at festivals worldwide with such conductors as Christopher Hogwood, Helmut Rilling, Nicholas McGegan, Andrew Parrott, Robert Shaw, William Christie, Michael Tilson-Thomas, and Mstislav Rostropovich. A noted early music specialist, Jennifer Lane appears frequently with period instrument orchestras: Les Arts Florissants, Les Musiciens du Louvre, Philharmonia Baroque Orchestra, the Smithsonian Chamber Players, New York Collegium, Seattle Baroque Orchestra, Tafelmusik, American Bach Soloists, Boston’s Handel and Haydn Society, and Le Parlement de Musique. She is also a regular guest with symphony orchestras and has performed with the Jerusalem Symphony, San Francisco Symphony, Minnesota Orchestra, Atlanta Symphony, St. Louis Symphony, and the Orchestra della Toscana. In 1999 she made her Metropolitan Opera debut. She has also performed with New York City Opera, San Francisco Opera, Opernhaus Halle, Opernhaus Dessau, Santa

Fe Opera, and Utah Opera. A Baldwin-Wallace Bach Festival newcomer, Ms. Lane has made over three dozen recordings. A Harmonia Mundi recording of *Ariodante* at the Gottingen Handel Festival under Nicholas McGegan won a Gramophone Award.

# Guest Artists

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Tenor **STANFORD OLSEN** regularly performs with the world's top orchestras and conductors. This includes such notables as Kurt Masur and the New York Philharmonic, Pierre Boulez and the Ensemble Intercontemporain, Seiji Ozawa and the Saito Kinen Festival Orchestra, James Levine and the Berlin Philharmonic, John Elliot Gardner and the English Baroque Soloists, and Helmuth Rilling and the International Bachakademie. Since his debut in 1986 opposite Joan Sutherland, Mr. Olsen has performed over 150 times with New York's Metropolitan Opera and has been heard in such major venues as La Scala, Australian Opera, Deutsche Oper Berlin, and San Francisco Opera. He has performed at the festivals of Ravinia, Tanglewood, and Salzburg, and is a regular guest of the orchestras of Philadelphia, San Francisco, Houston, St. Louis, Montreal, and Atlanta. Mr. Olsen won the Naumburg Award for Recitalists in 1989 and has since been much in demand as a recitalist in the USA and Europe. Shortly thereafter, he debuted in Alice Tully Hall in 1989 singing

Schubert's *Die Schöne Müllerin*. He repeated this piece in 1997 in the 92<sup>nd</sup> St. Y's final "*Schubertiade*" recitals, stepping in for an ailing Hermann Prey with James Levine accompanying. His recordings of Bach, Mozart, and Rossini have received critical praise and two nominations for Grammy Awards. This is his Baldwin-Wallace Bach Festival debut.



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, Baltimore 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, Louis Langrée, and Martin Pearlman. A noted Bach specialist, Mr. 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. This is his third performance with the Baldwin-Wallace Bach Festival. He has received a Grammy nomination, a Fulbright Grant, and First Prize in the 1992 Young Concert Artists International Auditions. In addition, he was the First Place winner in the International

Vocal Competition sponsored by the Mozarteum in Salzburg, Austria. His discography includes recordings on the Sony, Dorian, Teldec, Telarc, London, Denon, TDK, L'Oiseau Lyre, Nonesuch, Center Stage Records, and Well Tempered labels.

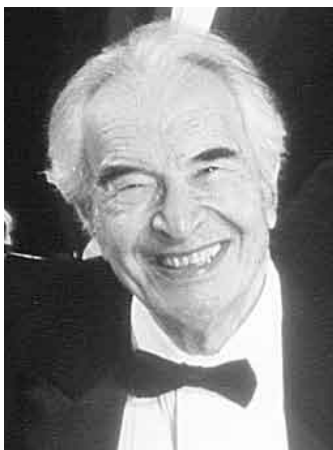
# Guest Artists

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**ULLRICH BÖHME** has been Organist at St. Thomas Church (Thomaskirche) since 1985, following in the occupational footsteps of J. S. Bach, who served as Cantor of St. Thomas for the final twenty-seven years of his life. Born in 1956 in the Vogtland area of Saxony, Mr. Böhme assumed the position of organist in his home town of Rothenkirchen at the age of 13. Fascinated ever since by what he terms the “King of Instruments,” he has studied with Hans Otto at the Dresden Church Music Academy and at the Leipzig Conservatory with Wolfgang Schetelich. After his studies he assumed the position of Cantor and Organist at the Church of the Holy Cross (Kreuzkirche) in Chemnitz. Since winning the post in Leipzig, Mr. Böhme’s principal responsibilities have included solo organ work at the services of St. Thomas Church, concerts, and performances at the regular *Motetten* (evening choral services) with the venerable *Thomanerchor* (the boy choir of St. Thomas), as well as playing continuo for cantatas, oratorios, and passions. In addition he has made regular concert

tours to many European countries, North America, and Japan. He has been invited to serve on the juries of significant international organ competitions, and in 1989 he received the Critics’ Prize of the Cultural Journalists of Leipzig. In addition, he has made numerous recordings on compact disc, and for radio and television productions, both in Germany and abroad. Mr. Böhme is also interested in the restoration of old organs; most recently, he implemented the placing in St. Thomas Church of a replica made by Gerald Woehl of the Georg Christoph Stertzing organ that Bach knew in his hometown of Eisenach. The 60-stop Baroque-style instrument is a copy of the one Bach’s uncle had built for St. George’s Church in 1696–1707 and it includes a feature for tuning to the “choir pitch” of Bach’s day. Mr. Böhme also participated in the “Bach 2000 Festival,” which was part of the Leipzig observation of the 250<sup>th</sup> anniversary of Bach’s death. Mr. Böhme, since 1994 a professor at the Leipzig Conservatory of Music and Drama, teaches master classes in interpretation in Germany and abroad.



Pianist and composer **DAVE BRUBECK** was born in 1920; he started performing jazz professionally in his early teens and then continued his music studies both at the College of the Pacific and privately with Darius Milhaud at Mills College. Along with fellow students of Milhaud, he formed a jazz trio, which later became his famous Dave Brubeck Quartet. This trio made their first recordings in 1949 and started winning awards immediately; when they added Paul Desmond on alto saxophone, their distinctive harmonic approach and daring improvisation launched what later became known as “West Coast” Jazz. Starting out as parts of “package shows” with such illustrious names as Duke Ellington, Charlie Parker, Dizzy Gillespie, Stan Getz, and Gerry Mulligan, The Dave Brubeck Quartet went on to world tours, including one sponsored by the U.S. State Department behind the Iron Curtain in 1958. Dave Brubeck has performed before eight U.S. Presidents, princes, kings, heads of state, and Pope John Paul II. He has recorded with such artists as Louis Armstrong, Jimmy Rushing, Carmen McRae, Roy Hargrove, Joshua Redman, and Christian McBride,

in addition to the members of his Quartet. As composer, Mr. Brubeck has written and, in some cases, recorded several large-scale works including two ballets, a musical, an oratorio, four cantatas, a mass, works for jazz combo and orchestra, and many solo piano pieces. In the last twenty years he has organized several new quartets and continued to appear at the Newport, Monterey, Concord, and Kool Jazz Festivals. Brubeck performed at the White

# Guest Artists

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House in 1964 and 1981, and at the 1988 Moscow summit honoring the Gorbachevs. He is the recipient of four honorary degrees, the BMI Jazz Pioneer Award, and the 1988 American Eagle Award presented by the National Music Council. Mr. Brubeck traces much of his inspiration to the music of J. S. Bach.



British-born **RANDY JONES** started work as a drummer at the age of sixteen, playing mostly rock and “pop” for recording sessions. When the opportunity came to play jazz with the Maynard Ferguson Big Band, which was then based in England, he jumped at the chance. During the six years he was with Ferguson’s band, he made numerous recordings and worked with such singing stars as Cleo Laine, Tony Bennett, and Billy Eckstine. Later, when Mr. Jones moved to the United States, he received immediate critical recognition. He has played with such jazz greats as Gerry Mulligan, Chet Baker, Milt Jackson, Bill Watrous, and Harry James. In 1978 he was invited to join the Dave Brubeck Quartet and has remained with them ever since.



Robert Philip “**BOBBY**” **MILITELLO** was born in 1950; his ability to perform and improvise on alto, tenor, and soprano saxophones as well as flute and clarinet first caught Dave Brubeck’s ear in the late 1970s. At this time, Mr. Militello was performing with the Maynard Ferguson Big Band, and he was invited to audition for The Dave Brubeck Quartet shortly thereafter. In addition to his work with the Quartet, he has also performed contemporary works by Pat Williams, Oscar Peterson, and Michel LeGrand with his hometown Buffalo Philharmonic. He has recorded soundtracks for television, films, and commercials, as well as with the big bands of Maynard Ferguson, Bill Holman, Bob Florence, and as part of the 1991 Stan Kenton Tribute.



The most recent addition to The Dave Brubeck Quartet, **MICHAEL MOORE** was born in Cincinnati, Ohio. He has studied privately with Frank Proto of the Cincinnati Symphony and Harold Roberts and Orin O’Brian of the New York Philharmonic. After joining the Woody Herman Band at the age of twenty, he has recorded and performed with such jazz luminaries as Marian McPartland, Bill Evans, Stan Getz, Chet Baker, Gary Burton, Benny Goodman, Freddie Hubbard, Tony Bennett, and Gil Evans. He also performs with his own duo and trio that feature the bass as a solo instrument, and has been described as “one of the most consistently brilliant bassists in recent history” by John S. Wilson of the *New York Times*.

# Guest Artists

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The **BACH CHOIR OF BETHLEHEM** is the oldest Bach choir in America. Founded in 1898, The Bach Choir gave the first complete performances in the United States of the *Mass in B Minor* and the *Christmas Oratorio*. Each May the choir attracts thousands of national and international visitors to its annual Bethlehem Bach Festival. Under Greg Funfgeld's direction, 95 volunteer members sing not only with traditional Bach Choir dedication and enthusiasm, but also with a new level of musicianship and understanding of Bach's choral universe. The ensemble's repertoire includes 133 cantatas, all of Bach's motets, and 15 of Bach's larger works. During the past



decade the Choir has received critical acclaim for performances at the Thomaskirche in Leipzig, the Herkulessaal at Munich's Royal Residence, The Kennedy Center in Washington, and Carnegie Hall in New York, as well as for its recordings on the Dorian label. Historically significant concerts have also been performed at the Academy of Music in Philadelphia, the Cathedral of St. John the Divine in New York, Symphony Hall in Boston, and the Philharmonie in Berlin. The Choir's tour to the United Kingdom in July, 2003 included a performance for the prestigious BBC Proms in London's Royal Albert Hall. The Choir's home season in Bethlehem consists of more than twenty concerts, including three Christmas Concerts, a Family concert in February, the Cantata Series at noon, and the Annual Bach Festival over two weekends in May. This year is the 100<sup>th</sup> Bethlehem Bach Festival, and the Baldwin-Wallace College Choir will perform with the Bach Choir and Bach Festival Orchestra under Greg Funfgeld's direction for the May 4 performance of the *Mass in B Minor*.

**GREG FUNFGELD** has been Artistic Director and Conductor of The Bach Choir of Bethlehem and The Bach Festival Orchestra since 1983. Under his leadership The Bach Choir has released three Dorian recordings, *Wachet Auf!*, *Christmas in Leipzig*, and the *Mass in B Minor*, in addition to the popular *Christmas in Bethlehem*, volumes 1 & 2. Performing with the Bach Festival Orchestra and world-renowned soloists, the choir has achieved a level of musical excellence that has been recognized internationally. Mr. Funfgeld is a 1976 graduate of Westminster Choir College. In May of 1986 he received the Alumni Merit Award for excellence in musical performance. He maintains a performing career that continues to command widespread critical acclaim. In September 1989 he made his European debut as an organ recitalist in Bethlehem's Sister City, Schwäbisch-Gmund, and in October 1998 he directed Bach's *Musical Offering* from the harpsichord in a historic collaboration with the acclaimed Trisha Brown Dance Company. Mr. Funfgeld's guest engagements have included the Boulder Bach Festival in its tenth anniversary performance of the *Mass in B Minor*. This is his first performance at the Baldwin-Wallace Bach Festival.

# Guest Artists

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A native of Athens, Georgia, **RUSSELL STINSON** holds a B.Mus. degree in organ performance from Stetson University and a Ph.D. in musicology from the University of Chicago. He is currently the Josephine Emily Brown Professor of Music and College Organist at Lyon College and Organist-Choirmaster at St. Paul's Episcopal Church in Batesville, Arkansas. His numerous publications on the music of J. S. Bach include books on the *Orgelbüchlein* and Great Eighteen Chorales, both published by Oxford University Press. His most recent book is entitled *The Reception of Bach's Organ Works from Mendelssohn to Brahms*, published by Oxford in 2006.



**ROBERT MAYEROVITCH** is Professor of Piano and a member of the Elysian Trio at Baldwin-Wallace Conservatory. Holding a D.M. from Indiana University, Dr. Mayerovitch studied with, assisted, and now regularly serves as substitute teacher for Menahem Pressler of Indiana University and the Beaux Arts Trio. At McGill University he studied with Prof. Dorothy Morton. He has been the recipient of numerous performing awards including grand prize in the Bartok-Kabalevsky International Piano Competition, first prize in the National Competition of the Canadian Broadcasting Corporation, the Montreal Symphony Competition, the Indiana University Doctoral Concerto Competition, and grand prize in the Quebec Music Festivals. Dr. Mayerovitch performs extensively in the U. S. and Canada as a recitalist, chamber musician, and soloist with orchestra. He is a co-author of the critically acclaimed book, *A Symposium for Pianists and Teachers: Strategies to Develop the Mind and Body for Optimal Performance*, now in use in many piano pedagogy curricula. He has been a member of the editorial board of the *American*

*Music Teacher*, a contributor to *Piano & Keyboard Magazine*, and a founding member of the Committee on Technique, Movement, and Wellness, a group of pianists and medical practitioners devoted to the exploration and explanation of healthful piano technique. Dr. Mayerovitch is a nationally active lecturer on pedagogical topics, in particular, a set of musical, pianistic, and psychological aphorisms entitled "Rules of Pianists' (and Other Animals') Thumbs."

# Critics Panel

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Born in Fort Smith, Arkansas, **SCOTT CANTRELL** is the classical music critic for the *Dallas Morning News*. Before taking his current position in 1999, he also was the critic for newspapers in Albany and Rochester, New York, as well as Kansas City, Missouri. Besides reviewing art, film, and music, Mr. Cantrell is a free-lance writer for *The New York Times*, *Encyclopaedia Britannica* and music magazines including *Gramophone*, *BBC Music*, *Opera News*, and *Symphony Magazine*. From 1993 to 1997, he was the president of the Music Critics Association of North America. He earned a BFA from Southern Methodist University. In addition to his work in the field of journalism, Mr. Cantrell has performed as an organist and choral conductor.

**DAVID MERMELSTEIN** writes about the arts for various American and British publications. A regular contributor to *The New York Times*, the *Los Angeles Times*, *Bloomberg News*, *MusicalAmerica.com* and *Variety*, he also writes for *Los Angeles* magazine, *The Forward*, *Gramophone* and *The Strad* and has written for the *San Francisco Chronicle*, *The New York Sun*, *The New Criterion* and *Opera News*. Mr. Mermelstein is currently classical music critic of the *Los Angeles Daily News* and has been a theater critic for *Variety* and the *L.A. Weekly*. He contributed several entries to the second edition of *The New Grove Dictionary of Music and Musicians* (Grove/Macmillan, 2001) and co-authored, with José Antonio Bowen III, the American Tradition chapter of *The Cambridge Companion to Conducting* (Cambridge, 2003).

**ANNE MIDGETTE**, the first woman ever to review classical music for *The New York Times*, began to write regularly for the paper in 2001. Following her graduation from Yale University, she lived in Europe for 11 years, where she reviewed music and art for *The Wall Street Journal* and *Opera News* and also did freelance work for Deutsche Grammophon and the BBC, edited a monthly magazine, and wrote several travel guidebooks. After returning to the U. S., she was a classical music educator for MusicMaker.com and wrote for such publications as *Newsday* and *The Philadelphia Inquirer*. With Herbert Breslin, a classical music manager and publicist, she wrote *The King and I*, a candid, controversial book about Breslin's thirty-six years managing Luciano Pavarotti.

**TIM PAGE** is a Pulitzer Prize-winning music critic for the *Washington Post*. By the time he graduated from Columbia University, he already was writing for a number of publications and presenting contemporary music on Columbia's radio station. For WNYC-FM he hosted a program that featured interviews with hundreds of composers and musicians. Before he joined the *Washington Post* as the chief classical music critic in 1995, he was a music writer and culture reporter for *The New York Times* and chief music critic of *Newsday*. In 1997 he received the Pulitzer Prize for his "lucid and illuminating" music criticism. He published a biography about the life of American author Dawn Powell in 1998. In 2006 Mr. Page was selected as one of the twenty-five most influential people in the world of opera by *Opera News*.

**DONALD ROSENBERG** has been classical music critic of *The Plain Dealer* since 1992. He previously served as music and dance critic of the *Akron Beacon Journal* and the *Pittsburgh Press*. Mr. Rosenberg, who holds degrees in horn, has performed at the Aspen and Marlboro music festivals, and has played under such conductors as Pablo Casals, Pierre Boulez, Georg Solti, Aaron Copland, and Gunther Schuller. He has covered fourteen foreign tours of the Cleveland Orchestra and is author of *The Cleveland Orchestra Story: Second to None* (Gray & Co. Publishers, 2000). Mr. Rosenberg served two terms as president of the Music Critics Association of North America, during which time he helped organize "Shifting Ears," a symposium exploring the state of classical music criticism in North America, co-presented by the Music Critics Association of North America and the National Arts Journalism Program at Columbia University. His articles and reviews have appeared in many publications, including *Gramophone*, *Opera News*, *Opera* (London), *Musical America*, *Symphony Magazine* and *The Sondheim Review*.

# Concerts

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**FRIDAY, APRIL 20, 2007**

- 10:30–11:30 a.m.                      NEW RESEARCH IN THE RIEMENSCHNEIDER BACH INSTITUTE:  
“Clara Schumann’s Bach Book: A Neglected Document of the Bach Revival”  
(Gamble Auditorium)  
    Russell Stinson, Lecturer  
    Robert Mayerovitch, Piano
- 1:30–2:30 p.m.                        OPEN HOUSE: RIEMENSCHNEIDER BACH INSTITUTE  
Exhibit: Bach Manuscripts and Prints from the R.B.I. Vault
- 3:15–3:45 p.m.                        FESTIVAL BRASS CHOIR (Marting Hall Tower)  
    John Brndiar & Sean Smith *conducting*
- 4:00 p.m.                                **FIRST CONCERT**
- G. F. HANDEL                            *Concerto Grosso*, Op. 6, No. 1  
1685–1759                                A tempo giusto  
    Allegro  
    Adagio  
    Allegro  
    Allegro
- Members of the Opera Cleveland Orchestra  
  Dwight Oltman *conducting*
- J. S. BACH                                Cantata, BWV 154, *Mein liebster Jesus ist verloren* (first Festival performance)  
1685–1750                                Jennifer Lane, *Mezzo-Soprano*  
  Stanford Olsen, *Tenor*  
  Christòpheren Nomura, *Baritone*  
  Baldwin-Wallace College Choir  
  Members of the Opera Cleveland Orchestra  
  Dwight Oltman *conducting*
- J. S. BACH                                Motet, BWV 226, *Der Geist hilft unsrer Schwachheit auf*  
  Baldwin-Wallace Motet Choir  
  Members of the Opera Cleveland Orchestra  
  Stuart Raleigh *conducting*

INTERMISSION



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(contd.)

**FIRST CONCERT**

J. S. BACH  
1685–1750

Cantata, BWV 32, *Liebster Jesu, mein Verlangen*

Tamara Matthews, *Soprano*  
Christòpheren Nomura, *Baritone*  
Baldwin-Wallace College Choir  
Members of the Opera Cleveland Orchestra  
Dwight Oltman *conducting*

G. F. HANDEL  
1685–1759

*Coronation Anthem No. 1, Zadok the Priest*

Baldwin-Wallace College Choir  
Members of the Opera Cleveland Orchestra  
Dwight Oltman *conducting*

# Clara Schumann

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## CLARA'S BACH BOOK: A Neglected Document of the Bach Revival

RUSSELL STINSON



A particularly valuable item from the archives of the Riemenschneider Bach Institute is a volume containing eleven nineteenth-century prints of keyboard works by Johann Sebastian Bach that was once owned by the pianist Clara Wieck Schumann. Only recently has this material been identified as being owned originally by Clara's husband, the composer Robert Schumann. Significantly, Robert Schumann's hand appears in at least ten of these prints, and his annotations include analytical markings, organ registrations, and pronouncements on the authenticity of the music. Furthermore, many of Schumann's markings correspond exactly to an article that he published as editor of the *Neue Zeitschrift für Musik*.

This source also sheds considerable light on the Bach reception of Clara Schumann, for in three organ works she made numerous markings aimed at piano performance. Not coincidentally, two of these compositions—the *Tocatta in F Major*, BWV 540, and the *Fantasy in G Major*, BWV 572—are the same two Bach organ works that Clara's dear friend, Johannes Brahms, most often played as a concert pianist. It would appear that Brahms advised Clara on how to perform these pieces at the piano, and the possibility certainly exists that Brahms's hand also appears in these two works.

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## AN INVENTORY OF CLARA SCHUMANN'S BACH BOOK

Contents of Print	Title of Print	Date of Print
Goldberg Variations, BWV 988 ( <i>Clavierübung</i> , Part 4)	Exercices pour le clavecin par J. S. Bach. Oeuv. II.	1820 ◇
<i>Clavierübung</i> , Part 3 (BWV552/1, 669-89, 552/2)	Exercices pour le clavecin par J. S. Bach. Oeuv. III.	ca. 1815 ◇ §
Prelude in A Minor, BWV 551	Prelude et fugue pour l'orgue ou le piano-forte composé par J. S. Bach. No. I.	ca. 1832 ◇
Prelude and Fugue in G Major, BWV 541	Prelude et fugue pour l'orgue ou le piano-forte composé par J. S. Bach. No. II.	ca. 1832 ◇
Prelude and Fugue in G Minor, BWV 535	Prelude et fugue pour l'orgue ou le piano-forte composé par J. S. Bach. No. III.	ca. 1832 ◇
Chromatic Fantasy and Fugue, BWV 903	Chromatische Fantasie für das Pianoforte von Johann Sebastian Bach.	ca. 1819
Fantasy in C Minor, BWV 906	Fantaisie pour le clavecin composée par J. S. Bach No. I.	ca. 1815 ◇
Fantasy in G Major, BWV 572	Fantaisie pour l'orgue ou le piano-forte composée par J. S. Bach. No. II.	1832–33 ◇ §
Tocatta in D Minor, BWV 913	Tocatta per clavicembalo composta dal Signore Giov. Sebast. Bach. No. [I].	ca. 1815 ◇
Tocatta and Fugue in F Major, BWV 540	Tocatta et fugue pour l'orgue ou le piano-forte composée par J. S. Bach. No. II.	ca. 1832 ◇ §
Tocatta and Fugue in D Minor, ("Dorian"), BWV 538	Tocatta et fugue pour l'orgue ou le piano-forte composée par J. S. Bach. No. III.	ca. 1832 ◇

◇ contains handwritten notes by Robert Schuman

§ contains handwritten notes by Clara Schuman

# A Brief Note

## ON THE TOWER MUSIC

TIMOTHY A. COLLINS

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

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



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

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

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

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

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

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

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

# First Concert

APRIL 20, 2007

NOTES ON THE PROGRAM  
BY MELVIN UNGER



G. F. Handel: *Concerto Grosso*, Op. 6, No. 1

Unlike Handel's other concertos (the six included in Op. 3), the set of twelve concertos published as Op. 6 were written in a one-month burst of creative energy—between September 29 and October 30, 1739. Apparently the impetus for these works came from a set of concertos by Arcangelo Corelli, which were similarly designated “Op. 6,” and similarly contained twelve works calling for a solo group (“concertino”) of two violins and cello reinforced occasionally by four-part strings and continuo. The fact that Handel later added three oboes to nos. 1, 2, 5, and 6, does not alter their basic construction, since the oboes mostly double the supporting string parts. The concertos were “intended for use during the intervals of oratorios, [and] they rapidly succeeded those of Corelli as the most popular orchestral works in England.” (Clifford Bartlett)

The first concerto of Handel's set consists of five contrasting, relatively short movements (all are generally under three minutes). Throughout we hear Handel's unique voice: a combination of Italian vivacity and English lyricism.

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J. S. Bach: Cantata 154, *Mein liebster Jesus ist verloren*

Written for the Sunday after Epiphany in 1724, Cantata 154 reflects the Gospel reading for the day, Luke 2:41–52, which tells Mary and Joseph's dismay at losing the twelve-year-old Jesus on a trip to the temple in Jerusalem. In the cantata's libretto (written by an unknown author) the events of the gospel account are reinterpreted metaphorically to represent the Christian believer's dismay at losing a sense of God's presence. Bach's setting immediately plunges the listener into the very personal emotion of the situation—instead of the usual chorus the cantata begins with a tenor solo. The movement is constructed on a chromatically descending ostinato (repeating) bass line—one related to the “lamento bass” that was a traditional symbol of lament (see, for example, the “Crucifixus” of the *Mass in B Minor*). Above this repeated bass line the strings and tenor exchange a melody

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that leaps about chromatically in a frantic, jabbing rhythm. In the center section of the aria (before the opening words are repeated), trembling sixteenth notes by the strings depict the singer's agitation.

### 1. Tenor Aria

Mein liebster Jesus ist verloren:  
O Wort, das mir Verzweiflung bringt,  
O Schwert, das durch die Seele dringt,  
O Donnerwort in meinen Ohren.

My dearest Jesus has vanished:  
O word that brings me despair,  
O sword that pierces through my soul,  
O thunderous word in my ears.

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Following the aria, the tenor continues with a relatively straightforward recitative, describing his dilemma.

### 2. Tenor Recitative

Wo treff ich meinen Jesum an,  
Wer zeigt mir die Bahn,  
Wo meiner Seele brünstiges Verlangen,  
Mein Heiland, hingegangen?  
Kein Unglück kann mich so empfindlich rühren,  
Als wenn ich Jesum soll verlieren.

Where can I find Jesus?  
Who will show me the way,  
upon which my soul's most burning desire—  
my Savior—has gone?  
No misfortune could touch me more deeply,  
than if I should lose Jesus.

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A chorale, representing the corporate prayer of the gathered listeners, acts as a response. The reference to the serpent is an allusion to Genesis 3:14–15, which is interpreted as a reference to Christ: “The Lord God said to the serpent ‘I will put enmity between you and the woman, and between your seed and her seed; he shall bruise your head, and you shall bruise his heel.’”

### 3. Chorale

**Jesu, mein Hort und Erretter,  
Jesu, meine Zuversicht,  
Jesu, starker Schlangentreter,  
Jesu, meines Lebens Licht!  
Wie verlanget meinem Herzen,  
Jesulein, nach dir mit Schmerzen!  
Komm, ach komm, ich warte dein,  
Komm, o liebstes Jesulein!**

Jesus, my refuge and deliverer,  
Jesus, my confidence,  
Jesus, strong serpent crusher,  
Jesus, my life's light!  
How my heart yearns achingly,  
O little Jesus, for you!  
Come, ah come, I wait for you;  
come, O dearest little Jesus!

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The following aria is striking for its accompaniment: two oboes d'amore supported by a lower string part *without* the expected continuo part (foundational bass with supporting chords) produce a light texture probably intended to suggest innocence.

### 4. Alto Aria

Jesu, laß dich finden,  
Laß doch meine Sünden  
Keine dicke Wolken sein,  
Wo du dich zum Schrecken  
Willst für mich verstecken,  
Stelle dich bald wieder ein!

Jesus, please let yourself be found;  
please let my sins  
be no thick clouds,  
wherein you to my terror  
would hide from me;  
appear again soon!

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In response to the alto's prayer, the bass sings Jesus' words as recorded in the Gospel account. To depict the unity of the interests and activities of Son and Father Bach includes figures in the instrumental bass line that imitate the singer's melody.

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### 5. Bass Arioso

*Wisset ihr nicht, daß ich sein muß in dem, das meines Vaters ist?* Do you not now that I must be in that, which is my Father's?

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With language borrowed from the Song of Solomon, the tenor rejoices at having found Jesus—as Mary and Joseph did—in the House of God.

### 6. Tenor Recitative

Dies ist die Stimme meines Freundes,  
Gott Lob und Dank!

Mein Jesu, mein getreuer Hort,  
Läßt durch sein Wort

Sich wieder tröstlich hören;

Ich war vor Schmerzen krank,  
Der Jammer wollte mir das Mark

In Beinen fast verzehren;

Nun aber wird mein Glaube wieder stark,

Nun bin ich höchst erfreut;

Denn ich erblicke meiner Seele Wonne,

Den Heiland, meine Sonne,

Der nach betrübter Trauernacht

Durch seinen Glanz mein Herze fröhlich macht.

Auf, Seele, mache dich bereit!

Du mußt zu ihm

In seines Vaters Haus, hin in den Tempel ziehn;

Da läßt er sich in seinem Wort erblicken,

Da will er dich im Sakrament erquicken;

Doch, willst du würdiglich

sein Fleisch und Blut genießen,

So mußt du Jesum auch in Buß und Glauben küssen.

This is the voice of my friend;  
to God be praise and thanks!

My Jesus, my faithful refuge,  
lets himself be heard again

through his Word;

I was sick with sorrow,  
misery was nigh consuming

the marrow of my bones;

now, however, my faith becomes strong again,

now I am most gladdened;

for I behold my soul's bliss,

the Savior, my sun,

who after a sorrowful night of mourning

makes my heart joyful with his radiance.

Rise, soul, make yourself ready!

You must go forth to him,

into his Father's house, the temple;

there he lets himself be seen in his Word,

there he will refresh thee in the Sacrament.

Yet, if you would

eat his flesh and blood worthily,

then you must also kiss Jesus in repentance and faith.

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A dancing love duet follows, in which the voices sing in parallel thirds and sixths. To underscore the point at which the poet addresses Jesus directly, the texture becomes imitative and the meter changes to 3/8, further accentuating the intimate, dance-like mood.

### 7. Alto & Tenor Duet

Wohl mir, Jesus ist gefunden,

Nun bin ich nicht mehr betrübt.

Der, den meine Seele liebt

Zeigt sich mir zur frohen Stunden.

Ich will dich, mein Jesu, nun nimmermehr lassen,

Ich will dich im Glauben beständig umfassen.

Well for me! Jesus is found;

now I am no longer saddened.

He whom my soul loves

appears to me in a joyous time.

I will now nevermore leave you my Jesus,

I will continually embrace you in faith.

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The cantata ends typically with a single stanza of a simple four-part hymn, in which the instruments simply double the voices.

### 8. Chorale

**Meinen Jesum laß ich nicht,**

**Geh ihm ewig an der Seiten;**

**Christus läßt mich für und für**

I'll not let Jesus go;

I'll go with him ever at his side;

Christ lets me forever and ever

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**Zu den Lebensbächlein leiten.  
Selig, wer mit mir so spricht:  
Meinen Jesum laß ich nicht.**

to the streams of life be guided.  
Blessed is he who with me says:  
“I will not let my Jesus go.”

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J. S. Bach: *Der Geist hilft unser Schwachheit auf*, BWV 226

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

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

From Walther’s definition we understand that, in Bach’s day, the motet was a sacred composition in contrapuntal style (generally unaccompanied except for continuo)—a somewhat archaic style in which individual vocal lines interweave to form a musical tapestry.

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

*BWV226*, “Der Geist hilft unsrer Schwachheit auf,” an antiphonal work for two four-part choirs in three sections plus chorale, was perhaps based on an older work. From Bach’s inscription on the score and parts, we learn that it was composed in 1729 for the funeral on October 20 of Johann Heinrich Ernesti (1652–1729), a professor at the University of Leipzig and Rector of the St. Thomas School, where Bach worked. He was already over 70 years old when Bach came to Leipzig in 1723. Although he was apparently a poor administrator, he created no real difficulties for Bach, unlike the later Rector with an almost identical name, Johann August Ernesti (1707–1781). The text of the motet also formed the basis of the funeral sermon by the pastor of St. Thomas, Christian Weiß. Since it is not explicitly related to the subject of death, it is possible that Ernesti had requested it in advance.

Since the original performing parts include instrument parts (strings parts that double the one choir, woodwind parts that double the other, and parts for continuo), it is possible that Bach performed all his motets with instrumental reinforcement, in keeping with the allowance made by Walther in his lexicon.

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The opening section is set in 3/8 meter, which, together with the running sixteenth notes symbolizes in stereotypical baroque fashion the energizing life force of the Spirit. The extended tune is presented antiphonally first in the soprano voice of the two choirs, then in alto, tenor and bass, as if to depict the Spirit reaching down to earth. This material is presented several times, in alteration with more homorhythmic material on the words, “denn wir wissen nicht.”

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Der Geist hilft unser Schwachheit auf,  
denn wir wissen nicht,  
was wir beten sollen,  
wie sichs gebühret.

The Spirit helps our weakness,  
for we know not  
for what and how  
we should pray.

The second, fugal, section is relatively short—only 22 measures—and no longer antiphonal. The angular, syncopated subject is perhaps intended to suggest the involuntary intake of breath of one who is sobbing. As the line continues to the words “unaussprechlichem Seufzen” (“ineffable sighings”) the part begins to wind chromatically, with the word “Seufzen” set as disjointed two-note sighing figures, to depict the Spirit’s agonized intercession on behalf of the believer. With regard to Bach’s fugal writing in this section, Daniel Melamed writes,

There are two unusual features in the fugal treatment and in the double-choir writing here: the first is that the imitating voices do not enter alone, but are accompanied by a kind of written-out basso continuo realization in the lower voices of choir 1; the second is that, although there are eight voices, the tenors, the basses, and eventually the altos join together, yielding a five-part texture.

Sondern der Geist selbst  
vertritt uns aufs beste  
mit unaussprechlichem Seufzen.

Therefore, the Spirit himself  
intercedes for us  
with ineffable sighing.

Next comes a four-part double fugue on the text “Der aber die Herzen forschet.” Each phrase of text is first treated independently. Then the two fugue subjects are combined, the final phrase of text (“nach dem das Gott gefällt”) appearing at the very end. The mood is objective, and the movement’s structure was perhaps intended to convey symbolic meaning: the omniscience of God on the one hand (fugue 1) and the intercessory work of the Spirit on the other (fugue 2) converge in the will of God (combined fugue).

Der aber die Herzen forschet,  
der weiß, was des Geistes Sinn sei;  
denn er vertritt die Heiligen,  
nach dem das Gott gefällt.

But He who searches all hearts,  
he knows the mind of the Spirit,  
for he serves as advocate for all saints  
according to God’s will.

The motet ends with a simple four-part chorale, “Du heilige Brunst,” the third stanza of Martin Luther’s hymn “Komm, heiliger Geist.” Because the music is present in the original vocal parts scholars believe it was performed at Ernesti’s funeral service. However, because it does not survive in the instrumental parts it probably was not originally performed as part of the motet proper but later in the service, perhaps at the interment.

**Du heilige Brunst, süßer Trost,  
nun hilf uns, fröhlich und getrost  
In deinem Dienst beständig bleiben,  
die Trübsal uns nicht abtreiben.**

O sacred ardor, sweet solace,  
help us now, joyous and confident,  
to be steadfast in thy service.  
Do not let us be discouraged by affliction.

**O Herr, durch dein’ Kraft uns bereit’  
und stärk des Fleisches Blödigkeit,  
daß wir hie ritterlich ringen  
durch Tod und Leben zu dir dringen,  
Hallelujah!**

O Lord, prepare us through thy power  
and strengthen the timidity of the flesh  
that we may fight here valiantly  
to find Thee in life and death.  
Alleluia!

Translation by Wiltrud Cornish & Melvin Unger

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J. S. Bach: Cantata BWV 32, *Liebster Jesu, mein Verlangen*

Cantata 32 is the third of three cantatas that Bach wrote for the Sunday after Epiphany, being first performed on Jan. 13, 1726. As such it reflects the Gospel reading for the day, Luke 2:41–52, which recounts Mary and Joseph’s consternation at losing the twelve-year-old Jesus on a trip to the temple in Jerusalem. The cantata’s libretto (written by the court poet and librarian at Darmstadt, G. C. Lehms) presents a dialog between the believing Soul (soprano) and Jesus (bass) that alludes metaphorically to Mary and Joseph’s search for Jesus. The work opens with a striking solo aria for soprano, with oboe obbligato (an independent and indispensable accompanying melodic line), strings and continuo (foundational bass line with accompanying harmonies). To an accompaniment of soft and detached notes in the strings, the oboist and singer spin long lines of sixteenth and thirty-second notes that express the tender yearning of the questioning text.

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**1. Soprano Aria**

Liebster Jesu, mein Verlangen,  
Sage mir, wo find ich dich?  
Soll ich dich so bald verlieren  
Und nicht ferner bei mir spüren?  
Ach! mein Hort, erfreue mich,  
Laß dich höchst vergnügt umfangen.

Dearest Jesus, O my desire,  
tell me, where do I find you?  
Shall I lose you so soon  
and no more sense you with me?  
Ah! my refuge, gladden me;  
allow yourself to be embraced most delightedly.

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Despite the fact that Jesus is still a child in the biblical account, the bass answers as the *Vox Christi*, singing Jesus’ words from the Gospel reading.

**2. Bass Recitative**

*Was ist’s, daß du mich gesuchet? Weißt du nicht, daß ich sein muß in dem, das meines Vaters ist?*

Why is it, that you sought me? Do you not know that I be must in that, which is my Father’s?

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In the bass aria that follows, the singer elaborates on his previous statement. Bach provides a lengthy *da capo* movement, in which the singer is accompanied by a graceful (and technically demanding) solo violin.

**3. Bass Aria**

Hier, in meines Vaters Stätte,  
Findt mich ein betrübter Geist.  
Da kannst du mich sicher finden  
Und dein Herz mit mir verbinden,  
Weil dies meine Wohnung heißt.

Here, in my Father’s abode,  
a downcast spirit can find me.  
Here you can surely find me  
and unite your heart with me,  
for this is called my dwelling.

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In an accompanied dialog (set as recitative) the Soul and Jesus meet—as Jesus and his parents did, in the House of God. In the middle of the lengthy exchange we hear the words from Psalm 84, familiar to many listeners from Brahms’ *Requiem*.

**4. Soprano/Bass Recitative (Dialogue)**

Soprano (Soul):

Ach! heiliger und großer Gott,  
So will ich mir  
Denn hier bei dir  
Beständig Trost und Hilfe suchen.

Then, ah, holy and great God,  
I will  
here in your presence  
continually seek comfort and help.

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Bass (Vox Christi):

Wirst du den Erdentand verfluchen  
Und nur in diese Wohnung gehn,  
So kannst du hier und dort bestehn.

If you will curse earth's bauble  
and just enter this dwelling,  
then you can stand the test both here and yonder.

Soprano: (Rhymed paraphrase of Ps. 84:1–2)

Wie lieblich ist doch deine Wohnung,  
Herr, starker Zebaoth;  
Mein Geist verlangt  
Nach dem, was nur in deinem  
Hofe prangt.

Mein Leib und Seele freuet sich  
In dem lebendgen Gott:  
Ach! Jesu, meine Brust liebt dich nur ewiglich.

Indeed, how lovely is your dwelling,  
Lord, strong Sabaoth;  
my spirit longs  
for that, which is resplendently displayed  
only in your courts.  
My body and soul rejoice  
in the living God:  
ah, Jesus, my heart loves you alone eternally.

Bass:

So kannst du glücklich sein,  
Wenn Herz und Geist  
Aus Liebe gegen mich entzündet heißt.

Thus you can be happy,  
when your heart and spirit  
are kindled toward me in love.

Soprano:

Ach! dieses Wort, das itzo schon  
Mein Herz aus Babels Grenzen reißt,  
Fass' ich mir andachtsvoll in meiner Seele ein.

Ah, this word, which already  
snatches my heart out of Babylon's borders,  
do I embrace devotedly within my soul.

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In the dancing da capo duet that follows, the two lovers sing of their happiness, while the two obbligato instruments heard earlier join together in accompaniment.

##### 5. Soprano & Bass Duet

Soprano & Bass:

Nun verschwinden alle Plagen,  
Nun verschwindet Ach und Schmerz.

Now do vanish all vexations,  
now does vanish "Ah" and "woe."

Soprano:

Nun will ich nicht von dir lassen,

Now I will not depart from thee,

Bass:

Und ich dich auch stets umfassen.

And I will also continually embrace thee.

Soprano:

Nun vergnüget sich mein Herz

Now my heart enjoys itself

Bass:

Und kann voll Freude sagen:

And can, filled-with joy, say:

Soprano & Bass:

Nun verschwinden alle Plagen,  
Nun verschwindet Ach und Schmerz!

Now do vanish all vexations,  
Now does vanish "Ah" and "woe"!

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The cantata ends with a simple four-part setting of a hymn (the twelfth stanza of a chorale by Paul Gerhardt), representing the corporate response of the congregation.

#### 6. Chorale

**Mein Gott, öffne mir die Pforten  
Solcher Gnad und Gütigkeit,  
Laß mich allzeit allerorten  
Schmecken deine Süßigkeit!  
Liebe mich und treib mich an,  
Daß ich dich, so gut ich kann,  
Wiederum umfang und liebe  
Und ja nun nicht mehr betrübe.**

My God, open to me the portals  
of this grace and kindness;  
let me at all times and in all places  
taste your sweetness!  
Love me and urge me on,  
that I might, as best I can,  
in return embrace and love you  
and indeed now no more grieve you.

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#### G. F. Handel: Coronation Anthem No. 1, *Zadok the Priest*

Handel's four *Coronation Anthems* ("Zadok the Priest," "The King shall rejoice," "My heart is inditing," and "Let thy hand be strengthened") were commissioned for the coronation of George II and his wife, Caroline, on October 11, 1727, in Westminster Abbey. Among newspaper announcements of the time were the following:

Mr. Hendel, the famous Composer to the Opera, is appointed by the King to compose the Anthem at the Coronation which is to be sung in Westminster Abbey at the Grand Ceremony.

(*Norwich Mercury*, September 16, 1727)

Mr. Hendle has composed the Musick for the Abbey at the Coronation, and the Italian voices, with above a Hundred of the best Musicians will perform; and the Whole is allowed by those Judges in Musick who have already heard it, to exceed any Thing heretofore of the same Kind: It will be rehearsed this Week, but the time will be kept private, lest the Crowd of People should be an obstruction to the Performers!

(*Parker's Penny Post*, October 4, 1727)

With the exception of "My heart is inditing" the texts of the four anthems had been established already a hundred years earlier for the coronation of Charles I. Although "Zadok the Priest" is the shortest of the four, it has become the most famous, in part because it has been performed at every English coronation since that of George II. Written for eight-part chorus and full orchestra (2 oboes, 2 bassoons, 3 trumpets, timpani, strings, continuo), the anthem is a supreme example of Handel's mastery of the grand gesture—achieved through simple means. Its text is a truncated version of the biblical account of King Solomon's coronation in 1 Kings 1:38–40:

Zadok the Priest and Nathan the Prophet anointed Solomon King.  
And all the people rejoic'd, and said,  
"God save the King, long live the King, may the King live for ever!  
Amen, Hallelujah!

# Concerts

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FRIDAY, APRIL 20, 2007

7:15–7:45 p.m.

FESTIVAL BRASS CHOIR (United Methodist Church of Berea)  
Sean Smith *conducting*

8:00 p.m.

## SECOND CONCERT

ULLRICH BÖHME, ORGANIST, ST. THOMAS CHURCH, LEIPZIG, GERMANY  
UNITED METHODIST CHURCH OF BEREA, CHANCEL ORGAN

ANDREAS DÜBEN  
c. 1555–1625  
(St. Thomas organist  
1595–1625)

*Praeludium ex E vel A pedaliter*

ELIAS NICOLAUS AMMERBACH  
1530–1597  
(St. Thomas organist  
1560–1595)

Movements from *Orgel oder Instrument Tabulatur* (1571)

- “Wo Gott der Herr nicht bey uns helt”
- “Johan. Baptista: Wenn wir in höchsten nöten sind”
- “Ich habs gewagt”
- “Hertzog Moritz Dantz”
- “Isspruck ich mus dich lassen”
- “Galliart”
- “Passamezzo italica”

JOHANN KUHNAU  
1660–1722  
(St. Thomas organist  
1684–1701; cantor  
1701–1722)

*Suonata prima, Der Streit zwischen David und Goliath* [The Combat between David and Goliath]

1. Goliath’s boastful defiance.
2. The trembling of the Israelites and their prayer to God on beholding this abhorrent enemy.
3. David’s steadfastness, his desire to humble the arrogant giant and his childlike trust in God’s help.
4. The words of challenge exchanged by David and Goliath, and their fight itself, in which the stone is slung into Goliath’s forehead, felling him and causing his very death.
5. The flight of the Philistines, as well as the pursuit of the Israelites, who slay them by the sword.
6. The frolicking of the Israelites over their victory.
7. The concert in David’s honor sung by the women in choirs.
8. And finally the general rejoicing finding expression in pure dancing and frolicking.

# Concerts

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FRIDAY, APRIL 20, 2007

(contd.)

## SECOND CONCERT

JOHANN FRIEDRICH DOLES  
1715–1797  
(St. Thomas cantor  
1756–1789)

*Drei Choralvorspiele* [Three Chorale Preludes]  
“Mache dich mein Geist bereit”  
“Herzlich lieb hab ich dich, o Herr”  
“Jesu meines Herzens Freud”

## INTERMISSION

J. S. BACH  
1685–1750  
(St. Thomas cantor  
1723–1750)

*Präludium und Fuge D-Dur* [Prelude and Fugue in D Major], BWV 532

J. S. BACH

Seven Organ Chorales from the *Orgelbüchlein*  
“Herr Jesu Christ, dich zu uns wend”  
“Liebster Jesu, wir sind hier”  
“Liebster Jesu, wir sind hier (distinctius)”  
“Jesu, Meine Freude”  
“In dir ist Freude”  
“Mit Fried und Freud ich fahr dahin”  
“Herr Gott, nun schleuß den Himmel auf”

J. S. BACH

*Fantasie und Fuge g-Moll* [Fantasy and Fugue in G Minor], BWV 542

# Second Concert

APRIL 20, 2007

NOTES ON THE PROGRAM

BY MELVIN UNGER

**A**ndreas Düben (c. 1555–1625), studied at Leipzig University before becoming organist at St. Thomas Church in 1595, where he remained until the year of his death. His son, also named Andreas [c. 1597–1662], likewise attended the university before moving to Amsterdam, where he studied with Sweelinck from 1614 until 1620. Thereafter he moved to Stockholm, where he worked at the court and at two principal churches of the city. Other family members followed, establishing a prominent line of musicians there.

Elias Nikolaus Ammerbach (c. 1530–1597) was Düben's predecessor at Leipzig's St. Thomas Church, serving as the organist from 1560 to 1595 (more than a century years before J. S. Bach's time there). His first publication, *Orgel*

*oder Instrument Tabulatur* (Leipzig, 1571) represents the first printed German organ music. The collection employs a system of notation for organ pieces in which pitches are given as letters, and rhythms are indicated by signs appearing above. The pieces themselves are instrumental decorations of vocal pieces and dances, grouped in five sections that become increasingly complex.

Johann Friedrich Doles (1715–1797) studied at Leipzig University, during which time he took lessons with J. S. Bach. In 1755, after about a decade in Freiberg, he successfully applied for the post of Cantor at St. Thomas Church in Leipzig, where he stayed until 1789, when he was succeeded by J. A. Hiller (1728–1804).





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## BACH AND KUHNAU IN LEIPZIG: THE CHURCHES OF ST. THOMAS AND ST. NICHOLAS

When Bach came to Leipzig from Cöthen in 1723 it was to assume the most prominent music position in a city of c. 25,000 people. At the time Leipzig was larger than Dresden and had a reputation as a city of “fashion and good manners” (Stephen Daw). It boasted a prestigious university (founded in 1409), gracious parks, and annual trade fairs that brought people from near and far.

Bach’s new post came with dual titles and roles. As *director musices* he was responsible for the musical activity of the city, above all for providing music in the main churches. As *Cantor* Bach was responsible for the music education of the boys enrolled at the St. Thomas School, which was associated with St. Thomas Church.

For over a century the Leipzig post had usually been filled with candidates who were known as educators as well as musicians. Bach’s predecessor, Johann Kuhnau (1660–1722) was a perfect example of such universality. A lawyer, mathematician, philosopher, novelist, and linguist (he was proficient in Italian, French, Hebrew, and Greek), Kuhnau became organist at St. Thomas in 1684, while still a law student at the University of Leipzig. In 1701, when the position of cantor became vacant, the forty-one-year-old Kuhnau was appointed within a matter of weeks. That same year a young Georg Philipp Telemann, who was then beginning his studies in law at the university, established a collegium musicum, which drew away some of Kuhnau’s students. The newly established opera also drew gifted vocalists away from church duties and Kuhnau complained to the town council about the situation. Often ill, Kuhnau was insulted further two years later when the town council asked Telemann to succeed him if Kuhnau should die. Despite such difficulties in the face of Telemann’s popularity, Kuhnau was greatly esteemed by some of his contemporaries, as the last of the “many-sided” Thomaskantors.

[The music critic Johann] Scheibe put him alongside Handel, Keiser and Telemann as one of the major German composers... and Mattheson, paying equal tribute to his musicianship and his erudition, claimed never to have known his like as composer, organist, chorus director and scholar. (Buelow)

When Kuhnau died in 1722 the council took their time finding a replacement. Their first choice, not surprisingly, was Telemann, who was then in Hamburg. When Telemann declined, using the offer instead to solidify his standing in Hamburg, the council pursued the candidacy of Christoph Graupner (1683–1760), a former student of St. Thomas and conductor of the Prince of Hesse’s orchestra in Darmstadt. When the Landgrave refused to release him but increased his salary instead, the town council somewhat reluctantly decided to offer the position to J. S. Bach with the words, “Since we cannot get the best, we have to make do with mediocrity.”

Unfair as this judgment may now seem, it is true that J. S. Bach did not yet have a wide reputation as a composer (particularly of church vocal works), nor did he have a university education. However, he was famous as an organist and the Bach name was well known, for many members of the extended Bach family had served or were then serving in various music positions in that part of Germany. Of the many fine Bach musicians, perhaps the most highly esteemed was Johann Christoph Bach (1642–1703), a first cousin of J. S. Bach’s father, who spent much of his career in Eisenach (where J. S. Bach was born), serving as the court and town organist there. Sebastian himself called him a “profound composer” and performed several of his vocal works in Leipzig.



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Bach's tenure in Leipzig began auspiciously on May 30, the first Sunday after Trinity, at St. Nicholas Church. For this occasion, and for the following Sunday at St. Thomas, Bach wrote two of his largest and most complex cantatas, *BWV 75* and *76* (*Die Elenden sollen essen* and *Die Himmel erzählen die Ehre Gottes*). For the next several years he composed cantatas feverishly, often at a rate of one per week.

Bach's responsibilities included overseeing music in four principal Leipzig churches (St. Thomas, St. Nicolas, St. Matthew [The "New Church"], St. Peter) and any other musical events related to civic life, as well as supervising the musical training of the boys at the boarding school attached to St. Thomas. Musicians at his disposal included the students at the school and the professional town musicians. For additional musicians, Bach sometimes drew on university students as well.

Since only motets and chorales were sung in the New Church, and only chorales in St. Peter's, Bach relied on deputies to lead the music in these smaller churches while he himself alternated between St. Nicholas and St. Thomas, leading the performances of the weekly cantatas.

As an organist J. S. Bach already had an international reputation in 1723 when he arrived in Leipzig. His high standing as an organist remained undisputed throughout his life, and when he died his obituary stated,

We cannot be reproached if we are bold enough to persist in the claim that our Bach was the most prodigious organist and keyboard player that there has ever been. It may be that this or that famous man has accomplished much in polyphony on these instruments but was he for that reason as expert—with hands and feet together—as Bach was? Whosoever had the pleasure of hearing him and others, being not otherwise disposed by prejudice, will agree that this doubt is not unfounded. And whosoever looks at Bach's pieces for the organ and the keyboard, which he himself, as is universally known, performed with the greatest perfection, will likewise have nothing to say in contradiction of the above statement. [Reproduced in *New Grove Dictionary II*]

His great reputation as an organist notwithstanding, Bach was not responsible for playing the organ as cantor in Leipzig; each church had its own organist. One of these, Johann Schneider (1702–1788) became organist at St. Nicholas in 1730 and remained there until 1766. Lorenz Mizler, writing in 1747, noted that Schneider had been a pupil of J. S. Bach, and praised him highly as an organist: "His preludes on the organ are of such good taste that in this field, except for Mr. Bach . . . there is nothing better to be heard in Leipzig." Given Bach's undisputed reputation as organist however, he doubtlessly substituted for the organist from time to time.

Many of Bach's organ works were composed before he arrived in Leipzig; the Weimar years had been particularly fruitful, and his large-scale *Prelude and Fugue in D Major*, *BWV 532* dates from that time. It was also during the Weimar years that Bach began a large organ project, a work that was to comprise 164 concise chorale settings in liturgical order called the "Orgel-Büchlein." Bach's plan is evident from the hymn titles that he entered at tops of the pages. Many pages were to remain blank, however; when he moved to Cöthen at the end of 1717 he had finished only forty-five pieces, and he never completed the collection. The *Fantasia and Fugue in G Minor*, *BWV 542*, on the other hand, is a somewhat later work (dating from the 1720s); especially noteworthy is its adventurous chromatic modulation in the *Fantasia*.



# Concerts

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**SATURDAY, APRIL 21, 2007**

9:00–10:30 a.m.

CRITICS PANEL (Gamble Auditorium)

Donald Rosenberg, *The Plain Dealer*

Scott Cantrell, *Dallas Morning News*

David Mermelstein, *Los Angeles Daily News*

Anne Midgette, *The New York Times*

Tim Page, *The Washington Post*

1:45–2:15 p.m.

FESTIVAL BRASS CHOIR (Severance Hall)

John Brndiar & Sean Smith *conducting*

2:30 p.m.

**THIRD CONCERT**

J. S. BACH  
1685–1750

*Mass in B Minor*, BWV 232

Part I: Kyrie and Gloria

ENSEMBLES

Baldwin-Wallace College Choir

The Bach Choir of Bethlehem

Festival Chamber Orchestra

Dwight Oltman *conducting*

SOLOISTS

Tamara Mathews, *Soprano*

Jennifer Lane, *Mezzo-Soprano*

Stanford Olsen, *Tenor*

Christòpheren Nomura, *Baritone*

OBBLIGATISTS

Julian Ross, *Violin*

George Pope, *Flute*

Mary Matthews, *Flute*

Danna Sundet, *Oboe d'amore*

George Sakakeeny, *Bassoon*

Sarah Garing, *Bassoon*

Richard King, *Horn*

CONTINUISTS

Regina Mushabac, *Violoncello*

Thelma Feith, *Contrabass*

Nicole Keller, *Organ*

INTERMISSION (30 minutes)

# Concerts

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SATURDAY, APRIL 21, 2007

(contd.)

## THIRD CONCERT

J. S. BACH  
1685–1750

*Mass in B Minor*, BWV 232  
Part II: *Symbolum Nicenum* (Credo), *Sanctus*, *Osanna*, *Benedictus*, *Agnus Dei*, *Dona nobis pacem*

### ENSEMBLES

Baldwin-Wallace College Choir  
The Bach Choir of Bethlehem  
Festival Chamber Orchestra  
Dwight Oltman *conducting*

### SOLOISTS

Tamara Mathews, *Soprano*  
Jennifer Lane *Mezzo-Soprano*  
Stanford Olsen, *Tenor*  
Christòpheren Nomura, *Baritone*

### OBBLIGATISTS

George Pope, *Flute*  
Danna Sundet, *Oboe d'amore*  
Stacey DiIanni, *Oboe d'amore*

### CONTINUISTS

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

# Third Concert

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## MASS IN B MINOR (BWV 232)

NOTES ON THE PROGRAM  
BY MELVIN UNGER



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 Bach<sup>1</sup>

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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*.”<sup>2</sup> 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.<sup>3</sup> 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.<sup>4</sup>

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*.<sup>5</sup> 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.<sup>6</sup>

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.<sup>7</sup>

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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.<sup>8</sup>

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.<sup>9</sup>

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).<sup>10</sup> 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.<sup>11</sup> Noteworthy is the incorporation of Luther’s Kyrie melody (from the German Mass of 1526) in the uppermost line.<sup>12</sup> Because Bach used this liturgical melody in other works as well (the Mass in F, BWV 233, and the single Kyrie, BWV 233a)<sup>13</sup> 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 firmus<sup>14</sup>) 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.<sup>15</sup> “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.”<sup>16</sup> 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.<sup>17</sup>)*

### 1. Chorus

Kyrie eleison.

Lord, have mercy.

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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.”<sup>18</sup>

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.

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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# minor) considered highly expressive by Baroque composers,<sup>19</sup> and creating a primary theme (the fugue subject) that moves sinuously by half steps. For added tension both subject and countersubject 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.

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## 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# 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.<sup>20</sup>

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



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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.

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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. Lifting 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 countersubject 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.”<sup>21</sup>

#### 5. (4.) Chorus

Et in terra pax hominibus bonae voluntatis.

And on earth, peace to men of good will.

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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.<sup>22</sup>

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.<sup>23</sup>

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.) Soprano II

Laudamus te, benedicimus te, adoramus te,  
glorificamus te.

We praise you, we bless you, we worship you,  
we glorify you.

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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”<sup>24</sup> Bach adds

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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 tuam.

We give thanks to you for your great glory.

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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.”<sup>25</sup> 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. The presence of the flute is striking—perhaps it signifies the unmentioned Spirit, the life-giving breath of God.

### 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.

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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.

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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.

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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.<sup>26</sup> 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.

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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,"<sup>27</sup> 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").<sup>28</sup>

**12. (11.) Chorus**

Cum Sancto Spiritu in gloria Dei Patris, amen.

With the Holy Ghost, in the glory of God the Father. Amen.

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## 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.<sup>29</sup>

A number of structural details suggest that Bach aimed to produce a highly integrated work, with "compelling transitions and cyclical allusions."<sup>30</sup> 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.'"<sup>31</sup>

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."<sup>32</sup> 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.<sup>33</sup>

### 1. (12.) Chorus

Credo in unum Deum.

I believe in one God.

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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.<sup>34</sup>

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).<sup>35</sup>

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## 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.

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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.<sup>36</sup> 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.<sup>37</sup>

## 3. (14.) Soprano and Alto Duet

Et in unum Dominum Jesum Christum, Filium Dei unigenitum et ex Patre natum 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 caelis.

And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father 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.

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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.”<sup>38</sup> 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.

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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 thirteen times (!) 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.

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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.”<sup>39</sup> 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.”<sup>40</sup> 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.

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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 (the “giver of life” who, like a shepherd, calls and gathers his flock through the Gospel) 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.

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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.”<sup>41</sup>

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.

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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.”<sup>42</sup>

#### 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.

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### 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.

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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.”<sup>43</sup>

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.”<sup>44</sup>

#### 1. (21.) Chorus

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

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### 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. Fortunately, 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.”<sup>45</sup>

#### 1. (22.) Chorus

Osanna in excelsis. Hosanna in the highest.

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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.”<sup>46</sup>



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**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.

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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.<sup>47</sup>

**4. (24.) Alto Aria**

Agnus Dei qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sins of the world, have mercy upon us.

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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 suppliant’s 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 suppliants 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.

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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 Kilián)," *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.
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

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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.

# Concerts

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**SUNDAY, APRIL 22, 2007**

11:15–12:15 a.m.

**BACH CANTATA SERVICE:** Bach's Music in its Liturgical Context

Nanette Canfield, *Soprano*  
Sandra Ross, *Mezzo-Soprano*  
J. R. Fralick, *Tenor*  
Benjamin Czarnota, *Bass*  
Allen Cadwallader, *Organ*  
Baldwin-Wallace College Singers  
Melvin Unger *conducting*  
Rev. Valerie Stultz, Pastor

ORLANDO DI LASSO  
(1532–1594)

*Jubilate Deo* (Introit motet)

J. S. BACH  
(1685–1750)

*Kyrie I* from *Kyrie*, “*Christe, du Lamm Gottes*,” BWV 233a

*Gloria* (Christmas interpolation from Magnificat in E♭)

*Cantata 112: The Lord my faithful shepherd is*

1. Chorus (Chorale stanza 1)
2. Alto Aria (Chorale stanza 2)
3. Bass Arioso–Recitative (Chorale stanza 3)
4. Soprano & Tenor Duet (Chorale stanza 4)
5. Chorale (Stanza 5)

2:00 p.m.

**FOURTH CONCERT**

THE DAVE BRUBECK QUARTET

Dave Brubeck, Piano  
Bobby Militello, Saxophone, Flute, Clarinet  
Michael Moore, Bass  
Randy Jones, Drums

*“A Jazz legend influenced by Bach”*

*The Dave Brubeck Quartet will announce their program from the stage.*

# Church Cantata

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## IN BACH'S DAY

MELVIN UNGER

### THE CHURCH CANTATA IN BACH'S DAY

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

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

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

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

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

### THE LITURGY IN LEIPZIG

Bach’s great period of sacred composition began when he became music director for the city of Leipzig, a position he held from the summer of 1723 until his death in 1750. As city music director Bach was responsible for supervising the music at four Leipzig churches and teaching music at the choir school associated with the main church, St. Thomas.

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

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more minutes in length. Some of his earliest Leipzig cantatas are even longer: two-part works that were split in performance, the first part coming before the sermon, the second part, after.

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

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

This morning's order of service follows the Leipzig liturgy up to and including the end of the traditional "Service of the Word." In Bach's day a communion section (The "Service of the Sacrament") would have followed at this point. We hope you will enjoy today's Bach service: both the wonderful music Bach created and the liturgical context for which it was intended.

#### NOTES ON THE MUSIC

The Introit in Bach's day was typically an unaccompanied motet from a collection of Renaissance motets called the *Florilegium Portense*. Not having access to this collection, we have chosen a psalm setting by the great Renaissance composer Orlando di Lasso: *Jubilate Deo (Make a Joyful Noise Unto the Lord)*.

Today's *Kyrie* is thought to have been the original *Kyrie* from Bach's *Mass in F* (BWV 233). It is a masterpiece of contrapuntal writing, incorporating the German *Agnus Dei (Christe, du Lamm Gottes)* in the Soprano I voice, and the *Kyrie* intonation of Luther's *German Litany* in the Bass.

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

Today's cantata was written for the second Sunday after Easter. It was first performed on April 8, 1731 at St. Nicholas Church in Leipzig. It is a *chorale cantata*, based on the stanzas of a hymn. In fact, as Alberto Basso writes,

It uses all five strophes of the hymn *Der Herr ist mein getreuer Hirt* by Wolfgang Meuslin (1530), a paraphrase of Psalm 23. This accords well with the Gospel reading appointed for the day (John 10:12–16), portraying the good shepherd ready to lay down his life for the sheep—a potent symbol in Jewish as well as Christian culture. In a society mainly given to sheep farming, it is natural that the shepherd, as master and guardian of the flock, should assume important connotations. The shepherd was recognized as a figure of authority, but also one of protection, dedication, love, and brotherhood—qualities associated with the strength of both body and spirit. It is fitting that it was the shepherds who first adored the Christchild, and that Jesus' disciples were known as the "little flock."

#### **Jubilate Deo**

Make a joyful noise to the Lord, all the lands! Serve the Lord with gladness! Come into his presence with singing! Know that the Lord is God! (Ps. 100:1–3a)

#### **Kyrie**

Lord, have mercy.

#### **Gloria**

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

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## **Cantata 112**

### 1. Chorus (Stanza 1)

The Lord my faithful shepherd is,  
His love will ever guide me.  
My needs he knows, for I am his,  
No want shall e'er betide me.  
He leads me where he knows 'tis best,  
in pastures green he bids rest,  
there will he be beside me.

### 2. Alto Aria (Stanza 2)

At living waters, crystal clear  
I drink, my soul restoring.  
His holy Spirit watches near,  
His blessings on my pouring.  
The paths of righteousness He shows,  
that I may follow where He goes,  
and glorify His name and praise Him.

### 3. Bass Arioso—Recitative (Stanza 3)

Yea, though I walk through death's dark vale,  
no dread, no evil will I fear;  
persecution, sorrow, trouble,  
not e'en Hell's pow'rs can harm me;  
for Thou, Good shepherd, wilt be near,  
Thy rod, Thy staff, they comfort me,  
in Thy Word do I trust.

### 4. Soprano & Tenor Duet (Stanza 4)

For me a table Thou dost spread,  
mine enemies all confusing.  
Thou pourest oil upon my head,  
my heart with joy suffusing.  
Thine oil of grace my soul doth feed,  
my spirit stills in Thee its need,  
my cup, Lord, runneth over.

### 5. Chorale (Stanza 5)

Goodness and mercy follow me  
my life long, failing never;  
Good Shepherd, may I dwell with Thee,  
within thy House for ever,  
on earth Thy Church doth comfort give,  
and after death, then I shall live  
with Christ my Lord, in Heaven.

# Brubeck

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## ABOUT BRUBECK AND BACH

STEPHANIE ZUERCHER

“Throughout his career,” writes Stephen A. Crist, “Dave Brubeck has consistently named Bach as one of his greatest musical influences.”<sup>1</sup> In his 2003 article, “The Role and Meaning of the Bach Chorale in the Music of Dave Brubeck,” Dr. Crist elucidates the connection between one of the legendary composers of the classical world and one of the legends of the jazz world:

As early as 1957, he listed Bach (along with Stravinsky, Bartok, and Milhaud) as one of his “favorite composers”. Likewise, an entry in the previous year’s *Current Biography Yearbook* noted that “Brubeck injects [into his jazz improvisations] classical counterpoint, atonal harmonies, and modern dissonances which hint at composers like Debussy, Stravinsky, Bartok, and Bach.” In recent years, however, the rhetoric has intensified. For instance, in the early 1990s Brubeck published the “*Chromatic Fantasy*” *Sonata*, a full-length work for piano solo . . . The unsigned preface notes that this piece “was inspired by the great German composer, Johann Sebastian Bach, who is Dave Brubeck’s favorite composer.”<sup>2</sup>



Mr. Brubeck’s Bach influence is both in his playing (“On occasion, specific tunes by Bach are quoted in Brubeck’s improvisations”<sup>3</sup>) and in his composing. In addition to the “*Chromatic Fantasy*” *Sonata*, he has set Bach’s chorale “O Sacred Head, Now Wounded” (with new words) for jazz trio with vocalists and he has composed pieces with titles such as “Brandenburg Gate” and “Chorale.” His ballet, *Points on Jazz*, includes a Prelude, Chorale, and Fugue, among its eight movements. Mr. Brubeck has also composed many vocal works in a more classical style, using forms well-known to Bach: oratorios, cantatas, and even a chorale and fugue, with fanfares. John Salmon, a fellow jazz and classical pianist and composer, has said of Brubeck’s compositional connection to Bach, “Brubeck writes serious oratorios in order to express deeply held religious convictions, and because he simply loves Bach.”<sup>4</sup>

Dr. Crist has more direct evidence:

The vocal work with the most overt connection to Bach is *Beloved Son*, a forty-minute oratorio on the passion and resurrection of Jesus Christ that was commissioned by the American Lutheran Church Women and premiered at their national convention in Minneapolis on August 9, 1978. Brubeck told [Dr. Crist] that Bach’s influence is felt “all the way through it,” that the “He is Risen” section at the end “has a canon that I wouldn’t have written had I not loved Bach,” and that “the chorales are so much indebted to Bach.”<sup>5</sup>

Mr. Brubeck’s Bach connection is also not limited to music.

Another factor that testifies to his connections with Bach is the size of Brubeck’s family and their choice of vocation. Of Dave and Iola Brubeck’s six children, four have pursued careers as professional musician (Darius, Chris, Dan, and Matthew). In addition, Dave’s mother, Elizabeth Ivey Brubeck, and his two older brothers, Henry and Howard, all earned their living from music . . . . The similarities also captured the imagination of Christopher Hogwood, who made the following statement in an interview during the Bach tercentenary: “Bach is alive now and playing on a grand piano . . . but he’s called Dave Brubeck. Brubeck’s running the same kind of musical family, he’s a phenomenal improviser with a very mathematical mind, and he’s a great educator. That’s a fair analogy, I think.”<sup>6</sup>



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Finally, here is Mr. Brubeck's advice to classical musicians on learning improvisation:

I would advise a developing musician to study Bach first; a thorough understanding of Bach is the greatest training a pianist can have. Begin by playing in the Bach *Riemenschneider* edition, the *371 Harmonized Chorales*, then improvise new melodies over the chord progression of a selected chorale. Next write Bach-like chorales and improvise new melodies over the chord progressions.<sup>7</sup>

Brubeck's Bach influence, so clearly evident in his work over many years, makes him an ideal choice for a jazz performer at the 75<sup>th</sup> Annual Baldwin-Wallace Bach Festival.

## NOTES

<sup>1</sup>Crist, Stephen A. "The Role and Meaning of the Bach Chorale in the Music of Dave Brubeck." Printed in *Bach Perspectives, Vol 5: Bach in America*. Stephen A. Crist, ed. (Urbana and Chicago: University of Illinois Press, 2003), 179.

<sup>2</sup>Ibid., 179–180.

<sup>3</sup>Ibid., 183.

<sup>4</sup>Salmon, John. "What Brubeck Got from Milhaud." *American Music Teacher*, 41/4 (February 1992), 28. Quoted in Crist above.

<sup>5</sup>Crist, 191–192. Brubeck quotations are from an interview conducted by Dr. Crist.

<sup>6</sup>Ibid., 180.

<sup>7</sup>Mach, Elyse. "With Dave Brubeck the Music Never Stops." *Clavier*, 40/5 (May 2001), 9. Quoted in Crist above.

# Repertory

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

## VOCAL WORKS

### Large Choral Works

- BWV 232, Messe in h-moll. 1935, 1936, 1940, 1946, 1947, 1951, 1955, 1959, 1963, 1967, 1971, 1975, 1979, 1983, 1985, 1989, 1993, 1997, 2001, 2005, 2007.
- BWV 245, Johannespassion. 1937, 1941, 1948, 1952, 1956, 1960, 1964, 1968, 1972, 1976, 1980, 1984, 1990, 1994, 1998, 2002, 2006.
- BWV 248, Weihnachts-Oratorium. 1938, 1942, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1986, 1991, 1995, 1999, 2003.
- BWV 244, Matthäuspassion. 1939, 1950, 1954, 1958, 1962, 1966, 1970, 1974, 1978, 1982, 1987, 1992, 1996, 2000, 2004.
- BWV 243, Magnificat in D-Dur. 1933, 1934, 1937, 1939, 1943, 1945, 1946, 1950, 1957, 1962, 1968, 1976, 1984, 1996, 2006.
- BWV 249, Oster-Oratorium. 1962, 1990.

### Motets

- BWV 225, Singet dem Herrn ein neues Lied. 1940, 1950, 1957, 1963, 1971, 1976, 1982, 1991, 1996, 1999, 2006.
- BWV 226, Der Geist hilft unsrer Schwachheit auf. 1937, 1949, 1956, 1962, 1968, 1977, 1985, 1992, 1997, 2003, 2007.
- BWV 227, Jesu, meine Freude. 1934, 1939, 1943, 1951, 1955, 1960, 1966, 1969, 1975, 1981, 1988, 1995, 2001, 2005.
- BWV 228, Fürchte dich nicht, ich bin bei dir. 1936, 1947, 1952, 1958, 1964, 1972, 1979, 1995, 2002.
- BWV 229, Komm, Jesu, komm. 1941, 1949, 1954, 1961, 1967, 1973, 1992, 1993, 1999, 2004.
- BWV 230, Lobet den Herrn, alle Heiden. 1938, 1942, 1952, 1959, 1965, 1970, 1974, 1980, 1986, 1994, 1998, 2003.
- 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 erhub sich ein Streit. 1941.
- Cantata, BWV 21, Ich hatte viel Bekümmernis. 1952, 1967, 1991.
- Cantata, BWV 23, Du wahrer Gott und Davids Sohn. 1937.
- Cantata, BWV 27, Wer weiss, wie nahe mir mein Ende. 1958.
- Cantata, BWV 29, Wir danken dir Gott, wir danken dir. 1966.
- Cantata, BWV 30, Freue dich, erlöste Schar. 1966.
- Cantata, BWV 31, Der Himmel lacht, die Erde jubiliert. 1948, 2000.
- Cantata, BWV 32, Liebster Jesu, mein Verlangen. 1993, 2007.
- Cantata, BWV 34, O ewiges Feuer, o Ursprung der Liebe. 1941, 1982.
- Cantata, BWV 36, Schwingt freudig euch empor. 1953.
- Cantata, BWV 39, Brich dem Hungrigen dein Brot. 1944.
- Cantata, BWV 40, Dazu ist erschienen der Sohn Gottes. 2004.
- Cantata, BWV 43, Gott führet 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, Schlage doch gewünschte Stunde. 1934, 1956, 1968, 1972.
- Cantata, BWV 54, Widerstehe doch der Sünde. 1938.
- Cantata, BWV 55, Ich armer Mensch, ich Sündenknecht. 1934, 1947, 1977.
- Cantata, BWV 56, Ich will den Kreuzstab gerne tragen. 1936, 1946, 1972, 1980, 1989.

- Cantata, BWV 57, Selig ist der Mann. 1953.
- Cantata, BWV 58, Ach Gott, wie manches Herzeleid. 1986.
- Cantata, BWV 61, Nun komm, der Heiden Heiland. 1940, 1982.
- Cantata, BWV 63, Christen, ätzt diesen Tag. 1949, 1988.
- Cantata, BWV 65, Sie werden aus Saba alle kommen. 1963.
- Cantata, BWV 66, Erfreut euch, ihr Herzen. 1948.
- Cantata, BWV 67, Halt im Gedächtnis Jesum Christ. 1948.
- Cantata, BWV 68, Also hat Gott die Welt geliebt. 1936, 1969.
- Cantata, BWV 70, Wachtet, betet, seid bereit allezeit. 1950.
- Cantata, BWV 71, Gott ist mein König. 1950.
- Cantata, BWV 75, Die Elenden sollen essen. 1971.
- Cantata, BWV 78, Jesu, der du meine Seele. 1956, 1977, 1995.
- Cantata, BWV 79, Gott, der Herr, ist Sonn' und Schild. 1943, 1965.
- Cantata, BWV 80, Ein feste Burg ist unser Gott. 1933, 1938, 1947, 1978, 1998.
- Cantata, BWV 81, Jesus schläft, was soll ich hoffen. 1941, 1945.
- Cantata, BWV 82, Ich habe genug. 1937, 1951, 1958, 1970, 1976, 1982, 1992.
- Cantata, BWV 92, Ich hab in Gottes Herz und Sinn. 1973.
- Cantata, BWV 93, Wer nur den lieben Gott lässt walten. 1944.
- Cantata, BWV 95, Christus, der ist mein Leben. 1952.
- Cantata, BWV 102, Herr, deine Augen sehen nach dem Glauben. 1945.
- Cantata, BWV 104, Du Hirte Israel, höre. 1942, 1948.
- Cantata, BWV 106, Gottes Zeit ist die allerbeste Zeit. 1933, 1941, 1971.
- Cantata, BWV 110, Unser Mund sei voll Lachens. 1949, 1954, 1987.
- Cantata, BWV 112, Der Herr ist mein getreuer Hirt. 1943, 2007.
- Cantata, BWV 116, Du Friedefürst, Herr Jesu Christ. 1954.
- Cantata, BWV 118, O Jesu Christ, mein's Lebens Licht. 1940, 1950.
- Cantata, BWV 130, Herr Gott, dich loben alle wir. 1980.
- Cantata, BWV 131, Aus der Tiefe rufe ich, Herr, zu dir. 1957.
- Cantata, BWV 137, Lobe den Herren, den mächtigen König der Ehren. 1934.
- Cantata, BWV 140, Wachtet auf, ruft uns die Stimme. 1934, 1935, 1945, 1983, 2003.
- Cantata, BWV 142, Uns ist ein Kind geboren. 1949.\*\*
- Cantata, BWV 147, Herz und Mund und Tat und Leben. 1981, 2005.
- Cantata, BWV 148, Bringet dem Herrn Ehre seines Namens. 1993.
- Cantata, BWV 149, Man singet mit Freuden vom Sieg. 1947.
- Cantata, BWV 154, Mein liebster Jesus ist verloren. 2007.
- Cantata, BWV 158, Der Friede sei mit dir. 1939, 1963, 1977, 1985.
- Cantata, BWV 159, Sehet, wir geh'n hinauf gen Jerusalem. 1940.
- Cantata, BWV 160, Ich weiss, dass mein Erlöser lebt. 1948, 1952.\*
- Cantata, BWV 161, Komm, du süsse Todesstunde. 1969.
- Cantata, BWV 169, Gott soll allein mein Herze haben. 1981.
- Cantata, BWV 170, Vergnügte Ruh', beliebte Seelenlust. 1983.
- Cantata, BWV 171, Gott, wie dein Name, so ist auch dein Ruhm. 1963.
- Cantata, BWV 172, Erschallet, ihr Lieder, erklinget, ihr Saiten. 1994.
- Cantata, BWV 174, Ich liebe den Höchsten von ganzem Gemüte. 1985.
- Cantata, BWV 180, Schmücke dich, o liebe Seele. 1945, 1989.
- Cantata, BWV 182, Himmelskönig, sei willkommen. 1974, 1987.
- Cantata, BWV 183, Sie werden euch in den Bann tun. 1981.
- Cantata, BWV 187, Es wartet alles auf dich. 1979.
- Cantata, BWV 189, Meine Seele rühmt und preist. 1960.
- Cantata, BWV 191, Gloria in excelsis Deo. 1958.
- Cantata, BWV 198, Lass Fürstin, lass noch einen Strahl. 1964.
- Cantata, BWV 199, Mein Herze schwimmt im Blut. 1987.
- Cantata, BWV 201, Geschwinde, geschwinde, ihr wirbelnden Winde. 1965, 1980.
- Cantata, BWV 202, Weichet nur, betrübte Schatten. 1947, 1965, 1977, 1983, 2001.
- Cantata, BWV 203, Amore traditore. 1942, 1955, 1968.
- Cantata, BWV 205, Zerreiſset, zersprengt, zertrümmert die Gruft. 1961.
- Cantata, BWV 208, Was mir behagt, ist nur die muntre Jagd (the "Hunting Cantata"). 1997.
- Cantata, BWV 209, Non sa che sia dolore. 1935, 1979.
- Cantata, BWV 210, O holder Tag, erwünschte Zeit. 1964, 1983.
- Cantata, BWV 211, Schweigt stille, plaudert nicht. 1933, 1944, 1947, 1958, 1982, 1999.
- Cantata, BWV 212, Mer hahn en neue Oberkeet. 1937, 1944, 1958, 1984.
- Cantata, BWV 213, Lasst uns sorgen, lasst uns wachen. 1986.

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

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

## Sacred Songs

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

## Excerpts from Larger Works

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

Aria: Bekennen will ich seinen Namen, a lost cantata. 1937.  
Aria: Bete, bete aber auch dabei, from Cantata BWV 115: Mache dich, mein Geist bereit. 1994.  
Aria di G*{i}*ovannini from the second (1725) Notebook of Anna Magdalena Bach, BWV 518. 1970.  
Aria: Die Welt . . . Phoebus eilt, from the "Wedding Cantata," BWV 202. 2006.  
Aria: Drum sucht auch Amor . . . Wenn die Frühlingslüfte streichen, from the "Wedding Cantata," BWV 202. 2006.  
Aria: Have Mercy, Lord on Me, from St. Matthew Passion, BWV 244. 1935.  
Aria: Jesus soll mein erstes Wort, from Cantata BWV 171. 2006.  
Aria: Öffne dich, mein ganzes Herze, from Cantata BWV 61. 2006.  
Aria: Wenn die Frühlingslüfte streichen, from the "Wedding Cantata," BWV 202. 1998.  
Reconstructed aria: Wo soll ich fliehen hin. 1938.  
Duet: We Hasten With Eager Yet Faltering Footsteps from Cantata BWV 78. 1944.  
Trio for women's voices: Thus, Then, the Law from the Motet: Jesu, Priceless Treasure, BWV 227. 1944.  
Trio for women's voices: Suscepit Israel from Magnificat in D, BWV 243. 1944.  
Sheep May Safely Graze from Cantata BWV 208. 1962.  
Sinfonia from Cantata BWV 42. 1980, 1990.

## INSTRUMENTAL WORKS

### Concertos and Works for Orchestra

BWV 1041, Concerto in A Minor for Violin. 1939, 1970, 1981, 1988.  
BWV 1042, Concerto in E Major for Violin. 1943, 1961, 1967, 1977, 1991.  
BWV 1043, Concerto in D Minor for Two Violins. 1933, 1963, 1990.  
BWV 1044, Concerto in A Minor for Clavier, Flute and Violin. 1938.  
Six Brandenburg Concertos:  
BWV 1046, Concerto in F Major. 1935, 1943, 1954, 1964, 1985, 2005.  
BWV 1047, Concerto in F Major. 1933, 1937, 1949, 1958, 1969, 1976, 1988, 2002.  
BWV 1048, Concerto in G Major. 1934, 1940, 1947, 1952, 1966, 1969, 1982, 1990, 1999.  
BWV 1049, Concerto in G Major. 1937, 1944, 1951, 1963, 1977.  
BWV 1050, Concerto in D Major. 1934, 1949, 1953, 1962, 1971, 1994.  
BWV 1051, Concerto in B Major. 1935, 1950, 1960, 1984.  
BWV 1052, Concerto in D Minor for Clavier. 1934, 1963, 1971, 1986.  
BWV 1052, Concerto in D Minor for Violin (Reconstructed). 1952, 1965.  
BWV 1054, Concerto in D Major for Clavier. 1940, 1978.  
BWV 1055, Concerto in A Major for Clavier. 1990, 1999.  
BWV 1056, Concerto in F Minor for Clavier. 1936, 1942.  
BWV 1056, Concerto in F Minor for Violin (Reconstructed). 1956.  
BWV 1060, Concerto in C Minor for Violin and Oboe. 1955, 1973.  
BWV 1061, Concerto in C Major for Two Claviers. 1937, 1966.  
BWV 1064, Concerto in C Major for Three Claviers. 1953.  
BWV 1065, Concerto in A Minor for Four Claviers. 1938, 1986.  
BWV 1066, Overture in C Major. 1936, 1939, 1953, 1990.  
BWV 1067, Overture in B Minor. 1933, 1941, 1955, 1973, 1989.  
BWV 1068, Overture in D Major. 1934, 1941, 1950, 1961, 1970, 1972, 1988, 2000. (Air only, 1935).  
BWV 1069, Overture in D Major. 1935, 1938, 1952, 1966.  
BWV 1080, Die Kunst der Fuge. 1950, 1951, 1956, 1960, 1968, 2006. Incomplete 1941, 1945.

### Chamber Music

BWV 106, Sonatina from Cantata 106. 1962.  
BWV 995, Suite for Lute in G Minor. 1957 (Gavottes, only, 1960).  
BWV 1001, Sonata No. 1 in G Minor for Violin Solo without Basso Continuo. 1953, 1969, 1982.  
BWV 1002, Partita No. 1 in B Minor for Violin Solo without Basso Continuo. 1996, 2005.  
BWV 1003, Sonata No. 2 in A Minor for Violin Solo without Basso Continuo. 1986, 2005.  
BWV 1004, Partita No. 2 in D Minor for Violin Solo without Basso Continuo. 1946, 1981, 1996.

BWV 1005, Sonata No. 3 in C Major for Violin Solo without Basso Continuo. 1959, 2005.  
 BWV 1006, Partita No. 3 in E Major for Violin Solo without Basso Continuo. (Prelude, Loure, Gavotte), 1936.  
 BWV 1007, Suite No. 1 in G Major for Violoncello Solo. 1940, 1945, 1993, 2006.  
 BWV 1009, Suite No. 3 in C Major for Violoncello Solo. 1947, 1980, 1993.  
 BWV 1010, Suite No. 4 in E-flat Major for Violoncello Solo. 1952.  
 BWV 1011, Suite No. 5 in C Minor for Violoncello Solo. 1993.  
 BWV 1013, Sonata in A Minor for Flute Alone. 1939, 1970, 2002.  
 BWV 1014, Sonata No. 1 in B Minor for Clavier and Violin. 1957, 1986.  
 BWV 1015, Sonata No. 2 in A Major for Clavier and Violin. 1941, 1957, 1982.  
 BWV 1016, Sonata No. 3 in E Major for Clavier and Violin. 1946, 1957, 1980, 1992.  
 BWV 1017, Sonata No. 4 in C Minor for Clavier and Violin. 1957, 1986.  
 BWV 1018, Sonata No. 5 in F Minor for Clavier and Violin. 1957.  
 BWV 1019, Sonata No. 6 in G Major for Clavier and Violin. 1946, 1957, 1982.  
 BWV 1023, Sonata in E Minor for Violin and Continuo. (Prelude-Adagio ma non tanto). 2005  
 BWV 1027, Sonata No. 1 in G Major for Clavier and Viola da Gamba, and Continuo. 1941, 1966, 1971, 1974, 1980, 1994, 2000.  
 BWV 1028, Sonata No. 2 in D Major for Clavier and Viola da Gamba. 1960, 1971, 1974, 1980.  
 BWV 1029, Sonata No. 3 in G Minor for Clavier and Viola da Gamba. 1954, 1958, 1967, 1971, 1974, 1980, 2000.  
 BWV 1030, Sonata No. 1 in B Minor for Clavier and Flute. 1972.  
 BWV 1031, Sonata No. 2 in E-flat Major for Clavier and Flute. 1953, 1972.  
 BWV 1034, Sonata No. 2 in E Minor for Flute and Figured Bass. 1953, 1992, 2002.  
 BWV 1035, Sonata No. 3 in E Major for Flute and Figured Bass. 1980.  
 BWV 1036, Sonata in D Minor for Two Violins and Clavier. 1934, 1987.  
 BWV 1037, Sonata in C Major for Two Violins and Figured Bass. 1954, 1961.  
 BWV 1038, Sonata in G Major for Flute, Violin, and Continuo. 1935, 1955, 1994.  
 BWV 1042, Concerto in E Major for Violin. 1991.  
 BWV 1079, The Musical Offering (complete) (arr. Hans T. David). 1945, 1950, 1957, 1970.  
 Trio, Only. 1934  
 Ricercar a 6, only. 1940.

### Clavier Works

Anna Magdalena Bach Notebook (1725):  
 Aria in G, BWV 988. 1970.  
 Allemande in C Minor, BWV 813. 1970.  
 Polonaise, 1936.  
 Polonaise in G, BWV Anh. 130. 1970.  
 Preludio in C, BWV 846. 1970.  
 Two Menuetts. 1936.  
 Praeludium and Fughetta in G Major, BWV 902. 1976.  
 Polonaise in G Minor, BWV Anh. 123. 1970.  
 Sonata in D Minor for Clavier, BWV 964. 2000.  
 Capriccio in B-flat Major, BWV 992. 1955. (Lament, only, 1943).  
 Chromatic Fantasia and Fugue in D Minor, BWV 903. 1944, 1963. (Fantasia, only, 1935).  
 Clavierübung, Part I (Six Partitas), BWV 825–830. 1950.  
 Partita No. 1 in B-flat Major, BWV 825. 1935, 1961.  
 Partita No. 2 in C Minor, BWV 826. 1957, 1976.  
 Partita No. 3 in A Minor, BWV 827. 1960.  
 Partita No. 4 in D Major, BWV 828. 1985.  
 Partita No. 6 in E Minor, BWV 830. 1985.  
 Clavierübung, Part II (Italian Concerto and French Overture), BWV 971 and 831. 1950, 1994.  
 Italian Concerto, BWV 971. 1935.  
 French Overture, BWV 831. 1946, 2001.  
 Clavierübung, Part IV (Goldberg Variations), BWV 988. 1950, 1964, 1985, 2001.  
 “English” Suite No. 2 in A Minor, BWV 807. 1934, 1982.  
 “English” Suite No. 3 in G Minor, BWV 808 (Prelude, Sarabande, Gavotte, and Musette). 1936.  
 Fantasia and Fugue in A Minor, BWV 904. 2006.  
 Fantasia in C Minor, BWV 906. 1935, 1943, 1960  
 “French” Suites, complete, BWV 812–817. 1968.

Sarabande from Suite No. 1 in D Minor, BWV 812. 1935.  
 Suite No. 3 in B Minor, BWV 814. 1986.  
 Suite No. 5 in G Major, BWV 816. 1992.  
 Suite No. 6 in E Major, BWV 817. 1967.  
 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.  
 Six Little Preludes, BWV 933–938. 1960.  
 Toccata in D Major, BWV 912. 1967.  
 Toccata in E Minor, BWV 914. 1935, 1936, 1976, 1998.  
 Two Mirror Fugues from the Art of the Fugue (two claviers), BWV 1080. 1941.

### Organ Works (Except Chorales)

Prelude and Fugue in A Major, BWV 536. 1965.  
 Prelude (Fantasia) and Fugue in A Minor, BWV 543. 1949.  
 Prelude and Fugue in B Minor, BWV 544, 1944, 1953. (Prelude, only, 1941).  
 Prelude and Fugue in C Major, BWV 531. 1965, 2004.  
 Prelude (Fantasia) and Fugue in C Minor, BWV 537. 1965.  
 Prelude and Fugue in D Major, BWV 532. 1936, 1950, 1997, 2007.  
 Prelude and Fugue in C Major, BWV 545. 2004.  
 Prelude and Fugue in C Major, BWV 547. 1978.  
 Prelude and Fugue in E-flat Major, BWV 552. 1938, 1963, 1969, 1978, 1990. (Fugue, only, 1941).  
 Prelude and Fugue in E Minor (“Cathedral”), BWV 533. 1934, 1944, 1963.  
 Prelude and Fugue in E Minor (“Wedge”), BWV 548. 1959, 1997.  
 Prelude in F Minor, BWV 534?1955.  
 Prelude and Fugue in G Major, BWV 541. 1949, 1982, 1985.  
 Fantasia and Fugue in C Minor, BWV 562. 1957.  
 Fantasia in G Major, BWV 571. 1957, 1973, 1990.  
 Prelude (Fantasia) and Fugue in G Minor, BWV 542. 1950, 1963, 1990, 2007.  
 Toccata Adagio, and Fugue in C Major, BWV 564. 1942, 1944, 1949, 1967. (Adagio, only, 1936).  
 Toccata and Fugue in D Minor, BWV 565. 1939, 1957.  
 Prelude (Toccata) and Fugue in F Major, BWV 540. 1950. (Toccata, only, 1954, 1955), 2004, (Toccata, only, 2007)  
 Prelude (Toccata) and Fugue (Doric), BWV 538. 1961. (Toccata, only, 1949, 1955).  
 Fugue in C Minor Over a Theme by Giovanni Legrenzi, BWV 574. 1963.  
 Fugue in G Major, BWV 577. 1942, 1943.  
 Fugue in G Minor, BWV 578. 1941.  
 Passacaglia and Fugue in C Minor, BWV 582. 1944, 1955, 1973, 1982, 1985.  
 Pastorale in F Major, BWV 590. 1953.  
 Sonata (Trio No. 1 in E-flat Major), BWV 525. 1954, 1973, 2002.  
 Sonata (Trio No. 3 in D Minor), BWV 527. 1957, 2004.  
 Sonata (Trio No. 5 in C Major), BWV 529. 1949, 1969, 1982, 1985.  
 Sonata (Trio No. 6 in G Major), BWV 530. 1950, 1955, 1997.  
 Concerto No. 1 in D Major (after Duke Johann Ernst), BWV 592. 1942.  
 Concerto No. 2 in A Minor (after Vivaldi), BWV 593. 1961, 1978, 1982.  
 Concerto in D Minor (after Vivaldi), BWV 596. 1989, 1997.  
 Partita diverse, BWV 767. 2004.  
 Ricercar a 6, from Musikalisches Opfer, BWV 1079. 1961.  
 Well-Tempered Clavier, Book I, BWV 846–825 only. 1951, 2000.  
 Prelude and Fugue in C Major, BWV 846. 1937.  
 Prelude and Fugue in D Major, BWV 850. 1960 (Fugue, only, 1943).  
 Prelude in F Minor, BWV 857. 1937.  
 Prelude and Fugue in F-sharp Major, BWV 858. 1956.  
 Prelude in B-flat Major, BWV 866. 1937.  
 Well-Tempered Clavier, Book II, BWV 870–893. 1952.  
 Prelude and Fugue in D Major, BWV 874. 1956.  
 Prelude and Fugue in D Minor, BWV 875. 1956.  
 Prelude and Fugue in E-flat Major, BWV 876. 1956.  
 Prelude and Fugue in E Major, BWV 878. 1984.  
 Prelude in F Minor, BWV 881. 1956.  
 Prelude in F-sharp Minor, BWV 883. 1956.

Prelude and Fugue in G Major, BWV 884. 1956.  
Prelude and Fugue in G Minor, BWV 885. 1956.  
Fugue in A Minor, BWV 889. 1956.  
Fugue in B-flat Minor, BWV 891. 1956.  
Prelude and Fugue in B Minor, BWV 893. 1956.

## Organ Chorales

Partitas on O Gott, du frommer Gott, BWV 767. 1957, 1990.  
Canonic Variations on Vom Himmel hoch da komm' ich her, BWV 769. 1950.  
"Neumeister" Chorales: Christus der ist mein Leben, BWV 1112. 1997.  
Orgelbüchlein, complete, BWV 599–644. 1946.

Der Tag, der ist so freudenreich, BWV 605. 1944.  
In dulci jubilo, BWV 608. 1949.  
Jesu, Meine Freude, BWV 610. 2007.  
Christum wir sollen loben schon, BWV 611. 1949.  
Das alte Jahr vergangen ist, BWV 614. 1942.  
In dir ist Freude, BWV 615. 1934, 1939, 1941, 2007.  
Mit Fried und Freud ich fahr dahin, BWV 616. 2007.  
Herr Gott, nun schleuss den Himmel auf, BWV 617. 1949, 2007.  
O Mensch, bewein' dein' Sünde gross, BWV 622. 1965, 1985, 1990.  
Christ lag in Todesbanden, BWV 625. 1955.  
Herr Jesu Christ, dich zu uns wend', BWV 632. 1949, 2007.  
Liebster Jesu, wir sind hier, BWV 633. 1955, 2007.  
Liebster Jesu, wir sind hier (distinctus), BWV 634. 2007.  
Dies sind die heil'gen zehn Gebot', BWV 635. 1949.  
Ich ruf' zu dir, Herr Jesu Christ, BWV 639. 1939, 1942.  
Wenn wir in höchsten Nöten sein, BWV 641. 1955.  
Alle Menschen müssen sterben, BWV 643. 1944.  
Christum wir sollen loben schon, BWV 611. 1982.  
Gelobet seist du, Jesu Christ, BWV 604. 1982.  
Herr Christ, der ein'ge Gottes-Sohn, BWV 601. 1982.  
Nun komm' der Heiden Heiland, BWV 599. 1982.  
Vom Himmel hoch, BWV 606. 1982.  
Lob' sei dem allmächtigen Gott, BWV 602. 1982.  
Gottes Sohn ist kommen, BWV 600. 1982.

Sechs Choräle von verschiedener Art . . . , BWV 645–650. 1950.  
Wachet auf, ruft uns die Stimme, BWV 645. 1942, 1961, 1967, 1986.  
Wo soll ich fliehen hin, BWV 646. 1941, 1967.  
Meine Seele erhebet den Herren, BWV 648. 1961, 1967.  
Kommst du nun, Jesu, vom Himmel herunter, BWV 650. 1959, 1967, 1969.

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

Clavierübung, Part III (Catechism), complete, BWV 669–689. 1945, 1950.  
Kyrie, Gott Vater in Ewigkeit, BWV 669. 1978.  
Kyrie, Gott heiliger Geist, BWV 671. 1985.  
Dies sind die heil'gen zehn Gebot', BWV 678. 1978.  
Christ, unser Herr, zum Jordan kam, BWV 685. 1985.  
Aus tiefer Not schrei' ich dir, BWV 686. 1978.  
Wir glauben all' an einen Gott, BWV 680. 1936, 1942, 1969.  
Vater unser im Himmelreich, BWV 682. 1965.  
Jesus Christus, unser Heiland, BWV 688. 1950, 1978.

Kirnberger's Sammlung  
Christum wir sollen loben schon, BWV 696. 1982.  
Gelobet seist du, Jesu Christ, BWV 697. 1982.  
Gottes Sohn ist kommen, BWV 703. 1982.  
Herr Christ, der ein'ge Gottes-Sohn, BWV 698. 1982.

Lob' sei dem allmächt'gen Gott, BWV 704. 1982.  
Nun Komm' der Heiden Heiland, BWV 699. 1982.  
Vom Himmel hoch da komm' ich her, BWV 701. 1982.

## Miscellaneous Chorale-Preludes:

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

## Works by other Composers

Tomaso Albinoni: Concerto in F (arr. Organ, J. G. Walther), 1989.  
Elias Nicolaus Ammerbach: Orgel oder Instrument Tabulatur:  
Wo Gott der Herr Nicht bey uns helt, 2007.  
Johan. Baptista: Wenn wir in höchsten nöten sind, 2007.  
Ich habs gewagt, 2007.  
Hertzog Moritz Dantz, 2007.  
Issspruck ich mus dich lassen, 2007.  
Galliart, 2007.  
Passamezzo italica, 2007.  
Carl Philipp Emanuel Bach: Adagio, from Sonata for Organ (Wq. 171), 1955.  
Concerto in B-flat Major for Violoncello (Adagio and Allegro assai), 1959.  
Concerto in A Major for Violoncello (Wq. 172), 1984.  
Concerto for Oboe in E Flat (Wq. 165), 1984.  
Suite in D Major (transcribed H. Casadesus), 1957.  
Sonata in G Minor for Oboe and Continuo (Wq. 135), 1984.  
Rondo in C Major (Wq. 56), 1973.  
Sonata in B-flat Major (Wq. 59), 1973.  
Sonata in E Minor, H. 529. 2002.  
Fantasie in C Major (Wq. 61), 1973.  
Rondo in C Minor (Wq. 59), 1973.  
Six Sonatas for Winds, 2002.  
Sonata in G Minor for Clavier and Gamba, 1974.  
Sonata No. 2 in C Major (Wq. 55), 2002.  
Sonata No. 4 in A Major (Wq. 55), 2002.  
Johann Bernard Bach: Chorale Prelude, Nun freut euch, lieben Christen g'mein, 1955.  
Johann Christian Bach: Sinfonia in D, Op. 18, No. 4, 1984.  
Quintet in D Major, Op. 22, No 1, 2002.  
Trio in A Major, Op. 15, No. 2, 2002.  
Johann Christoph Bach: Aria and Variations in A Minor, 2004.  
Johann Christoph Bach, (1642-1703): Two Motets for five voices:  
Der Mensch, vom Weibe geboren, 1992.  
Sei getreu, 1992.  
Johann Christoph Bach: Fugue for Organ, 1955.  
Motet, I Wrestle and Pray, 1938, 1947, 1953.  
Johann Christoph Friedrich Bach: Gigue-Rondo (organ), 1955.  
Johann Michael Bach: Chorale Prelude, Von Gott will ich nicht lassen, 1955.  
Wilhelm Friedemann Bach: Chorale prelude, Jesu, meine Freude (Falck 38/1), 1955.  
Adagio and Fugue in D Minor (Falck 65), 1984.  
Barbigant (not J. Barbireau): Der Pföben Swancz, 1962.  
Ludwig van Beethoven: Fra tutte le pene, 1995.  
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.  
Cantata: Gen Himmel zu dem Vater Mein, Bux WV 32, 2006.
- William Byrd: The Queen's Alman, 1976.  
Antonio Caldara: Suonata da camera in G Minor, 1972.  
Praelambulum (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-Brueggen: Sonata in C Major for Recorder and Continuo (arranged from Corelli's Sonata Op. V, No. 20, 1987.  
François Couperin, Le Grand: Musée de Taverni, 1958.  
La Pantomime, 1958.  
La Visionaire, 1967.  
La Misterieuse, 1967.  
L'Arlequine, 1967.  
Le croc-en-jambe, 1967.  
Jean-Henri d' Angelbert: Chaconne de Galatée, 1958.  
Johann Friedrich Doles: Drei Choralvorspiele:  
Mach dich mein Geist bereit, 2007.  
Herzlich lieb hab ich dich, o Herr, 2007.  
Jesu meines Herzens Freud, 2007.  
Andreas Düben: Praeludium ex E vel A pedaliter, 2007.  
Guillaume Dufay: Ave Regina, 1962.  
Samuel Ebart: Geistliches Konzert: Miserere-Christe mei, 1962.  
Jacob van Eyck: From Der Fluyten Lusthof  
Bravada, 2002.  
Amarilli mia bella, 2002.  
Engels Nachtegaeltje, 2002.  
Giovanni Battista Fontana: Sonata Terza, 2002.  
G.B.A. Forqueray: Three Dances, 1960.  
La Mandoline  
La Leon  
La Latour  
Girolamo Frescobaldi: Aria detta la Frescobaldi, 1967.  
Giovanni Gabrieli: Canzon a 8 Septimi Toni (No. 1 ) from Sacrae Symphoniae (1597), 1983.  
Canzon a 4, 1989.  
Sonata pian' e forte, 1989.  
Motetto: Exultavit cor meum, 1989.  
Baldassare Galuppi: Sonata in D Minor (organ), 1989.  
Sonata con Ripieni e Flauti (organ, flute), 1989.  
Theobaldo di Gatti: Gigue from Scylla, 1994.  
George Frideric Handel: Passacaille in G Minor, 1943.  
Suite No. 2 in F Major (Harpsichord), 1976.  
Sarabande in D Minor, 1943.  
St. John Passion (1704), 1972.  
Sonate a tre in D Minor, 1972.  
Sweet Bird from L'Allegro, il Penseroso ed il 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, 2007.  
Solo Cantata: In Praise of Harmony, 1976, 2001.  
Solo Cantata: Mi Palpita il Cor, 2003.  
Solo Cantata: Salve Regina, 1976.  
Concerto Grosso, Op. 3, No. 1, 1993.  
Concerto Grosso, Op. 6, No. 1, 2007.  
Concerto Grosso, Op. 6, No. 4, 2006.  
Concerto Grosso, Op. 6, No. 6, 1976, 1998.  
Concerto Grosso, Op. 6, No. 7, 1982.  
Theodora, 1988.  
Water Music: Suite No. 2 in D Major, 2003.  
Water Music: Suite in G, 1996.  
Dixit Dominus, 1999.  
Johann Kuhnau: Toccatina in A Major, 2004.  
Suonata prima, Der Streit zwischen David und Goliath, 2007.  
Michel l'Affilard: Gavotte and Passacaille, 1994. from Airs le mouvement Orlando di Lasso: Jubilate Deo, 2007.  
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.  
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: Toccatina 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.

- Esaías 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 andar 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.  
 O quam tu pulchra es and Veni de libano (SWV 265 and 266) from Symphoniae Sacrae I, 1975.  
 Fuggi o mio core, 1989.  
 O primavera (Prima parte), SWV 1, 1995.  
 O dolcezza (Seconda parte), SWV 2, 1995.  
 Dunque addio, SWV 15, 1995.  
 Motet: Es ist erschienen die heilsame Gnade Gottes, SWV 371, 1992.  
 Motet: Die mit Tränen säen, SWV 378, 1992.  
 Motet: Singet dem Herrn ein neues Lied, SWV 22, 1992.
- Alessandro Stradella: Sinfonia, No. 22 in D Minor for Violin, Basso, and Continuo, 1994.
- Stravinsky: Concerto in E flat ("Dumbarton Oaks"), 1969.
- J.P. Sweelinck Psalm 47: Or sus, tous humains, 1995.  
 Psalm 114: Quand Israël hors d'Égypte sortit, 1995.  
 Psalm 78: Sois ententif, mon peupl' à ma doctrine, 1995.  
 Psalm 137: Estans assis aux rives aquatiques de Babylon, 1995.  
 Psalm 138: Il faut que de tous mes esprits ton los, 1995.
- Giuseppe Tartini: Andante in D Major (viola and harpsichord), 1958.  
 Sonata in G Minor for Violin and Viola da Gamba ("The Devil's Trill"), 1994.  
 Georg Philipp Telemann: Scherzo secondo from III Trietti methodici e III Scherzi, 1972.  
 Trio Sonata in A Major, 1965.  
 Ouverture in D Major, 1979.  
 Suite in A Minor for Flute, Strings, and Continuo, 1979.  
 Psalm 100: Jauchzet dem Herrn, alle Welt, 1979, 2001.  
 Cantata: Ich weiss, dass mein Erlöser lebt, 1979.\*  
 Cantata: Ihr Völker hört, 1999.  
 Motet: Sei Lob und Preise mit Ehren, 1984.  
 Sonata in B-flat Major for Oboe and Continuo, 1984.  
 Overture from the "Andreas Bach Book," 1984.  
 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.
- Marco Uccellini: Two Sonatas for Violin and Continuo, 2006.
- 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 Gestreift Dannzet — Anonymous (ca. 1540)  
 Pavan — Thomas Morley  
 Heartes Ease — Elizabethan  
 Branle — J.B. Besardus  
 Canaries — Stralock MS
- Thirteenth-Century music, 1962:  
 Cantigas de Santa Maria - Alfonso the Wise  
 Quen a virgen  
 Como poden per sas culpas  
 Le moi de May (Chanson de quete)
- Canzone, Sonate, Toccate, Sinfonie by Cesare, Marini, Uccellini, Frescobaldi, Selma y Salaverde, Cartello, 1987.
- Three Dutch Folksongs (arr. J. Bremer), 1995.

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