



Middlebury Bach Festival May 6-8, 2011

Jeffrey Buettner, Music Director

go.middlebury.edu/bachfest

Welcome

Welcome to the very first Middlebury Bach Festival, hosted by Middlebury College and the Middlebury College Choir to further the understanding and appreciation of the music and life of Johann Sebastian Bach through rehearsal, performance, listening and conversation.

During this festival, there are many opportunities to explore different dimensions of our fascinating subject. You will hear tremendously popular repertoire for organ, harpsichord, solo and ensemble strings and some of the most exciting choral music of the composer's oeuvre. Interest sessions delve into the inner workings of the forms, sounds, concepts and techniques of the music. Our special guest Dr. Christoph Wolff will share a perspective on Bach as a living, working human being, and you can put into context the accomplishments of the man who was church and city musician, performer, teacher, husband and father three centuries ago.

The many Festival performances and interest sessions are described in the contents of this program and I hope you will take advantage of them all. Two interest sessions and our Festival Concert take place in Mead Chapel, a truly beautiful acoustic with a magnificent organ. Additional events are in the Atrium and Concert Hall of the Kevin P. Mahaney '84 Center for the Arts. Join us for the Opening Gala Reception on Friday, which features truly outstanding musicians and a rare opportunity to hear exquisite playing on unique instruments up close. At the Student Recital on Saturday you can hear the remarkable talents of Middlebury student performers. Before the Festival Concert on Saturday, enjoy music, New England fine art and craft and hors d'oeuvres at Edgewater Gallery at Middlebury Falls during the Pre-Concert reception that features solo and duet performances by two members of the festival orchestra. Many Middlebury students have devoted time and talent to produce this festival, and our festival concert features Middlebury student and professional musicians side by side to perform a wonderful program of great variety, interest and beauty. I hope you enjoy it as much as we do.

Jeffrey Buettner, Music Director

The Middlebury Bach Festival is generously supported by:

Office of the President of Middlebury College

Kevin P. Mahaney '84 Center for the Arts

Middlebury College Choir

Department of Music

Middlebury College Academic Enrichment Fund

German Department

Middlebury College Rohatyn Center for International Affairs

Pre-Concert Reception sponsored by

Edgewater Gallery at Middlebury Falls

Two Brothers Tavern

Cover portrait image of Johann Sebastian Bach by Elias Gottlob Haussmann (ca. 1748) used courtesy of William H. Scheide, Princeton, NJ.

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Opening Gala Reception

8:00 PM

Atrium, Kevin P. Mahaney '84 Center for the Arts

Program

Sonata in G Major for viola da gamba and harpsichord BWV 1027
Adagio, Allegro, Adagio, Presto

Sonata No. 1 in B Minor for flute and harpsichord BWV 1030
Andante, Largo e dolce, Presto

Sonata for violin and continuo by Dario Castello

Chromatic Fantasy BWV 903

Sonata No. 4 in C Minor for violin and harpsichord BWV 1017
Siciliano, Allegro, Adagio, Allegro

Trio Sonata in G Major for flute and violin BWV 1039
Adagio, Allegro, Adagio, Presto

David Greenberg, violin
Cynthia Huard, harpsichord
Na'ama Lion, flute
Deborah Sharpe-Lunstead, viola da gamba

Cynthia Huard is very happy to bring together this chamber music collaboration. David Greenberg and Cynthia performed together frequently in their days at The Early Music Institute at Indiana University. Na'ama Lion and Cynthia performed frequently at major venues throughout the Boston area for many years. We are thrilled to have Deborah Sharpe-Lunstead join us. Please see the following page for more information about these performers.

Opening Gala Reception Performers

David Greenberg taught himself folk fiddle tunes by ear as a young child growing up in Maryland. He learned conventional classical violin through his teens, and in the mid 80s he studied baroque violin with Stanley Ritchie at Indiana University's Early Music Institute. David spent the 1990s performing and recording with Tafelmusik while developing a specialty in Scottish baroque-folk music, recording three groundbreaking CDs in this genre with his group Puirt A Baroque. Immersing himself in Cape Breton traditional music, he also co-authored at this time the DunGreen Collection, a treatise on Cape Breton fiddle music, with his wife Kate Dunlay. He lives with his family in Halifax, Nova Scotia, dividing his time among various regular collaborators and an irregular one now and then just for fun. David's performs most regularly with Chris Norman, David McGuinness, and Red Priest. He directs the Tempest baroque ensemble in Halifax. www.davidgreenberg.ca

Cynthia Huard has appeared in recital as a pianist and harpsichordist throughout the United States and in Europe. As Artistic Director of the Rochester Chamber Music Society for the past 17 years she has presented and collaborated with instrumentalists from the Johannes, St. Lawrence, Brentano, Borromeo, and Lark Quartets, as well as principal players from many major orchestras in the United States. She has been heard on VPR, NPR and Public television and has recorded many types of music: contemporary, South American, collaborative work with piano, harpsichord and organ, and Baroque music. She has two advanced degrees from Indiana University, in Piano Performance and Early Music, 3 years of advanced grant-supported study in Austria. Her Bach studies have included work with organist Bernard Lagace, musicologist Eva Badura Skoda, and harpsichordists John Gibbons, Vera Stoger-Schwarz, and Elisabeth Wright.

Na'ama Lion has performed solo and chamber music recitals nationally and internationally, and with the Handel and Haydn Society Orchestra, Boston Baroque, Boston Cecilia, "Sequentia", Arcadia Players and "La Donna Musicale", celebrating music by women composers. Ms. Lion holds a Doctor of Musical Arts degree from Boston University, an Artist Diploma from the Longy School of Music and a Soloist Diploma from the Arnhem Conservatory in the Netherlands. She is the director of the chamber music program at Mather House, Harvard University, on the faculty at Longy School of Music and Atlantic Union College in Lancaster MA, and teaches at the summer workshop of Amherst Early Music. She has recorded for Deutsche Harmonia Mundi, Telarc, Centaur and Stradivarius.

Deborah Sharpe-Lunstead (viola da gamba) has recently moved to Middlebury, Vermont after spending twenty years living in South and Southeast Asia and Washington, DC accompanying her diplomat husband, Jeffrey Lunstead. A graduate of the Eastman School of Music, she studied bass viol with Jordi Savall at the Schola Cantorum Basiliensis in Basel, Switzerland, and John Hsu in Ithaca, NY. She has performed with the Philadelphia Pro Musica, the University of Pennsylvania Collegium, the Washington Bach Consort, the Washington Camerata and the Lawes Consort under the direction of Tina Chancey. While living in Madras, India, Deborah founded the Madras Baroque Trio, the first Early Music ensemble of its kind in southern India. Deborah is also a fiber artist and papermaker, and has been exhibiting her pulp paintings in Middlebury at The Art House and Edgewater Gallery and at Art on Main in Bristol.

Interest Session 1

What was he thinking?!

A look at Bach's four inventive settings of the Advent hymn:
"Nun komm der Heiden Heiland"
(Come now, Savior of the nations)

Emory Fanning

Professor Emeritus and College Organist, Middlebury College

with Organ Students of Emory Fanning

10:00 – 10:45 AM
Mead Chapel

Emory Fanning, Professor Emeritus of Music at Middlebury College and College Organist, was named Artist of the Year, 1995, by the New Hampshire-Vermont chapter of the American Guild of Organists. He was a faculty member, lecturer and performer at the first International Organ Academy in Paris, and his writings on Cesar Franck have been translated into French and published in *L'Orgue*. A graduate of Oberlin Conservatory, where he studied with Leo Holden and Robert Fountain, he also holds an M.M. from the University of Illinois and a D.M.A. from Boston University. He studied harpsichord with Gustav Leonhardt. Well-known throughout New England as a performer, Fanning has made recordings as an organist and with the Middlebury College Choir, which toured widely throughout the U.S. under his direction. He has appeared many times as guest conductor of the Vermont Symphony Orchestra and was soloist in Poulenc's Organ Concerto with the VSO, as well as in Saint-Saens' Organ Symphony. His two programs for public television ("Christmas in Vermont" and "A Vermont Christmas") featuring the Middlebury College Choir were for many years broadcast annually throughout the U.S. He has been heard as a pianist and harpsichordist in numerous chamber music and voice recitals.

The Gress-Miles Organ of Mead Chapel

The pipe organ in Mead Chapel was constructed by the Gress-Miles Organ Company in 1971, and dedicated by Professor Emeritus Emory Fanning, College Organist. It has three keyboards, and some 3100 pipes of various sizes, comprising 50 ranks (sets of pipes). Many outstanding organists have given recitals on this brilliant and versatile instrument, and it is also used to accompany numerous services and concerts, notably the annual Lessons and Carols services in December. Recent technical additions include computer controlled key/stop action that allows innovative assistance to the performer, playback memory, and digital pedal stops.

Interest Session 2

Anatomy of a Concerto: Brandenburg Concert No. 3, BWV 1048

Larry Hamberlin

Assistant Professor of Music, Middlebury College

11:00 – 11:45 AM

Mead Chapel

Larry Hamberlin teaches courses in European and American music at Middlebury College. He studied Baroque performance practice with Elisabeth Wright and Stanley Ritchie at Indiana University's Early Music Institute and at the University of Washington. As a harpsichordist and organist he has recorded with Toronto's Tafelmusik Baroque Orchestra, Boston's Cantata Singers, and the Harvard-Radcliffe Collegium Musicum. For the past twelve summers he has directed the Bach Bash, an annual workshop for professional and advanced amateur string players sponsored by the Rochester Chamber Music Society. In his five years as director of the Randolph Singers he conducted choir and orchestra in choral masterpieces from Vivaldi to Duke Ellington. As a music historian he began with a focus in historical performance practice, with an M.A. thesis on Carl Philip Emmanuel Bach, a son of J. S. Bach, and in more recent years has specialized in music of the United States. He is the author of *Tin Pan Opera: Operatic Novelty Songs in the Ragtime Era* (Oxford University Press) and, with Richard Crawford, of *An Introduction to America's Music* (W. W. Norton).

Festival Lunch

12:00 PM

Atrium, Kevin P. Mahaney '84 Center for the Arts

Join us for complementary festival lunch before our student recital.

Free shuttle transportation to the Mahaney Center for the Arts (MCFA) is available behind Mead Chapel.

Student Recital

1:00 PM

Concert Hall, Kevin P. Mahaney '84 Center for the Arts

Prelude from Suite No. 1 in G Major BWV 1007

Sarah Harney '12, cello

Prelude from Suite No. 3 in C Major BWV 1009

Matthew Weinert-Stein '14, viola

Sarabanda from Partita No. 2 in D Minor BWV 1004

Largo from Sonata No. 3 in C Major BWV 1005

Jiyoun Jennie Kim '13, violin

Courante, Menuets and Gigue from Partita No. 1 in B Flat Major BWV 825

Noah Silverstein '11, piano

Interest Session 3

Singing Bach

Jeffrey Buettner

Assistant Professor of Music and Director of Choral Activities, Middlebury College

Bettina Matthias

Associate Professor of German and Chair of the German Department, Middlebury College

1:30 – 2:15 PM

Concert Hall, Kevin P. Mahaney '84 Center for the Arts

with Middlebury College student musicians

Jeffrey Buettner directs the choral program at Middlebury College, conducts the College Choir and is founding conductor of the Vermont Youth Orchestra Chorus and Concert Chorale. He has conducted choirs at Earlham, Hope and Simpson Colleges, and has prepared opera and oratorio choruses for the Brevard Music Center in North Carolina, Des Moines Metro Opera in Iowa, and the Richmond Symphony in Indiana. He has served as choral conductor for the Rome Festival in Rome, Italy, and conducted the 2008 Middlebury Opera Company production of *La Bohème*. He has conducted regional high school choral festivals in the Midwest and the Northeast. In fall of 2010 he was a Fulbright Scholar to Kharkiv State University of Arts in Ukraine, and he is a recipient of a Marion and Jasper Whiting Foundation grant for study of choral music of J. S. Bach and William Byrd in Leipzig and London. He has presented his research on choirs of Ukrainian Roma at national and international conferences of the College Music Society. He received his DMA from Michigan State University, MM from the University of Cincinnati College-Conservatory of Music and BM from St. Olaf College. He joined the Middlebury faculty in 2007.

Bettina Matthias (Ph.D., University of Washington) has studied extensively the relationship between music and text in (German) opera and Lied. She is Program Director for the special “German for Singers and Vocal Coaches” in the German Summer Language School at Middlebury College, where she has taught since 2000. As founder and director of Middlebury's German Theater Group during the academic year, she has also directed most of the German School's summer theater performances since 2003. Her research and publications are focused on early 20th-century studies, including opera, as well as on theater-in-education. She has just completed her manuscript for a special textbook for singers and vocal coaches, titled *Deutsch für Musiker und Musikerinnen*.

Interest Session 4

In Search of J. S. Bach's Human Face: The Everyday Life of the Leipzig Thomascantor

Christoph Wolff

Adams University Professor of Music, Harvard University
Director of the Bach-Archiv Leipzig, Germany

2:30 – 3:30 PM

Concert Hall, Kevin P. Mahaney '84 Center for the Arts

Christoph Wolff is Adams University Professor at Harvard University. Born and educated in Germany, he studied organ and historical keyboard instruments, musicology and art history at the Universities of Berlin, Erlangen, and Freiburg, taking a performance diploma in 1963 and the Dr. Phil. in 1966. He taught the history of music at Erlangen, Toronto, Princeton, and Columbia Universities before joining the Harvard faculty in 1976. At Harvard he served as Chair of the Music Department (1980-88, 90-91), Acting Director of the University Library (1991-92), and Dean of the Graduate School of Arts and Sciences (1992-2000); in 2002 he was named University Professor, the highest academic distinction Harvard offers to resident faculty.

Recipient of the Dent Medal of the Royal Musical Association in London (1978), the Humboldt Research Award (1996), an honorary professorship at the University of Freiburg, and several honorary degrees, he is a Fellow of the American Academy of Arts and Sciences and a Member of the American Philosophical Society and the Saxon Academy of Sciences. He currently serves as Director of the Bach-Archiv Leipzig. He has published widely on the history of music from the 15th to the 20th centuries. *Mozart's Requiem* (Berkeley, 1994), *The New Bach Reader* (New York, 1998), *Johann Sebastian Bach: The Learned Musician* (New York, 2000), *Die Orgeln Johann Sebastian Bachs. Ein Handbuch* (Leipzig, 2006; revised English edition forthcoming), a monograph on Bach's *B-Minor Mass* (Kassel, 2009), and a facsimile edition of Mozart's *Die Zauberflöte* (Los Altos, 2009) are his most recent books.

Pre-Concert Reception

6:00 – 7:30 PM

Edgewater Gallery at Middlebury Falls

One Mill Street

Middlebury, Vermont 05753

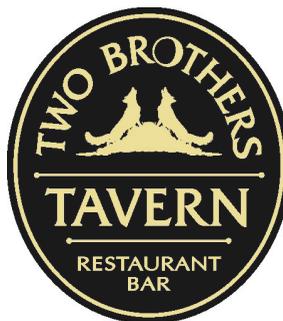
Featured performers:

Jane Bearden, violin and viola

Michael Dabroski, violin

This reception is generously sponsored by:

EDGEWATER GALLERY
At Middlebury Falls



Festival floral arrangements generously provided by:

Guest accommodations sponsored in part by:

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Festival Concert

Mead Chapel
8:00 PM

*Please turn off cellular phones and other audible electronic devices.
No flash photography or noise-making cameras, please.*

Wachet auf, ruft uns die Stimme BWV 645
Lobe den Herren BWV 650
Komm Gott Schopfer, heiliger Geist BWV 667
Emory Fanning, organ

Singet dem Herrn ein neues Lied, BWV 225
Bach Festival Soloists

Chromatic Fantasy BWV 903
Cynthia Huard, harpsichord

Suite No. 2 in D Minor BWV 1008
Dieuwke Davydov, cello

Brandenburg Concerto No. 3 BWV 1048
Larry Hamberlin, conductor

Intermission

Chorale: "Lobe den Herren" from *Lobe Den Herren* BWV 137

Remarks by Christoph Wolff, guest scholar

Chorale: "Sei Lob und Preis mit Ehren" from *Wir danken dir, Gott* BWV 29

Cantata 191 *Gloria* BWV 191

- I. Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
- II. Gloria Patri, et Filio, et Spiritui Sancto
Carol Christensen, soprano and Roger Grow, tenor
- III. Sicut erat in principio, et nunc et semper, et in saecula saeculorum, amen.

"Dona nobis pacem" from B Minor Mass BWV 232
Festival Chorus and Orchestra
Jeffrey Buettner, conductor

Post-concert shuttle transportation is available from Mead Chapel to the MCFA parking lot.

Translations

Singet dem Herrn ein neues Lied, BWV 225

I. Sing to the Lord a new song, The assembly of the saints shall praise him.
Israel rejoices in its creator. Let the children of Zion be joyful about their king,
they shall praise his name in the dance; With drums and harps they shall play for him.

- Psalm 149: 1-3

II. Choir II (“choral”)

As a father feels compassion
for his young little child,
So does the Lord for all of us,
if we like children sincerely fear (awe) him.
He knows our feeble powers;
God knows we are only dust,
as grass from the rake,
a fading flower, a fallen leaf.
The wind has only to blow over it,
and it is there no more.

Thus the mortal passes away,
the end is near.

- Chorale text by Johann Gramann

Choir I (“aria”)

God, continue to care for us.

For without you, nothing is achieved in our affairs.

God, continue to care for us.

For without you, nothing is achieved in our affairs.

God, continue to care for us.

Therefore be our shield and light, and deceive not

our hope, thus you will continue to do.

*Happy is the one who firmly relies on you and
your grace.*

- Author unknown

III. Praise the Lord for his acts, praise him for his great glory!

All that has breath praise the Lord. Hallelujah!

- Psalm 150: 2, 6

Chorale: “Lobe den Herren” from *Lobe Den Herren* BWV 137

Praise the Lord, what is within me, praise his name!

Everything that has breath, praise with Abrahams’ heirs!

He is your light, soul, do not forget it; praising, conclude with Amen!

- Joachim Neander (1650-1680)

Chorale: “Sei Lob und Preis mit Ehren” from *Wir danken dir, Gott* BWV 29

Let there be glory, praise and honor to God the Father, Son and Holy Spirit,
who will increase in us what he promised to us out of grace,

that we firmly trust in him, rely entirely on him, in our hearts build on him,

so that our heart, courage and mind may depend on him for comfort;

therefore sing we at this hour: Amen! we shall achieve this,

we believe from the bottom of our heart.

- Johann Gramann (1487-1541)

Cantata 191 *Gloria* BWV 191

- I. Glory to God in the highest, and on earth, peace and good will to all of good will.
- Luke 2:14
- II. Glory to the Father and the Son and the Holy Spirit.
- III. As it was in the beginning and now and always and to the age of ages, amen.
- II and III, the Lesser Doxology

“Dona nobis pacem” from B Minor Mass BWV 232

- Grant us peace.
- Latin mass

Program Notes

J. S. Bach and Music of the Baroque

Johann Sebastian Bach (1685-1750) found a life in music that was hardly surprising in and of itself, given that his family represented the church music profession rather thoroughly through generations of Bachs as organists and town musicians in the region. He was born into compositional styles that he pursued and produced to an extreme, among them virtuoso solo music, especially for organ and other instruments, and the multi-sectional text-based genre of the cantata for which he ultimately became so renowned. Bach lived a generation after the development of opera, and while he never actually composed in the genre, he did employ the dramatic devices and forms associated with it. If the essence of the text and its emotional execution are the ideological focus of opera, Bach's approach to composing music with words is certainly "operatic." His cantatas and especially his Passions are decidedly dramatic interpretations of text, replete with musical imagery and also marked with theatrical effects. Any notion of theatrics in Bach's music is only musical, of course, as his works were never staged but more likely relegated to one or more small balconies or lofts in the churches and chapels where he worked. The sense of drama in music, related closely to the text when there is one, is certainly an aesthetic of the Baroque period (roughly 1600-1750, though musical evidence allows many years in either direction). Composers heeded the Enlightenment value of expression of the individual and developed the notion of *affekt* or basic emotional content; music could express or effect emotion, and composers sought to depict specific passages of text through musical devices. Ideas of musical imagery had long been a part of Renaissance musical composition before 1600, however in the Baroque period through the life of Johann Sebastian this practice was extended from composing isolated, specific ideas common in madrigals to developing a prevailing emotion over an entire piece of music, such as a movement of a cantata. Multi-movement instrumental works flourished in a similar fashion: lacking text, the character of a musical idea prevails, and in good dramatic Baroque fashion, changes with subsequent movements. Dance suites provided a framework with the basis of change in meter and tempo. Virtuoso soloists provided impetus for crafting brilliant passagework and elaborate ornamentation.

The Bach Effect

Johann Sebastian Bach's music is not the only music of his lifetime to accomplish great popular success. Close contemporaries George Frideric Handel and Georg Philipp Telemann were at times more popular and produced more music, and Bach's relatives were also active musicians including his sons, who were also composers. Yet Sebastian Bach's music endures in a way that seems to distinguish it from all others of his time and perhaps any time. Several rather basic ideas seem to have contributed to the composer's genius. He galvanized different styles and techniques in a single work or body of works. He explored the technical and tonal extremes of instruments and of the musical language of his time. He possessed the highest technical aptitude as a musician and an apparently insatiable appetite for music that kept him exploring when his position did not demand it. Johann Sebastian Bach managed endless variation with finite material. With that, his music is continually recognizable yet also new at every turn. His regard for symmetry of musical construction is one of the more remarkable aspects of his compositions and too broad a topic to discuss briefly, but he counted every note, related musical structure to musical delivery (performance) and united large works under a unifying scheme that could include tempo, key, text, form and instrumentation. For the listener, Bach's attention to structure and ability to create a lot of music from brief ideas rewards the innate human sense of balance and tendency towards presentation, discussion and conclusion. Bach balanced texture as well as form, providing layers of rhythmic and harmonic activity that affect our senses on many levels. On the surface we are enthralled with technical passages, trills and other ornaments, and dramatic musical devices that bring excitement to our ears. Beneath that, there is a supporting and often distinctly beautiful part or group of parts that connect the virtuosic or faster, busier upper parts to the overall sound. These parts play or sing with less busy activity but provide context, often outlining the prevailing harmony and supplying rhythmic gestures that create stability. The bass is generally the foundation, from or against which all other parts work. With slightly slower harmonic motion (less rapidity in changing chords) and often slower rhythmic values, the bass is closely related to the structure of the work.

Three Chorale Preludes

The stately "Wachet auf, ruft uns die Stimme" BWV 645 (Wake, awake, the voice calls to us; see hymn 211 in *A Hymnal for Colleges and Schools*, in the chapel pews) is from Cantata 140, composed in 1731. Arranged for organ by Bach, and published by Johann Georg Schübler, the striding pedal part depicts the guests gathering as the "ten virgins go forth to meet the bridegroom" (Matthew 25). "Lobe den Herren" BWV 650 (Praise to the Lord; 39 in *Hymnal*) is another "Schübler chorale," and this exuberant movement from Cantata 137 (1732) features violin figuration in the upper part. The chorale melody is played on a four-foot stop in the pedal (an octave above conventional or eight-foot pitch). "Komm Gott Schöpfer, heiliger Geist" BWV 667 (Come, Holy Spirit, Creator, come; 287 *Hymnal*) is the great composer's expression of the "ultimate heightening of joy and trust" (Hermann Keller, *The Organ Works of Bach*). His eyesight nearly gone, and aware of the nearness of death, Bach dictated this powerful work to his son-in-law, Altnikol. "His physical sight is blinded, but his spiritual vision sees heaven open. What other man has died as musician and Christian as did Bach?" (Keller)

Notes on chorales by Emory Fanning.

Singet dem Herrn

The motet “Singet dem Herrn” BWV 225 is one of Bach’s most renowned pieces of vocal music. It is one of six motets, which may have been composed for funerals or other occasions but about which there is limited information. Instrumental parts have been discovered in addition to vocal scores of various motets that indicate a practice of instrumental doubling of voices in performance. “Singet” features two vocal quartets, and one customary instrumentation would include four string instruments as “choir I” and reed instruments as “choir II,” playing exactly the notes of the voices and contributing a unique color to each ensemble. This performance features continuo, which is a common accompaniment for Baroque music both during Bach’s time and earlier. Additional contrast is achieved in this performance through the addition of double bass with the second choir. In the first movement, intricate interplay between the two choirs. The second features a poetic dialogue between the two ensembles, one a chorale and the other a setting of sacred poetry. Repeated text in the second choir serves as a litany until later verses, when the response offers a concluding moral summary. In the third movement, choirs alternate in what would have been traditional fashion with similar music, moving through tonal areas as steadily and confidently as the regular rhythmic pulse. The two choirs join as one for the concluding fugue, “all that has breath...hallelujah!”

Instrumental Chamber Music

Bach’s cello suites are among his most recognized and widely performed works today. The popularity extends beyond classical musicians and have been transcribed for a wide variety of instruments and voices. The music is intimate, communicating as one instrumental “voice” to the listener. It is also music of great breadth, and a beautiful example of Bach’s capability to create the illusion of more than one instrument or part when writing for an instrument that usually plays only one. The regular alternation of low and high pitches, or the periodic change of register across the spectrum of the instrument, allows the listener to perceive two musical thoughts, connected by similar pitch range. The cello, or various precursors of lower register instruments in the viol family, is particularly successful as it is capable of very low as well as reasonably high pitches. The result is a score that creates a sense of depth and dimension. The Chromatic Fantasy BWV 903 is a form that allows freedom to the composer and performer alike, and is characteristically improvisatory. Bach wrote the Fantasy during his tenure serving the court at Weimar, 1714-1717, where he wrote many of the chorales, preludes and fugues, and harpsichord suites, and began the *Well-Tempered Clavier*. The Fantasy is a virtuosic storm of figuration and mesmerizing turns of harmony. Brandenburg Concerto No. 3 BWV 1048 was composed not long after, when Bach had taken his next position, that of Capellmeister in Cöthen, which he held until 1723 (when he left for Leipzig). The concerto features string instruments, each (save for double bass) playing as a soloist in some part of the piece. The charm of the music is in this exchange of solo playing as well as the memorable musical motives upon which the solo parts elaborate. Between two rhythmically bright movements lies a brief transitional passage that serves to transition the work back to, interestingly enough, the very key it left in the first movement. It would seem Bach was a master even of transporting the listener to the very same place they have been, except that this transition moves far enough afield tonally to prepare the final movement as something indeed new.

Chorales

BWV 137 (1725) is a chorale cantata based on the hymn “Lobe den Herren, den mächtigen König der Ehren.” The hymn tune appears in all movements of the full cantata, and the orchestration includes three trumpets, timpani, oboes and strings. The triple meter, with characteristic accented downbeats, creates a buoyant, festive lilt.

“Sei Lob und Preis mit Ehren” from *Wir danken dir, Gott* BWV 29, another festive cantata, features three independent trumpet parts. Dramatic suspensions in the alto part provide warmth to internal cadences and imply stateliness and reverence.

Cantata 191, often called the “Gloria” cantata, is among Bach’s most exuberant works for choir and orchestra, employing strings, flutes, oboes, bassoon, three trumpets and timpani. The Latin text is unique in Bach’s cantata repertoire and although the score bears the words, “Testo Nativiti Xsti” no record of a Christmas performance of the work exists. The three movements of BWV 191 are easily recognizable by their presence in the Mass in B Minor BWV 232, though they are slightly altered and the second and third movements have different texts. The choir is 5-voices and includes two soprano parts, a convention more common in music prior to Bach’s time but nonetheless effective in this cantata, providing the composer with yet another voice to carry thematic motives or points of imitation. “Gloria in excelsis Deo” opens the first movement in celebratory triple meter dance rhythm and with orchestration that features three brilliant trumpet parts. This movement is divided musically according to lines of text, and a different mood is clearly intended for each. The second part, “Et in terra pax” is rich in texture, sonority and motive. The entrance of the text, “and on earth, peace” is announced by the bass voice in an octave leap on D downward, as it leaves the higher tessitura to settle into the new fundamental of G. The meter changes to common time (regular pulse of four) and the principle motive gives way to longer notes and slurs. The effect is dramatic, immediate though not abrupt. The rest of the movement is punctuated by repeated utterances of “pax,” always on a strong beat. The soprano and tenor duet “Gloria Patri et Filio” features a flute obbligato that moves independently throughout in a gently spirited, unfettered freedom. The descending gesture in the initial melodic line is also the ascending climax in the flute part, and the flute repeats the idea in an appoggiatura figure throughout; an endearing characteristic of the piece. The energy of the opening of the piece returns in the third movement with a three-part dialogue, volleying the initial three phrases of text. An exciting crescendo follows, as voices sing “et in saecula saeculorum” sustaining notes over an arpeggiated harmonic progression that launches the music into the next section - when Bach does it all again, only slightly differently.

The program ends with the final movement of the Mass in B Minor, “Dona nobis pacem.” The essential theme of this piece, the rising steps through a perfect fourth and their gentle descent, continues throughout in the fashion of a Renaissance motet, the style after which the piece is modeled. Few musical statements have gained such notoriety, and yet this one is developed from a very simple musical idea. In an analytical sense, the genius of Bach is in the simplicity. From the perspective of the performer, the simplicity is also where the fun begins. We hope you have enjoyed this festival program.

Performers

The Bach Festival Soloists

Choir I

Jessica Allen, soprano
Allison Coyne Carroll, alto
Nathaniel Lew, tenor
Jeffrey Buettner, bass

Choir II

Victoria Drew, soprano
Linda Radtke, alto
Roger Grow, tenor
Stephen Falbel, bass

Continuo

Emory Fanning, organ
Dieuwke Davydov, cello
Michael Priester, double bass

Cantata Soloists

Carol Christensen, soprano
Roger Grow, tenor

Middlebury College Choir

Soprano

Victoria Anderson '13
Elizabeth Bates '10
Kelsey Calhoun '12
Suzanne Calhoun '14
Carla Cevasco '11
Melinda Marquis '11
Julianne Wieboldt '14

Alto

Emily Jacke '12
Anika James '11
Juliana Kay '13
Amelia Linsky '13
Nike Power '14
Laurel Taylor '11
Noah Silverstein '11

Tenor

Charlie Arnowitz '13
Quinn Bernegger '13
Steven Dunmire '13
Eamon Fogarty '11
Tucker Johnson '12
Robbie MacDonald '13
Nate Woods '11

Bass

Steve Barash '13
David Holter '11
Nathan Kloczko '12
Timothy Murray '11
Alec Nelson '13
Nathaniel Rothrock '12

Festival Orchestra

Violin

David Greenberg
Sofia Hirsch
Jane Bearden
Michael Dabroski
Kathryn Nagel '12
Emily Wei '13
Samantha Lee '13
Zheng Zheng '11

Viola

Paul Reynolds
Matthew Weinert-Stein '14
Hannah Rose Rommer '08
(Brandenburg)

Cello

Dieuwke Davydov
Chloe Dautsch '13
Sarah Harney '12
(Brandenburg)

Contrabass

J. Michael Priester

Flute

Anne Janson
Na'ama Lion

Oboe

Dan Frostman
Kathleen Oprea

Bassoon

Jonna Goulding

Continuo

Emory Fanning
Cynthia Huard

Trumpet

James Duncan
Jason Whitcomb
Don Wheeler

Timpani

Sylvana Chan '12

Stage Manager

Heather Pynne '11

Carol Christensen, soprano soloist holds a graduate degree in opera performance from the University of Cincinnati College-Conservatory of Music. She performed in the World Premier of Penderecki's *Paradise Lost* at Chicago Lyric Opera, and in the European Premiers at La Scala in Milán and at the Vatican. She toured with the National Opera Company for three years, and has been a first place winner of the Wisconsin NATSAA auditions, as well as a finalist in the Wisconsin MET Auditions, and the International Opera Competition. Miss Christensen is a member of the applied voice faculty at Middlebury College, where she is also musical director for the annual Music Department J-Term production.

Roger Grow, tenor soloist is a singer, composer, conductor, and instrumentalist who currently teaches choral and general music at Crossett Brook Middle School in Duxbury, Vermont. Roger was the Music Director for the Voices Project, the original stage musical that toured Vermont in the Fall of 2005. He was also arranged and wrote the music for the film version of that show, "Shout it Out", released in 2008. Roger sang tenor and countertenor, and was Assistant Director with Counterpoint, Vermont's professional chamber chorus directed by Robert DeCormier. Roger also sang with AH! Cappella, the vocal ensemble sponsored by the Vermont Symphony Orchestra that performs concerts for Vermont schools. Roger can be heard on several recordings on the Arabesque label with Mr. De Cormier, including "The Emperor of Atlantis" and "The Jolly Beggars", as well as all of the Counterpoint recordings, including "Shalom" which features four arrangements by Roger. He has also recorded Dennis Murphy's "A Perfect Day", and Bruce Chalmer's "Berakhot" with the Fyre and Lightning Consort. As a vocal soloist Roger Grow has performed at Carnegie Hall, singing "Carmina Burana", "Navidad Nuestra", "Shout For Joy", and "Chichester Psalms" with the New York Choral Society, under the baton of John Daly Goodwin and Mr. De Cormier. He has also been a soloist on several occasions with the Vermont Symphony Orchestra at the Flynn Theatre, and with the Dartmouth Symphony at Spaulding Auditorium. As a composer, he received the commission for the 75th Vermont All-State Chorus Festival. His piece "Atom Spin", was performed in May 2002 at Burlington's Flynn Theatre. Warner Bros. has published his SATB composition "Short Mass." He has played bass, keyboards, and drums for various jazz and rock groups in Central Vermont, and lives in Waterbury with his wife, Cairn.

Special Thanks

Office of the President of Middlebury College
Peter Hamlin, Chair, Music Department
Bettina Matthias, Chair, German Department
Lyn DeGraff and Reprographics
Deborah Young, Music Department Coordinator

A handwritten signature in black ink that reads "Johann Sebastian Bach." The signature is written in a cursive, calligraphic style with a period at the end.

Bach in Middlebury Area Congregations

Friday, May 6, 2011

Havurah: The Addison County Jewish Congregation

56 N. Pleasant St., Middlebury, VT 05753

Shabbat Evening: Friday, May 6 at 6:30 PM

Cantata BWV 225, Singet dem Herrn ein neues Lied (Sing unto the Lord a new song)

Featuring the Bach Festival Soloists

Introductory remarks by Dr. Jeffrey Buettner and Rabbi Ira Schiffer

Sunday, May 8, 2011

Church of the Assumption of the Blessed Virgin Mary

Father William Beaudin

326 College St., Middlebury, VT 05753

www.churchoftheassumptionvt.org

Mass: 10:00 AM

Prelude BWV 568 & Fugue BWV 576

Fantasia con Imitatione in H-moll, BWV 563

Fugue in C Major, BWV Anh. 90 ("Fanfare Fugue")

Dr. Kevin D. Parizo, Organist

United Methodist Church of Middlebury

The Rev. Jill Colley Robinson '95

47 N. Pleasant St., Middlebury, VT 05753

www.middleburyumc.org

Service time: 10:45 AM

Fugue in C Major, BWV Anh. 90 ("Fanfare Fugue")

Dr. Kevin D. Parizo, Organist

Congregational Church of Middlebury UCC

The Rev. Andrew Nagy-Benson

27 N. Pleasant St., Middlebury, VT 05753

www.midducc.org

Service time: 10:00 AM

Cantata BWV 112, Der Herr ist mein getreuer Hirt (The Lord is my faithful shepherd)

Jessica Allen, Soprano

Jennifer Hansen, Alto

Nathaniel Lew, Tenor

Jeffrey Buettner, Bass

Congregational Church Chancel Choir and Chamber Orchestra

Jessica Allen, Music Director

Dr. Jeffrey Buettner, Organist

The First Congregational Church of Cornwall
The Rev. Dr. Mary Kay Cavazos
2598 Rte. 30, Cornwall, VT 05753
Service time: 9:30 AM
Organ Prelude from The Liturgical Year
"Jesu, Joy of Man's Desiring," Toccata and Fugue in D Minor
Cornwall Congregational Church Choir
Dr. Burt Dudding, Organist and Choir Director

Memorial Baptist Church
Pastor Steven Jewett
97 S. Pleasant St., Middlebury, VT 05753
www.memorialbaptistvt.org
Service time: 10:00 AM
Chorale prelude, anthem and hymns arr. by J.S. Bach
Jeff Rehbach, Music Director

Weybridge Congregational Church UCC
The Rev. Dr. Daniel S. Wright
2790 Weybridge Rd., Weybridge, VT 05753
Service time: 10:00 AM
"Nun danket alle Gott," selections from "Jesu Meine Freude," "Dir, dir, Jehova, will ich singen"
Weybridge Church Choir

St. Stephen's Episcopal Church
The Rev. Terence P. Gleeson
3 Main St., Middlebury, VT 05753
www.ststephensmidd.org
Service time: 10:30 AM
Solo selections by J.S. Bach
Susanne Peck, Soprano, Deborah Lunstead, Viola da gamba
Ricky Chen, Pianist, Cynthia Huard, Organist
Concert: 2:00 PM
Choruses and solos from Cantatas 150, 140, 21 and 79
St. Stephen's Choir, Guest Soloists and Chamber Orchestra
Featuring David Greenberg, Baroque Violin and Cynthia Huard, Harpsichord
Susanne Peck, Music Director

Champlain Valley Unitarian Universalist Society
The Rev. Emily Melcher, Interim Minister
2 Duane Ct., Middlebury, VT 05753
www.cvuus.org
Service time: 10:00 AM
Selections by J.S. Bach
Kate Gridley, Pianist



THE STRENGTH OF THE HILLS IS HIS ALSO

