

EMMANUEL
MUSIC

THE BACH INSTITUTE

presents

Reuse, recycle, repurpose - Bach's parody works

**An Evening of Bach Arias
and *Die Freude reget sich*, BWV 36.3 (36b)**

Sunday, January 18, 2026, 7:00 pm
Emmanuel Church, Boston



Johann Sebastian Bach.

A note from the Director

This year the Bach Institute has welcomed fourteen young musicians to train and explore the Bach cantata repertoire. The 2026 Fellows have joined us from local institutions and from around the country; they have devoted long hours to studying, practicing, and engaging the immense demands that Bach's music exacts. We are very proud of the dedication, openness, and musicality that they have all brought to the table, and how they have forged themselves into unified ensembles through the course of the week.

The Bach Institute January Intensive would not be possible without the essential support of our contributors, major partners, and of those to whom we extend our deepest thanks:

Peter Libby and Helyn Oatis: Our major sponsors, providing baseline funding to ensure a secure foundation for all our activities. We are deeply grateful to Peter and Helyn for their belief in and passion for our mission.

The Friends of the Bach Institute: Our expanding base of supporters who believe in the work we are doing to share Bach's music, and the discipline and personal growth it engenders, with the great artists of the next generation.

Emmanuel Music: the Board and its President, Charley Blandy; Emmanuel Music Executive Director Vanessa Holroyd; the administrative staff, including Aysha Penha, Production & Media Content Manager; Anna Griffis, Marketing and Communications Manager; Brad Dumont, Artistic Projects Manager; Seth Torres, our Sound Engineer; Abbey Engelmann, Stage Manager; and the musicians of Emmanuel Music for embracing the Bach Institute with enthusiasm. Last, but definitely not least: Emmanuel Music Artistic Director and Associate Director of the Bach Institute, Ryan Turner; his musical genius and steady collegiality are essential.

Emmanuel Church: offering us a home for all Institute activities, including rehearsal space, lectures, masterclasses, discussions, and practice rooms; the Vestry, clergy, and staff, including the Rev. Pamela Wertz, Parish Administrator Vaughan Sherrill, Parish Assistant Robb Scholten; and the Emmanuel congregation, which has always welcomed the Bach Institute Fellows.

Our guest faculty, musicians, and presenters: Heidi Braun-Hill, Sarah Freiburg, Vanessa Holroyd, Jennifer Slowik, Laura Jeppesen, and Michael Beattie; Prof. David Schulenberg; and the Rev. Pamela Wertz.

Our volunteers and interns: Maureen Sheehan, Brian Mazzoli, Mary Dill, Ron Johns, and Bailey Symington, who together kept things running smoothly. To Julian Bullitt, thank you for being everywhere, checking our safety, taking pictures, and caring for the building and for those of us using it.

A special thanks to former Emmanuel Music Executive Director and Institute Operations

Associate Pat Krol: her wisdom, expertise, attention to detail, and constant care for the program and everyone involved in it was the essential glue that held this year's program together.

Allison Voth: for tonight's supertitles.

Melanie Dyball: for generously loaning a cello bow to our efforts.

Sarasa Ensemble: offering free tickets to their January 10 concert for our Fellows.

We are thankful to everyone for helping make this year's January Intensive a resounding success!

~Pamela Dellal, Bach Institute Director

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Reuse, Recycle, Repurpose - Bach's Parody Works An Evening of Bach Arias and BWV 36.3 (36b)

Sunday, January 18, 2026 at 7 PM
Emmanuel Church, 15 Newbury Street Boston, MA 02116

Instrumental to Vocal Parody

Sinfonia - BWV 156, #1

Christopher Mavrogian, oboe
Leqing Wang, violin
Katarina Spasojevic, violin
Julian Matthew Bernal, viola

Matthew Yar, organ
Cheyenne McCoy, cello

Mein gläubiges Herze - BWV 68, #2

Lydia Saylor, soprano
Christopher Mavrogian, oboe
Leqing Wang, violin
Cheyenne McCoy, obbligato cello

Matthew Yar, organ
Sebastian Sauder, cello
Jack Corcoran, double bass

Stirb in mir - BWV 169, #5

Ava Pressman, alto
Sophia Cornicello, obbligato organ
Leqing Wang, violin
Katarina Spasojevic, violin
Julian Matthew Bernal, viola

Sebastian Sauder, cello
Jack Corcoran, double bass

Willkommen, werter Schatz - BWV 36, #5

William Bolin, bass
Leqing Wang, violin
Katarina Spasojevic, violin
Julian Matthew Bernal, viola

Sophia Cornicello, organ
Sebastian Sauder, cello
Jack Corcoran, double bass

German to Latin to German parodies

Ich geh und suche mit Verlangen - BWV 49, #2

William Bolin, bass
Matthew Yar, obbligato organ

Cheyenne McCoy, cello

Ach bleibe doch, mein liebstes Leben - BWV 11, #4

Ava Pressman, alto
Leqing Wang, violin
Katarina Spasojevic, violin

Matthew Yar, organ
Cheyenne McCoy, cello
Jack Corcoran, double bass

Ehre sei Gott in der Höhe - BWV 110, #5

Lydia Saylor, soprano
Opal Clyburn-Miller, tenor

Sophia Cornicello, organ
Sebastian Sauder, cello
Jack Corcoran, double bass

Qui tollis peccata mundi - BWV 234, #4

Lydia Saylor, soprano
Ying Jin, flute
Vanessa Holroyd, flute*

Leqing Wang, violin
Katarina Spasojevic, violin
Julian Matthew Bernal, viola

Qui tollis peccata mundi - BWV 235, #5

Opal Clyburn-Miller, tenor
Christopher Mavrogian, oboe

Matthew Yar, organ
Cheyenne McCoy, cello

Christmas Oratorio parodies

Treues Echo dieser Orten - BWV 213, #5

Ava Pressman, alto
Christopher Mavrogian, oboe d'amore

Sophia Cornicello, organ
Sebastian Sauder, cello
Jack Corcoran, double bass

Frohe Hirten, eilt, ach eilet - BWV 248-II, #15

Opal Clyburn-Miller, tenor
Ying Jin, flute

Sophia Cornicello, organ
Sebastian Sauder, cello
Jack Corcoran, double bass

Erleucht auch meine finstre Sinnen - BWV 248-V, #47

William Bolin, bass
Christopher Mavrogian, oboe d'amore

Sophia Cornicello, organ
Sebastian Sauder, cello

Ich will dir zu Ehren leben - BWV 248-IV, #41

Opal Clyburn-Miller, tenor
Leqing Wang, violin
Katarina Spasojevic, violin

Sophia Cornicello, organ
Sebastian Sauder, cello
Jack Corcoran, double bass

Secular to secular, sacred to sacred parodies

Die Welt mit allen Königreichen - BWV 59, #4

William Bolin, bass
Katarina Spasojevic, violin

Matthew Yar, organ
Cheyenne McCoy, cello

Durch die von Eifer entflammten Waffen - BWV 215, #7

Lydia Saylor, soprano
Ying Jin, flute

Leqing Wang, violin
Katarina Spasojevic, violin
Julian Matthew Bernal, viola

Wie starb die Heldin so vergnügt - BWV 198, #5

Ava Pressman, alto
Julian Matthew Bernal, viola da gamba
Cheyenne McCoy, viola da gamba

Sophia Cornicello, organ
Sebastian Sauder, cello
Jack Corcoran, double bass

Dein Wachstum sei feste - BWV 212, #20

William Bolin, bass
Katarina Spasojevic, violin
Christopher Mavrogian, oboe d'amore

Matthew Yar, organ
Cheyenne McCoy, cello

..... short break

Die Freude reget sich, BWV 36.3 (36b)–Congratulatory Cantata for the Leipzig scholar Johann Florens Rivinus

- 1. Chorus - tutti:** Die Freude reget sich
- 2. Recitative - tenor, B.C.:** Ihr seht, wie sich das Glücke
- 3. Aria - tenor, oboe d'amore:** Aus Gottes milden Vaterhänden
- 4. Recitative accompagnato - alto, strings:** Die Freunde sind vergnügt
- 5. Aria - alto, flute, strings:** Das Gute, das dein Gott beschert
- 6. Recitative - soprano, B.C.:** Wenn sich die Welt mit deinem Ruhme trägt
- 7. Aria - soprano, flute:** Mit zarten und vergnügten Trieben
- 8. Chorus - tutti:** Was wir dir vor Glücke gönnen

Ryan Turner, conductor

Bach Institute 2026 Fellows

Lydia Saylor, *soprano*
Ava Pressman, *mezzo-soprano*
Opal Clyburn-Miller, *tenor*
William Bolin, *baritone*
Ying Jin, *flute*
Christopher Mavrogian, *oboe*
Leqing Wang, *violin*

Katarina Spasojevic, *violin*
Julian Matthew Bernal, *viola, viola da gamba*
Cheyenne McCoy, *cello, viola da gamba*
Sebastian Sauder, *cello*
Sophia Cornicello, *organ*
Matthew Yar, *organ*
Jack Corcoran, *double bass*

Guest Musician

Vanessa Holroyd, *flute (BI faculty)*

Texts and Translations

BWV 68: Also hat Gott die Welt geliebt–2nd Day of Pentecost
Acts 10:42-48; John 3:16-21

(FP Leipzig 5/21/1725)

Librettist: Christiane Mariane von Ziegler

2. Arie S

Mein gläubiges Herze,
Frohlocke, sing, scherze,
Dein Jesus ist da!
Weg Jammer, weg Klagen,
Ich will euch nur sagen:
Mein Jesus ist nah.

2. Aria S

My faithful heart,
delight, sing, play,
your Jesus is here!
Away with sorrow, away with lamenting,
I will only say to you:
my Jesus is near.

BWV 169: Gott soll allein mein Herze haben–18th Sunday after Trinity
1 Corinthinians 1:4-9; Matthew 22:34-46

(FP Leipzig 10/20/1726)

Librettist: unknown

5. Arie A

Stirb in mir,
Welt und alle deine Liebe,
Daß die Brust
Sich auf Erden für und für
In der Liebe Gottes übe;
Stirb in mir,
Hoffart, Reichtum, Augenlust,
Ihr verworfnen Fleischestriebe!

5. Aria A

Die in me,
world and all your love,
so that my breast
for ever and ever on earth
becomes practiced in the love of God;
die in me,
arrogance, riches, greed,
you rejected urges of the flesh!

BWV 36: "Schwingt freudig euch empor"–1st Sunday in Advent
Romans 13:11-14; Matthew 21:1-9
(Picander)

(FP 12/2/1731)

Librettist: possibly Christian Friedrich Henrici

5. Arie B

Willkommen, werter Schatz!
Die Lieb und Glaube machet Platz
Vor dich in meinem Herzen rein,
Zieh bei mir ein!

5. Aria B

Welcome, worthy treasure!
Love and faith make room
for you in my purified heart,
draw near to me!

BWV 49: Ich geh und suche mit Verlangen–20th Sunday after Trinity
Ephesians 5:15-21; Matthew 22:1-14

(FP Leipzig 11/3/1726)

Librettist: unknown

2. Arie B

Ich geh und suche mit Verlangen
Dich, meine Taube, schönste Braut.
Sag an, wo bist du hingegangen,
Daß dich mein Auge nicht mehr schaut?

2. Aria B

I go forth and seek with longing
for you, my dove, my loveliest bride.
Tell me, where have you gone,
since my eyes cannot see you any more?

BWV 11: Lobet Gott in seinen Reichen–Ascension Day (The Ascension Oratorio) (FP Leipzig 5/19/1735)
Acts 1:1-11; Mark 16:14-20

Librettist: unknown

4. Arie A

Ach, bleibe doch, mein liebstes Leben,
Ach, fliehe nicht so bald von mir!
Dein Abschied und dein frühes Scheiden
Bringt mir das allergrößte Leiden,
Ach ja, so bleibe doch noch hier;
Sonst werd ich ganz von Schmerz umgeben.

4. Aria A

Ah, just stay, my dearest life,
Ah, don't flee so soon from me!
Your farewell and your early departure
Brings me the greatest of all sorrows,
Ah, truly, just stay awhile here;
Otherwise I will be completely undone with grief.

BWV 110: Unser Mund sei voll Lachens–1st Day of Christmas

(FP Leipzig 12/25/1725)

Titus 2:11-14 or Isaiah 9:2-7; Luke 2:14 (mov't. 5);

Librettist: Georg Christian Lehms

5. Arie (Duett) ST

*Ehre sei Gott in der Höhe und Friede auf Erden
und den Menschen ein Wohlgefallen! (Luke 2:14)*

5. Aria (Duet) ST

*Glory be to God in the highest and peace on earth;
and a happy occurrence for humanity!*

BWV 234: Missa Brevis in A major

(FP Leipzig 1738)

Mass ordinary

4. Arie S

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

4. Aria S

You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer
You who sit at the right hand of the Father,
have mercy on us.

BWV 235: Missa Brevis in g minor

(composed 1738-39)

Mass ordinary

5. Arie T

Qui tollis peccata mundi,
suscipe deprecationem nostram,
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe.

5. Aria T

You who take away the sin of the world,
Hear our prayer;
you who sit at the right hand of the Father,
have mercy on us.
For you alone are holy, you alone are Lord,
you alone are the Most High, Jesus Christ.

BWV 213: Laßt uns sorgen, lasst uns wachen–(Hercules at the Crossroads)

Drama per Musica for the 11th Birthday of Friedrich Christian, Prince Elector of Saxony (FP Leipzig 9/5/1733)

Librettist: Christian Friedrich Henrici (Picander)

5. Arie A - Herkules

Treues Echo dieser Orten,
Sollt ich bei den Schmeichelworten
Süßer Leitung irrig sein?
Gib mir deine Antwort: Nein!

Echo - Nein!

Oder sollte das Ermahnen,
Das so mancher Arbeit nah,
Mir die Wege besser bahnen?
Ach! so sage lieber: Ja!

Echo - Ja!

5. Aria A - Hercules

Faithful Echo of this place,
Shall I, by the attractive pull
of flattering words be led astray?
Give me your answer: No!

Echo - No!

Or should the exhortation
which portends so much labor
build a better path for me?
Ah! Then rather say: Yes!

Echo - Yes!

BWV 248-II: Und es waren Hirten–2nd Day of Christmas

(FP Leipzig 12/26/1734)

Weihnachtsoratorium (Christmas Oratorio)

Librettist: Christian Friedrich Henrici (Picander)

15. Arie T

Frohe Hirten, eilt, ach eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

15. Aria T

Happy shepherds, hurry, ah hurry,
before you delay too long,
hurry to see the lovely Child!
Go, this joy is so exquisite,
seek to achieve this loveliness,
go and delight heart and senses!

BWV 248-V: Ehre sei dir Gott–Sunday after New Year's
Weinachtsoratorium (Christmas Oratorio)

(FP Leipzig 1/2/1735)

Librettist: Christian Friedrich Henrici (Picander)

47. Arie B

Erleucht auch meine finstre Sinnen,
Erleuchte mein Herze
Durch der Strahlen klaren Schein!
Dein Wort soll mir die hellste Kerze
In allen meinen Werken sein;
Dies lasset die Seele nichts Böses beginnen.

47. Aria B

Illumine my dark thoughts as well,
illumine my heart
through the rays of your clear brilliance!
Your word shall be the brightest candle for me
in all my doings;
this will never let my soul initiate evil.

BWV 248-IV: Fallt mit Danken–New Year's Day
Weinachtsoratorium (Christmas Oratorio)

(FP Leipzig 1/1/1735)

Librettist: Christian Friedrich Henrici (Picander)

41. Arie T

Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und Mut,
Daß es mein Herz recht eifrig tut!
Stärke mich,
Deine Gnade würdiglich
Und mit Danken zu erheben!

41. Aria T

I will live only for your honor,
my Savior, give me strength and courage,
so that my heart can do it eagerly!
Strengthen me
to exalt your mercy worthily
and with gratitude!

BWV 59: Wer mich liebet, der wird mein Wort halten I–1st Day of Pentecost
Acts 2:1-13; John 14:23-31

(FP Leipzig 5/28/1724)

Librettist: Erdmann Neumeister

4. Arie B

Die Welt mit allen Königreichen,
Die Welt mit aller Herrlichkeit
Kann dieser Herrlichkeit nicht gleichen,
Womit uns unser Gott erfreut:
Daß er in unsern Herzen thronet
Und wie in einem Himmel wohnt.
Ach Gott, wie selig sind wir doch,
Wie selig werden wir erst noch,
Wenn wir nach dieser Zeit der Erden
Bei dir im Himmel wohnen werden.

4. Aria B

The world with all its kingdoms,
the world with all its glory
cannot imitate this glory
with which our God delights us:
since he has enthroned himself in our hearts
and lives as if in a heaven.
Ah God, how happy are we then,
how happy will we one day be,
when we, after this earthly time
will live with you in heaven.

BWV 215: Preise dein Glücke, gesegnetes Sachsen
Cantata for the Crowning of Augustus III as King of Poland

(FP Leipzig 10/5/1734)

Librettist: Johann Christoph Clauder

7. Arie S

Durch die von Eifer entflammten Waffen
Feinde bestrafen,
Bringt zwar manchem Ehr und Ruhm;
Aber die Bosheit mit Wohltat vergelten,
Ist nur der Helden,
Ist Augustus' Eigentum.

7. Aria S

By the use of weapons ignited with fury
To punish enemies,
Many receive, indeed, honor and fame;
However, to repay evil with good deeds
Is the virtue only of heroes,
Is August's virtue.

BWV 198: Laß, Fürstin, laß noch einen Strahl–Die Trauerode
Funeral ode for Princess Christiane Eberhardine,
Queen of Poland and Electoral Princess of Saxony

(FP Leipzig 10/17/1727)

Librettist: Johann Christoph Gottsched

5. Arie A

Wie starb die Heldin so vergnügt!
Wie mutig hat ihr Geist gerungen,
Da sie des Todes Arm bezwungen,
Noch eh er ihre Brust besiegt.

5. Aria A

How contentedly did the heroine die!
How bravely did her spirit struggle,
when the arm of death overcame her,
as he still besieged her breast.

BWV 212: Mer hahn en neue Oberkeet (Peasant Cantata) (FP Klein-Zschocher near Leipzig 30 August 1742)
Cantata Burlesque in honor of Carl Heinrich von Dieskau as new Lord of the Manor at Klein-Zschocher
Librettist: Christian Friedrich Henrici (Picander)

20. Arie B

Dein Wachstum sei feste und lache vor Lust!
Deines Herzens Trefflichkeit
Hat dir selbst das Feld bereit',
Auf dem du blühen musst.

20. Aria B

Have lots of profit and tons of fun!
Your terrific spirit
Has gotten your fields in shape,
So that they'll produce right good.

BWV 36b: Die Freude reget sich (FP Leipzig 1735)
Congratulatory Cantata for the Leipzig scholar Johann Florens Rivinus Librettist: unknown (perhaps Picander)

1. Chor

Die Freude reget sich, erhebt die muntern Töne,
Denn dieser schöne Tag lässt keinen ruhig sein.
Verfolgt den Trieb, nur fort, ihr treuen Musensöhne
Und liefert itzt den Zoll in frommen Wünschen ein!

1. Chorus

Joy stirs, cheerful sounds rise up,
For this beautiful day leaves no one still.
Drive away strife, away, true sons of the Muses,
And now bring tribute with fervent wishes!

2. Recitativ T

Ihr seht, wie sich das Glücke
Des teuersten Rivins durch die gewohnten Blicke
In dieser angenehmen Zeit
Zu seines Hauses Wohl verneut.
Der Segen krönet sein Bemühen,
Das unsrer Philuris so manchen Vorteil schafft.
Und dieser Segen macht durch seine starke Kraft,
Dass Not und Ungemach von seiner Seite fliehen.

2. Recitative T

You see, with loving glances,
How the good fortune of our dearest Rivinus
Is renewed in this most auspicious time
For the prosperity of his house.
Blessing crowns the efforts
That has brought such advantage to our Philuris.
And this blessing causes, through its great power,
Misfortune and misery to flee from his side.

3. Arie T

Aus Gottes milden Vaterhänden
Fließt seiner Kinder Wohlergehn.
Er kann das Wahre, Gute schenken,
Er gibt uns mehr, als wir gedenken,
Und besser, als wir es verstehn.

3. Aria T

From God's gentle, fatherly hands
Flow the good fortunes of his children.
He can grant us truth and goodness,
He gives us more than we even think of,
And better than we even understand.

4. Recitativ A

Die Freunde sind vergnügt,
Den Fest- und Gnadentag zu schauen;
Sie können ihren Wunsch auf sichre Gründe bauer
Auf dessen Huld, der alles weislich fügt,
Der manche Proben schon gewiesen,
Dass dieser fromme Mann ihn tausendmal
gepriesen.
Allein!

4. Recitative A

His friends are pleased
To behold this day of celebration and honor;
They can place their good wishes on firm ground,
Upon this grace, which guides everything wisely,
As many trials have already demonstrated,
That this pious man has earned it a thousand times.
However!

Wie? Dürfen wir auch froh bei seinem Glücke sein?
Verschmähe nicht, du gütiger Rivin,
Dass wir uns auch bemühn
Und lassen itzt, dich zu verehren,
Auch unsre Lieder hören.

What? May we also rejoice with his happiness?
Do not scoff, good Rivinus,
That we also stir ourselves,
And let us now, to honor you,
Let our songs be heard.

5. Arie A

Das Gute, das dein Gott beschert,
Und was dir heute widerfährt,
Macht dein erwünschtes Wohlergehn
Vor uns auch schön.

5. Aria A

The goodness, granted by God
And that you experience today,
Makes your desired prosperity
A beautiful thing for us as well.

6. Recitativ S

Wenn sich die Welt mit deinem Ruhme trägt,
Den dein gelehrter Fleiß stets zu vermehren pflegt
Wenn deine Frömmigkeit ein wahres Muster gibet
Wie man dem Nächsten dient und Gott dabei doch
liebet,
Wenn sich dein edles Haus auf deine Vorsicht
stützt,
Wodurch es auch den Armen nützt,
So sehn wir dies nur mit Bewundrung an,
Weil unsre Dürftigkeit nichts Höheres wagen kann.

7. Arie S

Mit zarten und vergnügten Trieben
Verehrt man deine Gütigkeit.
Erschallet aber einst ein Lied,
Das dich der Sterblichkeit entzieht,
So sind wir auch darzu bereit.

8. Chor und Recitative TAS

Was wir dir vor Glücke gönnen,
Wünscht man dir noch zehnmahl mehr.

Tenor

Ja wohl! Du hast's verdient,
Wer dich aus deinem Ruhme kennt,
Des Unrechts Geißel nennt;
Hingegen der Gerechten Schirm und Schutz,
Der bietet Not und Unglück Trutz.

Chor

Dich soll kein Verhängnis quälen,
Nichts an deinem Wohlsein fehlen.

Alt

Dein ganzes Haus
Seh als ein Tempel aus,
Wo man mehr Lob als bange Seufzer hört,
In dem kein Fall die süße Ruhe stört.

Chor

Diese Lust ergötzt zu sehr,
Mehr als wir entdecken können.

Sopran

Drum wirst du, großer Mann, verzeihen,
Dass wir dabei, nach unsers Lehrers Treu,
Uns auch mit ihm bei deinem Feste freuen;
Doch auch, dass unsre Pflicht
Nichts mehr von neuen Wünschen spricht.

Chor

Was wir dir vor Glücke gönnen,
Wünscht man dir noch zehnmahl mehr.

6. Recitative S

If the world is concerned with your fame,
Which through your industrious scholarship is always
increasing,
If your virtuousness provides a worthy model
How one should serve one's neighbor and thus love
God,
If your noble house is cherished in your consideration
Through which the poor are assisted,
Then all this we can only behold with wonder,
Since our paltriness could not aspire to anything
loftier.

7. Arie S

With tender and delighted feelings
Your goodness is honored.
If a song could ever ring forth
That could free you from mortality itself,
Then we would be ready to sing it.

8. Chorus and Recitative TAS

Whatever happiness we have wished for you,
May you receive ten times more!

Tenor

Indeed! You have earned it,
Whoever knows you by reputation
Calls you the scourge of injustice;
Shield and defense of the righteous,
Who defies all suffering and misfortune.

Chorus

No trouble shall disturb you,
Nothing shall lack for your welfare.

Alto

Your entire house
Will appear as a temple,
Where more praise than anxious sighs are heard;
In which nothing shall disturb sweet peace.

Chorus

This joy brings more delight
Than we can even express.

Soprano

Therefore excuse us, great man,
That we, who are devoted to our teacher,
May rejoice with him at your celebration;
Yet also, that our duty
Cannot wish for anything more.

Chorus

Whatever happiness we have wished for you,
May you receive ten times more!

Program Notes - Bach's Parody Works

Tonight's program explores a fascinating and sometimes troubling aspect of Bach's creative work: his frequent use of previously composed music in new pieces, applying new text to music set to an earlier libretto and sometimes making extensive revisions. This is variously referred to as reworking, *contrafactum*, or parody. Parody here is not intended to imply a spoof or satire, as it generally connotes in our contemporary culture, but rather in the older sense of transformation by repurposing. This was common practice for composers at least as far back as the Renaissance parody masses, which often created glorious polyphonic structures on material drawn from popular songs.

In Bach's case his use of parody confronts our expectation of absolute originality and inspiration based on the occasion and the message. How can, or should, we regard these pieces that refract meaning through multiple sets of words? At the heart, it challenges us to trust the literal text less and listen more closely and intuitively to the music itself.

Almost all the repertoire presented tonight dates from the last two decades of Bach's life, when he was drawn to a musical community centered on the Leipzig University, the town, and pursued opportunities to create occasional works in tribute to a local or regional dignitary. These pieces also integrate elements of a more popular, light style, known as *galant*, which was trending throughout Europe and was seen as antithetical to Bach's earlier richly-textured polyphonic style. Not only does Bach explore the new taste in his secular works, but through parody he introduces these sounds into sacred compositions including the *Christmas Oratorio*, his Latin masses, and the later church cantatas.

Our first set explores Bach's repurposing of instrumental music into a vocal context. The exquisite Sinfonia that opens BWV 156 was originally a slow movement of a harpsichord concerto; it turns up in other arrangements as well. The exuberant soprano aria from BWV 68 draws on material composed in 1713 for the *Hunt Cantata*, but with a completely new vocal melody overlaid on the jaunty cello obbligato, which is later joined by oboe and violin for a full-fledged instrumental trio. The cantata for solo alto, BWV 169, also contains an elaborate instrumental sinfonia drawn from a harpsichord concerto; the remarkable middle movement incorporates another slow movement from that concerto in an obbligato organ part with an added vocal line; the lush string writing creates a liquid texture while the poignant chromaticism embodies the struggle of the soul to detach from the temptations of human nature. Last in this set is the genial bass aria from BWV 36; this music originated in several secular versions and that reappears in our final piece, BWV 36b.

The next set opens with a passionate and yearning duet for bass and obbligato organ from BWV 49; this cantata also contains many instrumental parodies although there is no evidence that this movement derives from earlier material. Following that we present a number of pieces that relate to Latin works; a duet from the *Magnificat* converted into a German setting from Luke for the Christmas cantata BWV 110; the sorrowful departure aria from the *Ascension Oratorio*, BWV 11, which later appears, much altered, as the Agnus Dei in the *B-minor Mass*; and two contrasting settings of the "Qui tollis" from the Latin short masses, each dramatically altered from earlier cantata arias. The set opens with a passionate and yearning duet for bass and obbligato organ from BWV 49; this cantata also contains many instrumental parodies although there is no evidence that this movement derives from earlier material.

Set three presents music that will be familiar to many Bach listeners; arias from the *Christmas Oratorio* or works that provided music for those arias. The frequent use of parody in this oratorio has often been remarked; the result is an immediacy of emotion and a clarity of texture that distinguishes the musical character from the earlier Passion settings. Instead of the beloved "echo" aria from Part IV, we present the earlier aria from *Hercules at the Crossroads* (BWV 213) where the play and games of questions, answers, and echoes is even more humorous! The effervescent "Frohe Hirten" graphically depicts the excitement of the shepherds about to see Jesus, as well as the love and longing that draws them there. The intimate and profound "Erleucht auch meine finstre Sinnen", revealing the darkness and light within the soul, will be juxtaposed with its original model in the following set. The final aria is the spirited "Ich will dir zu Ehren leben" still sizzles with the original imagery of powerful eagle wings.

We conclude our first half with an interesting collection of pieces that have unique histories as reworkings of earlier pieces. The set opens with an aria for bass and violin from the Pentecost cantata BWV 59; this was subsequently reimagined for soprano and English horn in a new version of the cantata a few years later. The soprano aria with flute, oboe d'amore, and bassetto strings (no continuo) from BWV 215, filled with military imagery, is the startling original for "Erleucht" from the *Christmas Oratorio* which we heard in the previous set. The tender and tragic aria for alto and two violas da gamba from the magnificent *Trauerode*, BWV 198, was repurposed by Bach in the St. Mark Passion, sadly now lost to history. The final piece in the group represents some of Bach's last music; the *Peasant Cantata* is entirely original except for this one aria for bass and violin, parodied from an earlier secular cantata *The Contest between Phoebus and Pan* (BWV 201) which itself was a parody (in the modern sense of the word) of the popular style and of Bach's own serious chromatic language.

Our full cantata is a notable example of parody; the music in *Die Freude reget sich*, BWV 36.3 (36b) was repurposed by Bach no fewer than five separate times, as secular tribute pieces and as church offerings. The cantata we present this evening was actually its latest version; here Bach and his librettist (likely Picander, his chief poetic collaborator throughout the 1730s) tailor this cheerful, spirited music to honor a local professor. In this version the color of the flute is ever-present, adding sparkle to the opening chorus as well as the alto aria, which we heard earlier as a bass aria with strings. The thoughtful tenor aria with oboe d'amore is essentially unchanged in all the versions, while the soprano aria has the most striking alterations, here being raised a whole step and the obbligato instrument being changed from violin (or viola d'amore) to flute. Nevertheless, the delightful music, here serving as a tribute to a member of the Leipzig intellectual community, demonstrates why Bach returned over and over to this material when he wished to pay a heartfelt compliment (as well as to tinker with his own ideas!).

~Pamela Dellal

Bach Institute 2026 Fellows

Julian Bernal (they/he) is a Filipino violist and gambist whose work spans a wide range of genres. A former member of the Manila Symphony Junior Orchestra, they learned gamba under the guidance of Jane Hershey and are currently studying viola performance at the Boston Conservatory with Paul Laraia.

William Bolin, 20, is an up-and-coming baritone from Southern California with a passion for lieder, art song and baroque repertoire. Currently studying for his bachelors degree in music at California Baptist University, William enjoys sailing, baseball, and studying classic literature.

Tenor **Opal Clyburn-Miller** is an ensemble singer and soloist based in Baltimore and has appeared with several regional ensembles. Passionate about oratorio literature and baroque performance practices, Opal has attended training programs at home and abroad. They are currently a VOCES8 US Scholar, and will perform with the ensemble in February.

Jack Corcoran is a double bassist that primarily performs in the New York and New England regions. His musical interests include orchestral and chamber music, historical performance, new music, improvisation, interdisciplinary collaboration, and bluegrass. His principal teachers were Salvatore Macchia and Timothy Cobb.

Sophia Cornicello is a fourth-year at Bard Conservatory, where she studies piano with Rieko Aizawa, and harpsichord and organ with Renée Louprette. In 2025, she received an Early Music America Scholarship to attend Tafelmusik Baroque Summer Institute. Sophia was a finalist in the 2025 Rosalyn Tureck International Bach Competition.

Ying Jin is currently pursuing her Master of Music in Flute Performance at Boston University College of Fine Arts, studying under Linda Toote. Ying was honored with the prestigious Boston University Carnegie Hall Competition and will make her Carnegie Hall debut in March 2026 in New York.

New York native **Chris Mavrogian** is a rising oboist in the Boston area. Chris is currently a semi-finalist for a Fulbright scholarship, studying oboe in France. He currently studies under Amanda Hardy for a graduate degree at the Boston Conservatory and freelances throughout the city.

Cheyenne McCoy grew up in Northwest Arkansas and is currently based in Oklahoma City. She plays cello, viola da gamba, and vielle with the Oklahoma Baroque Orchestra, and she teaches and conducts at El Sistema Oklahoma, which is a free music program for public school students grades 3 through 12.

Ava Pressman is a mezzo soprano from New York, NY. She is an avid choral and solo singer with a particular interest in early and sacred music, especially Renaissance polyphony and Baroque oratorio. She is a recent graduate of Swarthmore College and currently lives in Philadelphia.

Lydia Saylor (soprano) is based in her native NYC, where she enjoys a career as a soloist performing early music, opera, contemporary chamber music, and choral music. She also loves teaching music and singing to young children. She has been totally transformed and delighted by her time at the Bach Institute.

Sebastian Sauder is a second-year cello student at the Bard College Conservatory of Music, originally from Iowa City, Iowa. He currently studies with Peter Wiley. Sebastian serves as principal cellist/continuo of the Bard Baroque Ensemble and has appeared as a soloist with the Fort Dodge Area Symphony and the Central Iowa Symphony.

My name is **Katarina Spasojevic** and I am double majoring in Music and Environment and Sustainability at Cornell University. Ever since I started playing violin, I have loved Bach's works. Most of my repertoire has been limited to Bach's solo violin works, and I am incredibly grateful to have the opportunity to explore and share Bach's Cantata repertoire through this program.

Leqing Wang is a violinist from China, pursuing a Doctor of Musical Arts at Boston University with Peter Zazofsky. She holds degrees from the University of the Arts Berlin, has performed at Carnegie Hall, Lincoln Center, Boston Symphony Hall, Berlin Philharmonie, and is prizewinner of BU Soloists' Competition and Ravel Prix.

A sophomore majoring in Astrophysics at Harvard, **Matthew Yar** conducts the Mozart Society Orchestra, composes for the Harvard Choruses New Music Initiative and sings as a Ferris Choral Fellow. He is organ scholar at St Paul's Parish and also studies with David von Behren and Peter Sykes. He is excited and grateful to be playing Bach with his new friends!

THE BACH INSTITUTE 2026

Fellows

Julian Bernal, *viola, gamba*
William Bolin, *baritone*
Opal Clyburn-Miller, *tenor*
Jack Corcoran, *double bass*
Sophia Cornicello, *keyboard*
Ying Jin, *flute*
Christopher Mavrogian, *oboe*
Cheyenne McCoy, *cello, gamba*
Ava Pressman, *mezzo-soprano*
Lydia Saylor, *soprano*
Sebastian Sauder, *cello*
Katarina Spasojevic, *violin*
Leqing Wang, *violin*
Matthew Yar, *keyboard*

Faculty

Pamela Dellal, *Director, Bach Institute*
Ryan Turner, *Associate Director, Bach Institute*
Michael Beattie, *keyboard and continuo*
Heidi Braun-Hill, *violin*
Sarah Freiberg, *cello*
Vanessa Holroyd, *flute*
Jennifer Slowik, *oboe*
Laura Jeppesen, *viola da gamba*

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The Bach Institute, sponsored by Emmanuel Music and hosted by Emmanuel Church, seeks to share the deep knowledge and experience of the Emmanuel Music ensemble in performing the sacred cantatas of J.S. Bach. Drawing on fifty years of practical experience offering these profound works in a worship context, we bring a unique perspective on the communicative power and timeless relevance of this music, as well as insights into technique, interpretation, and pacing. The January Intensive offers an intensive exploration of the historical framework and performance of works by J. S. Bach for college-age students and young professionals, mentored by Emmanuel Music Faculty. Students chosen by audition participate in performances, recitals, master classes and discussions. All students receive free fellowships, and all public events are free.

SCHEDULE OF PUBLIC EVENTS

- Jan. 10, 11:30 am:** *Open Rehearsal: Bach Cantata BWV 37* with Ryan Turner conducting
1:00 pm: *Conversation: Ryan Turner and Pamela Dellal discuss Bach Cantata BWV 37*
- Jan. 11, 10:00 am:** *Sunday service at Emmanuel Church: with Bach Cantata BWV 37,*
Ryan Turner conducting
- Jan. 12, 7:00 pm:** *Presentation: New Words for Old Music: Serious Parody in Bach's Vocal Compositions:*
David Schulenberg, Chair of Music, Wagner College
- Jan. 13, 7:00 pm:** *Conversation: Parody and Mistranslation*
The Rev. Pamela Werntz and Pamela Dellal, Bach Institute Director
- Jan. 15, 7:00 pm:** *Masterclass: The Art of Crafting Meaning:*
Vanessa Holroyd, with the Bach Institute Fellows
- Jan. 17, 11:30 am:** *Open Rehearsal: Bach Mass in G Major, BWV 236,* Ryan Turner conducting
1:00 pm: *Conversation: Ryan Turner and Pamela Dellal discuss Bach Mass in G Major, BWV 236*
- Jan. 18, 10:00 am:** *Sunday service at Emmanuel Church: with Bach Mass in G Major, BWV 236,*
Ryan Turner conducting
7:00 pm: *Showcase Concert - An Evening of Bach Arias and BWV 36.3,* featuring Bach Institute Fellows

The Bach Institute is grateful to all those whose contributions make our programs possible. We are especially grateful to our major supporters Peter Libby and Helyn Oatis; and Emmanuel Church. **We also thank The Friends of the Bach Institute:**

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