

Trinity Wall Street
MUSIC & THE ARTS

Bach at One.

St. Paul's Chapel
Broadway and Fulton Street



Sonata G-maj a Violino Solo senza Basso di
G. B. Bach



It gives me great pleasure to welcome you to Bach at One – particularly so this season, which marks the conclusion of Trinity's first five-year long presentation of J.S. Bach's sacred vocal compositions in a liturgical setting.

This is a remarkable accomplishment, and one that reflects Trinity's long-held tradition of offering world-class music here in Lower Manhattan. Bach at One has become a New York institution. I am grateful to Julian Wachner and to the community of musicians who bring this sacred music to life inside St. Paul's Chapel and Trinity Church. Bach's devotion is a gift delivered to us by these creative souls.



LEAH REDDY

Blessings,

Bill Lupfer

The Rev. Dr. William Lupfer
Rector





BACH AT ONE: A TRADITION CONTINUES

Over the past five years, Trinity Wall Street has produced over 200 works of Johann Sebastian Bach. In the spring of 2016, Trinity's ever-popular Bach at One series will complete the presentation of Bach's entire monumental output of sacred vocal music. *The New York Times* praised the "dramatic vigor" of Bach at One performances as well as the "buoyant, elegantly shaped orchestral sound" and "lithe, immaculate and colorful singing of the chorus."

The cantatas are presented within a liturgical context, providing the most authentic experience for the listener. The Choir of Trinity Wall Street and the Trinity Baroque Orchestra perform these works with period instruments and baroque-style vocal technique, revealing the majesty and splendor of these awe-inspiring sacred works to a 21st-century audience.

Bach at One provides the perfect lunch-hour time of reflection and meditation. Come and experience the completion of Trinity's first cycle of Bach at One.



LEIPZIG, NIKOLAIKIRCHE CIRCA 1850

Free and open to all
Bach at One can be heard at WWFM

Trinity Wall Street: Ensemble Biographies

The Choir of Trinity Wall Street



As peerless interpreters of both early and new music, the GRAMMY®-nominated Choir of Trinity Wall Street has changed the realm of 21st-century vocal music, breaking new ground with its artistry described as “blazing with vigour...a choir from heaven” (*The Times*, London).

This premiere ensemble, under the direction of Julian Wachner, can be heard in

New York City and around the world in performances alternately praised as “thrilling” (*The New Yorker*), “musically top-notch” (*The Wall Street Journal*), and “simply superb” (*The New York Times*). The choir leads the liturgical music on Sundays at Trinity Church and St. Paul’s Chapel, while performing in *Bach at One*, *Compline by Candlelight*, and many other concerts and festivals throughout the year, often with the Trinity Baroque Orchestra and NOVUS NY. Critically acclaimed annual performances of Handel’s *Messiah* are part of its long and storied tradition, and attending the choir’s performances at Trinity’s annual Twelfth Night Festival has quickly become the holiday tradition of many New Yorkers as well.

The choir has toured extensively throughout the United States, making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, the Berkeley Early Music Festival, BAM Next Wave Festival, and the Prototype Festival. The choir is also increasingly in demand internationally, and recent seasons have seen performances at Paris’s Théâtre des Champs-Élysées and London’s Barbican Theatre. The choir has been featured with the Bang on a Can All-Stars, the New York Philharmonic, and the Rolling Stones on their 50th anniversary tour.

In addition to their GRAMMY®-nominated recording of *Israel in Egypt*, The Choir of Trinity Wall Street has released several recordings with Naxos, Musica Omnia, VIA Recordings, and Avie Records. Trinity’s long-term commitment to new music is evident in these recordings and in collaborations with living composers such as Du Yun, Paola Prestini, Ralf Gawlick, Elena Ruehr, and Julia Wolfe, whose 2015 Pulitzer Prize-winning work *Anthracite Fields* was recorded with the choir. The 2015-16 season promises to uphold Trinity’s long-standing reputation for conferring a “musical blessing” (*The New York Times*) on New York City and beyond.

Soprano

Elizabeth Bates
Sarah Brailey
Martha Cluver
Mellissa Hughes
Linda Lee Jones
Melanie Russell
Molly Netter
Elena Williamson

Alto

Melissa Attebury
Luthien Brackett
Eric Brenner
Tim Keeler
Clifton Massey
Timothy Parsons

Tenor

Eric Dudley
Andrew Fuchs
Brian Giebler
Timothy Hodges
Owen McIntosh
Stephen Sands

Bass

Joseph Beutel
Dashon Burton
Christopher Herbert
Steven Hrycelak
Thomas McCargar
Edmund Milly
Jonathan Woody

Trinity Baroque Orchestra



The GRAMMY®-nominated Trinity Baroque Orchestra made its debut for Trinity Wall Street's 2009 performances of Handel's *Messiah*, and has since performed and recorded exclusively with The Choir of

Trinity Wall Street in masterworks of Bach, Handel, and Schütz, including Handel's *Israel in Egypt*, Bach's Passions, and a wealth of Bach cantatas presented weekly in historic St. Paul's Chapel as the orchestra for Trinity Wall Street's Bach at One series. The Trinity Baroque Orchestra has recorded with The Choir of Trinity Wall Street for the GRAMMY®-nominated *Israel in Egypt* and *J.S. Bach: Complete Motets*.

With Julian Wachner as principal conductor, the group boasts a varied roster of North America's finest period players. Robert Mealy, described by *The New Yorker* as "New York's world-class early music violinist," serves as principal concertmaster. Players in the Trinity Baroque Orchestra bring extensive experience gained with the finest orchestras (baroque, classical, and modern), chamber ensembles, and festivals worldwide. In addition, several of the players hold faculty and adjunct faculty positions at the most respected institutions, including Yale University, Harvard University, Indiana University, and the Juilliard School's Historical Performance Program.

Music and the Arts Staff

Julian Wachner, *Director*

Melissa Attebury, *Associate Director*

Avi Stein, *Associate Organist and Chorusmaster*

Melissa Baker, *Administrator*

Marilyn Haskel, *Program Manager, Liturgical Arts*

Walker Beard, *Program Coordinator*

Harrison Joyce & Ariana Dimock, *Music Librarians*

Thomas McCargar, *Choral Contractor*

John Thiessen, *Orchestral Contractor*

Violin

Robert Mealy,
Concertmaster
Dongmyung Ahn
Tatiana Daubek
Chloe Fedor
Marika Holmqvist
Katie Hyun
Claire Jolivet
Abigail Karr
Daniel Lee
Francis Liu
Maureen Murchie
Johanna Novom
Holly Piccoli
Adriane Post
Jeremy Rhizor
Cynthia Roberts
Theresa Salomon
Edson Scheid
Beth Wenstrom
Alexander Woods
Jude Ziliak

Viola

Daniel Elyar
Max Mandel
Daniel McCarthy II
Kyle Miller
Alissa Smith
Jessica Troy

Cello

Phoebe Carrai
Hannah Collins
Paul Dwyer
Caroline Nicolas
Katie Rietman
Ezra Seltzer
Arnie Tanimoto
Michael Unterman
Jacques Wood

Bass

Douglas Balliett
Dara Bloom
Motomi Igarashi
Robert Nairn
Wen Yang

Organ

Avi Stein
James Kennerley
Dongsok Shin

Flute

Anne Briggs
Sandra Miller

Recorder

Rachel Begley
Priscilla Herreid
Gonzalo Ruiz
Nina Stern
Tricia van Oers

Oboe

Julie Brye
Sarah Davol
Priscilla Herreid
Kristin Olson
Gonzalo Ruiz

Bassoon

Stephanie Corwin
Allen Hamrick
Nate Helgeson
Andrew Schwartz
Clayton Zeller-Townson

Horn

Yoni Kahn
Todd Williams

Trumpet

Carl Albach
Caleb Hudson
John Thiessen
Timothy Will

Trombone

Greg Ingles
Daniel Green
Motoaki Kashino
Liza Malamut
Cormack Ramsey
Erik Schmalz

Percussion

James Baker
Daniel Mallon

About Bach at One

Johann Sebastian Bach (1685–1750) has long been regarded as the foundational figure on which all Western Art Music of the so-called “common practice period” has stood. All of the great composers from this massive period (1700–1900) have seen Bach as this type of epic cornerstone, and indeed, his life’s work does provide an encyclopedic lexicon of compositional praxis, defining and illustrating a sophisticated mastery of “tonality,” the underlying presupposition for Mozart, Beethoven, Brahms, and Wagner.

Although Bach’s work has always been lauded as the epitome of contrapuntal technique, the reception of Bach and his work has followed a rather bizarre trajectory: from relative obscurity in the years following Mozart, Haydn, and Beethoven; the impressive public re-introduction of the *St. Matthew Passion* by a young Felix Mendelssohn in 1827, and Bach’s subsequent coronation as a romantic hero-like figure in the 19th century—as and as the Godfather of an ethically “pure” music as defined by Schoenberg and his disciples within the Second Viennese School of the early 20th century.

When the musicologists got hold of him in the mid-20th century, his work was seen as the objective output of a mathematical genius, and sophisticated studies of Bach’s unconscious neurological patterns and intentional numerological design were the accepted analytical methodology. By the late ‘60s and ‘70s, the mainstream academic appreciation of his music mirrored the anti-ecclesiastical thrust of the then current philosophical thought, and thus Bach’s music was objectively consumed, thoroughly divorced from its Theological and Liturgical underpinnings. Indeed, poor Bach was pitied for his seemingly imprisoned, cloistered existence and as a grudgingly accepting servant of the Lutheran Church.

Still today, in the modern academy, Bach’s expert voice leading—as evidenced in his 4-part harmonizations of the chorales; his use of invertible counterpoint in the relatively simple 2-part inventions; and the epic collection of preludes and fugues written in every key (*Das Wohltemperierte Klavier*) form the basis of any music undergraduate’s six-semester sequence of music theory. These studies are mathematical in nature, and are not unlike the problem sets of an engineering student

at a technological institution. Thus, most musicians have had it drummed into their minds that Bach is the beginning of musical science, and that the trajectory of the development of the bread and butter of the concert repertoire begins with Bach, and specifically Bach’s “discovery” of equal temperament, and his mastery and invention of a hierarchically based tonal system.

From the modern performer’s perspective, Bach’s solo suites provide the young string player a requirement for dry technical mastery (albeit with full and constant vibrato) before moving on to the concerto repertoire of Tchaikovsky, Brahms, and Sibelius. And the pianist-in-training gains the ability to realize multiple independent parts by practicing the 3-part inventions, the preludes and fugues and, for fun, perhaps the Italian Concerto. Generally, Bach is still passed down as the old stern schoolmaster—the unreachable inaugurator of all things good and pure in music composition and basic instrumental technique in the Western Art tradition.

In the late 20th-century, there arose a new paradigm surrounding the work of J. S. Bach which attempted to cast new light on the context of his output, instrumental and vocal. Several watershed 20th-century events, specific to Bach, occurred within the greater movement for the quest of historical authenticity specific to the performance practice of “early” music. Bach, in light of these recent discoveries, moves from the throne of the great “inaugurator” to that of the master “culminator.”

In brief, Bach’s own annotated Calov edition of the Bible (although discovered in 1934) became known in Bach circles following World War II. The resulting studies illuminated that Bach was indeed theologically savvy and that his compositional choices were intentionally focused on a sophisticated understanding of hermeneutics and liturgy. All of the musico-rhetorical devices of the late 17th and early 18th century were then put to use in order to interpret the text in exactly the same manner that a preacher would utilize traditional rhetoric to persuade. Thus, motivic shapes bearing specific emotional *Affekt* would combine with meaning-laden choices of key, time signature, instrumentation, voice part, number of parts and references to pre-existing tunes (both secular and

sacred) to create musical essays rich in text painting, emotionality, and a clear theological message.

Joshua Rifkin, through an intensive analysis of Bach’s original performance materials, came to the practical realization that the majority of Bach’s vocal works were intended to be performed primarily with one singer to a part, completely turning the concept of massed choral realizations of Bach’s major works on its head. Thus the performance ideal for his vocal music is subjectively based and emotionally rich—the opposite of traditional objective, Apollonian renderings of his music by large choral societies.

And, perhaps most fascinating from a performer’s point of view—Bradley Lehman’s recent deciphering of the “squiggle” on the original cover of *Das Wohltemperierte Klavier* provided the solution to Bach’s handling of the tuning “wolf” or “comma” that exists in pure tuning systems, thus debunking the myth that Bach created “equal” temperament. Bach’s tuning system, although individual and specific to Bach, was no different in methodology than all of his colleagues and predecessors, all of whom were collectively attempting to provide a solution to a fully useable 12-note keyboard that could realize the entire circle of fifths (for more on this subject see John O’Donnell’s article in *Early Music*, Bach’s temperament, Occam’s razor, and the Neidhardt factor). What this means is that all of Bach’s key choices are based in an old-fashioned sense of rhetorical tuning and key association—B minor “sounds” serious and studied, while D major reflects jubilation and victory, E flat represents the Trinity, F major represents the Pastoral, etc...

So in this early 21st-century series where we present J. S. Bach’s cantatas and other vocal music—we enter this arena with a collective pre-disposition to realize these works within liturgical surroundings, with an awareness of the performance practice of Bach’s time, and shedding off the previously accepted Apollonian shroud of objective recreation by intentionally interpreting and emotionally realizing the Dionysian, pietistic, and eschatological dangers that lurk within this body of repertoire.

We welcome you and look forward to having you join us as we conclude our first cycle of Bach at One.

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DATE	BWV	Title
3/25/15	1	Wie schön leuchtet der Morgenstern
3/18/15	2	Ach Gott, vom Himmel sieh darein
11/12/12	3	Ach Gott, wie manches Herzeleid
4/25/11	4	Christ lag in Todesbanden
4/9/12	4	Christ lag in Todes Banden
5/20/15	5	Wo soll ich fliehen hin
4/8/15	6	Bleib bei uns, denn es will Abend werden
12/28/15	7	Christ unser Herr zum Jordan kam
4/29/15	8	Liebster Gott, wenn werd ich sterben?
11/14/11	9	Es ist das Heil uns kommen her
12/30/13	10	Meine Seel erhebt den Herren
5/30/11	11	Lobet Gott in seinen Reichen
5/13/13	11	Lobet Gott in seinen Reichen
4/8/15	12	Weinen, Klagen, Sorgen, Zagen
10/21/15	13	Meine Seufzer, meine Tränen
11/26/12	14	Wär Gott nicht mit uns diese Zeit
3/25/13	14	Wär Gott nicht mit uns diese Zeit
3/25/15	16	Herr Gott, dich loben wir
10/10/11	17	Wer Dank opfert, der preiset mich
4/1/15	18	Gleichwie der Regen und Schnee vom Himmel fällt
10/1/14	19	Es erhuh sich ein Streit
10/14/15	20	O Ewigkeit, du Donnerwort
3/21/11	21	Ich hatte viel Bekümmernis
5/7/12	22	Jesus nahm zu sich die Zwölfe
10/7/15	23	Du wahrer Gott und Davids Sohn
5/20/15	24	Ein ungefärbt Gemüte
10/7/15	25	Es ist nichts Gesundes an meinem Leibe
4/29/15	26	Ach wie flüchtig, ach wie nichtig
4/29/15	27	Wer weiß, wie nahe mir mein Ende?
10/7/15	28	Gottlob! nun geht das Jahr zu Ende
9/19/11	29	Nun danket alle Gott
10/29/12	30	Freue dich, erlöste Schar
5/13/13	31	Der Himmel lacht! Die Erde jubiliert
11/5/12	32	Liebster Jesu, mein Verlangen
4/7/14	32	Liebster Jesu, mein Verlangen
12/3/14	33	Allein zu dir, Herr Jesu Christ
9/10/11	34	O ewiges Feuer, o Ursprung der Liebe
1/1/16	34	O ewiges Feuer, o Ursprung der Liebe
5/24/16	35	Geist und Seele wird verwirret
12/3/14	36	Schwingt freudig euch empör
5/13/15	37	Wer da gläubet und getauft wird

3/18/15	38	Aus tiefer Not schrei ich zu dir
10/21/15	39	Brich dem Hungrigen dein Brot
12/17/12	40	Darzu ist erschienen der Sohn Gottes
3/25/13	41	Jesu, nun sei gepreiset
5/2/11	42	Am Abend aber desselbigen Sabbats
10/14/13	43	Gott fährt auf mit Jauchzen
5/13/15	44	Sie werden euch in den Bann tun
5/11/16	45	Es ist dir gesagt, Mensch, was gut ist
4/22/13	46	Schauet doch und sehet, ob irgend ein Schmerz sei
5/6/13	46	Schauet doch und sehet, ob irgend ein Schmerz sei
4/22/13	47	Wer sich selbst erhöht, der soll erniedriget werden
10/14/15	48	Ich elender Mensch, wer wird mich erlösen
11/5/14	49	Ich geh und suche mit Verlangen
5/30/11	50	Nun ist das Heil und die Kraft
4/24/16	50	Nun ist das Heil und die Kraft
5/23/11	51	Jauchzet Gott in allen Landen
5/12/14	51	Jauchzet Gott in allen Landen
4/1/15	52	Falsche Welt, dir traue ich nicht
4/16/12	54	Widerstehe doch der Sünde
5/24/16	55	Ich armer Mensch, ich Sündenknecht
4/16/12	56	Ich will den Kreuzstab gerne tragen
11/5/14	57	Selig ist der Mann
1/4/14	58	Ach Gott, wie manches Herzeleid
5/27/15	59	Wer mich liebet, der wird mein Wort halten
5/27/15	60	O Ewigkeit, du Donnerwort
11/28/11	61	Nun komm, der Heiden Heiland
12/3/12	61	Nun komm, der Heiden Heiland
11/28/11	62	Nun komm, der Heiden Heiland
12/3/12	62	Nun komm, der Heiden Heiland
10/14/13	63	Christen, ätzt diesen Tag
5/20/13	64	Sehet, welch eine Liebe hat uns der Vater erzeiget
1/6/14	65	Sie werden aus Saba alle kommen
1/6/14	65	Performed for Epiphany Service
4/28/14	66	Erfreut euch, ihr Herzen
4/28/14	67	Halt im Gedächtnis Jesum Christ
5/27/15	68	Also hat Gott die Welt geliebt
4/24/16	69	Lobet den Herrn, meine Seele
4/30/12	70	Wachet! betet! betet! wachet!
4/24/16	71	Gott ist mein König
11/19/12	72	Alles nur nach Gottes Willen
11/4/15	73	Herr, wie du willst, so schick's mit mir
10/1/14	74	Wer mich liebet, der wird mein Wort halten

Bach at One

5/20/13	75	Die Elenden sollen essen	10/28/15	114	Ach, lieben Christen, seid getrost
10/17/11	76	Die Himmel erzählen die Ehre Gottes	1/4/16	115	Mache dich, mein Geist, bereit
11/19/14	77	Du sollt Gott, deinen Herren, lieben	4/22/15	116	Du Friedefürst, Herr Jesu Christ
11/7/11	78	Jesu, der du meine Seele	10/3/11	117	Sei Lob und Ehr dem höchsten Gut
9/12/11	79	Gott der Herr ist Sonn und Schild	10/8/14	119	Preise, Jerusalem, den Herrn
3/28/11	80	Ein feste Burg ist unser Gott	10/8/14	120	Gott, man lobet dich in der Stille
11/26/12	81	Jesus schläft, was soll ich hoffen?	11/18/15	121	Christum wir sollen loben schon
10/31/11	82	Ich habe genug	3/4/15	122	Das neugeborne Kindelein
4/29/13	82	Ich habe genug	1/6/14	123	Liebster Immanuel, Herzog der Frommen
11/26/14	83	Erfreute Zeit im neuen Bunde	3/9/16	124	Meinen Jesum laß ich nicht
3/10/14	84	Ich bin vergnügt mit meinem Glücke	12/30/13	125	Mit Fried und Freud ich fahr dahin
5/5/14	85	Ich bin ein guter Hirt	10/15/12	126	Erhalt uns, Herr, bei deinem Wort
11/19/14	86	Wahrlich, wahrlich, ich sage euch	3/4/15	127	Herr Jesu Christ, wahr' Mensch und Gott
10/15/14	87	Es wartet alles auf dich	3/2/16	128	Auf Christi Himmelfahrt allein
11/26/14	88	Siehe, ich will viel Fischer aussenden	12/2/13	129	Gelobet sei der Herr, mein Gott
4/15/15	89	Was soll ich aus dir machen, Ephraim	12/2/13	130	Herr Gott, dich loben alle wir
3/10/14	90	Es reißet euch ein schrecklich Ende	4/4/11	131	Aus der Tiefen rufe ich, Herr, zu dir
12/10/14	91	Gelobet seist du, Jesu Christ	9/6/11	131	Aus der Tiefen rufe ich, Herr, zu dir
10/8/12	92	Ich hab in Gottes Herz und Sinn	11/25/13	132	Bereitet die Wege, bereitet die Bahn!
10/29/14	93	Wer nur den lieben Gott läßt walten	12/28/15	133	Ich freue mich in dir
10/29/14	94	Was frag ich nach der Welt	4/9/12	134	Ein Herz, das seinen Jesum lebend weiß
11/4/15	95	Christus, der ist mein Leben	3/2/16	135	Ach Herr, mich armen Sünder
4/15/15	96	Herr Christ, der einge Gottessohn	3/16/16	136	Erforsche mich, Gott, und erfahre mein Herz
9/26/11	97	In allen meinen Taten	5/6/15	137	Lobe den Herren, den mächtigen König der Ehren
11/19/14	98	Was Gott tut, das ist wohlgetan	4/27/16	138	Warum betrübst du dich, mein Herz
4/15/15	99	Was Gott tut, das ist wohlgetan	5/4/16	139	Wohl dem, der sich auf seinen Gott
12/10/14	100	Was Gott tut, das ist wohlgetan	12/5/11	140	Wachet auf, ruft uns die Stimme
11/18/15	101	Nimm von uns, Herr, du treuer Gott	1/2/14	143	Lobe den Herrn, meine Seele
5/23/16	102	Herr, deine Augen sehen nach dem Glauben	10/8/12	144	Nimm, was dein ist, und gehe hin
10/14/14	103	Ihr werdet weinen und heulen	3/23/16	145	Ich lebe, mein Herze, zu deinem Ergötzen
5/5/14	104	Du Hirte Israel, höre	5/25/16	145	Ich lebe, mein Herze, zu deinem Ergötzen
10/22/14	105	Herr, gehe nicht ins Gericht	5/26/16	146	Wir müssen durch viel Trübsal in das Reich Gottes eingehen
5/9/11	106	Gottes Zeit ist die allerbeste Zeit	6/20/11	147	Herz und Mund und Tat und Leben
9/5/11	106	Gottes Zeit ist die allerbeste Zeit	3/23/16	148	Bringet dem Herrn Ehre seines Namens
3/19/12	106	Gottes Zeit ist die allerbeste Zeit	3/30/16	149	Man singet mit Freuden vom Sieg
4/1/15	107	Was willst du dich betrüben	6/6/11	150	Nach dir, Herr, verlanget mich
4/22/15	108	Es ist euch gut, daß ich hingehe	4/23/12	150	Nach dir, Herr, verlanget mich"
4/24/16	108	Es ist euch gut, daß ich hingehe	3/17/14	151	Süßer Trost, mein Jesus kömmt
10/22/14	109	Ich glaube, lieber Herr	10/24/11	152	Tritt auf die Glaubensbahn
1/5/16	110	Unser Mund sei voll Lachens	1/4/14	153	Schau, lieber Gott, wie meine Feind
10/28/15	111	Was mein Gott will, das g'scheh allzeit	3/17/14	153	Schau, lieber Gott, wie meine Feind
4/22/15	112	Der Herr ist mein getreuer Hirt	4/6/16	154	Mein liebster Jesus ist verloren
5/23/16	113	Herr Jesu Christ, du höchstes Gut	3/24/14	155	Mein Gott, wie lang, ach lange?

WORKS OF J. S. BACH PERFORMED BY TRINITY WALL STREET, 2010–PRESENT

3/24/14	156	Ich steh mit einem Fuß im Grabe	5/18/16	195	Dem Gerechten muß das Licht
10/24/11	157	Ich lasse dich nicht, du segnest mich denn	3/31/14	196	Der Herr denket an uns
5/16/11	158	Der Friede sei mit dir	5/6/15	197	Gott ist unsre Zuversicht
5/7/12	159	Sehet, wir gehn hinauf gen Jerusalem	4/11/11	198	Laß, Fürstin, laß noch einen Strahl
5/25/16	161	Komm, du süße Todesstunde	10/31/11	199	Mein Herze schwimmt im Blut
3/11/15	162	Ach! ich sehe, itzt, da ich zur Hochzeit gehe	1/4/16	205	Zerreiße, zerspreng, zertrümmert die Gruft
3/31/14	163	Nur jedem das Seine	1/5/16	207	Vereinigte Zwietracht der wechselnden Saiten
4/13/16	164	Ihr, die ihr euch von Christo nennet	1/6/16	215	Preise dein Glücke, gesegnetes Sachsen
3/11/15	165	O heiliges Geist- und Wasserbad	3/12/12	225	Singet dem Herrn ein neues Lied
11/25/13	166	Wo gehest du hin?	4/8/13	225	Singet dem Herrn ein neues Lied
3/9/16	167	Ihr Menschen, rühmet Gottes Liebe	11/12/14	225	Singet dem Herrn ein neues Lied
3/9/16	168	Tue Rechnung! Donnerwort	4/8/13	226	Der Geist hilft unsrer Schwachheit auf
5/11/16	169	Gott soll allein mein Herze haben	3/26/12	227	Jesu, meine Freude
5/23/11	170	Vergnügte Ruh, beliebte Seelenlust	3/18/13	227	Jesu, meine Freude
11/5/12	170	Vergnügte Ruh, beliebte Seelenlust	11/12/14	227	Jesu, meine Freude
1/2/14	171	Gott, wie dein Name, so ist auch dein Ruhm	3/5/12	228	Fürchte dich nicht, ich bin bei dir
5/18/16	172	erschallet, ihr Lieder, erklinget, ihr Saiten!	4/2/12	228	Fürchte dich nicht, ich bin bei dir
5/11/16	173	Erhöhtes Fleisch und Blut	3/18/13	228	Fürchte dich nicht, ich bin bei dir
4/6/16	174	Ich liebe den Höchsten von ganzem	3/5/12	229	Komm, Jesu, komm
3/16/16	175	Er ruft seinen Schafen mit Namen	4/8/13	229	Komm, Jesu, komm
3/23/16	176	Es ist ein trotzig und verzagt Ding	11/10/12	232	Mass in B Minor
5/25/16	177	Ich ruf zu dir, Herr Jesu Christ	12/17/12	233	Mass in F Major
4/13/16	178	Wo Gott der Herr nicht bei uns hält	5/12/14	234	Mass in A Major
3/2/16	179	Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei	11/19/12	235	Mass in G Minor
5/4/16	180	Schmucke dich, o liebe Seel	10/10/11	236	Mass in G Major
4/30/12	181	Leichtgesinnte Flattergeister	12/19/11	243	Magnificat in E-flat Major
10/15/12	181	Leichtgesinnte Flattergeister	12/26/11	243	Magnificat in E-flat Major
4/18/11	182	Himmelskönig, sei willkommen	12/24/12	243	Magnificat in D Major
4/14/14	182	Himmelskönig, sei willkommen	4/14/11	244	St Matthew Passion
3/16/16	183	Sie werden euch in den Bann tun	3/24/13	244	St Matthew Passion
5/4/16	184	Erwünschtes Freudenlich	3/3/16	244	St Matthew Passion
3/11/15	185	Barmherziges Herze der ewigen Liebe	4/1/12	245	St John Passion
5/6/13	186	Ärgre dich, o Seele, nicht	4/18/14	245	St John Passion
4/27/16	187	Es wartet alles auf dich	4/3/15	245	St John Passion
4/29/13	188	Ich habe meine Zuversicht	12/26/11	248	Christmas Oratorio i
10/1/12	190	Singet dem Herrn ein neues Lied	12/27/11	248	Christmas Oratorio ii
1/2/14	190	Singet dem Herrn ein neues Lied	12/27/11	248	Christmas Oratorio iii
6/20/11	191	Gloria in excelsis Deo	1/2/12	248	Christmas Oratorio iv
10/1/12	191	Gloria in excelsis Deo	1/2/12	248	Christmas Oratorio v
9/12/11	192	Nun danket alle Gott	1/6/12	248	Christmas Oratorio vi
10/1/12	192	Nun danket alle Gott	4/15/13	249	Easter Oratorio
3/30/16	193	Ihr Tore zu Zion also called Ihr Pforten zu Zion			
9/19/11	194	Höchsterwünschtes Freudenfest			

Bach at One

WEDNESDAY, OCTOBER 7, 1PM

Fantasy in F Minor, K. 608

Wolfgang Amadeus Mozart
(1756–1791)

Welcome

Hymn in Procession *I sing the almighty power of God* (see page 60)

Es ist nichts Gesundes an meinem Leibe, BWV 25

J.S. Bach

1. Chor
2. Rezitativ
3. Arie
4. Rezitativ
5. Arie
6. Choral

Gottlob! Nun geht das Jahr zu Ende, BWV 28

1. Arie
2. Chor
3. Rezitativ
4. Rezitativ
5. Arie
6. Choral

Du wahrer Gott und Davids Sohn, BWV 23

1. Arie
2. Rezitativ
3. Chor
4. Choral

SOLOISTS

Sarah Brailey, *soprano* (BWV 25)

Molly Netter, *soprano* (BWV 23)

Melanie Russell, *soprano* (BWV 28)

Luthien Brackett, *alto* (BWV 28)

Clifton Massey, *alto* (BWV 23)

Andrew Fuchs, *tenor* (BWV 25)

Brian Giebler, *tenor* (BWV 23)

Timothy Hodges, *tenor* (BWV 28)

Joseph Beutel, *bass* (BWV 23)

Edmund Milly, *bass* (BWV 25 & 28)

Julian Wachner, *conductor*

“**D**u wahrer Gott und Davids Sohn” BWV 23 is one of two cantatas Bach composed early in 1723 for his Leipzig audition. The gospel episode treated in the cantata, for the last Sunday before Lent, is of Jesus’ healing of a blind man who calls out to the Son of David for mercy. The topic is reflected in the first movement, which addresses Jesus in the same way and calls for mercy (“*erbarm dich mein*”); in the second movement, which metaphorically treats themes of Jesus’ passing by, healing and blindness; and in the third, which deals with the eyes, seeing, light and darkness.

The last movement, evidently not originally planned as part of the work, sets the German “*Agnus Dei*,” a repeated call for mercy that resonates with the gospel story and that suggests that this cantata might have been for the communion ritual. It sets the usual *Agnus Dei* tune in the soprano in three increasingly elaborate phrases: first embedded in a ritornello with a strong hint of lament; next in a faster setting that layers the tune in canon in two instrumental lines; and in a third statement that is most texturally dense. The same *Agnus Dei* tune appears wordlessly in the instrumentally-accompanied recitative that forms the second movement.

The opening movement is a duet aria for soprano and alto that delays the expected return of its opening key so that this essential musical moment lines up with the text “*Erbarm dich mein*” (Have mercy on me) central to the cantata’s theme. The third movement sets recurring material in all the voices alternating with contrasting material, like a dance en *rondeau*. Here the tenor/bass duet texture nicely balances the soprano/alto duet of the opening movement.

Bach composed “*Es ist nichts Gesundes an meinem Leibe*” BWV 25 in his first year in Leipzig for the fourteenth Sunday after Trinity, when the gospel reading relates Jesus’ healing of ten lepers. The first part of the cantata libretto takes up illness and healing in their literal and metaphorical meanings, making a series of references to the gospel reading in arias and recitatives, for example in the call “*O Jesu, lieber Meister*” that echoes an exclamation quoted in the scriptural passage.

The opening Psalm text declares the body to be unhealthy, a clear connection to the topic of the gospel heard just before in the liturgy. The movement is a ritornello form, with an uncharacteristically tuneless but unmistakably mournful opening instrumental passage reflecting the lamenting tone. Bach also uses this material as background for vocal lines that draw on motet style with their imitative texture, setting successive text phrases one by one and then combining them contrapuntally. On top of this is another layer: the phrase-by-phrase instrumental presentation of the chorale “*Herzlich tut mich verlangen*” by recorders and trombones throughout the movement, probably referring to the hymn’s second stanza (“*Heal me, dear Lord / for I am sick and weak*”).

The second half of the cantata turns to the praise of God also mentioned in the gospel passage, describing and then enacting that praise musically in a dance-like aria for soprano and a concluding chorale stanza that promises endless praise.



EL GRECO: JESUS HEALING A BLIND MAN

“**G**ottlob! nun geht das Jahr zu Ende” BWV 28 was composed for the Sunday after Christmas in Bach’s third year in Leipzig. Its text by Erdmann Neumeister was a good deal older, dating from the earliest years of the new kind of cantata that used new poetic recitatives and arias in addition to biblical texts and hymns. The work takes up the topic of the New Year and is full of explicit references to words and songs of praise.

The opening soprano aria uses its three-part oboes and three-part strings in striking independence and equality, in contrast to the frequent doubling role of oboes in ensemble textures. Its text calls for the musical praise of God, making the piece surprisingly self-referential in performance.

The second movement is a setting of a chorale tune of praise. Its antiquated motet style—a long-note cantus firmus in one voice preceded by phrase-by-phrase contrapuntal imitation in the other parts—is a reflection of the venerable status of this Reformation-era tune. It is also an enactment of the “*song of praise*” invoked in the first movement, a self-consciously liturgical setting that also makes a reference to the central German tradition of Christmas-season motets, with doubling cornetti and trombones that reinforce the old-fashioned musical style.

The third movement, a recitative for bass (conventionally invoking the quoted voice of God) is metrically regular and includes much text repetition and a walking bass line, moving it halfway to the world of the aria. The duet aria for alto and tenor near the end of the work sets long, lilting poetic lines. Bach extends these even further by sequence and overlapping imitation in a breathlessly ecstatic setting that represents another enactment of the praise invoked in its text and throughout the cantata.

Daniel R. Melamed
Indiana University

Bach at One

WEDNESDAY, OCTOBER 14, 1PM

Concerto in A Minor, BWV 593
arrangement of Concerto, RV 522
by Antonio Vivaldi (1678–1741)

1. *Allegro*
2. *Adagio*
3. *Allegro*

Welcome

Hymn in Procession *Come, thou almighty King*

(see page 61)

Ich elender Mensch, wer wird mich erlösen, BWV 48

1. *Chor und Instrumental Choral*
2. *Rezitativ*
3. *Choral*
4. *Arie*
5. *Rezitativ*
6. *Arie*
7. *Choral*

O Ewigkeit, du Donnerwort, BWV 20

1. *Chor*
2. *Rezitativ*
3. *Arie*
4. *Rezitativ*
5. *Arie*
6. *Arie*
7. *Choral*
8. *Arie*
9. *Rezitativ*
10. *Arie (Duett)*
11. *Choral*

J.S. Bach

SOLOISTS

Melissa Attebury, *alto* (BWV 20)
Tim Keeler, *alto* (BWV 48)
Clifton Massey, *alto* (BWV 20)
Andrew Fuchs, *tenor* (BWV 20 & 48)
Brian Giebler, *tenor* (BWV 20)
Edmund Milly, *bass* (BWV 20)
Jonathan Woody, *bass* (BWV 20)

J.S. Bach

Julian Wachner, *conductor*

“**O** ewigkeit, du Donnerwort” BWV 20 was Bach’s cantata for the first Sunday after Trinity in his second year in Leipzig. Like most of the pieces from that year it is based on all the stanzas of a hymn. The first and last are presented with their words and melody intact, here as a large concerted opening movement for all the voices and instruments, and as a simple concluding harmonization. The words of the internal stanzas are paraphrased as recitative and aria poetry. In this large two-part work meant to straddle the sermon, the first half also ends with a verbatim chorale verse.

The grand first movement, with the chorale melody in long notes in the soprano, is cast as a so-called French overture, with a slow opening with jerky rhythms, a fast middle section (here overlaid with emblems of lament), and a return to the slow opening. The royal associations with the musical type, deriving from its origin in the French court, may connect with the imposing majesty of “eternity,” the focus of the hymn and cantata. For Bach it may also have symbolized a beginning, because the first Sunday after Trinity marked the start of his new cycle of cantatas, of which BWV 20 was the first.

The length of the cantata allows Bach to present a broad variety of arias. There is a diversity of scoring: strings in no. 3, oboes in no. 5, trumpet (with strings) in no. 8, and continuo only in the duet aria no. 10. Three voice types are represented, though curiously not soprano. Several different musical

topics are presented. The opening of the tenor aria, which includes held notes throughout the texture, relates to the concept of “eternity” but also calls to mind the eighteenth-century musical depiction of sleep, here meant in a symbolic sense. In strong contrast, the bass aria no. 8, on the topic of the last judgment, is an aria of awakening (also symbolic), with conventional trumpet calls just as in Handel’s “The trumpet shall sound” from *Messiah*. The duet no. 10 focuses less on moving the emotions of the listener and more on its straightforward declamation of the text, which highlights its reference to the parable of the Rich Man and Lazarus drawn from the day’s gospel reading.

Bach composed “Ich elender Mensch, wer wird mich erlösen?” BWV 48 for the nineteenth Sunday after Trinity in his first year in Leipzig. The anonymous libretto, a characteristic mix of biblical prose, chorale stanzas, and new poetry designed to be set as recitatives and arias, refers to but does not quote the gospel reading for the day on Jesus’ healing of a paralyzed man both in body and spirit. The text focuses on the contrast between a Christian view of the corrupt sinfulness of the body and the possibility of a purified soul.

One way to listen to the cantata is to note the strikingly varied use of chorale stanzas, of which the librettist specified two. The verse “Solls ja so sein” in the middle of the work follows a tortured recitative that asserts the sinful and mortal nature of the body. The chorale’s text matter-of-factly states the need for the believer to atone; Bach’s four-part setting is characteristically neutral, like most movements of this type. But at the very end he injects extraordinarily expressive harmonies, imbuing this typically affect-free musical type with some of the emotion of the first movements.

The concluding chorale, also specified by the librettist, characteristically uses the last stanza of a hymn to present a didactic message—here, a believer’s turn to God as a solution to the problem so vividly depicted in the cantata. The musical type—a four-part setting with doubling instruments—is once again simple and relatively affect-neutral.

The same chorale melody heard in the last movement also appears in the first, but there it represents Bach’s addition. It is played instrumentally and thus wordlessly, presented both by trumpet and by two oboes, and sounds out in canon (round-like imitation of itself). Bach presumably had several reasons for adding this instrumental chorale. One is probably the musical unification of this textually diverse cantata by having the framing movements present the same tune in the same key. Another is probably theological. We can never be sure what words an instrumental chorale is meant to evoke, but of the many texts used with this tune in the early eighteenth century, all begin “Herr Jesu Christ,” sometimes even starting every stanza that way. For the believer, then, the appearance of this melody, even without words, may well have presented an answer to the question posed by the grim biblical *dictum* that opens the cantata in a setting full of stereotypical musical gestures of sighing and lament: “Who will deliver me?”

Daniel R. Melamed
Indiana University



GIOVANNI LANFRANCO: ANGELICA AND MEDORO

Bach at One

WEDNESDAY, OCTOBER 21, 1PM

Prelude in G Minor, BuxWV 163

Dietrich Buxtehude
(1637–1707)

Welcome

Hymn in Procession *Immortal, invisible, God only wise* (see page 62)

Meine Seufzer, meine Tränen, BWV 13

J. S. Bach

1. Arie
2. Rezitativ
3. Choral
4. Rezitativ
5. Arie
6. Choral

Brich dem Hungrigen dein Brot, BWV 39

1. Chor
2. Rezitativ
3. Arie
4. Arie
5. Arie
6. Rezitativ
7. Choral

SOLOISTS

Sarah Brailey, *soprano* (BWV 39)
Eric S. Brenner, *alto* (BWV 13)
Luthien Brackett, *alto* (BWV 39)
Clifton Massey, *alto* (BWV 39)
Timothy Parsons, *alto* (BWV 13)
Owen McIntosh, *tenor* (BWV 13)
Edmund Milly, *bass* (BWV 13)
Jonathan Woody, *bass* (BWV 39)

Julian Wachner, *conductor*

“**M**eine Seufzer, meine Tränen” BWV 13 is from Bach’s third Leipzig cantata cycle and was composed for the second Sunday after Epiphany in 1726. Its libretto is from a 1711 publication by Georg Christian Lehms from which Bach drew texts both in Weimar and in Leipzig. The text is a first-person reflection on sorrow and weeping, a favorite topic of early eighteenth-century music, which had a full arsenal of conventional techniques to express it. These are on display in the two arias, especially the second (for bass) with its descending chromatic lines and relentless two-note sighing figures. The first aria (for tenor) has more of a pastoral tone with its meter and use of recorders and oboe da caccia.

The emotional trajectory of Lehms’s original libretto is clear: An opening aria and recitative concern sorrow and the uselessness of an appeal to God; a chorale stanza questions God’s commitment to help; and a recitative reinforces the sense of hopelessness. That recitative pivots on the word “doch” (but no), urging the soul to be comforted nonetheless, following with an aria that asserts that weeping does not help but that looking to heaven does.

The original printed libretto ends at this point; the final chorale is an addition, probably for Bach’s use. It advises the believer to turn to God, and it allows Bach to shift the tone of the bass aria heard just before. Its middle section does provide some contrast at “aber” (but) and acknowledges the reference to “joyous light,” but the movement soon returns to its mournful opening. Overall it focuses on pitiful crying itself, not the text’s message that that lamenting is useless. It thus becomes a second (and even more intense) aria of lament, reinforcing the tone of the rest of the cantata. The chorale does all the work at the end.

In a similar way, Bach adjusts the affect of the chorale stanza in the middle, which questions whether God will indeed be continually wrathful and unmerciful. It is textually gloomy but the setting is surprisingly lively. It is in major key (a feature of the chorale tune) and sets a hymn whose first stanza, “Freu dich sehr, o meine Seele” urges joy on the soul. The textual message of this stanza is grim but Bach’s musical setting offers a hint of the positive lesson of the end of the cantata. This cannot be read from the libretto, but is clearly audible in a performance of his musical setting.

“**B**rich den Hungrigen dein Brot” BWV 39 is from Bach’s third cycle and was composed for the first Sunday after Trinity, just like BWV 20 heard here last week. Each of its two parts begins with a *dictum*—a pithy passage, often doctrinal, drawn from scripture. Bach’s setting of the two biblical passages are characteristic.

The work opens with Isaiah’s exhortation to righteousness characterized by its prose construction, its length, its division into many sentences, and its relative neutrality of affect (emotional character). These features dictate Bach’s setting. It is a modern concerted movement, with an independent framing role for instruments, but its structure derives from the sixteenth- and seventeenth-centuries. It treats each segment of the text, then moves on to the next in a chain of sections, often with a change of musical meter and tempo. Here Bach first treats the opening textual phrase (“Brich dem Hungrigen . . .”)



JAN LUYKEN : TEACHINGS OF JESUS FROM THE BOWYER BIBLE

embedded in an instrumental ritornello, once homophonically (with the voices declaiming the text more or less simultaneously) and then again in imitation (with the voices in independent and overlapping presentations of the same material). A new meter, new musical material, and new texture support the next textual phrase (“So du einen nackend siehest . . .”), and there is a third change at “Alsdenn wird dein Licht herfürbrechen . . .” with successive units of this part of the text further divided into a series of musical treatments, some homophonic and some imitative. Throughout, the emphasis is on the delivery of the text and on its structure, and not on the heightening of its affective (emotional) character—just compare the sorrowful music of so much of the first cantata on this program.

The *dictum* that opens the second half of the cantata is from an Epistle (though not the reading for the day), and is likewise an exhortation to behave righteously. Bach sets the text as a solo for bass with basso continuo, but it is worth noting that neither he nor the copyists working for him called this an “aria” despite its musical organization—that term was reserved for settings of poetic texts. The bass here might represent the voice of the epistolary author, or (by longstanding musical convention) the voice of God; or even symbolically the voice of Jesus. First-person words of Jesus are almost always sung by a solo bass voice, and biblical *dicta* like this likewise were often assigned to that range.

Daniel R. Melamed
Indiana University

Bach at One

WEDNESDAY, OCTOBER 28, 1PM

Passacaglia

Johann Caspar Kerll
(1627–1693)

SOLOISTS

Hymn in Procession *Joyful, joyful, we adore thee*

(see page 63)

Martha Cluver, *soprano* (BWV 111)
Mellissa Hughes, *soprano* (BWV 114)
Clifton Massey, *alto* (BWV 114)
Timothy Parsons, *alto* (BWV 111)
Brian Giebler, *tenor* (BWV 114)
Timothy Hodges, *tenor* (BWV 111)
Edmund Milly, *bass* (BWV 114)
Jonathan Woody, *bass* (BWV 111)

Was mein Gott will, das g'scheh allzeit, BWV 111

J. S. Bach

1. Choral
2. Arie
3. Rezitativ
4. Arie (Duett)
5. Rezitativ
6. Choral

Julian Wachner, *conductor*

Ach, lieben Christen, seid getrost, BWV 114

1. Chor
2. Arie
3. Rezitativ
4. Choral
5. Arie
6. Rezitativ
7. Choral

“**W**as mein Gott will, das g'scheh allzeit” BWV 111 is Bach's cantata for the third Sunday after Epiphany from his second cycle. Like all its pieces, it presents the first and last stanzas of a hymn as a large opening movement (here with a slow-moving soprano melody and supporting lower voices over an agitated concerto-like structure) and as a concluding simple chorale harmonization. In between, recitatives and arias poetically paraphrase the internal stanzas of the hymn.

Particularly striking in this cantata is Bach's systematic use of forces. By convention, the outer movements use all the voices and instruments, framing the work; the inner movements then use those voices and instruments in an exhaustive way. The four inner movements (aria-recitative-aria-recitative) are assigned to the four voices: bass, alto, tenor (with alto), and soprano, with one movement for each voice/singer (and an extra duty for the alto). In a performance staffed like Bach's, with one singer in each vocal range, it is particularly easy to hear the choruses at the beginning and end as the combination of all the voices in the performance.

Bach is systematic about the use of instruments as well. There are two concerted numbers—pieces with independent roles for instruments—among the inner movements. One, the duet aria, employs the strings. The other, the instrumentally accompanied recitative near the end, uses woodwinds. Once again, the tutti scoring of the outer movements can be heard as the sum of the instrumental scoring in the inner ones, and Bach “explains” the division between strings and woodwinds by presenting each group independently.

In a parallel way, Bach is systematic in presenting every kind of solo vocal movement. There are two recitatives, one of each type. The first, for alto, supports speech-like declamation in the voice with just basso continuo, a type known in the eighteenth century as “simple” recitative (though one sometimes hears the modern term “secco” [dry]). The second supports the soprano with instruments in addition to basso continuo, so-called “accompanied” recitative. These movements are almost always scored for strings, highlighting Bach's unusual choice of oboes here.

And the two arias represent the two principal kinds as well. The first, for bass, uses just basso continuo, whereas the duet aria for alto and tenor is fully scored with string instruments. And of course the two cover both solo and duet scoring, perhaps explaining the double use of alto and representing yet another way that Bach is comprehensive and systematic in laying out the movements of this cantata.



THOMAS EAKINS: THE OBOE PLAYER

“**A**ch, lieben Christen, seid getrost” BWV 114 is from the same cycle. The hymns on which Bach's chorale cantatas were based were often chosen for their obvious seasonal connections—Advent chorales in Advent, for example. But there is only a very loose association between the chorale “Ach, lieben Christen, seid getrost” and the seventeenth Sunday after Trinity, to which this piece is assigned; it was principally considered a hymn on the topic of death and dying, potentially always relevant to a believer but not specific to the date.

Three chorale stanzas are presented verbatim with the associated melody corresponding to stanzas 1, 3 and 6. Bach offers three kinds of setting: a concerto-like opening movement, a solo setting that borrows from aria technique in the middle, and a simple harmonization at the end. The second stanza is turned into an aria for tenor and flute, with a strikingly contrasting B section in the conventional ABA structure that offers a new meter and tempo in answer to the question posed in the slow, expressive A section. The fourth stanza becomes an aria for alto with oboe and strings, and the fifth a tenor recitative.

This lack of a strong connection between the hymn and the day might explain the presence of an extra movement—there are six stanzas in this chorale but seven cantata movements. The extra movement is the bass recitative, and its somewhat confusingly wide-ranging text relates to the gospel reading for the day. That reading is from Luke's gospel and tells of Jesus' healing of a man on the sabbath, and the parable of a wedding feast. From the latter comes a reference to the parable's lesson, “For every one who exalts himself will be humbled, and he who humbles himself will be exalted.” From the first part of the gospel passage comes the recitative's strange image of a person contracting “dropsy of sin” by consuming injustice like water, a parallel to the man with dropsy in the scriptural story. This was the sort of overwrought theological metaphor whose presence in Bach's cantatas led to their abandonment as liturgical works after his death, leaving their revival to musicians.

Daniel R. Melamed
Indiana University



Bach at One

WEDNESDAY, NOVEMBER 4, 1PM

Tiento por Alamire

Juan Cabanilles
(1644–1712)

SOLOISTS

Welcome

Sarah Brailey, *soprano* (BWV 73)

Hymn in Procession *Lift up your heads, ye mighty gates* (see page 64)

Linda Lee Jones, *soprano* (BWV 95)

Andrew Fuchs, *tenor* (BWV 73 & 95)

Herr, wie du willst, so schick's mit mir, BWV 73

J. S. Bach

Timothy Hodges, *tenor* (BWV 73)

Owen McIntoch, *tenor* (BWV 95)

1. *Choral und Rezitativ*

2. *Arie*

3. *Rezitativ*

4. *Arie*

5. *Choral*

Joseph Beutel, *bass* (BWV 95)

Edmund Milly, *bass* (BWV 73)

Jonathan Woody, *bass* (BWV 73)

Christus, der ist mein Leben, BWV 95

Julian Wachner, *conductor*

1. *Chor und Rezitativ*

2. *Rezitativ*

3. *Choral*

4. *Rezitativ*

5. *Arie*

6. *Rezitativ*

7. *Choral*

The starting point for “Herr, wie du willst, so schick’s mit mir” BWV 73, from Bach’s first Leipzig cycle, was clearly a passage from Matthew’s gospel assigned to the third Sunday after Epiphany that relates Jesus’ healing of a leper. The sick man approaches Jesus with the words “Herr, so du willst” (Lord, if you will). This phrase becomes the theme of almost every movement of the cantata, which reflects on God’s will and that of the believer, including the concluding chorale stanza addressing “the father’s will” and the bass recitative that takes up the believer’s will and God’s. (The tenor aria speaks of “spiritual sickness,” a metaphorical reference to the gospel reading’s leprosy.)

The two most striking texts also emphasize the phrase “Herr, so du willst.” The opening movement is built on the first stanza of a hymn that begins with a similar phrase (“Herr, wie du willst!”). The librettist supplied not just the hymn stanza but also interruptions in the form of new recitative poetry that responds to the words and themes of each pair of hymn lines. Bach delivers a fairly ordinary setting, embedding a relatively simple four-voice harmonization of the chorale in a concerto-like texture. But this conventional structure is interrupted by three passages of instrumentally-accompanied recitative setting the interpolations. The passages maintain the meter, tempo and even the accompanimental figures of the concerto section, lending continuity despite the jarring textual changes. Bach also emphasizes the key phrase “Herr, wie du willst!” in two ways: by having it return in the voices at the very end of the movement; and by saturating the movement with a four-note musical motive that sets these words at the start of the chorale. Whether sung, played by the ensemble or presented by horn (replaced by the organist’s right hand in a later performance under Bach), this motive invokes the central textual phrase over and over.

The text of the bass aria also emphasizes the phrase “Herr, so du willst,” placing it at the head of three short stanzas of a strophic text. Bach does not compose a musically repeating setting, which would have been outdated, but instead adapts the text to fit a more ordinary aria structure. He emphasizes the opening phrase, which appears at the start of each of the three original stanzas. Unusually he begins the aria with the voice singing this phrase, making a continuous connection with the recitative before, even before the opening instrumental ritornello; and he devises musical material that repeats this phrase three times each time it appears.

We do not know what the original libretto looked like for “Christus, der ist mein Leben” BWV 95, Bach’s cantata from his first Leipzig cycle for the sixteenth Sunday after Trinity, but can guess that it was a typical combination of chorale verses and new poetry. (There are no scriptural texts, but two of the chorales begin with close paraphrases of biblical *dicta*.) Bach saw an opportunity to make musical connections among the texts and to integrate the hymn stanzas.



JEAN-BAPTISTE JOUVENET: THE RAISING OF LAZARUS

A starting point was probably the recitative that ends “Now I can say with serene courage:” and leads directly into the chorale stanza “Valet will ich dir geben.” The hymn’s words can be heard as direct speech addressed (like the recitative) to the “false world,” not just as abstract commentary like most chorale stanzas in cantatas, including the last movement of this one. Bach connects the recitative and chorale seamlessly and assigns them to the same singer, strengthening the effect.

Bach does something similar at the beginning of the cantata. The original libretto probably opened with a chorale stanza (“Christus, der ist mein Leben”), continued with a recitative (“Mit Freuden”), and then followed with another chorale stanza (“Mit Fried und Freud ich fahr dahin”). Instead of ending the first-movement chorale setting fully and then starting over with the recitative, Bach incorporates the recitative text into the concerted material of the opening movement, continuing motivic ideas from the instrumental ritornello. He then reinterprets the last lines of the recitative, which speak of the speaker’s wish to sing his own funeral song today (another nice reference to music-making, incidentally), moving without pause directly into a setting of the next chorale stanza, “Mit Fried und Freud ich fahr dahin.” This sounds the very “funeral song” mentioned in the recitative.

The choice is particularly apt because the hymn is Martin Luther’s German paraphrase of the “Nunc dimittis,” Simeon’s canticle from Luke’s gospel in which he longs for his own death. The stanza is also nicely tied to the end of the first chorale, with the last line “Mit Freud fahr ich dahin” echoed by “Mit Fried und Freud ich fahr dahin.” Bach’s musical choices reinforce the connections among the texts in the libretto.

Daniel R. Melamed
Indiana University

Bach at One

WEDNESDAY, NOVEMBER 11, 1PM

Prelude and Fugue in C Minor, op. 37, no. 1

Felix Mendelssohn
(1809–1847)

FEATURING

Welcome

1B1

Hymn in Procession *O Worship the King*

(see page 65)

Jan Bjøranger, *conductor*
Julian Wachner, *conductor*

Brandenburg Concerto No. 3 in G Major, BWV 1048

J. S. Bach

1. *Allegro*
2. *Adagio*
3. *Allegro*

Te Deum

Arvo Pärt
(b. 1935)

Singet dem Herrn ein neues Lied, BWV 225

J. S. Bach

1. *Chor*
2. *Arie*
3. *Choral*
4. *Chor*

The Brandenburg Concerto No. 3 BWV 1048 is from the famous set of six instrumental concertos Bach compiled in 1721, presumably as a demonstration of his abilities in the genre. The number six is not randomly chosen; it was the standard size of an “opus” or set of musical works, and suggested completeness; among Bach’s music we have six English Suites, French Suites, keyboard partitas, solo violin works, solo cello suites, and so-called Schübler chorales. Given Bach’s tendency to be encyclopedic in his projects, a set of six is likely in his hands also to be systematic in exploring the possibilities of a musical type.

From this point of view, the third concerto represents several things in the Brandenburg set of six. It is a so-called ripieno concerto in which each of the instruments is both a soloist and a member of the full (ripieno) ensemble. (In contrast, for example, the fifth concerto has three soloists distinct from the ripieno ensemble.) It is the most homogeneous of the six concertos in its scoring, using three each of three members of the same instrumental family (violins, violas and violoncellos); compare this to the second concerto with its trumpet, recorder, oboe and violin soloists. And among all the concertos it is the most tightly constructed around a limited amount of musical material—a three-note idea (short-short-LONG) and its variants in the first movement and a fast running figure in the last, each worked out in exhaustive detail.

Throughout the earlier years of his compositional career, Estonian composer Arvo Pärt took inspiration from the music of J. S. Bach in a number of ways, writing canonic and contrapuntal works, compositions in a neo-Baroque style, and pieces that incorporated the letters B-A-C-H (which can be spelled in notes using their German names). And critics have pointed to his *Credo*, based on the first (C-major) prelude from the first book of Bach’s Well-Tempered Clavier, as a central work. At the least, between its serial musical construction and its religious topic this piece earned the disapproval of Soviet-era authorities.

Pärt emigrated to Germany in 1980, shortly after devising an individual and defining compositional technique he called “tintinnabuli,” or bell-like sounds. These sounds come from the close and controlled interweaving of two melodic lines that emphasize a central pitch and the notes of a particular triad (three-note chord). This technique, further controlled by a pre-compositional plan for each work, is the basis of most of the music that has made Pärt an international figure with appeal well beyond the usual world of “new music.”

The *Te Deum* sets a long Latin liturgical text stanza by stanza. Each is presented in vocal chant whose pitches are derived by the tintinnabuli technique but are ingeniously worked out to give the impression of



PLATE FROM THE ART OF DANCING EXPLAINED

abstracted Gregorian chant. Stanzas in chant are answered in a great variety of textures by the forces in the work, which include multiple choirs (like “Singet dem Herrn”) and an instrumental ensemble.

To a German speaker in Bach’s time, a motet was a sacred vocal composition using no independent instruments—that is, only basso continuo and perhaps instruments doubling the vocal lines. Bach and his contemporaries understood the term “motet” to refer not only to modern compositions but also to vocal polyphony of the sixteenth and seventeenth centuries in works by such composers as Orlandus Lassus and Andreas Hammerschmidt. German motets mainly used two types of text: pithy biblical passages known as *Sprüche* or *dicta*, which had long served as the texts of motets; and chorales (hymns), whose tradition of ensemble vocal settings goes back to the earliest years of the Reformation. Motets of the early eighteenth century often incorporated settings of newly-written strophic poetry, typically set simply for all voices, typically called “arias” in the sources.

“Singet dem Herrn ein neues Lied” BWV 225 is without equal in the motet repertory in the scope

of its conception, in its musical complexity and in its virtuosic demands on performers. The work displays both traditional motet elements and innovations. Its use of eight voices in a double chorus, reduced to four voices in the last section, is typical, but the use of one choir to accompany a fugue in the other (first movement) is apparently unprecedented. The motet uses both biblical and chorale texts, characteristic of motets, but in separate movements rather than together. It employs the poetic and musical choral “aria” type, often found at the end of central-German motets, but integrated into the motet’s second movement. The motet makes use of counterpoint, typical of the genre, but in true fugues in the first and third movements rather than brief points of imitation typical of motet writing. Outside these fugal sections, the central-German motet tradition’s tendency to homophony (simultaneous declamation by all the voices together) and sequence (passages of repeated in chains a step higher or lower) still makes itself felt, but enhanced by Bach’s brilliant partwriting.

The dating of the autograph composing score and original parts to the years 1726/7 eliminated several speculations about the proposed occasion for “Singet dem Herrn,” but we still do not know its purpose. Recent hypotheses include a connection with Reformation Day or with birthday celebrations at the court of Weißenfels, where Bach had an appointment as musician-at-a-distance, but Bach’s greatest motet remains unassigned.

Daniel R. Melamed
Indiana University

Bach at One

WEDNESDAY, NOVEMBER 18, 1PM

Praeludium, Sarabande and Double in G Minor

Johann Kuhnau
(1660–1722)

SOLOISTS

Welcome

Sarah Brailey, *soprano* (BWV 101)

Molly Netter, *soprano* (BWV 121)

Hymn in Procession *Holy, holy, holy!*

(see page 66)

Melanie Russell, *soprano* (BWV 101)

Eric S. Brenner, *alto* (BWV 101)

Nimm von uns, Herr, du treuer Gott, BWV 101

J.S. Bach

Luthien Brackett, *alto* (BWV 121)

1. Choral

2. Arie

3. Choral und Reziativ

4. Arie mit instrumental Choral

5. Choral und Rezitativ

6. Arie (Duett)

7. Choral

Andrew Fuchs, *tenor* (BWV 101)

Timothy Hodges, *tenor* (BWV 121)

Edmund Milly, *bass* (BWV 121)

Jonathan Woody, *bass* (BWV 101)

Julian Wachner, *conductor*

Christum wir sollen loben schon, BWV 121

1. Chor

2. Arie

3. Rezitativ

4. Arie

5. Rezitativ

6. Choral

The hymn “Nimm von uns, Herr, du treuer Gott” was presumably chosen for Bach’s chorale cantata for for the tenth Sunday after Trinity from his second Leipzig cycle because its text pleads for the sparing of the punishment of sinners. That was relevant because the traditional topic for that Sunday was the destruction of Jerusalem, and Lutheran teaching was that the city was destroyed because of the sinfulness of the Jews, who deserved this punishment. Bach’s librettist makes the connection explicit in the second movement by replacing the original hymn’s mention of the “entire world” in the second stanza with a specific reference to Jerusalem; the hymn is interpreted as referring to the day’s topic. Regrettably, a great deal of animosity towards eighteenth-century Jews in Lutheran Germany drew on this interpretation of biblical events, as Jews were often regarded as continuing to deserve scorn.

The opening movement is one of Bach’s most extraordinary. From the point of view of the voices this is an old-fashioned motet, borrowing a way of setting a chorale from the sixteenth century: the tune is presented phrase by phrase in long notes in the soprano, with each phrase anticipated by imitative entrances of the lower voices. Cornetto and trombones double (for Bach an emblem of motet style), and the notation (meaningful to the performers) points to an old musical type as well. But Bach embeds this motet in a modern concerto, with framing and bridging ritornellos, combining old and new styles. The two styles also influence each other: The usually neutral motet in the voices is tinged by expressive chromatic writing, and the usually melodic concerto element in the instruments is contrapuntal. Layered over all of this is an accompanimental figure of truly astonishing chromaticism and dissonance.

The melody of the hymn makes a strong appearance in most of the other movements. The final movement is the expected simple chorale harmonization. The third and fifth poetically expand on inner stanzas of the hymn, with a solo voice alternating the original melody with recitative, making the structure audible. In the soprano/tenor duet in the sixth movement, Bach builds the beginning of the chorale melody into the ritornello he designs as the basis of the movement.

The fourth movement is a classic operatic rage aria, taking its cue from the text’s opening words; the perpetual-motion rushing lines and florid writing for the vocal bass all point to the type. The anonymous librettist presented Bach with a challenge in that the text begins with a literally quoted chorale line even though all the rest is paraphrase. Bach almost always felt obligated to use the original melody for verbatim chorale lines, so he invents a setting in which the melody, in slow notes, is embedded in the rage-aria texture. The tune later migrates to the oboes, freeing the bass for even more florid expressions of emotion. The textual and musical tone of the aria, steeped in rage, point clearly to the unfortunate tone of many Lutheran teachings on this liturgical date.

“Christum wir sollen loben schon” BWV 121, for the second day of the three-day celebration of Christmas, is also from Bach’s chorale cantata



GUIDO RENI: EDUCATION OF THE VIRGIN

cycle. It is based on one of the oldest hymns in the repertory, with a text by Martin Luther himself and based on an ancient Latin hymn. The age and venerability of this tune surely prompted Bach to compose the most old-fashioned kind of opening movement, a motet. Characteristically, all the musical material is in the voices; instruments, including cornetto and trombones, simply double the voices. The tune is presented in long notes in the soprano, with each phrase anticipated by imitative entrances of the lower voices. The affect is neutral, as one expects in a motet, but there is one modern touch: The supporting lines, rather than moving purely in long notes (as one would expect in the style, emphasizing the counterpoint), are decorated floridly, presumably in recognition of the celebratory nature of the Christmas observance.

The most striking inner movement is surely the bass aria. The textual basis is Luke’s report that on hearing Mary’s greeting, the child in Elizabeth’s womb (John the Baptist) leapt. Bach’s response is a piece full of rushing instrumental lines, perpetual motion, and florid vocal writing. There is no mistaking the joyful character, but it is notable how musically close this is to the conventional evocation of rage in the bass aria of BWV 101.

The final chorale is a characteristic last stanza of the hymn on which the cantata is based. Like so many chorales designed for liturgical use, its final stanza is a doxology—a text of praise mentioning praise, honor and thanks and invoking the Trinity. The preceding recitative introduces it as a piece that joins the angel choirs, self-consciously pointing to the chorale in performance.

Daniel R. Melamed
Indiana University

Bach at One

WEDNESDAY, MARCH 2, 1PM

Fantasy and Fugue in G Minor, BWV 542

J. S. Bach

SOLOISTS

Welcome

Elizabeth Bates, *soprano* (BWV 179)

Clifton Massey, *alto* (BWV 135)

Hymn in Procession *Now thank we all our God* (see page 67)

Timothy Parsons, *alto* (BWV 128)

Eric S. Dudley, *tenor* (BWV 128)

Andrew Fuchs, *tenor* (BWV 179)

Auf Christi Himmelfahrt allein, BWV 128

1. Chor

2. Rezitativ

3. Arie und Rezitativ

4. Arie (Duett)

5. Choral

Timothy Hodges, *tenor* (BWV 135)

Thomas McCargar, *bass* (BWV 135)

Edmund Milly, *bass* (BWV 179)

Jonathan Woody, *bass* (BWV 128)

Ach Herr, mich armen Sünder, BWV 135

1. Choral

2. Rezitativ

3. Arie

4. Rezitativ

5. Arie

6. Choral

Julian Wachner, *conductor*

Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179

1. Chor

2. Rezitativ

3. Arie

4. Rezitativ

5. Arie

6. Choral

Bach composed Cantata 128 as part of his second annual cycle of cantatas in Leipzig and first performed it on the Feast of the Ascension in May 1725. The cantata text, beginning with a stanza by Leipzig poet Mariane von Ziegler, does not provide a narrative of Christ's ascension but instead describes the hope that this event gives to believers. In the large-scale opening chorus, Bach employs a rich orchestration of French horns and oboes, in addition to the usual strings, and his use of the 'cantus firmus' (fixed melody) technique in the soprano line provides a 'grounding' ("gründe") for the whole musical structure. The stability of this melodic scaffolding reflects the idea of Jesus' ascension as the foundation on which the believer's hopes for salvation are built.

The subsequent movements bring other instrumental colors to the foreground, particularly the sound of the trumpet in the bass aria (no. 3). This trumpet provides a clarion call to the believer with predictions of future glory. An unusual musical structure unfolds as a seemingly conventional aria suddenly comes to a halt; it continues with a recitative of self-reproach that ends in a more somber tone, admitting the futility of building an earthly structure or trying to fathom the mystery of Christ's supremacy. These lines allude to the words of the disciple Peter on the mountain of the Transfiguration, when he suggests to Jesus that the disciples build dwellings for Jesus, Moses, and Elias. At the subdued end of this recitative, however, we return to the brightness and brilliance of the orchestral introduction that also serves as a conclusion.

In the duet between Tenor and Alto that follows (no. 4), an exceptionally beautiful obbligato line for the oboe complements the basso continuo, and the text painting on the phrase "my mouth is dumb and silent" repeatedly uses musical silence as a metaphor for spiritual calm. The concluding chorale, a stanza from Matthäus Avenarius' "O Jesu, meine Lust" (1673), provides a stirring and optimistic affirmation of eternal joy with God.

The chorale tune on which Cantata 135 is based, "Herzlich thut mich verlangen," will be familiar to many listeners from its various appearances in "The St. Matthew Passion" and elsewhere. The unknown text arranger uses the first and sixth stanzas of the poem "Ach Herr, mich armen Sünder" (Cyriakus Schneegaß, 1597) in the opening chorus and concluding chorale just as they appear in the original, with quotes and allusions from the other stanzas in the intermediate movements. Bach composed this setting in June 1724, several years before the Passion, and he manipulates the chorale tune in a variety of ways. In the haunting opening chorus, we hear the 'cantus firmus' first in the basso continuo in long note values, while above it the strings and oboes play the same melodic gesture as an accompaniment in much shorter values, a compositional device known as "diminution." This temporal relationship



BENVENUTO TISI DA GAROFALO:
ASCENSION OF CHRIST

between parts is paralleled at the entrance of the chorus, as the basses sing the 'cantus firmus' in long note values and the contrapuntal imitation of the upper three voices follows in diminished note values. The eight phrases of the tune unfold in a predictable pattern, with the orchestra presenting each one first and the chorus then following. The end of the movement is harmonically ambiguous, concluding on a Phrygian cadence, though the recitative that follows begins with the harmonic resolution. In the tenor aria (no. 3), the oboes weave a beautiful duet over the basso continuo and once again provide an explicit illustration of the stillness and silence of death on the word "stille." An assertive, somewhat militaristic bass aria follows, leading to the concluding chorale and the sixth stanza of Schneegaß's poem. As in the opening chorus, this chorale remains harmonically ambiguous at the end with a modal cadence, avoiding the reassurance and comfort of an authentic one.

The final cantata on today's program, with a text of unknown authorship, comes from the first annual cantata cycle that Bach composed in Leipzig, first performed in August 1723. The Gospel reading for the 11th Sunday after Trinity is from Luke 18, in which Jesus tells the parable of

the Pharisee and the publican, warning his followers about the dangers of self-exaltation and hypocrisy. Throughout the cantata text, this theme remains constant. The first movement begins with fugal entrances of voices paired with instruments straight away, omitting any introduction but providing a strong declarative statement against hypocrisy.

The tenor aria (no. 3) provides a denunciation of hypocrites, characterized by spiky melodic contours in the first section; the contrasting second section is smoother both melodically and harmonically, with repeated emphases on the words "außen schön" ('outward beauty') that literally reflect a beautiful outer appearance while stressing that hypocrites will not stand before God. The recitative (no. 4) is an exhortation to repentance that concludes with a calming, reassuring *arioso* section.

The first three solos, along with the opening chorus, read like a commentary on the Gospel, directly addressing the hearer with moral precepts and offering caution about the dangers of hypocrisy. In the soprano aria (no. 5), however, the focus shifts as we hear the voice of a believer appealing directly to God. This tone of intimacy and introspection is enhanced once again through the use of oboes coupled with the basso continuo. In the concluding chorale, the words are still an appeal to God, expressing the eternal hope for mercy and forgiveness.

Mark Risinger

Bach at One

WEDNESDAY, MARCH 9, 1PM

Intermezzo in E Major, op. 116, no. 4

Johannes Brahms
(1833–1897)

Arr. Edwin Lemare
(1865–1934)

SOLOISTS

Martha Cluver, *soprano* (BWV 168)

Mellissa Hughes, *soprano* (BWV 167)

Linda Lee Jones, *soprano* (BWV 124)

Luthien Brackett, *alto* (BWV 167)

Tim Keeler, *alto* (BWV 124)

Timothy Parsons, *alto* (BWV 168)

Eric Dudley, *tenor* (BWV 168)

Andrew Fuchs, *tenor* (BWV 124 & 167)

Joseph Beutel, *bass* (BWV 124 & 168)

Edmund Milly, *bass* (BWV 167)

George Steele, *conductor*

Welcome

Hymn in Procession *Praise to the Lord, the Almighty* (see page 68)

Meinen Jesum laß ich nicht, BWV 124

J. S. Bach

1. Choral
2. Rezitativ
3. Arie
4. Rezitativ
5. Arie (Duett)
6. Choral

Ihr Menschen, rühmet Gottes Liebe, BWV 167

1. Arie
2. Rezitativ
3. Arie (Duett)
4. Rezitativ
5. Choral

Tue Rechnung! Donnerwort, BWV 168

1. Arie
2. Rezitativ
3. Arie
4. Rezitativ
5. Arie (Duett)
6. Choral

In January 1725, for the first Sunday after Epiphany, Bach composed Cantata 124 as part of his second annual cantata cycle. This work is an excellent example of the “chorale cantata,” since its opening chorus and concluding chorale present different versions of the same melody. Throughout the opening chorus, the ‘cantus firmus’ (fixed melody) of the chorale tune is sung by the sopranos in long note values while the other three parts fill out the texture with more elaborate lines. And in a manner similar to Cantata 135, heard last week, Bach sets the first and last stanzas of a poem in the opening and concluding movements of the cantata just as they appear in the original, in this case authored by Christian Keymann (1645); Bach’s unknown text arranger based the internal movements more loosely on the intermediate stanzas of the poem. The theme of this movement, reinforced by the movements that follow, concerns the importance of tenacity in the face of sorrow and adversity.

The tenor aria (no. 3) features the oboe d’amore as a solo instrument, set over trembling palpitations in the strings, as the text portrays a believer reassuring himself about the consolations of death and reiterating the theme of the opening line, “I will not let go of my Jesus.” The anxiety of this aria, however, is relieved by the duet (no. 5), reflecting in its quick tempo the idea of ‘withdrawing hurriedly’ from the world and embracing the hope of Heaven and rest in Jesus. The concluding chorale, the sixth stanza of Keymann’s poem, brings a return of the chorale melody we have already heard but in a straightforward, homophonic harmonization.

Cantata 167 celebrates the fulfillment of God’s promises as revealed in the birth of John the Baptist, for whose feast day Bach composed it in 1724. The text arranger is not known, but the concluding chorale (no. 5) sets the fifth stanza of the poem “Nun lob, mein Seel, den Herren” by Johann Gramann (1549). Unlike most cantatas, which open with a chorus and full orchestra, the opening movement of this work is a solo aria in which we hear the soloist urging believers to thankfulness and the praise of God. The musical gesture is simple and reassuring, employing only strings in a gentle triple meter.

The Gospel reading for the day is the last part of Luke, chapter 1, telling the story of the birth of John, immediately prior to the narrative of Jesus’ birth and the appearance of the angels to the shepherds in chapter 2. Consequently, in the recitative (no. 2), we hear of the appearance of John as the forerunner of Christ, the essential figure who brings grace and love to the sinful. This recitative leads to a duet (no. 3) that reaffirms the dependability of God’s promises; the scoring calls for an “oboe da caccia,” a somewhat lower-pitched cousin of the modern oboe which often is replaced today by the English horn. Listen



CAPPELLA TORNABUONI:
BIRTH OF SAINT JOHN THE BAPTIST

particularly for the extended melismatic passages between the voices in the second section on the word “erfahren” (‘experienced’), a bursting forth of energetic praise for the things God has done.

In the recitative (no. 4), we hear further references to the birth of John and its place in the sequence of fulfilled promises dating back to the time of Abraham; the “silent Zacharias,” of course, is John’s father who was stricken into silence for his lack of faith upon hearing that he and his wife were to become parents in their old age, but whose speech was restored upon the birth of his son. We, too, are exhorted to praise God in a similar fashion. The final movement (no. 5) is the sort of chorus we would ordinarily expect to find at the beginning of a cantata, with the orchestra alternating phrases of the chorale with the chorus, whose music is set in a relatively homophonic arrangement. The energy of this accompaniment, enhanced by the addition of trumpet and oboe, provides the perfect conclusion to a joyful work of praise.

The final work on today’s program, Cantata 168, seems altogether apt for performance on Wall Street, as its major themes are stewardship and the just settling of accounts. Composed for the ninth

Sunday after Trinity in 1725, and using the poetry of Salomo Franck (1715), it comes from Bach’s third annual cantata cycle for Leipzig; like Cantata 167, it opens with a solo aria rather than a chorus. This aria for bass (no. 1) is virtuosic and demanding for the singer, reflecting the power and severity of the “Donnerwort” (‘word of thunder’). The recitative that follows (no. 2) recalls the parable of the unjust steward in Luke 16, the Gospel reading for the day, an idea further elaborated in the aria (no. 3) with its references to capital and interest, using financial metaphors for the account all men must give to God of their lives.

The bass returns with a recitative (no. 4) describing God as the great Guarantor, exhorting listeners to use money wisely, to be good stewards, and to help the poor. It ends with a brief arioso section showing the stability and comfort of resting in God. The rather frenetic duet (no. 5) illustrates the contrast between the chains of mammon that tie us to earth and the eternal rest promised to believers who trust in God. The concluding chorale, an assertive statement of hope and faith, uses the eighth verse of a poem by Bartholomäus Ringwaldt, “Herr Jesu Christ, duh höchstes Gut” (1588). Unlike the final movement of Cantata 167, however, with its elaborate orchestration and extended alternating passages, Bach makes this setting simple and direct, in keeping with the simplicity of the wish to be cleansed and healed in our final hour.

Mark Risinger

Bach at One

WEDNESDAY, MARCH 16, 1PM

Jesus Christus unser Heiland, BWV 665

J. S. Bach

SOLOISTS

Welcome

Hymn in Procession *Praise, my soul, the King of Heaven* (see page 70)

Erforsche mich, Gott, und erfahre mein Herz, BWV 136

1. Chor
2. Rezitativ
3. Arie
4. Rezitativ
5. Arie (Duett)
6. Choral

Er ruft seinen Schafen mit Namen, BWV 175

1. Rezitativ
2. Arie
3. Rezitativ
4. Arie
5. Rezitativ
6. Arie
7. Choral

Sie werden euch in den Bann tun, BWV 183

1. Rezitativ
2. Arie
3. Rezitativ
4. Arie
5. Choral

Sarah Brailey, *soprano* (BWV 183)

Luthien Brackett, *alto* (BWV 175)

Tim Keeler, *alto* (BWV 183)

Clifton Massey, *alto* (BWV 175)

Timothy Parsons, *alto* (BWV 136)

Andrew Fuchs, *tenor* (BWV 183)

Brian Giebler, *tenor* (BWV 175)

Timothy Hodges, *tenor* (BWV 136)

Steven Hrycelak, *bass* (BWV 183)

Edmund Milly, *bass* (BWV 136)

Jonathan Woody, *bass* (BWV 175)

Julian Wachner, *conductor*

Today's cantatas each feature a veritable bonanza of unusual happenings in terms of instrumentation and use (or misuse!) of traditional form and technique, both on a macro and micro level. In addition to Bach's striking choices of instrumentation, his extensive use of compound meters serves to bind these three Cantatas together for today's presentation, for each of the Cantatas are dripping with this "Holy Spirit" referenced meter throughout. Calling for three recorders, four oboes, bassoon, 2 natural trumpets, 1 hunting horn, Violoncello piccolo, in addition to the standard orchestra of strings and organ – the colors we will experience today are among the most varied one might encounter in music of this period.

We open with the most traditional of our three Cantatas, BWV 136, composed for the 8th Sunday after Trinity during Bach's first year as Cantor at St. Thomas' Leipzig. Opening with a stunning virtuoso movement for hunting horn, choir and orchestra, this first movement takes as its point of departure the well-known psalm verse, "Erforsche mich, Gott, und erfahre mein Herz" (Search me Lord, and discover my heart). Immediately interesting is the manner in which Bach introduces the opening horn theme in the choral soprano line, and then repeats it 3 measures later to introduce a fugue – this is a highly unusual variation on normal fugue practice, it's as if he wasn't clear whether he was composing a concerto with Vivaldian ritornello form, or the older fugal style of Buxtehude. Similarly unusual is Bach's multi-layering of disparate text in the second major choral entry, introducing the so-called fugue theme in F# minor in the bass line with the original text "Erforsche mich..." while the other three parts introduce new material on the words "Prüfe mich und erfahre." Bach creates a Brahms-like palindrome by framing these two disparate choral sections with identical material, and by inserting an additional instrumental interlude in the middle, thus creating one of Bach's favorite symmetrical theological essays, with two-part human statements framed by a trinity of instrumental fantasia – with God being presented as an architectural foundation to humanity's worries and distress. The use of 12/8 compound meter and constantly running 16th notes further suggests the "Spirit" aspect of the Trinity. To drive this point home, Bach parodied the same material as in this movement later in the "Cum Sancto Spiritu" of his Lutheran Missa in A major. Indeed, the entire cantata is set up in this manner with extended settings making up movements 1, 3 and 5 – framing the very "human" statements presented in secco recitative.

In our second and third Cantatas, Bach departs from standard practice and begins each with a brief solo recitative, dressed in highly unusual instrumental coloring. In Cantata 175, Er rufet seinen Schafen mit Namen, the subject matter is The Good Shepherd from the Gospel of

John. Bach brilliantly sets this up with the very "pastoral" energy of three recorders who accompany the opening recitative and the first solo aria. Composed for the 3rd day of Pentecost in 1725, the Cantata is framed in two large sections (Movements 1-4/5-7) contrasting the idyllic world of Jesus as shepherd with a loyal flock of listeners against those who do not yet hear the good news. Interesting to note is the librettist's use of the term "verblendete Vernunft" (deluded reason) – a direct confrontation against the newly emerging Age of Enlightenment (Aufklärung). In addition, the bizarre use of 2 solo trumpets in the bass aria conjures up the dissonant world of the Devil, but the choice of trumpet utilizes the inherent triumphant nature of this instrument, and thus underlines Jesus' laying low of Death and the Devil. The final chorale returns to the pastoral nature of the opening, with an incredible gorgeous setting of "Komm, heiliger Geist" with the trinity of recorders returning up the octave.

Composed for Exaudi, the Sunday after Ascension in 1725, Cantata 183 strikingly opens with a bass singer representing the voice of Christ "Vox Christi" with 4 oboes: 2 each of d'amores and da caccias – a rather appropriately intense opening to a Cantata dealing with the second farewell discourse, the prophecy of persecution and martyrdom, and the promise of the "paraclete" or "spirit of truth" to help the disciples manage the journey to come. Throughout this cantata one finds examples of compound meter, constantly running fast notes (either 16th or 32nd notes) and instruments and melodic gestures that are challenging to perform. The work ends with a beautiful chorale setting, this one supported by a gentle walking bass line in 8th notes, suggesting that throughout the struggles of faith and persecution, God is there to sustain the faithful.

Julian Wachner



FRAY JUAN BAUTISTA MAÍNO:
ADORACIÓN DE LOS PASTORES

Bach at One

WEDNESDAY, MARCH 23, 1PM

Herzlich tut mich verlangen, op. 122, no. 10

Johannes Brahms
(1833–1897)

SOLOISTS

Welcome

Sarah Brailey, *soprano* (BWV 145)

Hymn in Procession *Holy Father, great Creator*

(see page 72)

Melanie Russell, *soprano* (BWV 176)

Luthien Brackett, *alto* (BWV 148)

Ich lebe, mein Herze, zu deinem Ergötzen, BWV 145

J. S. Bach

Tim Keeler, *alto* (BWV 176)

1. Choral

Andrew Fuchs, *tenor* (BWV 145)

2. Chor

Owen McIntosh, *tenor* (BWV 148)

3. Arie (Duett)

Edmund Milly, *bass* (BWV 176)

4. Rezitativ

Jonathan Woody, *bass* (BWV 145)

5. Arie

6. Rezitativ

Julian Wachner, *conductor*

7. Choral

Bringet dem Herrn Ehre seines Namens, BWV 148

1. Chor

2. Arie

3. Rezitativ

4. Arie

5. Rezitativ

6. Choral

Es ist ein trotzig und verzagt Ding, BWV 176

1. Chor

2. Rezitativ

3. Arie

4. Rezitativ

5. Arie

6. Choral

The cantata for the third day of Easter has an odd history. The earliest copy of the piece dates from the 19th century and it is not clear when Bach composed the cantata. The only clue is the text written by Picander, who frequently provided texts for Bach's music. The text for the movements beginning with the duetto for Soprano and Tenor appeared in a book with Picander's poetry in 1728. Most likely, Bach wrote his cantata in 1729. Since the piece would have been quite short, it is possible that it originally began with an instrumental sinfonia, which is now lost.

In the version that has come down to us and will be performed today, the cantata begins with a simple chorale setting by Bach, followed by a chorus "So du mit deinem Munde bekennt," which is not by Bach but it was borrowed from a cantata by Georg Philipp Telemann. Did Bach himself combine these movements? Probably not. It is possible that the addition was only made in the early 19th century. The combination is quite effective and even though not every note is by Bach, the two opening movements perfectly set the stage for the love-duet between the faithful soul and Jesus. The movement is reminiscent of operatic

love-duets: the two singers often move in harmonious parallel thirds or sixths and the rhythms are agitated and emotional. While in the first half of the duetto, the two voices engage in a dialogue, they unite in the second half, singing the same text announcing the redemption of sins for the sinner who is standing in front of heaven's gate.

The following tenor recitative continues the meditation on forgiveness and reiterates that the death of Jesus at the cross of Golgotha and his subsequent resurrection on Easter Sunday was indeed the end of the law and indicated the liberation of the sinner. Embracing this knowledge in his or her heart was all that the believer had to do. The duetto with its allusion to secular love duets already makes clear that salvation was not only an intellectual act but required an emotional response. This is now spelled out in the recitative, when the tenor slows down in the final line and declaims: "Mein Herz, das merke dir!" [My heart, take note!] As if this wasn't enough, the following bass aria addresses the heart again and drives home the point; not in a soothing love song but with a majestic *continued*



GIOVANNI BATTISTA CIMA: CRISTO IN PIETÀ SOSTENUTO DALLA MADONNA, NICODEMO E SAN GIOVANNI EVANGELISTA CON LE MARIE SAN GIOVANNI EVANGELISTA CON LE MARIE

trumpet aria. The trumpet as well as the traverse flutes were often used in military music and it is very likely that the aria was originally composed for a secular cantata. The dance-like rhythm of the piece points into a similar direction. But even if the aria has a longer pre-history, in the current context it serves a clear purpose. The text talks about faith as a stable foundation in which the believer can trust. The music expresses this stability and strength by introducing sonic signifiers of power: the military instruments, the majestic trumpet fanfares, and a very regular and predictable (and thus reliable) structure.

In the penultimate movement of the cantata, the soprano, voice of the “soul” in the opening duetto, returns and confirms that her Jesus lived and that she could now expect her own end in trust and even joy. The baroque preoccupation with death and dying is foreign to us. Frequently, Bach’s texts take an unexpected turn and suddenly invoke the joy of death. But we have to see this in perspective. Death was inevitable and death could strike unexpectedly. The alternative in the theology of Bach’s time was not so much the one between death and a long life but rather between a fearful and unexpected death or a death for which the believer could prepare herself and which she then could expect in calmness and even joy. The finale chorale alludes to this joy and reminds the listener that the foundation for this joy is the resurrection of Christ on Easter Sunday.

Bach’s cantatas were originally performed on Sunday morning, between the reading of the Gospel and the following Sermon. Often, the texts of the cantatas are little sermons, exploring the meaning of the gospel reading and highlighting the main theological ideas of the text. While this is also the case with cantata 148, the text sets an emphasis that is distinctly different from the gospel reading. The gospel from Luke 14 tells the story about the healing of a man on Sabbath and the ensuing dispute with a Pharisee. As Jesus points out, helping a human being supersedes the prohibition of doing work on Sabbath. Love supersedes the Law.

So far the gospel. The cantata text, on the other hand, admonishes the listeners to celebrate the Day of the Lord (and this means Sunday, of course) as a day of praise. This shift has to be seen in the context of 18th century piety. Frequently, pastors had to criticize their flock in the sermons for not honoring the day of rest. Some continued working, some gave in to leisure, and some ended up in pubs instead of going to church. Even Bach himself had once been criticized for leaving the church during the sermon to go to a nearby pub. In Bach’s time, the problem was not those citizens who took Sundays too seriously, rather those who did not take the dignity of the day seriously enough; and thus, the shift of emphasis in the cantata text.

We do not know when exactly Bach composed the piece. It might have been as early as 1723 but it could also date from one of the subsequent years. However, it is clear that the cantata was composed for the 17th Sunday after Trinity, which fell on September 19 in 1723. Given that this was a regular Sunday, the instrumentation with trumpet, three oboes and strings was quite remarkable and Bach obviously wanted to represent the celebratory tone of the text in his music as well.

The cantata opens with a large-scale chorus. It is an excellent example for Bach’s compositional skills and for his ability to generate a complex movement from a small musical idea. The movement begins with an instrumental introduction, which already contains all the musical material that will be explored in the rest of the movement. After a short chordal passage, sung by the four voices, Bach sets the two halves of the text in two polyphonic sections, each one with its own musical motive. Upon closer examination, however, the two musical motives are actually related and both are derived from the ideas already presented in the instrumental opening. As if to confirm the importance of this opening, Bach ends the movement by repeating the introduction, but now he integrates the voices into the instrumental texture.

The two arias of the cantata stand in a stark contrast, both in terms of their musical character and also in terms of the theological focus. The first one, composed for tenor and solo violin, admonishes the listener to hasten to the House of the Lord and to listen to God’s teachings. We can hear the hastening in the rapids violin figurations as well as in the extensive melismas, sung by the tenor. The second aria (alto and oboes) has more introverted character. The focus is not on getting to God as quickly as possible but the text is directed to God. The believer opens her mouth and her heart and awaits the coming of the divine word.

The final chorale setting poses a little problem. The original parts only transmit the music but do not provide any text. The text used in this performance and that we find in modern editions is a reconstruction of modern scholars based on hymnbooks from Bach’s time and on the text of the rest of the cantata.

In early 1725, Johann Sebastian Bach collaborated for a few weeks with a female librettist. This was unusual for several reasons. Women were not allowed to hold official offices in the church and they weren’t even allowed to sing in Bach’s choir. Women were also excluded from the public political discourse (unless they happened to be monarchs) and even in the world of the arts and literature, women rarely gained prominence. We do not know why Bach started his collaboration with Christiana Mariana von Ziegler (1695-1767) and why it ended after a few weeks; however, the result were nine remarkable cantatas, of which this one, performed on May 27, 1725, is the final one.

Von Ziegler was the daughter of a former mayor of Leipzig. While well educated from youth on, her public literary career only began when she was in her late 20s. At this time, she had already been married twice. Her second husband, Captain George Friedrich von Ziegler, had died in 1722. Christiana lived with her mother in the house of her parents and held a salon that was known for its literary and musical culture. She also was in contact with Johann Christoph Gottsched, one of the leading poets of her time and professor at Leipzig’s university.

Ziegler published her poetry and prose works in several books and in 1733 she was crowned poeta laureata, an honor that was exceptional for a woman in her time. Some of her poetry is religious (such as the cantata libretti for Bach) but other texts are also very satirical. She vehemently supported the advancement



JAN LUYKEN: PICKING CORN ON THE SABBATH

of women's rights and she disagreed with the common view that women were intellectually inferior to men. While the cantata libretti for Bach do not raise social and political questions, some of them contain hints that might have been noticed by contemporaries. As Bach scholar Mark Peters has shown in a book on von Ziegler, she repeatedly refers in her libretti to silence and the inability to speak, both problems a woman like her had to deal with in everyday life.

The text for the cantata *Es ist ein trotzig und verzagt Ding* (BWV 176) does not make such references. Instead, the text is an extended meditation (almost a sermon, given by a woman who was excluded from preaching) on the Gospel for the day, the story about the conversation between Jesus and Nicodemus (John 3:1-15). The final hymn stanza, a general praise of the triune God, is borrowed from a chorale by the 17th century poet, Paul Gerhard.

The opening movement begins, quite surprisingly, without an instrumental introduction. Bach jumps right into a complex vocal fugue, beginning in the bass and then slowly ascending to the tenor, the alto, and finally the soprano. The

musical theme of the fugue is clearly inspired by the text. The word "trotzig" in German can mean contrary, defiant, or even (if used for the behavior of kids) rebellious. We can hear some of this in the opening notes of the bass line.

How different is the soprano aria, which follows after a short recitative. The text talks about Jesus' 'bright brilliance' and Bach skillfully depicts this brightness in a light, almost dance-like aria for soprano. The following bass recitative begins with a simple declamation of the text; however, when Bach reaches the climax of the text in the final line ("Weil alle, die nur an dich glauben, nicht verloren werden." – "Since everyone, if only they believe in You, shall not be lost"), the words are melodically expanded in a lengthy arioso.

The second aria of the cantata is sung by the alto and accompanied by the oboes in unison. The text juxtaposes the fearful and shy minds of the believers, which are encouraged to listen to the words of Jesus. This juxtaposition of shyness and encouragement is already present in the first measures of the alto part. The phrase "be encouraged" appears with a confidently ascending line, while the following words "fearful" and "shy" descend gradually. As is to be expected, the confident ascent wins

and the aria ends with an extensive praise of God, set with wide-ranging melismas that clearly have dispensed with all fear and shyness.

Markus Rathey
Yale University

Sonata G major in Violino Solo senza basso

Bach at One

WEDNESDAY, MARCH 30. 1PM

Allein Gott in der Höh' sei Ehr, BWV 662

J. S. Bach

SOLOISTS

Welcome

Hymn in Procession *I sing the almighty power of God* (see page 60)

Man singet mit Freuden vom Sieg, BWV 149

1. Chor
2. Arie
3. Rezitativ
4. Arie
5. Rezitativ
6. Arie (Duett)
7. Choral

Molly Netter, *soprano* (BWV 149)

Melissa Attebury, *alto* (BWV 146)

Eric S. Brenner, *alto* (BWV 146)

Clifton Massey, *alto* (BWV 149)

Brian Giebler, *tenor* (BWV 146)

Timothy Hodges, *tenor* (BWV 149)

Joseph Beutel, *bass* (BWV 149)

Jonathan Woody, *bass* (BWV 146)

Julian Wachner, *conductor*

Wir müssen durch viel Trübsal in das Reich Gottes eingehen, BWV 146

1. Sinfonia
2. Chor
3. Arie
4. Rezitativ
5. Arie
6. Rezitativ
7. Arie (Duett)
8. Choral



LE NAIN BROTHERS: ALLEGORY OF VICTORY

The composer most closely associated with the practice of recycling music is surely George Frideric Handel. Setting new words to existing music or reusing old melodies might seem a natural fit in the world of theater music, where speed of composition is often a virtue. To a modern aesthetic, this malleable concept of originality is often judged to be unsuitable for the exalted aspirations of sacred music, yet even some of Handel's most beloved choruses from *Messiah* borrow much of their material from secular duets written several decades before in Italy. History has often been unkind in its judgment of Handel regarding this matter, however, the same tribunal has been relatively silent when it concerns similar procedures undertaken by Bach. Consider the monumental late works, the *B Minor Mass* and the *Christmas*

Oratorio: both involve a resetting of previous works to new text and in the case of the latter, a secular libretto substituted by scripture and exegesis. The two cantatas on today's program contain re-appropriations of individual movements taken from earlier works.

The opening chorus of Cantata 149 was borrowed from the final section of the Hunting Cantata, *Was mir behagt, ist nur die muntre Jagd* (The lively hunt is all my heart's desire), BWV 208, written in Weimar in 1713 and as with many of Bach's secular cantatas, paying obligatory homage to the local monarch. *Man singet mit Freuden vom Sieg* (there are joyful songs of victory) was written a decade and a half later in Leipzig for Michaelmas, the celebration of the victory of the Angel Michael over Lucifer, and therefore finding a natural connection with the allusions to the images of "sweet joy" and "defeat of sadness" found in this final chorus of the Hunting Cantata. In this new version, Bach transposed the key of the chorus and replaced the rustic connotations of the hunting horns with jubilant trumpets. The depiction the celestial battle afforded ample opportunity for vivid and evocative music, yet in contrast to the great number of other works on this topic, in this case, Bach chose to concentrate on joyous celebration rather than the spectacle of combat. The imagery of the angels remains throughout the cantata, yet here they are not the conquering heroes, rather, it is the image of guardians that is emphasized. This culminates in the closing chorale *Ach, Herr, laß dein lieb Engelein* (ah, Lord, let Your dear little angel) used so powerfully at the end of the *St. John Passion* with its contrast of comfort at the end of life and hope of resurrection.



VINCENZO CARDUCCI: THE VICTORY OF FLEURUS

Although a nearly ubiquitous instrument in Bach's church orchestra, the organ's role as an indispensable accompanist can mean that it tends to fade into the background. The organ part weaves its way throughout the cantatas and knits the various parts together using the semi-improvised tradition of figured bass. Towards the end of the third cycle of cantatas written in Leipzig, Bach included a number of movements where the organ took a soloist's role. The most spectacular of these is BWV 146, *Wir müssen durch viel Trübsal* (we must pass through great tribulation). The first two movements of the cantata are familiar to audiences as the Harpsichord Concerto in D Minor, BWV 1052 (the 3rd movement of the concerto was also placed as the *sinfonia*

to open cantata 188). It is assumed that there is a lost original version of this piece, though scholars still debate the intended solo instrument: organ, violin or harpsichord. The cantata version is the most lavish of the variants. In the tempestuous opening *sinfonia*, Bach added winds that create additional dialogue within the accompanying orchestral parts. The second movement is one of Bach's most ingeniously crafted rearrangements, in which the newly composed choral parts hover around the stark unison melodies of the string ritornelli and serpentine solo lines of the organ. The troubled journey alluded to in the title is embarked upon beginning with the alto solo, which declares one's desire to leave the mythical Sodom, a representation of worldly sins. Release from the bonds of earth and yearning for heaven are consistent themes throughout the cantata. As it unfolds, there is a transformation from the drama and anguish of the opening concerto movements to the lighter, gallant style of the soprano aria paraphrasing the psalm text "those who sow with tears, will reap in joy." The description of heavenly salvation is accompanied by one of Bach's most exuberant creations, a joyous duet that in a seemingly uncharacteristic act of humor, Bach inserts a strangely chromatic chord amidst the celebration each time the word "tribulation" occurs.

Avi Stein

Bach at One

WEDNESDAY, APRIL 6, 1PM

Prelude in C Major, BuxWV 137

Dietrich Buxtehude
(1637–1707)

SOLOISTS

Welcome

Luthien Brackett, *alto* (BWV 174)

Tim Keller, *alto* (BWV 154)

Hymn in Procession *Come, thou almighty king*

(see page 61)

Timothy Parsons, *alto* (BWV 154)

Andrew Fuchs, *tenor* (BWV 154)

Mein liebster Jesus ist verloren, BWV 154

J. S. Bach

Timothy Hodges, *tenor* (all)

Joseph Beutel, *bass* (BWV 174)

1. Arie

2. Rezitativ

3. Choral

4. Arie

5. Arioso

6. Rezitativ

7. Arie (Duett)

8. Choral

Thomas McCargar, *bass* (BWV 154)

Julian Wachner, *conductor*

Ich liebe den Höchsten von ganzem Gemüte, BWV 174

1. Sinfonia

2. Arie

3. Rezitativ

4. Arie

5. Choral

As we approach the end of our first cycle of Bach Cantatas, it has become increasingly clear that the music Bach wrote (in keeping with his time) was incredibly fluid, and was in a constant state of self-improvement. 19th century and early 20th century scholars scoffed at Bach's many examples of self-parody, or what is known as the "parody" technique (the borrowing of one's own, or indeed other composer's music for new, redressed work) – particularly in reference to his Lutheran Missas and his Church Cantatas. But it is obvious to those lucky enough to have traversed the entire oeuvre that Bach had simply assembled a monumental assortment of rhetorical musical essays from which he could draw upon, manipulate, borrow, reference against, comment upon, and variously juxtapose within. Indeed, there are so few examples of Bach lifting verbatim one composition for insertion within another, that it is clear that his use of parody was neither a timesaving device nor an arbitrary emergence of sudden laziness. Rather, Bach's reworkings of previously used material are so detailed and intentional that this type of archeological redressing is much more time consuming than actual new composition!



PAINTED BY A FOLLOWER OF GIUSEPPE RIBERA: JESUS AND THE DOCTORS OF THE FAITH

Composed in 1729 for the 2nd day of Pentecost, BWV 174 is rich with parody and self-reference. The work opens with a complete recasting of the opening movement of Bach's third Brandenburg Concerto, adding in important additional parts for 2 corno da caccias and for a trio of oboes. By 1729, the congregation of St. Thomas' Leipzig would be well aware of Bach's monumental Matthäus-Passion, and many would notice that work's important axis of symmetry (Aus Liebe) being "borrowed" or referenced as a starting point for Cantata 174's tenor recitative – an essay on God's love for humanity (For God so loved the world...). Similarly, Bach continues the passion reference through the inclusion of the final chorale of this cantata, which is identical to the original ending of the Johannes-Passion, albeit in a slightly simpler harmonization.

Again referencing "Aus Liebe" from the St. Matthew Passion, Bach turns to the technique of removing completely the basso continuo from the middle movement of Cantata 154. Where in "Aus Liebe" Bach intends to set the picture of a world turned upon its head, juxtaposing the love of God and God's sacrifice surrounded by the furious cries of "Kreuzige!" from the assembled crowd, in

Cantata 154, the lack of continuo represents the complete absence of Christ to the speaker searching in vain through a "cloud of sins." Composed in 1724 for the First Sunday after the Epiphany, the image of Jesus as missing from his parents (while teaching in the temple) is interpreted into a musical sermon of how we miss the opportunity to be connected to Christ. The opening chorus (reminiscent again of BWV 78 Jesu, der du meine Seele!) is a chaconne in b-minor dressed in French-overture style rhythms and gestures. The 3rd movement chorale, here presented in a fairly straightforward harmonization, will make its permanent place when dressed with rolling triplets in Cantata 147, and is known today more familiarly as "Jesu, Joy of Man's Desiring"

In many ways these two Cantatas present a snapshot survey of Bach's compositional output, with examples from almost every period.

Julian Wachner



Bach at One

WEDNESDAY, APRIL 13, 1PM

Litanies

Jehan Alain
(1911–1940)

SOLOISTS

Welcome

Molly Netter, *soprano* (BWV 164)

Tim Keeler, *alto* (BWV 164)

Hymn in Procession *Immortal, invisible, God only wise* (see page 62)

Timothy Parsons, *alto* (BWV 178)

Andrew Fuchs, *tenor* (BWV 164)

Ihr, die ihr euch von Christo nennet, BWV 164

Brian Giebler, *tenor* (BWV 178)

Timothy Hodges, *tenor* (BWV 178)

1. Arie

2. Rezitativ

3. Arie

4. Rezitativ

5. Arie (Duett)

6. Choral

Joseph Beutel, *bass* (BWV 178)

Edmund Milly, *bass* (BWV 164)

Julian Wachner, *conductor*

Wo Gott der Herr nicht bei uns hält, BWV 178

1. Chor

2. Choral und Rezitativ

3. Arie

4. Choral

5. Choral und Rezitativ

6. Arie

7. Choral

Though we lack a precise date for *Ihr, die ihr euch von Christo nennet*, BWV 164, Bach likely set these words by Weimar poet Salomo Franck for the first time in Leipzig in August 1725. The cantata calls for fairly modest forces, including just four soloists and strings plus pairs of flutes and oboes. Bach deploys these voices and instruments in various discrete combinations throughout, reserving the full ensemble for the closing four-part chorale.

Cantata 164 opens atypically, with a leisurely tenor solo whose ingratiating flow and fulsome string accompaniment nicely summarize the themes of Franck's 1715 libretto, a paraphrase of the Sermon on the Mount and its command to "love your neighbor as yourself" in particular. The obligation to be merciful to all, even to those who may embrace a different worldview, certainly sets this libretto apart from that of BWV 178, which lacks much in the way of empathy. Bach seems to have had considerable sympathy for this obligation, which reappears later in Matthew's Gospel as second only to Christ's command to "love the Lord your God with all your heart."

The heartfelt alto aria (movement 3), which describes how love and mercy connect us with God, gains much from the limpid accompaniment of a pair of flutes. A duet for soprano and bass (movement 5), on the other hand, relies on a clever bit of invertible counterpoint presented first between unison treble instruments and continuo and then taken up the two singers. Hiding within its burbling quartet texture is considerable musico-theological sophistication, including several canons whose musical reciprocity mirrors the text's connection between human and divine mercy.

Bach composed *Wo Gott der Herr nicht bei uns halt*, BWV 178, for the Eighth Sunday after Trinity, 30 July 1724. The work's highly dramatic nature was a point in its favor for at least a few devotees: both Gottfried Harrer and W. F. Bach led performances of it during the second half of the eighteenth century (in Leipzig and Halle, respectively). Even Bach's first biographer Johann Nikolaus Forkel seems to have been quite taken with this cantata: he took the time to copy it and only one other example of the 1724-25 "chorale cantata" cycle.

Its unknown librettist drew inspiration from the Gospel for Trinity VIII (Matthew 7:15-23), which includes this stern warning: "Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves." Movements 1, 4, and 7 feature chorale verses by Justus Jonas (1524) that paraphrase Psalm 124, an equally frightening text, while other movements mingle individual lines of this chorale with new poetry. The overall message has little comfort for doubters: unbelievers will face certain doom. Characteristically, Bach responded to this libretto with music of great power and drama. In a nice twist of fate, the operatic ambition of Cantata 178 has been rewarded by posterity; Bach's autograph manuscript is owned by the Metropolitan Opera.

Richard Taruskin describes its imposing opening movement, a chorale fantasia that surrounds a hymn verse with slashing figures in the orchestra, as a "French overture straight from hell, a portrait of a world without God in which...all things are possible and there is no hope." The sharply dotted instrumental motives conjure a dark and dangerous mood indeed, which is barely leavened in the ensuing alto solo by the gentler, more discursive alternation of



GUSTAVE DORÉ: THE SERMON ON THE MOUNT

chorale lines with trope-like recitative. Hiding beneath the solo line is a quint-essentially Bachian touch: the continuo part of movement 2 consists largely of diminutions of the chorale tune whose harmonic progress is constantly impeded, while the alto intones that God "foils the ways of the wicked."

The cantata's two arias likewise take the libretto to its word. In the bass aria (movement 3) the rolling motives of the unison violins and the soloist audibly summon the "wild sea waves" of its first line. The tenor aria (movement 6) fulminates against reason itself with angry leaps, clipped motives, and a relentless focus; one wonders, listening to it, whether Bach had any sympathy for Enlightenment thinking at all. Additional verses from Jonas's chorale in the remaining movements prompt distinct responses from Bach, ranging from the dense counterpoint of movement 4 to a simple four-part conclusion.

Matthew Dirst
University of Houston

Bach at One

WEDNESDAY, APRIL 20, 1PM

Passacaglia in C Minor, BWV 582

J. S. Bach

SOLOISTS

Welcome

Hymn in Procession *Joyful, joyful, we adore thee* (see page 63)

Gott ist mein König, BWV 71

1. Chor
2. Aria und Choral
3. Chor
4. Arioso
5. Arie
6. Chor
7. Chor

Sarah Brailey, *soprano* (BWV 71)
Melanie Russell, *soprano* (BWV 69)
Melissa Attebury, *alto* (BWV 108)
Clifton Massey, *alto* (BWV 71)
Timothy Parsons, *alto* (BWV 69)
Andrew Fuchs, *tenor* (BWV 71)
Owen McIntosh, *tenor* (BWV 69)
Joseph Beutel, *bass* (BWV 71)
Jonathan Woody, *bass* (BWV 69,
71 & 108)

Julian Wachner, *conductor*

Lobe den Herrn, meine Seele, BWV 69

1. Chor
2. Rezitativ
3. Arie
4. Rezitativ
5. Arie
6. Choral

Nun ist das Heil und die Kraft, BWV 50

1. Chor

Es ist euch gut, daß ich hingehe, BWV 108

1. Arie
2. Arie
3. Rezitativ
4. Chor
5. Arie
6. Choral

This piece poses a mystery. It only consists of one single movement, which is very unusual. Is it the first movement from a lost cantata? Was it originally composed for two choirs or is the version that has come down to us a revision, as some scholars have suggested? Is it a piece by Bach at all, or has it been misattributed, as others suggest? After all, the earliest source is a copy made around 1750. And even if Johann Sebastian Bach composed this magnificent chorus, what was its original purpose?

None of these questions have been answered sufficiently by Bach scholars. And even after having another look at the sources in preparation for writing these program notes, I have to confess that I am not entirely sure. Some details are definitely odd: the piece contains some contrapuntal mistakes that are uncharacteristic of Bach. But so is the entire piece. And even Bach bends the rules of traditional counterpoint occasionally. Even scholars who have suggested that the piece was not written by Bach have to concede that the composer, whoever it might have been, was clearly talented and that he was able to write a complex piece that combined a vocal double chorus with an extensive orchestra.

Let us therefore assume that the piece was indeed written by Bach himself. It is unlikely that it was conceived as an individual movement. The dimensions and the character of the setting suggest that it might have been the opening movement of a cantata. It was probably followed by a sequence of recitatives and arias. The text from the Book of Revelation (Rev. 12:10) suggests that it was a cantata for the feast of Michelmas. The problem with this assumption, however, is that Bach would not have had the musical forces on a regular Sunday or feast day to perform a piece like this. It is possible that the piece was originally composed for only five voices (soprano, two altos, tenor, and bass) and that a later transcriber expanded the texture into two independent choirs.

Again, we are entering the territory of speculations. What is clear, however, is that the piece is a remarkable fugue, which combines contrapuntal technique with a keen sense for musical climax. The movement begins with the theme in the bass. First we only hear repeated notes, then the voice gradually expands the range and finally leaps up an octave (and more) before it gradually descends and the same theme is handed over to the tenor. With the addition of the tenor (and later of the other voices), Bach expands the musical range even more. And with this expansion goes along the introduction of more and more instruments. First, they simply double the vocal parts, but soon the composer gives them their own motives. The first climax of the piece is reached when Bach introduces the second choir, which presents the text in simple, homophonic declamation, while the first choir continues with a complex polyphonic texture. A few moments later, the two choirs start engaging in a dialogue, trading musical ideas back and forth. We do not know whether the composer intended to separate the choirs spatially, as it would have been done in polychoral works from the 17th century. If this is the case, we could observe four different kinds of expansion: the expansion of melodic range in the main theme of the fugue; the expansion of the ensemble with each entrance of a new voice; the expansion of the instruments (and this of color and sound); and finally the expansion of space by juxtaposing the two choirs. But even without the spatial separation, the movement is an impressive



ANTHONIE PALAMEDESZ: AN OFFICER BLOWING A TRUMPET

example for a musical climax and an impressive piece, regardless of who its actual composer was.

Johann Sebastian Bach's cantata *Lobet den Herrn, meine Seele* BWV 69 is to some degree a political composition. It was performed in a service for the introduction of the town council in Leipzig on August 26, 1748. However, the origins of the piece date back to Bach's first year in Leipzig. The cantata performed in 1748 is a revision of a regular church cantata Bach had composed for August 15, 1723. In the later part of 1720s Bach performed the version from 1723 again and made some changes to the instrumentation while leaving most of the music intact.

When he needed a cantata for the annual introduction of the new government of the city in 1748, he remembered his more than two decades old composition, which already had some of the features he needed for this occasion: the opening movement features trumpets and drums and the opening motive has an upbeat, and fanfare-like quality. The two arias could be easily integrated as well. The first one encourages the faithful soul to proclaim what good God had done; while the second one asks for divine support in times of distress. Both

continued

Program Notes: Bach at One CONTINUED

topics were appropriate for a regular Sunday cantata but they also fit perfectly the hopes and expectations for a new government. All that had to be done was to compose new recitatives that referred directly to the political function of the piece and to replace the final hymn setting.

The author of the new texts is not known but it is clear that he had the original text in front of him. The final line of the first recitative proclaims to tell of God's glory, anticipating a similar line from the following aria. The same is true for the second recitative. The following aria expresses hope in God's presence in "cross and suffering" and the author of the recitative-text inserts the term "cross and need" in the penultimate line of his newly written text. With the new recitatives as connective tissue, the cantata was suited perfectly for its new purpose. Bach had the easy task of composing the two recitatives and a simple chorale setting for the end.

The first movement (in all three versions of the piece) begins with a virtuosic trumpet part, played by the first and second trumpets. Only gradually, the other instruments are introduced as well. And even when the two trumpets rest, the strings and oboes take over their fanfare-like motives. When the singers enter 24 measures into the piece, their motives are likewise derived from the fanfare of the beginning. The movement is a splendid setting of the praise of God the text demands, but in its later version, it is likewise a celebration of the political system and the new government that was being introduced in the city.

The alto aria "Meine Seele, auf, erzähle," encourages the soul to tell and to proclaim God's wonderful deeds. Bach sets the text as a light pastoral; the loquacious chain of 8th notes reflects the joyful affect of the text.

The texture of the bass aria is much denser, and the instrumental ensemble is crowned by the plaintive sound of the oboe d-amore. As the text juxtaposes the invocation of "cross and suffering" with the trusting prospect that everything God does was good in the end, Bach's music contrasts harsh, chromatic passages, with joyful, melismatic outbreaks in the bass voice.

For the final chorale setting, Bach brings back the trumpets and drums from the opening movement. The vocalists sing a simple four-part-setting of the hymn, while the brass instruments interject with occasional chords and towards the end with almost militaristic trumpet calls.

Almost all of Johann Sebastian Bach's cantatas are transmitted in manuscript copies. Only one has come down to us in a print, the cantata *Gott ist mein König* BWV 71, composed in 1708 for the introduction of the new town council in Mühlhausen. Bach served as organist at *Divi Blasii* in the Thuringian city from 1707 to 1708 and since the middle of the 17th century it had been the duty of the organist at the *Divi Blasii* church to compose the music for this annual event.

The fact that Bach's cantata was printed does not reflect a special appreciation for the young composer and for his music. For about half a century it had been common to print the music that had been performed in honor of the mayor and of his council men and to send the print to other cities. It was a demonstration of the city's prosperity and its support for culture and the arts. Upon closer inspection, the print was essentially useless: the original performance was based on hand-written performance parts. Only after the event, the parts were printed and dispatched to the other cities. Since the town council did



MARTIN BERNIGEROTH: PORTRAIT OF CHRISTIANA MARIANA VON ZIEGLER

not include a score, the recipients only received a pile of performance parts and it is unlikely that anybody bothered to perform the pieces again or to transcribe the parts into a score so that they could be studied properly.

The prints were useless but not without function. By sending out the printed

parts, the city signaled how grand and splendid the introduction of the council had been. And not only that: the city was even prosperous enough to pay for the printing the music, even though it was unlikely that it would be performed ever again. We can compare the print of Bach's cantata with owning an expensive and fast car while living in the city. Even though the owner would never drive his car at 190 miles per hour, just owning that Ferrari sends a clear message.

Johann Sebastian Bach left Mühlhausen in 1708 to take up a position as court musician in Weimar; however, the council commissioned him again in 1709 to write the music for the introduction. Records indicate that the piece was printed again; unfortunately, this print is lost and we do not know which cantata Bach composed in the following year.

Even though the quality of Bach's music was not the reason for printing it, the cantata from 1708 is an impressive piece, especially if we consider that Bach was just 22 when he wrote it. The first movement is scored for a gigantic orchestra (by baroque standards at least) and for singers. The text proclaims God as the King of the world, and the music underscores this sense of royalty and divinity with massive and majestic sounds.

The following solo movement for tenor and soprano quotes a line from the second book of Samuel, "I am already 80 years old..." The text refers to the mayor Strecker, who was indeed in his 80s when he took over his position in 1708. Age is also the topic of the following quartet of the four soloists. After this, the focus shifts back to a praise of God's power and his protection against enemies.

The final movement of the cantata, scored again for the entire ensemble, pays homage first to the "new government" and then to a certain "Joseph," i.e. Emperor Joseph I. Mühlhausen was an imperial city and answered directly to the Holy Roman Emperor. While the town council wielded local power, the formal ruler of the city was the Emperor himself.

The cantata is one of nine works that are based on texts by Leipzig poet Christiana Mariana von Ziegler. The collaboration is remarkable in so far as women were not only excluded from official positions in church but even a female poet was a rarity in the early 18th century. Von Ziegler was a member of the educated upper class in Leipzig. As the daughter of a former mayor of Leipzig, she was well educated from youth on. When she started her public literary career in her later 20s, she had already been married twice but both of her husbands had died early (for more biographical information on Ziegler see the comments on cantata 176, March 23, 2016).

Ziegler not only wrote the 9 libretti for Bach but for a while she was a quite prolific author. Her poetry and prose works appeared in several books and while some of her poetry was religious, she also wrote biting satirical texts in which she supported the advancement women's rights. Even though the cantata libretti for Bach do not raise social questions or questions of gender, some of them make hidden references. Bach scholar Mark Peters has noted in a study on von Ziegler, that she repeatedly refers in her libretti to silence and the inability to speak, both problems a woman like her had to deal with in everyday life, and

in church in particular. In this particular cantata, BWV 108, it is the relationship between speaking and listening, von Ziegler is interested in.

Es ist euch gut, daß ich hingehe (BWV 108) was performed for the first time on April 29, 1725. Contrary to most other Bach cantatas, it does not begin with a movement for chorus and orchestra but with an extensive bass solo. The text is borrowed from the gospel reading for the day (which the congregation would have heard immediately before the performance of the piece). It is the voice of Jesus, promising to send the Holy Spirit. As it was common, the divine voice was given to the bass, which endowed the words with additional dignity. The singer is accompanied by virtuosic lines of the oboe d'amore, which sometimes anticipates and sometimes echoes motives of the bass voice.

The divine promise in the first movement of the cantata is followed by a response of the believer (sung by the tenor) in an aria and a recitative. The believer vows to listen to the word of God and to trust in the coming of the Holy Spirit. Bach depicts the idea of trust and constancy in the by using a small motive in the instrumental bass, which is repeated unceasingly throughout the movement, while the solo violin weaves virtuosic garlands on top of it.

Only in the fourth movement of the cantata, Bach introduces the choir with a polyphonic setting of another verse from the gospel text. The text announces the coming of the spirit as a leader in truth. Bach probably wrote a choral fugue for allegorical reasons: one voice begins which is the leader, while the other follow with the same melodic idea.

The following alto aria, "Was mein Herz von dir begehrt," expresses the hope of being "showered with blessings," and we can easily see this pouring down of divine blessings in the vivid and again very virtuosic part of the first violin. The cantata ends on a calmer note with the final hymn setting, performed by the complete ensemble.

Markus Rathey
Yale University



Bach at One

WEDNESDAY, APRIL 27, 1PM

Sonata in A Major, op. 65, no. 3

Felix Mendelssohn
(1809–1847)

SOLOISTS

Welcome

Elizabeth Bates, *soprano* (BWV 138)

Sarah Brailey, *soprano* (BWV 187)

Hymn in Procession *Lift up your heads, ye mighty gates* (see page 64)

Luthien Brackett, *alto* (BWV 187)

Clifton Massey, *alto* (BWV 138)

Warum betrübst du dich, mein Herz, BWV 138

J. S. Bach

Eric Dudley, *tenor* (BWV 138)

Brian Giebler, *tenor* (BWV 138)

1. Choral und Rezitativ

2. Rezitativ

3. Choral und Rezitativ

4. Rezitativ

5. Arie

6. Rezitativ

7. Choral

Thomas McCargar, *bass* (BWV 187)

Edmund Milly, *bass* (BWV 138)

Jonathan Woody, *bass* (BWV 138)

Julian Wachner, *conductor*

Es wartet alles auf dich, BWV 187

1. Chor

2. Rezitativ

3. Arie

4. Arie

5. Arie

6. Rezitativ

7. Choral

Bach at One

WEDNESDAY, MAY 4, 1PM

Prelude in E Minor

Nicolaus Bruhns
(1665–1697)

SOLOISTS

Welcome

Martha Cluver, *soprano* (BWV 180)
Linda Lee Jones, *soprano* (BWV 184)

Hymn in Procession *O worship the King*

(see page 65)

Molly Netter, *soprano* (BWV 184)

Erwünschtes Freudenlicht, BWV 184

J. S. Bach

Melanie Russell, *soprano* (BWV 139)

1. Rezitativ
2. Arie (Duett)
3. Rezitativ
4. Arie
5. Choral

Eric S. Brenner, *alto* (BWV 180)

Luthien Brackett, *alto* (BWV 184)

Tim Keeler, *alto* (BWV 180)

Timothy Parson, *alto* (BWV 139)

Andrew Fuchs, *tenor* (BWV 139)

Brian Giebler, *tenor* (BWV 180)

Owen McIntosh, *tenor* (BWV 184)

Thomas McCargar, *bass* (BWV 180)

Edmund Milly, *bass* (BWV 184)

Jonathan Woody, *bass* (BWV 139)

Wohl dem, der sich auf seinen Gott, BWV 139

1. Choral
2. Arie
3. Rezitativ
4. Arie
5. Rezitativ
6. Choral

Julian Wachner, *conductor*

Schmücke dich, o liebe Seele, BWV 180

1. Choral
2. Arie
3. Rezitativ und Choral
4. Rezitativ
5. Arie
6. rezitativ
7. Choral

The cantata *Wohl dem, der sich auf seinen Gott* (BWV 139) was performed for the first time on November 12, 1724. It is part of Bach's famous Chorale Cantata Cycle. During the ecclesiastical year 1724/25, Bach composed cantatas based on a particular hymn for each Sunday and for the major feast days. The cantatas are inventive examples for how to turn a congregational hymn into a modern cantata with arias, recitatives, and large-scale choral movements. Cantata 139 is based on the hymn of the same name by 17th century poet, Johann Christoph Rube. Bach's unknown librettist left the framing stanzas intact and transformed the middle verses into modern texts that allowed Bach to set them as modern arias and recitatives.

The main subject of the hymn as well as Bach's cantata is trust in God. The believer can trust him like a child (mov. 1), he is like a friend (mov. 2), he is a protector (mov. 3), a helping hand and a friend (mov. 4), a rest for the soul (mov. 5), and the final movement sums it up: a protector, a helper, a counselor, and first and foremost, a friend.

The first movement follows a model that is quite characteristic for Bach's chorale cantatas from 1724/25. The unaltered hymn tune appears in the soprano in longer note values while the lower voices provide a polyphonic accompaniment in quicker note values. The instruments add an additional layer, which is often quite independent from the vocal parts. However, upon closer examination we can see that the melodic ideas in the instruments are likewise derived from the chorale melody. Thus, the whole movement can be seen as a fantasy on the hymn tune.

The text of the first aria, composed for tenor and two solo violins, provided Bach with a contrast between God's friendship and the raging of the enemies. While God's protection is set with an opening flourish and three longer, repeated notes (a sign of constancy and reliability), the raging of the enemies is depicted with wide-ranging and furious melismas. A remarkable moment occurs in the middle section of the aria. The singer accuses the enemies of disregarding the truth and to speak wrong things (in other words, to lie). The wrongness of their words is expressed with "wrong" notes and unexpectedly large intervals on the words "seid immer falsch" (be always false).

A short alto recitative leads to the second aria of the cantata, a movement for bass, oboe d'amore, and violin. Again, the librettist provided Bach with a text that established a contrast, this time between misfortune and the arrival of God's helping hand. Bach uses this contrast to create a remarkably dramatic aria. It begins with ragged, dotted rhythms. We can hear the lack of stability and the insecurity of the singer. This all changes when the text announces the arrival of God's help. The music switches to a vivid triple meter, the tempo indication is *Vivace* (vivid), and the aimlessness of the musical motives gives way to triumphant triads. Bach inserts a few measures of the opening material as if to remind the listener how life had been without divine protection, before he sets the final section of the text. The tempo indication is now calmer (*Andante*, at a walking pace) and the text promises divine consolation.

Another short recitative (soprano, accompanied by strings) leads to the concluding chorale setting.

continued



ABRAHAM VAN BEYEREN: BANQUET STILL LIFE

Program Notes: Bach at One CONTINUED

It was October 22, 1724, when Johann Sebastian Bach performed this chorale cantata for the first time. It is part of an entire cycle of similar cantatas the composer wrote during the ecclesiastical year 1724/25. As in the other cantatas, a familiar chorale (here Johann Franck's hymn "Schmücke dich, o liebe Seele" from 1649) was transformed into a modern cantata text. Usually, the first and last stanzas stayed the same as in the original, while the middle movements were paraphrased and expanded so that Bach could set them as recitatives and arias. Sometimes, as in this cantata, some of the middle verses could also be quoted in its entirety.

When Bach's unknown librettist wrote the text for this cantata, he combined the hymn text with references to the gospel for the Sunday, the parable of the royal wedding meal (Matthew 22:1-14). The author draws an interesting connection between the wedding feast in the gospel text and the hymn, which deals with the Lord's Supper. The result is a cantata text that celebrates the Eucharist as a sign of the mystical marriage between Christ and the believer.

The music Bach composed is wedding music: celebratory but also intimate and emotional. This dual character can already be seen in the opening movement. The flowing 12/8 meter of the instrumental introduction has an almost processional quality. We are arriving at a wedding ceremony. The combination of flutes, oboes, and strings creates a dense sound without feeling overwhelming. When the voices enter after a few measures, the soprano sings the hymn tune in long note values, while the lower voices accompany with a dense, polyphonic web.

The bridegroom arrives in movement 2, an aria for tenor and flute. Christ knocks at the door of the heart, and we can hear the knocking in the repeated "knocks" of the instrumental bass line. At the same time, the vivid and extremely virtuosic flute part underscores the joy about the arrival of the bridegroom.

The third movement is a recitative for soprano with accompanying violoncello piccolo. After only a few declamatory measures we hear the fourth hymn stanza in its entirety. The soprano sings an embellished version of the chorale melody while the violoncello piccolo surrounds her emotional plea to God with wide, flourishing lines. The following alto recitative is more restrained; however, we find a short melismatic outbreak on the word "Freude" (joy) towards the end of the movement.

In the soprano aria "Lebens Sonne, Licht der Sinnen" (movement 5) Bach returns to the dense sound of the opening movement. The singer is accompanied by the entire ensemble, which gives the whole movement a solemn, celebratory character. The bright color of the orchestral sound vividly underlines the text that praises God as the "sun of life" and the "light of the senses."

The bass has final word in a short recitative (movement 6), promising to always remember God's love, before the cantata ends with a simple four-part setting of the last stanza of the chorale.



ABRAHAM VAN BEYEREN: BANQUET STILL LIFE

Only two quick flourishes played the flutes. That was all Bach's listeners heard in the morning of the third day of Pentecost, May 30, 1724, before the tenor sang a recitative, praising Jesus as the Good Shepherd. The singer delved right into the topic of the feast day with no festive introduction by the instruments. Maybe Bach's listeners heard the 'ghostly' flourish at the beginning of the cantata as an allusion to the Holy Spirit, who was being celebrated on Pentecost; but maybe the quick musical gesture went by unnoticed. What we do know is that Bach performed this cantata during his first year in Leipzig. He had arrived in 1723, leaving a position as court musician at the little court in Köthen. When he moved to Leipzig, he not only took his family and his belongings but he also brought piles of music with him, which he had composed to fulfill his duties in Köthen.

Among these pieces was a secular cantata, written in honor of a member of the court. As it was, the piece was unusable in Leipzig, since the (today unknown) text probably referred to a special occasion or mentioned the name of the Prince Leopold of Anhalt-Köthen. What Bach could do, however, was combine the music with a new, sacred text, so that it could be used to fulfill his new duties as cantor at the two major churches of Leipzig. Bach did the same with numerous other cantatas from his years in Köthen. It was a common way of reviving a piece that had been composed for a one-time performance.

In Leipzig Bach commissioned a poet to write a new text for the music. As cantata libretti were fairly standardized, it was easy to come up with a sequence of recitatives and arias that fit the structure of the older text, that worked well with the music, and that made references to the gospel of the day. Most important for such a parody was it that the poet chose the proper affect, the right mood: a joyful composition also needed a joyful text; a somber setting had to be combined with a text that had the same character. The only movement that had to be composed from scratch is the hymn setting (mov. 5), which would not have been part of the secular cantata.

After the opening recitative and its little flute motives, soprano and alto sing a duet that reminds of a pastoral. The lilting triple meter of the music and the simple melodies suggest that the original text might have referred to shepherds from Greek mythology. It was therefore easy for the librettist to write a text that evoked the same images: the Christian congregation is the flock that follows her shepherd Jesus.

A tenor recitative (mov. 3) precedes an aria for tenor and solo violin. The unknown librettist understood the affect of Bach's music and created a text that praised the fortune and blessings that awaited those who were prepared to follow Christ. After the simple hymn setting I mentioned earlier, the cantata ends with a chorus. The end is quite surprising as Bach's Leipzig cantatas normally end with a chorale setting. However, it is easily explained: the chorus was already part of the secular cantata and Bach probably thought that it was a more effective finale than the simple hymn setting he had inserted before the chorus.

Markus Rathey
Yale University



Bach at One

WEDNESDAY, MAY 11, 1PM

Organ Sonata No. 1: Sehr langsam, Fantasie

Paul Hindemith
(1895–1963)

SOLOISTS

Welcome

Eric S. Brenner, *soprano* (all)

Hymn in Procession *Holy, holy, holy!*

(see page 66)

Clifton Massey, *alto* (BWV 45)

Timothy Parsons, *alto* (BWV 169 & 173)

Erhöhtes Fleisch und Blut, BWV 173

J. S. Bach

Andrew Fuchs, *tenor* (all)

Joseph Beutel, *bass* (all)

1. Rezitativ
2. Arie
3. Arie
4. Arie (Duett)
5. Rezitativ (Duett)
6. Chor

Julian Wachner, *conductor*

Gott soll allein mein Herze haben, BWV 169

1. Sinfonia
2. Arioso und Rezitativ
3. Arie
4. Rezitativ
5. Arie
6. Rezitativ
7. Choral

Es ist dir gesagt, Mensch, was gut ist, BWV 45

1. Chor
2. Rezitativ
3. Arie
4. Arioso
5. Arie
6. Rezitativ
7. Choral

Bach composed “Es ist dir gesagt, Mensch, was gut ist,” BWV 45, for the eighth Sunday after Trinity, with first performance on 11 August 1726. The theme of the cantata derives from the liturgical readings of the day, from Romans 8 and Matthew 7. The latter, taken from the Sermon of the Mount, warns against false prophecy; the passage from Romans complements this message, explaining that anyone who follows the spirit of God will be counted among His children. The librettist is uncertain.

The opening chorus sets a quotation from Micah (“It has been told to you, humankind, what is good...to hold fast to God’s word”), and the solo tenor movements show the individual grappling with the application of this idea in his life. The tenor aria uses the characteristic rhythms of a minuet—a popular courtly dance—but in a minor mode with chromatic inflections, as if to show the speaker endeavoring to move with “most careful foot” in the path of God.

The second part of the cantata, performed after the sermon, places the Jewish theology of Micah within a Christian context. The bass arioso represents the voice of Jesus rejecting the false prophets who attempt to lead humanity astray. The sparkling figuration in the violins provides a heavenly counterpoint to Jesus’s stern warnings. The alto aria affirms this message; accompanied by obbligato flute, the singer professes the belief that God will welcome all who follows His path. The closing chorale is a setting of a well-known hymn tune; the text, in the voice of the faithful individual, presents a unified plea that God lead the speaker to act well.



ELIZABETH DELAVAL: PLAYING A LYRE IN LANDSCAPE

“Gott soll allein mein Herze haben,” BWV 169, was first performed on 20 October 1726, for the eighteenth Sunday after Trinity. The text deals with the theme of sacred love as outlined in the readings for the week, from Matthew 22. The Gospel relates that, when asked to identify the most important commandment, Jesus replied with two answers: “Love the Lord your God with all your heart” and “Love your neighbor as yourself.”

The unknown poet of the first six movements of the cantata dealt primarily with the speaker’s love of God, portraying it as a lonely experience: “God alone will have my heart.” Yet Bach’s musical setting seems to resist this characterization, affirming the divine companionship that comes with faithful love. An opening orchestral sinfonia (an adaptation

of a lost concerto movement), richly scored with a virtuosic organ part, establishes a “community” of instruments. In movement 2, the alto sings alone, alternating haltingly between sections of arioso and recitative, and using the opening line as a refrain. Movement 5, an adaptation of another movement from that lost concerto, sets the text “Die in me, o world, and all your love.” Its minor mode perhaps signifies the speaker’s struggles through worldly trials; but its pastoral nature, conveyed through the characteristic lilting rhythms of the *siciliano*, confirms God’s non-verbal guidance through the maze of mortal life.

Only in the sixth movement does the speaker turn outward, prescribing love of humanity. The closing movement, an excerpt from a chorale by Martin Luther, affirms the progression from the lonely experience of faith to the communal one. The four-voice chorale stands quite apart from the rest of the solo cantata, clarifying the relationship between the solitary and the communal components of the “Great Commandment.”

Cantata 173, “Erhötes Fleisch und Blut,” was written in 1724 for Pentecost Monday, the occasion when the Holy Spirit descended on the Apostles, endowing them with the ability to communicate on God’s behalf. This theme—the manifestation of God’s word on earth—pervades the cantata. Bach adapted the music from a congratulatory cantata (“Durchlauchtster Leopold,” BWV 173a) that he had composed in Cöthen for the birthday of his patron, Prince Leopold, probably in 1722.

“Durchlauchtster Leopold” includes eight movements; the unknown librettist of “Erhötes Fleisch und Blut” adapted six of these. The tenor recitative that opens the sacred cantata announces the appearance of Jesus on earth, and the tenor aria connects this moment with music, encouraging God’s messengers to “tune their lyres” to bring forth God’s word. The alto aria paints in music the image of its text—“Mouth and spirit, ear and vision cannot...keep still”—by means of persistent, restless staccato figuration in the violins.

The aria for soprano and bass presents an adaptation of the reading of the day, from Acts 10, underscoring the theme of the Apostles’ prophetic status in a lilting triple-meter, consonant and comforting. Bach set the first stanza for bass and strings alone. In the second stanza, however, the low bass voice is replaced by a soprano, the low-register instruments fall silent, and the violins and violas are joined by flutes—their first appearance in the cantata. For the third stanza, all the participants—low and high instruments, soprano and bass voices—join one another in “grateful song.” This full ensemble signifies the union of heaven and earth through the message of the Apostles—a union confirmed by the closing recitative and chorus.

Rebecca Cypess
Rutgers University



Bach at One

WEDNESDAY, MAY 18, 1PM

Fantasia: Ut Re Mi Fa Sol La

William Byrd
(1540–1623)

SOLOISTS

Welcome

Sarah Brailey, *soprano* (all)
Mellissa Hughes, *soprano* (BWV 195)
Melanie Russell, *soprano* (BWV 172)

Hymn in Procession *Now thank we all our God*

(see page 67)

Luthien Brackett, *alto* (all)

Hieremiæ prophetæ lamentationes, op.14

Alberto Ginastera
(1916–1983)

Clifton Massey, *alto* (BWV 172)

1. *O vos omnes*
2. *Ego vir vivens*
3. *Recordare*

Timothy Hodges, *tenor* (all)

Owen McIntosh, *tenor* (BWV 172)

Joseph Beutel, *bass* (BWV 172)

Erschallet ihr lieder, erklinget, ihr Saiten!, BWV 172

J. S. Bach

Steven Hrycelak, *bass* (all)

Jonathan Woody, *bass* (BWV 195)

1. *Chor*
2. *Rezitativ*
3. *Arie*
4. *Arie*
5. *Arie* (Duett mit instr. Choral)
6. *Choral*

Julian Wachner, *conductor*

Dem Gerechten muß das Licht, BWV 195

1. *Chor*
2. *Rezitativ*
3. *Arie*
4. *Rezitativ*
5. *Chor*
6. *Choral*

If we pay attention to what is going on in the two cantatas in today's program, we ought to be able to put to rest the oft-debated question of whether Bach was a theologian or simply a musician who was employed composing church music. Not only do these pieces reflect the essence of good theology, they embody and perform it. Cantata 195, written "for Betrothal," celebrates the union of two lovers using the theological category of doxology. From the Latin word *doxa*, meaning honor or glory, doxology is both a theological mode of exploring the glory of God and a liturgical expression, often musical. Aria B provides an example when the text urges the couple to "Praise God's goodness and faithfulness, praise Him with stirring joy" so that they may be blessed. The theme runs throughout the piece in an ecstatic motion from praise to praise. But true doxology is not found only in the text, but in the music itself. Bach gives us a clue to why this is so in a margin note he left in his copy of Luther's translation of the Bible. 2 Chronicles 5:13 begins, "It was the duty of the trumpeters and singers to make themselves heard in unison in praise and thanksgiving to the Lord." Next to it, Bach wrote "At a reverent performance of music, God is always at hand with his gracious presence." Theologian Catherine Mowry LaCugna tells us that praise of God is always, as Bach noted, "bound to the history of God's presence." Furthermore, she says, doxology is inherently



BARTOLOMÉ ESTEBAN MURILLO: THE WEDDING AT CANA

"ecstatic" – it draws us out of ourselves and into communion with God. This act of transcendence is, in fact, "the overarching purpose...of all theology." We may pick out certain aspects of Bach's cantatas as ecstatic – say, the trumpet fanfares and the duet soprano and alto (the Soul and the Holy Spirit) in BWV 172. But, particularly for a composer whose work is so consistently embodies the vivifying expression of genius as Bach, the very act of music-making is ecstatic. The themes explored, both textually and musically, in BWV 172 written for the first day of Pentecost, are the same ones found in the writings of mystics throughout the ages: union, love, desire, grace. The celebrated duet reminds us of the theological love poetry found in texts from the biblical Song of Songs to the poetry of the Sufi mystic, Rumi, written in the 13th Century and still widely

popular today. ("I faint when I lack you. Take the kiss of grace from Me.") Theologically, the experience one has while listening to Bach is far from incidental; it's the heart of the matter. In performances such as the ones we will hear today, Bach draws us out of ourselves and into the eternal mystery of life and creation, and that's the work of a theologian of high degree.

Robert Scott
Trinity Wall Street



Bach at One

MONDAY, MAY 23, 1PM

Prelude in E-flat Major, BWV 552a

J. S. Bach

SOLOISTS

Welcome

Hymn in Procession *Praise to the Lord, the Almighty* (see page 68)

Herr, deine Augen sehen nach dem Glauben, BWV 102

1. Chor
2. Rezitativ
3. Arie
4. Arioso
5. Arie
6. Rezitativ
7. Choral

Herr Jesu Christ, du höchstes Gut, BWV 113

1. Chor
2. Choral
3. Arie
4. Choral und Rezitativ
5. Arie
6. Rezitativ
7. Arie (Duett)
8. Choral

Melissa Attebury, *alto* (BWV 102)

Eric S. Brenner, *alto* (BWV 113)

Tim Keeler, *alto* (BWV 113)

Andrew Fuchs, *tenor* (BWV 113)

Brian Giebler, *tenor* (BWV 102)

Steven Hrycelak, *bass* (BWV 113)

Jonathan Woody, *bass* (BWV 102)

Julian Wachner, *conductor*



MICHELANGELO: FRESCO OF THE LAST JUDGEMENT.

The cantata, performed for the first time on August 25, 1726 in Leipzig, is one of the few bi-partite cantatas. The first part of the piece was performed between the reading of the gospel and the sermon while the performance of the second part took place after the sermon. The author of the text is not known. Scholars have pondered different possibilities but none of them have been proven so far.

The cantata begins with a quotation from the book of Jeremiah (5:3): “Lord, Your eyes look for faith! You strike them, but they do not feel it; you plague them, but they do not improve. Their countenance is harder than a rock and they will not turn themselves around.” Bach’s setting is an example for his mature cantata style. The instrumental sections are highly developed and almost remind of an instrumental concerto. The vocal parts are “built” into this concerto-texture. In the middle section, the instruments take on a new role. The voices now sing the text in an intricate fugue, while the instruments provide a simple accompaniment. For the finale section, however, Bach returns to the opening measures and the instruments dominate again the character of the movement.

A bass recitative provides a moment of repose before the alto sings a plaintive and longing aria, lamenting the soul that cannot recognize sin any more. The darker timbre of the alto combined with a longing oboe part underscores the deeply emotional character of the aria. The bass returns again to sing the second direct quotation from the bible; this time it is a section from Paul’s letter to the Romans (Rom. 2:4-5). Bach often used the bass as voice of Christ; and even though the text was not spoken by Christ in the bible, the setting for bass provides it with almost divine authority. The text reminds the listeners that all who scorn the riches of God’s will be doomed in the final judgment.

The second part of the cantata opens with a tenor aria with flute accompaniment (alternatively violino piccolo). The text continues to paint a picture of damnation for those who are not willing to give up their sins. The librettist introduces the image of God’s forbearance as walking with a leaden foot (i.e. being slow) but he adds that his wrath was even heavier on the sinner. Bach picks up on this contrast and sets the “leaden foot” with extended notes while the divine wrath is depicted by the flute with vivid 18th notes.

What the believer has to do is to repent, as the following alto recitative reminds. And this has to be done quickly, because there was no time to lose: “There is danger in waiting.” While the alto declaims the text at a moderate pace, a quick motive in the oboes, which is repeated throughout the movement, reminds the listener how time can fly. The final hymn setting has two stanzas. The first one warns the listener that death can come at any time and that it was therefore necessary to be prepared. The second stanza finally implores Jesus for help.

The cantata saw its first performance on August 20, 1724. It is part of Johann Sebastian Bach’s Chorale Cantata Cycle, a large-scale project that occupied the composer during the ecclesiastical year 1724/25. Each of these cantatas is based on one particular hymn. While the framing stanzas are left intact, the inner verses are paraphrased and expanded so that they could be set as arias and recitatives. While reworking the stanzas, the anonymous librettist also often inserted references to the gospel reading for the day for which the cantata was intended. Since the cantata performance took place between the reading of the gospel and the sermon, Bach’s listeners would have noticed the references right away.

Herr Jesu Christ, du höchstes Gut (BWV 113) is based on the hymn with the same name by 16th century poet and theologian Bartholomäus Ringwaldt. Ringwaldt’s hymn is a penitential song and Bach’s anonymous librettist turns his paraphrase into a large meditation on sin, repentance, and hope in divine redemption. Unusual for most of Bach’s chorale cantatas is that not only the framing stanzas of the hymn are preserved but the text and the melody are also present in the second movement as well as in movement four. In both cases, however, they appear in a new and modern musical context.

The cantata begins with a large-scale choral movement that is similar to other opening choruses from the Chorale Cantata Cycle. The hymn appears in the soprano, accompanied by the other singers. The simplicity of the hymn setting allows Bach to give a greater role to the accompanying instruments. Especially the first violin develops an independence that sometimes almost resembles a concerto for solo violin and orchestra. We can see clearly Bach’s experience as composer not only of sacred cantatas but also of virtuosic solo concerti.

The second movement preserves the original chorale but turns it into a trio for alto, violins, and basso continuo. The melody appears without any embellishments and in long note values in the vocal part, while the violins accompany it with a vivid and independent solo line. Noteworthy is that the violin motive is mostly directed downwards and some scholars have suggested that the descending character of the motive might be a reference to the heavy burden of sin, which the second stanza of the hymn mentions in its opening line.

The clarity of the chorale trio in movement two is followed by a sonically denser aria for bass and two oboi d’amore. The last line of the text mentions the consolation of the sinner through God’s word, and it is this hope for consolation that shapes the entire aria. Bach composes a soothing movement in lilting 12/8 meter, which faintly reminds of a pastoral. The two oboes often move in harmonious parallels, which underscores the calming and (in the end) hopeful affect of the aria.

The following recitative again quotes an entire stanza of the chorale but this time the original text is broken up into shorter sections, which are then bridged by free poetic interpolations. Bach’s setting reflects this by setting the hymn quotations with their original melody while the poetic interpolations appear in free declamation.

While the two opening movements of the cantata had featured virtuosic violin writing, the tenor aria “Jesus nimmt die Sünder an” juxtaposes the singer with a highly demanding flute part. Bach must have had a very skilled flutist at his disposal in 1724!

After an extensive tenor recitative, the soprano and alto sing a duet, only accompanied by the instrumental bass. After several movements with highly virtuosic instrumental parts, this finally puts the human voice into the spotlight. The settings alternate constantly between quotations of the chorale melody in long note values and extended melismas in rapid 16th notes. The alternating moods of the aria reflect the dichotomy between the destruction of yoke of sin and the hope to live in childlike obedience. In the end, sin has been overcome and the two vocalists can calmly sing their final while the battle still seems to rage ‘underground’ in the movement of the basso continuo.

Markus Rathey
Yale University

Bach at One

TUESDAY, MAY 24, 1PM

Récit de tierce en taille

Nicolas de Grigny
(1672–1703)

SOLOISTS

Welcome

Luthien Brackett, *alto* (BWV 35)
Owen McIntosh, *tenor* (BWV 55)

Hymn in Procession *Praise, my soul, the King of Heaven* (see page 70)

Julian Wachner, *conductor*

Geist und Seele wird verwirret, BWV 35

J. S. Bach

1. Sinfonia
2. Arie
3. Rezitativ
4. Arie
5. Sinfonia
6. Rezitativ
7. Arie

Ich armer Mensch, ich Sündenknecht, BWV 55

1. Arie
2. Rezitativ
3. Arie
4. Rezitativ
5. Choral

Today's cantatas both date from the fall of 1726, and come from Bach's third annual cycle of church cantatas. That fall, Bach must have had access to an exceptional alto and tenor, for he wrote three cantatas for solo alto in close succession, including BWV 35 (the others are BWV 169 and 170), as well as his only cantata for solo tenor, BWV 55.

Cantata 35, "*Geist und Seele wird verwirret*," sets a text by Georg Christian Lehms, written in 1711 in Darmstadt for use by Bach's friend, Christoph Graupner. It is a bipartite contemplation of the wondrousness of God's works. The text and music are in tension almost throughout the cantata. In the first section, wandering, tortured music speaks of God's miracles. In the second section, sweet, optimistic music tells of longing for death and the afterlife. The imposing opening sinfonia and the first aria each feature obbligato organ. The organ's virtuosic embroidery in the first aria seems to represent both the miracles of God's works and the loud, joyous, yet inadequate and even hollow attempts we must make to describe them. The end of the aria's second section vividly depicts astonished silence. After repetitions of each of the words "deaf" and "dumb," the singer has rests, and the orchestra too falls silent, save for the organ, which continues to play cascades of thirty-second notes, dramatizing the soul falling silent in wonder before God's miracles.

The recitative that follows is yet more harmonically twisted, despite its happy topic of miracles. By the end of this recitative, the listener has been through seventeen minutes of steadily increasing harmonic tension. At last, comfort comes in the final movement of part one, "*Gott hat alles wohl gemacht*." Bach's choice to set this movement with cello obbligato may have gendered significance. The bass tones of the cello in dialogue with the hitherto anxious voice in female speaking tessitura (it is likely that Bach's alto soloists were male) seems to signify paternal comfort. Also, the emphasis placed on the fundamental bass by the cello's elaboration of it reminds the listener of the bass's continuous presence, and by analogy reinforces the text's reminder of God's constant watchfulness. The organ sinfonia which opens the second part is in the spry rhythm of a gigue, which sets the tone for the simpler and brighter music of the second section.

Obbligato organ parts in Bach's cantatas from the third cycle are thought to have been re-workings of his pre-existing instrumental pieces. In the case of BWV 35, Joshua Rifkin has postulated that the two sinfonias are the outer movements of a lost oboe concerto. Rifkin argues that errors of transposition in the organ part (which had to be notated a step below the other parts, in C minor, owing to the high pitch of the Thomaskirche organ) indicate that it was transcribed from a woodwind or string instrument. There is another possible explanation. In 1725, Bach visited Dresden and performed on the organ at St. Sophia's. The newspaper account makes it sound very much like he played organ concertos. If that's so, it would account for the origin of the sinfonias at hand: not a lost oboe concerto, but a lost organ concerto. The transposition would be the same from the Dresden organ to the Leipzig organ as from oboe to organ, as the organ at St. Sophia's in Dresden was tuned at chamber (low) pitch. The philological evidence therefore supports either theory equally well.

Cantata 55, "*Ich armer Mensch, ich Sündenknecht*," is closely linked to Passion music. The plea for mercy, "*Erbarme dich*," which opens the final recitative of the cantata, is echoed in Peter's aria in the *St. Matthew Passion*, and both are followed with the fourth verse of Johann Rist's hymn, "*Werde munter, mein gemüte*." Along with the pleading aria with obbligato flute which precedes them, these movements are thought by Andreas Glöckner to have originated in Bach's lost Passion from 1717, when he was working in Weimar. By November 1726, Bach must have been planning his "Great Passion" for its first performance on Good Friday 1727; the borrowing in this cantata gives us a window on his review of his own earlier work as he prepared the *St. Matthew Passion*, the summit of his contributions to Lutheran liturgical music. The scoring omits viola and is weighted towards treble instruments: tenor, flute, oboe d'amore, two violins, and continuo. The tenor is alone in his register, isolated among the tortured sighs of the winds and strings like man alone in his sin, turning away from God, until the cantata's close, when three more voices join in a final hymn of repentance.

Jude Ziliak



FROM A PRINT IN THE BRITISH MUSEUM: JOHANN SEBASTIAN BACH

Bach at One

WEDNESDAY, MAY 25, 1PM

Fugue in E-flat Major, BWV 552b

J. S. Bach

SOLOISTS

Welcome

Sarah Brailey, *soprano* (BWV 177)

Clifton Massey, *alto* (BWV 177)

Hymn in Procession *Holy father, great creator*

(see page 72)

Timothy Parsons, *alto* (BWV 161)

Timothy Hodges, *tenor* (BWV 161)

Ich ruf zu dir, Herr Jesu Christ, BWV 177

1. Chor
2. Arie
3. Arie
4. Arie
5. Choral

Julian Wachner, *conductor*

Komm, du süße Todesstunde, BWV 161

1. Arie und Choral
2. Rezitativ
3. Arie
4. Rezitativ
5. Chor
6. Choral



CHRISTIAN RICHTER: SCHLOSSKIRCHE WEIMAR

The cantata is an impressive example for Johann Sebastian Bach's earlier cantatas. Composed in Weimar, it was probably performed for the first time on September 27, 1716. The text was written by Weimar poet, Salomon Franck (1659-1725). The subject matter, the wish to die soon and to be with Christ, is quite foreign to most modern listeners. The text rejects the world as a place of suffering and sinfulness and sets its eye instead on eternity as a place of joy and a being without pain. Death is not seen as something threatening but as a "calm sleep" (mov. 4).

Numerous contrasts shape the text of the cantata: the contrast between suffering and joy, between time and eternity, between heaven and hell. Bach's composition makes use of these juxtapositions by contrasting harsh dissonances with calm harmonies and restless melismas with long extended notes that symbolize sleep and eternity.

The first movement is composed for alto, recorders, and solo organ. The organ in Bach's sacred music was normally used as a basso continuo instrument, simply accompanying the singer and instruments. But occasionally he gave the organist a more prominent part, comparable to other solo instruments. In the first movement of BWV 161, the organist plays the chorale melody of "Herzlich tut mich verlangen." Today we know the melody best as the famous Passion chorale from the St. Matthew Passion. However, in Bach's time it was less closely associated with the passion but people associated the melody primarily with a well-known penitential hymn. In a later version, performed in Leipzig, Bach even replaces the organ solo with a soprano, who sang the first stanza of "Herzlich tut mich verlangen."

The next two movements are sung by the tenor. First, a recitative which in the final measures turns into an arioso when the text expresses the ardent desire to be with Christ and to leave the world. The following aria for tenor and strings reiterates the desire of being with Christ. The light, almost dance-like triple meter of the movement underscores that death is not a threat but rather something to hope for because it meant being with Christ.

Movement 4 is an accompanied recitative for alto, recorders, and strings. It is probably one of the most memorable movements. When the text mentions the striking of the final hour, it refers to the striking of a bell. Bach's settings puts the sound of these bells into music by ending the movement with bell-like sounds: the flutes play rapid repetitions of the same note, reminding of the high tolling of the death bell, while the basso continuo imitates a lower-sounding bell. While these sounds are unfamiliar to us, they belonged to the everyday soundscape of Bach and his contemporaries.

Bach's librettist Franck labeled the following movement as "aria" and he probably expected Bach to set it as a solo movement for one of the singers. The composer, however, had a different idea. Instead of giving the plea for Christ's coming and for salvation only to one singer, he composes a choral movement with rich instrumental accompaniment. The choral movement is followed by a hymn setting with an independent flute part, which concludes the cantata.

Johann Sebastian Bach composed this chorale cantata in 1732 and premiered it on July 6 of the same year. The basis for this cantata is the hymn "Ich ruf zu dir, Herr Jesu Christ" by Johann Agricola from around 1530. In distinction to the pieces from his Chorale Cantata Cycle from 1724/25, this one does present the chorale text in its original version and not, as in the works from the 1720s, in free paraphrase. While Bach maintains the original text, the melody only appears in its original version in the two framing movements, while the middle movements only play with allusions to the hymn tune.

The first movement is a large-scale chorale-fantasy, not unlike the opening movements of Bach's earlier chorale cantatas. The hymn tune is sung by the soprano while the lower voices accompany the melody with a dense, polyphonic texture. Each line of the melody is preceded by a point of imitation in the lower voices before the soprano finally enters with the melody. Only in the last two lines, as if to surprise the listener, the soprano enters together with the other voices. While already the vocal layer of the opening movement is remarkable with its polyphonic density and musical inventiveness, Bach adds an instrumental accompaniment that is almost an independent orchestra piece by itself. The solo-violin is in constant alternation with the orchestra-tutti, turning the piece into a violin concerto *en miniature*.

Since the cantata only uses the original hymn text, Bach did not compose recitatives as it was the norm in most of his Leipzig cantatas. Instead the opening movement is followed by three arias for alto, soprano, and tenor. Each aria increases the number of voices. While the alto aria is only accompanied by the instrumental basso continuo, the soprano aria adds an oboe da caccia; and the tenor aria is finally accompanied by a solo violin and (quite unusual) by a solo bassoon.

The alto aria begins with a short introduction by the continuo instruments, before the singer sings the first line of the hymn in a slightly embellished version. The aria is a plea for God's support and Bach accordingly sets the text with some expansive and pleading melismas. The aria is a cry for God's presence.

In the aria for soprano and oboe da caccia, Bach plays with occasional allusions to the chorale melody but the listener has to pay very close attention to identify the moments when the tune appears behind complex embellishments. The topic of the aria is forgiveness. The singer promises to forgive his/her enemies but also asks God for pardon his/her sins. The third aria begins as a colorful instrumental trio juxtaposing the bright sound of the violin with the dark and nasal timbre of the solo bassoon. The instrumental prelude projects an affect of happiness and joyful expectation. This mood is picked up by the tenor, who gives his life into God's hands and expresses his hope that God's mercy will deliver him from death (or rather from the fear of death).

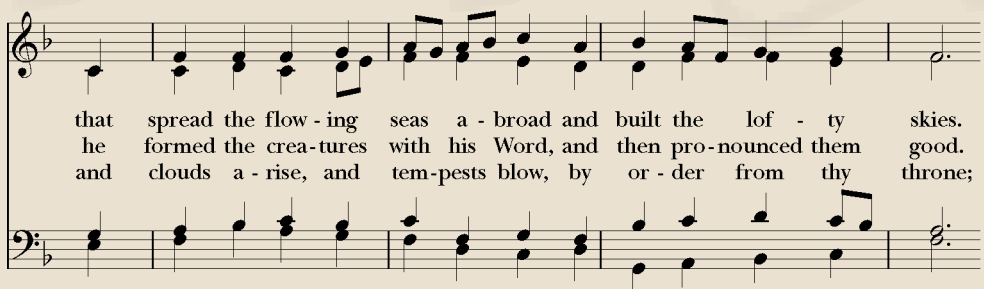
The final movement of the cantata is a slightly embellished version of the chorale melody. The text juxtaposes the afflictions of current life and calls on God to strengthen the believer to withstand the struggles of earthly life.

Markus Rathey
Yale University

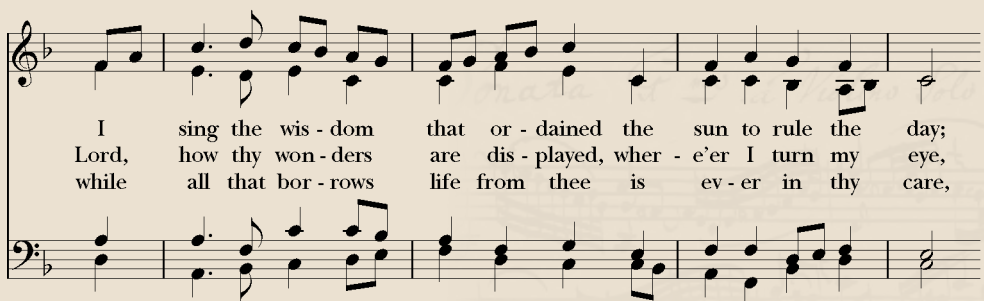
Hymns



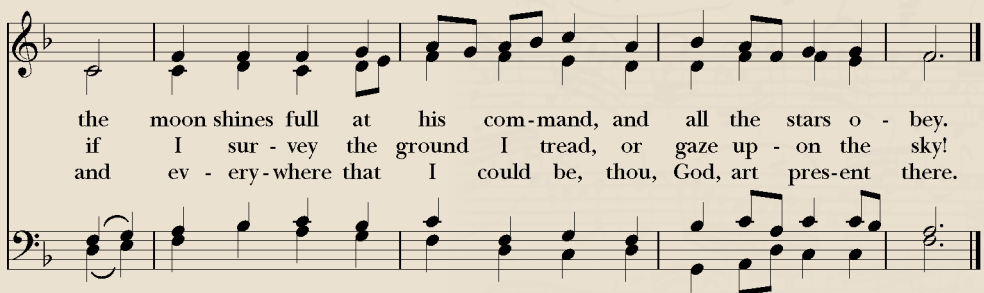
1 I sing the al-might - y power of God, that made the moun-tains rise,
2 I sing the good-ness of the Lord, that filled the earth with food;
3 There's not a plant or flower be - low, but makes thy glo - ries known;



that spread the flow - ing seas a - broad and built the lof - ty skies.
he formed the crea-tures with his Word, and then pro-nounced them good.
and clouds a - rise, and tem-pests blow, by or - der from thy throne;



I sing the wis - dom that or - dained the sun to rule the day;
Lord, how thy won - ders are dis - played, wher - e'er I turn my eye,
while all that bor - rows life from thee is ev - er in thy care,



the moon shines full at his com-mand, and all the stars o - bey.
if I sur - vey the ground I tread, or gaze up - on the sky!
and ev - ery-where that I could be, thou, God, art pres-ent there.

Hymnal 368 Words: Isaac Watts (1674-1748), alt.

Music: *Forest Green*, English melody; adapt. and harm. Ralph Vaughan Williams (1872-1958)

Hymns



1 Come, thou al - might - y King, help us thy Name to sing,
2 Come, thou in - car - nate Word, by heaven and earth a - dored;
3 Come, ho - ly Com - fort - er, thy sa - cred wit - ness bear
4 To Thee, great One in Three, the high - est prais - es be,



help us to praise. Fa - ther whose love un-known all things cre-
our prayer at - tend: come, and thy peo - ple bless; come, give thy
in this glad hour: thou, who al - might - y art, now rule in
hence ev - er - more; thy sov-ereign ma - jes - ty may we in



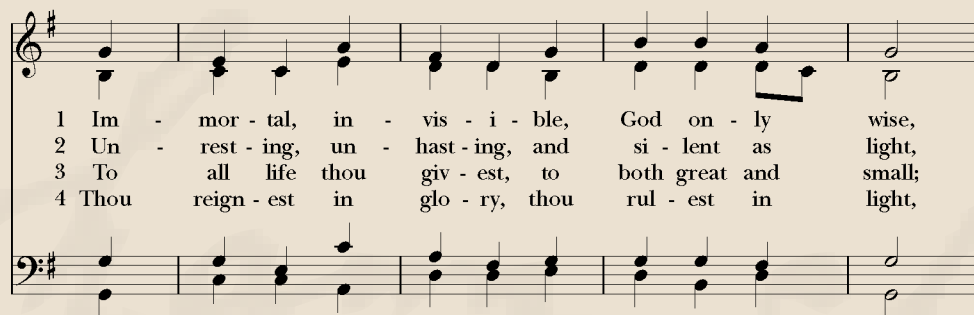
at - ed own, build in our hearts thy throne, An-cient of Days.
word suc - cess; stab - lish thy right - eous - ness, Sa - vior and friend.
ev - ery heart, and ne'er from us de - part, Spi - rit of power.
glo - ry see, and to e - ter - ni - ty love and a - dore.

Hymnal 365 Words: Anonymous, ca. 1757, alt.

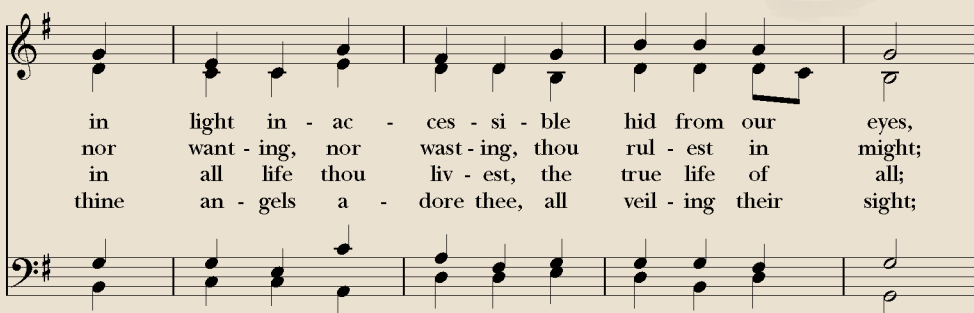
Music: Moscow, Felice de Giardini (1716-1796); harm. *The New Hymnal*, 1916, based on *Hymns Ancient and Modern*, 1875, and Lowell Mason (1792-1872)

Sonata G^{ma} a Violino Solo senza Basso

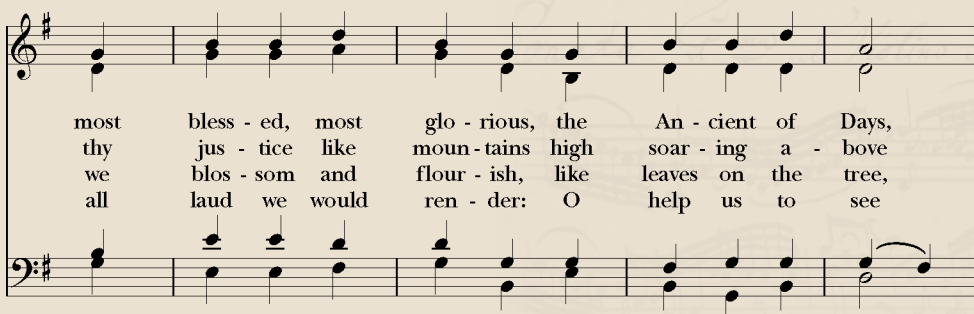
Hymns



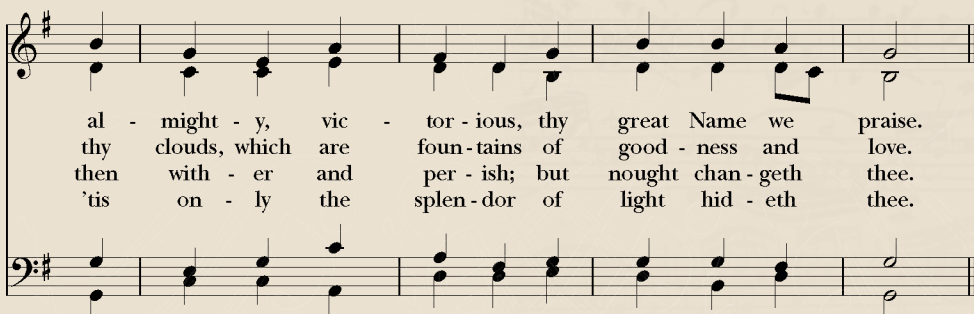
1 Im - mor - tal, in - vis - i - ble, God on - ly wise,
 2 Un - rest - ing, un - hast - ing, and si - lent as light,
 3 To all life thou giv - est, to both great and small;
 4 Thou reign - est in glo - ry, thou rul - est in light,



in light in - ac - ces - si - ble hid from our eyes,
 nor want - ing, nor wast - ing, thou rul - est in might;
 in all life thou liv - est, the true life of all;
 thine an - gels a - dore thee, all veil - ing their sight;



most bless - ed, most glo - rious, the An - cient of Days,
 thy jus - tice like moun - tains high soar - ing a - bove
 we blos - som and flour - ish, like leaves on the tree,
 all laud we would ren - der: O help us to see



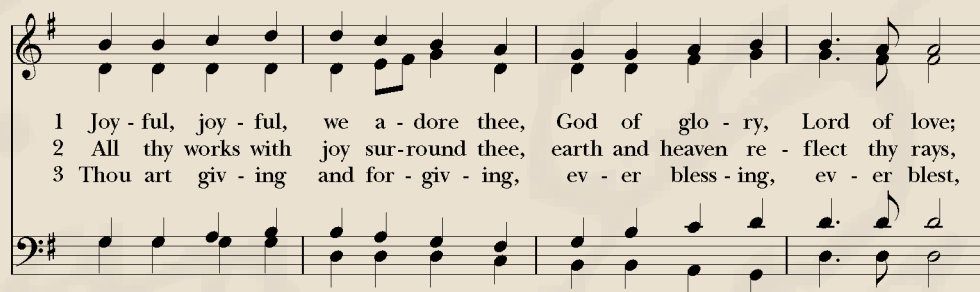
al - might - y, vic - tor - ious, thy great Name we praise.
 thy clouds, which are foun - tains of good - ness and love.
 then with - er and per - ish; but nought chan - geth thee.
 'tis on - ly the splen - dor of light hid - eth thee.

Hymnal 423 Words: Walter Chalmers Smith (1824-1908), alt.

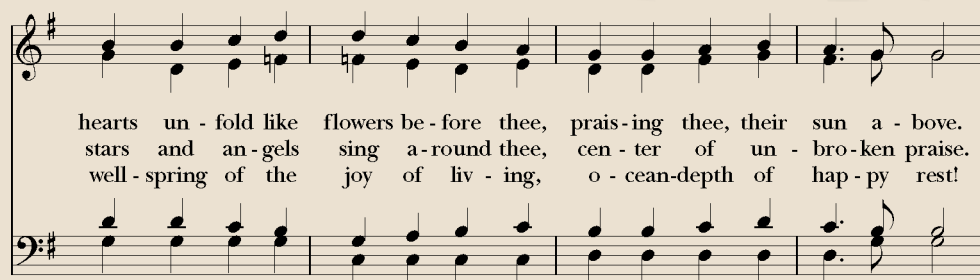
Music: *St. Denio*, Welsh hymn, from *Caniadau y Cyssegr*, 1839; adapt. John Roberts (1822-1877); harm.

The English Hymnal, 1906, alt.

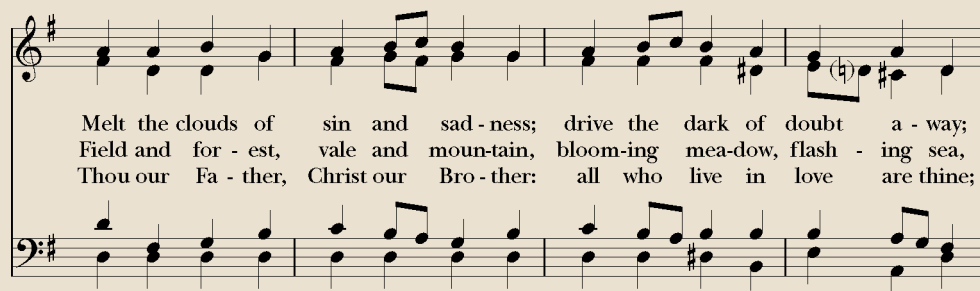
Hymns



1 Joy - ful, joy - ful, we a - dore thee, God of glo - ry, Lord of love;
2 All thy works with joy sur-round thee, earth and heaven re - flect thy rays,
3 Thou art giv - ing and for - giv - ing, ev - er bless - ing, ev - er blest,



hearts un - fold like flowers be - fore thee, prais - ing thee, their sun a - bove.
stars and an - gels sing a - round thee, cen - ter of un - bro - ken praise.
well - spring of the joy of liv - ing, o - cean - depth of hap - py rest!



Melt the clouds of sin and sad - ness; drive the dark of doubt a - way;
Field and for - est, vale and moun - tain, bloom - ing mea - dow, flash - ing sea,
Thou our Fa - ther, Christ our Bro - ther: all who live in love are thine;



giv - er of im - mor - tal glad - ness, fill us with the light of day.
chant - ing bird and flow - ing foun - tain, call us to re - joice in thee.
teach us how to love each o - ther, lift us to the joy di - vine.

Hymnal 376 Words: Henry Van Dyke (1852-1933)

Music: *Hymn to Joy*, Ludwig van Beethoven (1770-1827); adapt. Edward Hodges (1796-1867), alt.

Hymns

1 Lift up your heads, ye might - y gates; be - hold the
 2 O blest the land, the ci - ty blest, where Christ the
 3 Fling wide the por - tals of your heart; make it a
 *4 Re - deem - er, come! I o - pen wide my heart to
 5 So come, my Sov - ereign; en - ter in! Let new and

1 King of glo - ry waits! The King of kings is
 2 ru - ler is con - fessed! O hap - py hearts and
 3 tem - ple, set a - part from earth - ly use for
 4 thee: here, Lord, a - bide! Let me thy in - ner
 5 no - bler life be - gin; thy Ho - ly Spi - rit

1 draw - ing near; the Sa - vior of the world is here.
 2 hap - py homes to whom this King of tri - umph comes!
 3 heaven's em - ploy, a - dorned with prayer and love and joy.
 4 pres - ence feel: thy grace and love in me re - veal.
 5 guide us on, un - til the glo - rious crown be won.

Hymnal 436 Words: Georg Weissel (1590-1635); tr. Catherine Winkworth (1827-1878)
 Music: Truro, melody from *Psalmodia Evangelica, Part II*, 1789; harm. Lowell Mason (1792-1872), alt.

Hymns

1 O wor - ship the King, all glo - rious a - bove!
 2 O tell of his might! O sing of his grace!
 3 The earth, with its store of won - ders un - told,
 4 Thy boun - ti - ful care, what tongue can re - cite?
 5 Frail chil - dren of dust, and fee - ble as frail,

1 O grate - ful - ly sing his power and his love!
 2 Whose robe is the light, whose can - o - py space.
 3 Al - might - y, thy power hath found - ed of old,
 4 It breathes in the air; it shines in the light;
 5 in thee do we trust, nor find thee to fail;

1 Our shield and de - fend - er, the An - cient of Days,
 2 His char - iots of wrath the deep thun - der - clouds form,
 3 hath stab - lished it fast by a change - less de - cree,
 4 it streams from the hills, it de - scends to the plain,
 5 thy mer - cies, how ten - der! how firm to the end!

1 pa - vil - ioned in splen - dor, and gird - ed with praise.
 2 and dark is his path on the wings of the storm.
 3 and round it hath cast, like a man - tle, the sea.
 4 and sweet - ly dis - tills in the dew and the rain.
 5 Our Ma - ker, De - fend - er, Re - deem - er, and Friend!

Hymnal 388 Words: Robert Grant (1779-1838)
 Music: Hanover, att. William Croft (1678-1727)

Hymns

1 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!
 *2 Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,
 3 Ho - ly, ho - ly, ho - ly! Though the dark - ness hide thee,
 4 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to thee:
 cast - ing down their gold - en crowns a - round the glass - y sea;
 though the sin - ful hu - man eye thy glo - ry may not see,
 All thy works shall praise thy Name, in earth, and sky, and sea;

Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y,
 cher - u - bim and ser - a - phim fall - ing down be - fore thee,
 on - ly thou art ho - ly; there is none be - side thee,
 Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y,

God in three Per - sons, bless - ed Trin - i - ty,
 which wert, and art, and ev - er - more shalt be.
 per - fect in power, in love, and pu - ri - ty.
 God in three Per - sons, bless - ed Trin - i - ty.

Hymnal 362 Words:Reginald Heber (1783-1826), alt.
 Music: Nicaea, John Bacchus Dykes (1823-1876)

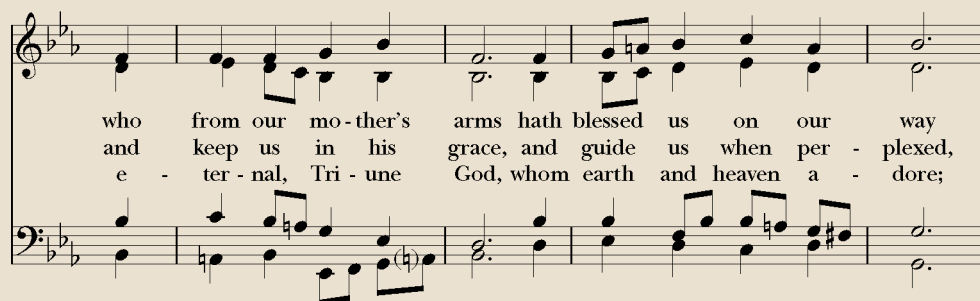
Hymns




1 Now thank we all our God, with heart, and hands, and voice,
2 O may this bounteous God through all our life be near us!
3 All praise and thanks to God the Father now be given,



who wondrous things hath done, in whom his world rejoices;
With ever-joyful hearts and blessed peace to cheer us;
the Son, and him who reigns with them in highest heaven,



who from our mother's arms hath blessed us on our way
and keep us in his grace, and guide us when perplexed,
eternal, Triune God, whom earth and heaven adore;



with countless gifts of love, and still is ours to-day,
and free us from all ills in this world and the next.
for thus it was, is now, and shall be, evermore.

Hymnal 397 Words: Martin Rinkart (1586-1649); tr. Catherine Winkworth (1827-1878), alt.
Music: *Nun danket alle Gott*, melody Johann Crüger (1598-1662); harm. William Henry Monk (1823-1889),
after Felix Mendelssohn (1809-1947)

Hymns

Descant

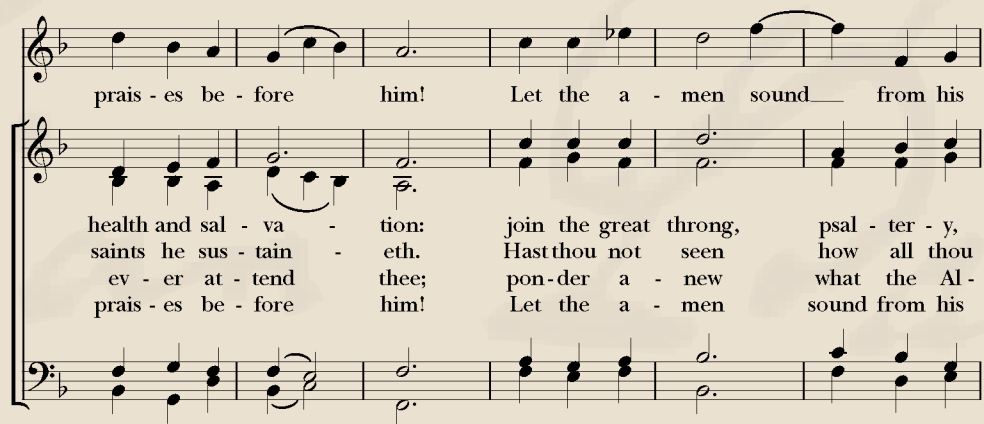
4 Praise to the Lord! O let all that is in me a -

1 Praise to the Lord, the Al - might - y, the King of cre -
2 Praise to the Lord; o - ver all things he glo - rious - ly
3 Praise to the Lord, who doth pros - per thy way and de -
4 Praise to the Lord! O let all that is in me a -

dore him! All that hath life and breath come now with

a - tion; O my soul, praise him, for he is thy
reign - eth: borne as on ea - gle - wings, safe - ly his
fend thee; sure - ly his good - ness and mer - cy shall
dore him! All that hath life and breath come now with

Hymns



prais - es be - fore him! Let the a - men sound from his
health and sal - va - tion: join the great throng, psal - ter - y,
saints he sus - tain - eth. Hast thou not seen how all thou
ev - er at - tend thee; pon - der a - new what the Al -
prais - es be - fore him! Let the a - men sound from his



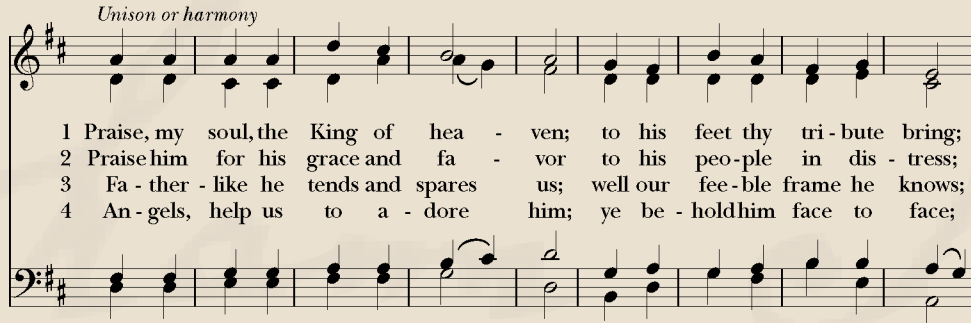
peo - ple a - gain; glad - ly for ev - er a - dore him.
or - gan, and song, sound - ing in glad ad - o - ra - tion.
need - est hath been grant - ed in what he or - dain - eth?
might - y can do, who with his love doth be - friend thee.
peo - ple a - gain; glad - ly for ev - er a - dore him.

Hymnal 390 Words: Joachim Neander (1650-1680); tr. Hymnal 1940, alt.
Music: *Lobe den Herren*, melody from *Erneuerten Gesangbuch*, 1665; harm. *The Chorale Book for England*, 1863

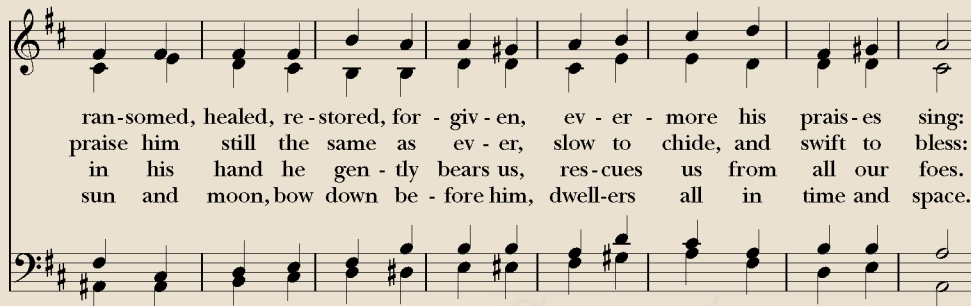
Sonata G-moll d. Violino Solo senza Basso
Ch. Vivaldi

Hymns

Unison or harmony



1 Praise, my soul, the King of hea - ven; to his feet thy tri - bute bring;
2 Praise him for his grace and fa - vor to his peo - ple in dis - tress;
3 Fa - ther - like he tends and spares us; well our fee - ble frame he knows;
4 An - gels, help us to a - dore him; ye be - hold him face to face;



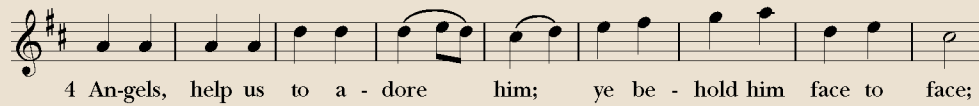
ran - somed, healed, re - stored, for - giv - en, ev - er - more his prais - es sing;
praise him still the same as ev - er, slow to chide, and swift to bless:
in his hand he gen - tly bears us, res - cues us from all our foes.
sun and moon, bow down be - fore him, dwell - ers all in time and space.

Hymns

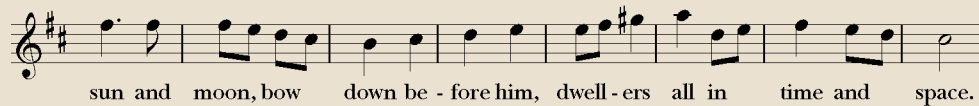


Al - le - lu - ia, al - le - lu - ia! Praise the ev - er - last - ing King.
Al - le - lu - ia, al - le - lu - ia! Glo - rious in his faith - ful - ness.
Al - le - lu - ia, al - le - lu - ia! Wide - ly yet his mer - cy flows.
Al - le - lu - ia, al - le - lu - ia! Praise with us the God of grace.

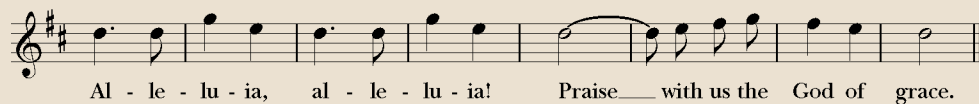
Descant for use with unison singing



4 An - gels, help us to a - dore him; ye be - hold him face to face;



sun and moon, bow down be - fore him, dwell - ers all in time and space.



Al - le - lu - ia, al - le - lu - ia! Praise with us the God of grace.

Hymnal 410 Words: Henry Francis Lyte (1793-1847)
Music: *Lauda anima*, John Goss (1800-1880)



Hymns

Descant

4 God the Lord, through ev - ery na - tion let thy won - drous

1 Ho - ly Fa - ther, great Cre - a - tor, source of mer - cy,
2 Ho - ly Je - sus, Lord of glo - ry, whom an - gel - ic
3 Ho - ly Spi - rit, Sanc - ti - fi - er, Come with unc - tion
4 God the Lord, through ev - ery na - tion let thy won - drous

mer - cies shine. In the song of thy sal - va - tion

love, and peace, look up - on the Me - di - a - tor,
hosts pro - claim, while we hear thy won - drous sto - ry,
from a - bove, touch our hearts with sa - cred fire,
mer - cies shine. In the song of thy sal - va - tion

Hymns

ev - ery tongue and race com - bine. Great Je - ho - vah,
clothe us with his right - eous - ness; heaven - ly Fa - ther,
meet and wor - ship in thy Name, dear Re - deem - er,
fill them with the Sa - vior's love. Source of com - fort,
ev - ery tongue and race com - bine. Great Je - ho - vah,

great Je - ho - vah, form our hearts and make them thine.
heaven - ly Fa - ther, through the Sa - vior hear and bless.
dear Re - deem - er, in our hearts thy peace pro - claim.
Source of com - fort, cheer us with the Sa - vior's love.
great Je - ho - vah, form our hearts and make them thine.

Words: Alexander Viets Griswold (1766-1843), alt.
Music: Regent Square, Henry Thomas Smart (1813-1879)



Recordings



Julia Wolfe: Anthracite Fields (2015)

The Choir of Trinity Wall Street and the Bang on a Can All-Stars
Julian Wachner, *conductor*

In a stunning blend of diverse musical styles, Julia Wolfe's *Anthracite Fields* is an intensely detailed oratorio about turn-of-the-20th-century Pennsylvania coal miners. Winner of the 2015 Pulitzer Prize for Music, *Anthracite Fields* weaves together personal interviews that Wolfe conducted with miners and their families, along with oral histories, speeches, rhymes, and local mining lore.

"This is a major, profound work."
—*Los Angeles Times*



Julian Wachner: Symphony No. 1 (2014)

The Choir of Trinity Wall Street, Trinity Youth Chorus, NOVUS NY, and the Majestic Brass Quintet

Julian Wachner, *conductor*, Jessica Muirhead, *soprano*, Chris Burchett, *baritone*

This 3-CD set brings together Julian Wachner's most important works for orchestra and voices, including *Canticles*, his monumental *Symphony No. 1*, the theatrically charged *Regina Coeli*, the oratorio *Come, My Dark-Eyed One*, and the jazzy, blues-inflected *Blue, Green, Red* for trumpet and organ.



Ralf Yusuf Gawlick: Missa gentis humanae (2014)

Members of The Choir of Trinity Wall Street
Julian Wachner, *conductor*

A bold and original multilingual "Mass for the Human Race," *Missa gentis humanae* blends a traditional devotional liturgical text with passages from Borges, Virgil, Brecht, Dostoevsky, and more—in an eight-voice a cappella setting, recorded at the Church of the Redeemer in Chestnut Hill, Massachusetts.



Paola Prestini: Oceanic Verses (2014)

The Choir of Trinity Wall Street and various artists
Julian Wachner, *conductor*

Called "a sweeping social portrait of southern Italy" by *The New York Times*, Paola Prestini's opera *Oceanic Verses* is a 60-minute meditation on fading civilizations. The exploration is led by an archaeologist, whose investigation into the "artifacts of song" carries her into a collision of the past and present.



George Frideric Handel: Israel In Egypt (2012)

The Choir of Trinity Wall Street and Trinity Baroque Orchestra
Julian Wachner, *conductor*

Handel's colossal biblical oratorio comprises no less than twenty-eight massive double choruses, linked together by a few bars of recitative, with five arias and three duets interspersed among them. This GRAMMY®-nominated recording is a performance of the rarely heard or recorded 1756 version of the composition.



Elena Ruehr: Averno (2012)

The Choir of Trinity Wall Street and NOVUS NY
Julian Wachner, *conductor*, Marguerite Krull, *soprano*, Stephen Salters, *baritone*

Composer Elena Ruehr finds inspiration in the rhythms of language drawn from the poetry of Emily Dickinson, Langston Hughes, and Mary Ellen Solt. The title work, *Averno*, is a cantata that sets 11 poems of Pulitzer Prize-winning poet Louise Glück to music.



Johann Sebastian Bach: Complete Motets (2011)

The Choir of Trinity Wall Street and Trinity Baroque Orchestra
Julian Wachner, *conductor*

Bach's seven motets represent the continuation of a long and distinguished tradition of vocal composition, dating back to the late medieval works of Dufay. They represent the apogee of the genre and are Bach's most demanding vocal works. This recording was released in observance of the tenth anniversary of September 11, 2001.

Visit trinitywallstreet.org/recordings to purchase any of these recordings

Twelfth Night Festival: Time's Arrow

DECEMBER 26, 2015 - JANUARY 6, 2016

Trinity Church and St. Paul's Chapel

Boasting an “engrossing” and “enviable variety of repertory” (*The New York Times*), Trinity Wall Street’s Twelfth Night Festival returns in 2015-16 to celebrate the twelve days of the nativity with a full program of mostly free events. As Trinity has become an epicenter for both early and new music, this year’s festival, aptly subtitled “Time’s Arrow,” invokes the past as composers reach for the musical unknown. The juxtaposition of music spanning the past millennium—from Handel’s *Messiah* and Bach cantatas to the premieres of works by Daniel Felsenfeld and David Lang—is sure to have a lasting impact on returning and new concertgoers alike.



This year’s festival features renowned early music and contemporary music groups including Tenet, GEMS, Clarion Music Society, Helicon, GEMAS, Lorelei Ensemble, and others. Highlights include performances by The Choir of Trinity Wall Street, Trinity Youth Chorus, NOVUS NY, and the new Downtown Voices, as well as a Time’s Arrow Festival Concert by New York Baroque Incorporated (NYBI), whose musicians will perform on modern and baroque instruments.

For more information, visit trinitywallstreet.org/twelfth-night

Sonata G^{ma} a Violino Solo senza Basso





Opera has an enormous capacity to convey the human experience, and Trinity Wall Street is pleased to bring that energy to its audiences through partnerships with the Prototype Festival and Opera America.

OPERA AMERICA New Opera Showcase

Monday, January 18, 2016, 8pm
Trinity Church | Broadway at Wall Street

Dream of the Red Chamber
Huang Ruo

Beowulf
Hannah Lash

The Invention of Moral
Stewart Copeland

A Thousand Splendid Suns
Sheila Silver

NOVUS NY
Julian Wachner,
music director and conductor

ANGEL'S BONE (World Premiere)

January 6, 10, 12, 13, 15, 16, 17 at 7pm | January 9 at 3pm
3LD Art & Technology Center
80 Greenwich Street, New York, NY

Composer: Du Yun

Librettist: Royce Vavrek

Director: Michael McQuilken

Music Director: Julian Wachner

Scenic Design:
Matthew Saunders

Light Design: Yi Zhao

Projection Design:
Hannah Wasileski

Choreography: Christy Lee

Featuring:

The Choir of Trinity Wall Street
NOVUS NY

CAST

Girl Angel: Jennifer Charles
from Elysian Fields

Boy Angel: Peter Tansits

Mrs. XE: Abigail Fischer

Mr. XE: Kyle Pfortmiller

Angel's Bone is a world premiere work of opera-theatre that follows the plight of two angels mysteriously come to Earth who are found, sheltered, manipulated, and imprisoned by a pair of mortals bent on worldly prosperity at all costs. The opera is a collaboration between Du Yun and Royce Vavrek—two of the most compelling young artists working in the field today—and is directed by multidisciplinary rising star Michael McQuilken. The work is scored for four soloists—coming disparately from the operatic, punk, folk, and musical theatre worlds—plus a chorus, electronics, and NOVUS NY under the music direction of Julian Wachner. *Angel's Bone* melds chamber music, theatre, pop music, spoken word, opera, cabaret, and electronics, exploring the dark effects and motivations behind modern-day slavery and the human trafficking industry.

**For more information and to buy tickets,
visit trinitywallstreet.org/opera**



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120 Broadway
New York, NY 10271
trinitywallstreet.org
212.602.0800

The Rev. Dr. William Lupfer, *Rector*
The Rev. Phillip A. Jackson, *Vicar*

Bach at One
St. Paul's Chapel
Broadway and Fulton Street

trinitywallstreet.org/music-arts