



OS ❖ SCS

Orchestra Seattle ❖ Seattle Chamber Singers
Sunday, March 9, 1997 ❖ 3:00pm
University Christian Church
Seattle, Washington

❖ Orchestra Seattle

Violins

Leah Bartell
Stephen Hegg
Susan Herring
Dajana Akrapovic Hobson
Maria Hunt
Deb Kirkland, co-concertmaster
Fritz Klein, co-concertmaster
Avron Maletzky
Sondra Nelson
Janet Showalter

Violas

Bryn Cannon, principal
Beatrice Dolf
Shari Peterson
Sharon Tveten

Cellos

Julie Reed, principal
Valerie Ross

String Bass

Allan Goldman

Oboes

Geoff Groshong, principal
Susan Worden
Steve Cortelyou

English Horn

Steve Cortelyou

Bassoon

Jeff Eldridge

Trumpets

Matt Dalton, principal
Gordon Ullmann
Craig Penrose

Timpani

Dan Oie

Harpichord

Robert Kechley
George Shangrow

❖ Seattle Chamber Singers

Soprano

Jennifer Adams
Barbara Anderson
Sue Cobb
Crissa Cugini
Kyla DeRemer
Dana Durasoff
Cinda Freece
Lorelette Knowles
Nancy Lewis
Andra Milleta

Paula Rimmer
Liesel van Cleeff

Alto

Laila Adams
Sharon Agnew
Margaret Alsup
Cheryl Blackburn
Jane Blackwell
Wendy Borton
Penny Deputy

Suzi Means
Laurie Medill
Veronica Parnitski
Nedra Slason
Adrienne Thomas

Tenor

Alex Chun
Ralph Cobb
John Lange
Timothy Lunde

Tom Nesbitt
Jerry Sams
David Zapolsky

Bass

Andrew Danilichik
Douglas Durasoff
Dick Etherington
Peter Henry
Rob Kline
John Stenseth

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Orchestra Seattle ❖ Seattle Chamber Singers
George Shangrow, Founder and Music Director
28th Season

PROGRAM

Sunday, March 9, 1997, 3:00pm
University Christian Church
Seattle, Washington

J.S. Bach Birthday Celebration

Suite No. 4 in D Major, BWV 1069

Ouverture
Bourrée I & II
Gavotte
Menuet I & II
Réjouissance

Cantata No. 56 "Ich will den Kreuzstab gerne tragen"

Aria
Recitativo
Aria
Recitativo
Choral

Brian Box, baritone

Motet No. 1 in B-flat for Double Chorus, "Singet dem Herrn ein neues Lied", BWV 225

Chorus
Aria
Lobet den Herrn
Haleluja

INTERMISSION

Concerto for Two Violins in d minor, BWV 1043

Vivace
Largo ma non tanto
Allegro

Deb Kirkland and Fritz Klein, violins

Cantata No. 140 "Wachet auf, ruft uns die Stimme"

Chorale
Recitativo, tenor
Aria duetto
Chorale
Recitativo, bass
Aria duetto
Choral

Kia Sams, soprano, Brian Box, baritone, Jerry Sams, tenor

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❖ Text

Cantata 56: Ich will den Kreuzstab gern tragen

1. Aria

Ich will den Kreuzstab gerne tragen,
Er kommt von Gottes lieber Hand,
Der führet mich nach meinen Plagen
Zu Gott, in das gelobte Land.
Da leg ich den Kummer auf einmal ins Grab,
Da wischt mir die Tränen mein Heiland selbst ab.

2. Recitativo

Mein Wandel auf der Welt
Ist einer Schifffahrt gleich:
Betrübnis, Kreuz und Not
Sind Wellen, welche mich bedecken
Und auf den Tod
Mich täglich schrecken;
Mein Anker aber, der mich hält,
Ist die Barmherzigkeit,
Womit mein Gott mich oft erfreut.
Der rufet so zu mir:
Ich bin bei dir,
Ich will dich nicht verlassen noch versäumen!
Und wenn das wütenvolle Schäumen
Sein Ende hat,
So tret ich aus dem Schiff in meine Stadt,
Die ist das Himmelreich,
Wohin ich mit den Fromen
Aus vieler Trübsal werde kommen.

3. Aria

Endlich, endlich wird mein Joch
Wieder von mir weichen müssen.
Da krieg ich in dem Herren Kraft,
Da hab ich Alders Eigenschaft,
Da fahr ich auf von dieser Erden
Und laufe sonder matt zu werden.
O gescheh es heute noch!

4. Recitativo ed Arioso

Ich stehe fertig und bereit,
Das Erbe meiner Seligkeit
Mit Sehnen und Verlangen
Von Jesu Händen zu empfangen.
Wie wohl wird mir geschehn,
Wenn ich den Port der Ruhe werde sehn.
Da leg ich den Kummer auf einmal ins Grab,
Da wischt mir die Tränen mein Heiland selbst ab.

5. Choral

Komm, o Tod, du Schlafes Bruder,
Komm und führe mich nur fort;
Löse meines Schiffleins Ruder,
Bringe mich an sichern Port.
Es mag, wer da will, dich scheuen,
Du kannst mich vielmehr erfreuen;
Denn durch dich komm ich herein
Zu dem schönsten Jesulein.

I will the cross-staff gladly carry

I will the cross-staff gladly carry,
It comes from God's beloved hand,
It leadeth me so weak and weary
To God, into the promised land.
When I in the grave all my trouble once lay,
Himself shall my Savior my tears wipe away.

My sojourn in the world
Is like a voyage at sea:
The sadness, cross and woe
Are billows which have overwhelmed me
And unto death
Each day appall me;
My anchor, though, which me doth hold,
Is that compassion's heart
With which my God oft makes me glad.
He calleth thus to me:
I am with thee,
I will not e'er abandon or forsake thee!
And when the raging ocean's shaking
Comes to an end,
Into my city from the ship I'll go
It is the heav'nly realm
Which I with all the righteous
From deepest sadness will have entered.

One day, one day shall my yoke
Once again be lifted from me.
Then shall I in the Lord find pow'r,
And with the eagle's features rare,
There rise above this earthly bound'ry
And soar without becoming weary.
This I would today invoke!

I stand here ready and prepared,
My legacy of lasting bliss
With yearning and with rapture
From Jesus' hands at last to capture.
How well for me that day
When I the port of rest shall come to see.

When I in the grave all my trouble once lay,
Himself shall my Savior my tears wipe away.

Come you death, brother of sleep
Come and just lead me away;
Let go of my ship's rudder
And take me to a secure haven.
It may, that some of you have fear,
You are the one that I rejoice in;
With you I enter
And find the most beautiful Jesus.

Singet dem Herrn

Singet dem Herrn ein neues Lied,
Die Gemeinde der Heiligen sollen ihn loben,
Israel freue sich des, der ihn gemacht hat,
Die Kinder Zion sei'n frohlich über ihren Könige,
Sie sollen loben seinen Namen im Reigen,
Mit Pauken und mit Harfen sollen sie ihm spielen.

Wie sich ein Vat'r erbarmet
Üb'r seine junge Kinderlein,
So thut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm' Gemächte,
Gott weiss, wir sind nur Staub,
Gott, nimm dich ferner unser an
Denn ohne dich ich nicht gethan,
Mit allen unsern Sachen;
Gleich wie das Gras vom Rechen,
Ein Blum' und fallend Laub!
Der Wind nur drüber wehet,
So ist es nicht mehr da.
Drum sei du unser Schirm und Licht,
Und trägt uns unsre Hoffnung nicht,
So wirst du's ferner machen.
Also Mensch vergehet,
Sein End das ist ihm nah'.
Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.

Lobet dem Herrn in seinen Thaten,
Lobet ihn in seiner groseen Herlichkeit,
Alles, was Odem hat, lobe den Herrn,
Halleluja!

Cantata 140: Wachtet auf, ruft uns die Stimme

1. Coro

Wachtet auf! Ruft uns die Stimme,
Der Wächter sehr hoch auf der Zinne;
Wach auf, du Stadt Jerusalem!
Mitternacht heisst diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf! Der Bräutigam kömmt,
Steht auf! Die Lampen nehmt.
Alleluja!
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn.

2. Recitativo

Er kommt, er kommt,
Der Bräutigam kömmt!
Ihr Töchter Zions, kommt heraus,
Sein Ausgang eilet aus der Höhe
In euer Mutter Haus.
Der Bräutigam kömmt, der einem Rehe
Und jungen Hirsche gleich
Auf denen Hüglen springt
Und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
Den Bräutigam zu empfangen!

Sing Ye to the Lord

Sing ye to the Lord a new song,
Let the saints in congregation sing and praise Him,
Israel rejoice in Him that made thee,
Let Zion's children be joyful in their King,
And let them praise His holy name in their dances,
With timbrel and with harp united sing His praises.

Like as a father bendeth
In pity o'er his infant race;
So God the Lord befriendeth
The meek and lowly heirs of grace.
That we are frail He knoweth,
Like sheep we go astray:
Almighty God preserve us still
Teach us to heed thy will,
In all we do direct us;
Like grass the reaper moweth,
We fall and fade away!
Like wind that ever filleth,
We are but passing breath.
Be Thou our shield by day and night,
Make hope our staff and faith our light,
In all our ways protect us.
Thus man each moment dieth,
For life must yield to death.
How blessed and secure is he,
Who placeth all his trust in Thee.

Praise ye the Lord, His acts are mighty,
Praise him greatly for his excellence is great,
All breathing life, sing and praise ye the Lord,
Halleluja!

Wake, arise, the voices call us

Wake, arise, the voices call us
Of watchmen from the lofty tower;
Arise, thou town Jerusalem!
Midnight's hour doth give its summons;
They call to us with ringing voices:
Where are ye prudent virgins now?
Make haste, the bridegroom comes,
Rise up and take your lamps!
Alleluia!
Prepare to join
The wedding feast,
Go forth to meet him as he comes.

He comes, he comes,
The bridegroom comes!
O Zion's daughters, come ye forth,
His journey hieth from the heavens
Into your mother's house.
The bridegroom comes, who to a roebuck
And youthful stag is like,
Which on the hills doth leap;
To you the marriage meal he brings.
Rise up, be lively now
The bridegroom here to welcome!

Dort, sehet, kommt er hergegangen.

3. Aria

Wenn kömmst du, mein Heil?

Ich komme, dein Teil.

Ich warte mit brennedem Öle.

Eröffne den Sal

Ich öffne den Sal

Zum himlischen Mahl

Komm, Jesu!

Ich komme; komm, liebliche Seele!

4. Choral

Zion hört die Wächeter singen,

Das Herz tut ihr vor Freuden springen,

Sie wachet und steht eilend auf.

Ihr Freund kommt von Himmle prächtig,

Von Gnaden stark, von Wahrheit mächtig,

Ihr Licht wird hell, ihr Stern geht auf.

Nun komm, du werthe Kron,

Herr Jesu, Gottes Sohn!

Hosianna!

Wir folgen all

Zum Freudensaal

Und halten mit das Abendmahl.

5. Recitativo

So geh herein zu mir,

Du mir erwählte Braut!

Ich habe mich mit dir,

Von Ewigkeit vertraut.

Dich will ich auf mein Herz,

Auf meinen Arm gleich wie ein Siegel setzen

Und dein betrübtes Aug ergötzen.

Vergiss, o Seele, nun

Die Angst, den Schmerz,

Den du erdulden müssen;

Auf meiner Linken sollst du ruhn,

Und meine Rechte soll dich küssen.

6. Aria

Mein Freund ist mein,

Und ich bin sein,

Die Liebe soll nichts scheiden.

Ich will mit dir in Himmels Rosen weiden,

Du sollst mit mir in Himmels Rosen weiden,

Da Freude die Fülle, da Wonne wird sein.

7. Choral

Gloria sei dir gesungen

Mit Menschen- und englischen Zungen,

Mit Harfen und mit Zimbeln schon.

Von zwölf Perlen sind die Pforten

A deiner Stadt sind wir Konsorten

Der Engel hoch um deinen Thron.

Kein Aug hat je gespürt,

Kein Ohr hat je gehört

Solche Freude.

Des sind wir froh,

Io, io!

Ewig in dulci jubilo.

There, look now, thence he comes to meet you.

When com'st thou, my Savior?

I'm coming, thy share.

I'm waiting with my burning oil.

Now open the hall

I open the hall

For heaven's rich meal.

Come, Jesus!

Come, O lovely soul!

Zion hears the watchmen singing,

Her heart within for joy is dancing,

She watches and makes haste to rise.

Her friend comes from heaven glorious,

In mercy strong, in truth most mighty,

Her light is bright, her star doth rise.

Now come, thou precious crown.

Lord Jesus, God's own Son!

Hosanna pray!

We follow all

To joy's glad hall

And join therein the evening meal.

So come within to me,

Thou mine elected bride!

I have myself to thee

Eternally betrothed.

I will upon my heart,

Upon my arm like as a seal engrave thee

And to thy troubled eye bring pleasure.

Forget, O spirit, now

The fear, the pain

Which thou hast had to suffer;

Upon my left hand shalt thou rest,

And this my right hand shall embrace thee.

My friend is mine,

And I am thine,

Let love bring no division.

I will with thee on heaven's roses pasture

Thou shalt with me on heaven's roses pasture

Where pleasure in fullness, where joy will abound.

Gloria to thee be sung now

With mortal and angelic voices,

With harps and with the cymbals, too.

Of twelve pearls are made the portals;

Amidst thy city we are consorts

Of angels high around thy throne.

No eye hath yet perceived,

No ear hath e'er yet heard

Such great gladness.

Thus we find joy,

Io, io,

Ever in dulci jubilo.

❖ Program Notes by Lorelette Knowles

Twenty years ago, a gold-plated record was sent into space aboard the *Voyager* spacecraft. If that record should ever be played by extraterrestrials, the first communication representing humans to them will be the *Brandenburg Concerto No. 2*, by Johann Sebastian Bach, whose 312th birthday on March 21 we celebrate this evening by performing five of his works.

A little more than a month after the birth of George Frederick Handel in Halle in February 1685, in the Thuringian town of Eisenach (about 30 miles from Halle, and near Wartburg Castle, Martin Luther's hiding place), Johann Ambrosius Bach and his wife, Elisabeth, welcomed both spring and their eighth child, Johann Sebastian. Ambrosius, like most of the other members of the extended Bach family, was a skilled and successful professional musician, who performed ceremonial music at the Eisenach town hall, and who later accepted a second position as court musician for the local duke. He was an accomplished singer and player of the violin and viola, and the young Sebastian may have learned those instruments from him, and the organ from Ambrosius' cousin, "the profound composer" Johann Christoph Bach, organist at St. George's Church, where Sebastian soon became an experienced chorister.

The eight-year-old Sebastian attended the local Latin School, where Luther had studied, and did very well, but in May of 1694, his mother died; his father remarried the following January, but himself died the next month, leaving his widow with probably five children. Sebastian and his brother Johann Jakob were taken into the home of their oldest brother, Johann Christoph, newly-married, and organist at Ohrdruf. In his new environment, the knowledge-hungry Sebastian continued to excel in his musical and academic studies. A famous, but possibly apocryphal, story from this period has the 12-year-old Sebastian secretly removing a manuscript of clavier compositions by such accomplished composers as Böhm, Buxtehude, Pachelbel, and Fesberger from a forbidden bookcase in his older brother's home, copying the music by moonlight to avoid detection, and stealthily replacing the original. Johann Christoph, however, discovered the painstaking copy, and confiscated it, having denied his brother access to the manuscript because he believed the music too difficult!

By 1700, Johann Christoph Bach had two children of his own, and was unable to support Sebastian any longer. So the fifteen-year-old musician left Ohrdruf to finish his education in the town of Lüneburg, some 200 miles to the north, where he had won a scholarship to the choir school of St. Michael's Church, which provided him with room, board, and instruction. During the next three years, Sebastian sang in the choir, played the violin in the orchestra, studied the music of past composers and traditional composition methods, and improved his organ-playing by studying with the famous organist, Georg Böhm. When he had completed his academic

studies at St. Michael's, however, Sebastian found himself unable to attend a university because he lacked the necessary funds, and he therefore returned to Thuringia and found a post in 1703 as organist at the New Church in Arnstadt.

In his new position, the eighteen-year-old Sebastian was paid well, but his compositional and technical brilliance as an organist caused him trouble with his employers, because his creative improvisations on and accompaniments to hymn tunes proved confusing to the congregation. The unruly behavior of his choristers and instrumentalists, many of whom were older than he, irritated the rather hot-tempered and perfectionistic young musician; at one point, he engaged in a street-brawl with a bassoon player named Geyersbach, whom Sebastian had called a "nanny-goat bassonist." The situation deteriorated further when Sebastian took four months off to visit the celebrated organist-composer, Dietrich Buxtehude, in the distant town of Lübeck (according to tradition, he made the 400-mile round-trip on foot!), when he had originally arranged for an absence of only four weeks. Upon his return in January of 1706, he found himself facing a furious town council complaining that he had been away from his post too long, his playing was becoming even more complex and confusing than ever, and worse yet, he had been heard accompanying the singing of a "strange maiden" in the organ loft! The impatient young genius realized that he would have to find a work setting in which he would have more freedom to explore his musical ideas and to compose and perform more challenging music.

The young singer in the organ gallery was probably Maria Barbara Bach, one of Sebastian's second cousins, and, like the rest of the Bach family, a good musician. Both she and Sebastian were not only musicians and cousins, but were also orphans, and both lived for a time with their mutual relative, the Mayor of Arnstadt. They were married in the fall of 1707, after Sebastian had found a new position as organist at the Church of St. Blaise in Mühlhausen. But he left this post within a year, having found that the Pietist pastor of the church really preferred church music to be very simple, and that the musical freedom he so greatly desired was not to be found at St. Blaise's.

In July 1708, Bach was appointed court organist and chamber musician to Duke Wilhelm Ernst of Saxe-Weimar, a fervent Lutheran and an enthusiastic musical patron, and the first of Bach's twenty children was born soon after his arrival in Weimar. Here at last, Bach obtained the freedom to compose for which he had longed. Most of his great organ works were written during his nine years at Weimar, and he also composed many cantatas for the duke's chapel and for various secular occasions, such as birthdays, weddings, and special events at the University of Leipzig. By this time, his superlative skills as an organist and his expertise in

the construction of pipe organs had earned him considerable celebrity, and his fame brought him many pupils and numerous opportunities to perform on organs in neighboring cities. In addition, he was later promoted to the newly-created post of Concertmaster.

When Duke Wilhelm Ernst's Kapellmeister died in 1716, Bach expected to be given his post, but when it was given to the old Kapellmeister's relatively untalented son for various political reasons, Bach resigned. The duke angrily refused to let his renowned concertmaster take an appointment as Prince Leopold's court conductor at Anhalt-Cöthen, which he was offered in August 1717, and had him imprisoned for a month; eventually, the headstrong composer was released, discharged in disgrace, and allowed to leave Weimar with his young family.

As Kapellmeister at Anhalt-Cöthen, Bach began to produce an amazing abundance of instrumental works (most of which have, most unfortunately, been lost) for Prince Leopold, who treated Bach with respect and affection. Sonatas and concertos for the violin and the flute, and the justly famous Brandenburg Concertos, were written during Bach's years at Cöthen. For a time, Bach's situation seemed ideal, but in July 1720 he returned from a trip with his patron to domestic devastation: his beloved wife, Maria Barbara, had suddenly taken ill, died, and been buried, leaving him with his four surviving children (three had died in infancy) to care for. Seventeen months later, the 36-year-old Sebastian Bach married Anna Magdalena Wilcken, a 20-year-old soprano also employed by the Cöthen court; she not only became stepmother to Bach's first family, but went on to bear her husband thirteen children, of whom only six survived infancy (of the composer's ten surviving offspring, one son died of a sudden fever in his early twenties, while another was mentally deficient).

In December 1721, a week after the marriage of Bach and Anna Magdalena, Bach's employer, Prince Leopold, married his cousin, and soon the musical life of the court was threatened, since the young princess appears to have been totally devoid of musical interest or appreciation, and began to persuade Leopold to spend less time with his musicians. Bach soon began to feel somewhat unneeded and neglected, and, after the death of his first wife, and fifteen years of making music in noblemen's courts, he felt an urge to write religious music again. He also wanted his musically-gifted children to be near a good university. So the Bach family prepared for another move.

In 1723, Leipzig was an important trading center in Saxony that was governed by a town council; in May, they offered Sebastian Bach the highly influential position of cantor at the venerable St. Thomas's Church, though he was their third choice after the famous and extremely prolific composer Georg Philipp Telemann refused the council's offer, as did the renowned Darmstadt court conductor, Christoph Graupner, for financial reasons.

Bach, however, accepted this prestigious post, which made him musical director of Leipzig's churches, and soon found himself with a very heavy workload indeed. He was required to write and perform music weekly for the town's two main churches, St. Thomas's and St. Nicholas's, to look after the boys at St. Thomas's School and teach them music and Latin, and to compose works for town events. He had little rehearsal time, and his performers were largely schoolboys, some of whom were allowed into the choir by the council despite their inability to read music! In addition, he had ever more children of his own to instruct in music.

Though his working conditions were very difficult, his conflicts with those in authority over him were frequent and sometimes bitter, his compensation was barely adequate, and he often considered leaving Leipzig, Bach remained at St. Thomas's for 27 years, until the end of his life. Here he did have, however, the opportunity to compose and perform very large-scale works for choirs, orchestra, soloists, keyboard players, and visiting instrumental virtuosos. He wrote nearly 300 cantatas, and such magnificent works as the *St. John Passion*, the *St. Matthew Passion*, the *Christmas Oratorio*, the *Magnificat*, and six German motets for special occasions.

In 1729 Bach took over as director of a group, founded by Telemann, known as the "Collegium Musicum," which was composed largely of music students from the university who met to perform on Friday evenings at a local coffeehouse; for this group, he wrote, among other works, the light-hearted *Coffee Cantata*, which is perhaps the most opera-like of his compositions. He was also appointed part-time court composer to the King of Poland and Elector of Saxony, Augustus III, in 1736, and dedicated to him the first two sections of the *Mass in B Minor*, one of the greatest religious works ever composed.

By 1750, Bach had begun to work less, partly because his constant struggles with his employers had reduced his interest in his duties as cantor, and also because his health was failing (he may have suffered a stroke by mid-1749). Weak-sighted for years due to heredity, overwork, and poor lighting, Bach was nearly blind by 1749. He agreed to have two painful eye operations in the spring of 1750, but they were failures, and his health rapidly worsened. After suffering a second stroke that was rapidly followed by a fierce fever, Bach died on July 28, 1750, just ten days after his sight was suddenly but only briefly restored. He left only a small estate, and his long-suffering widow, Anna Magdalena, became and remained an almshouse resident until her death ten years later.

Almost before he died, Bach's music was considered outmoded and unfashionable, even by his own talented sons, who helped to shape the new music of their own generation. For some 70 years after his death, Bach's music was all but forgotten, and it took musicians to rediscover this musical master. Mozart apparently heard

Bach's motet, *Singet dem Herrn ein neues Lied*, which we perform this evening, with a shock: "What is this? Now there is something we can learn from!" he said, and it was Beethoven's brilliant playing of Bach's "Well-Tempered Clavier" that first gained him a reputation as a virtuoso performer in Vienna. But it was under Felix Mendelssohn in 1829 that the great *St. Matthew Passion* was performed for the first time since its composer's death, and thereafter, interest in and publication, study, and performance of Bach's works began to flourish worldwide.

Bach lived in a world where musicians were servant-craftsmen, and he wrote music for his masters in the churches, palaces, and town councils of 18th-century Germany. He dedicated much of his music, however, to "the glory of God alone;" and indeed, the glory of his music, some of the greatest of all time, brings us joy in the performing and in the hearing this evening. It may someday bring joy even to far-away beings of which we cannot now conceive!

Overture or Suite for Orchestra, No. 4, in D Major, BWV 1069

The terms "orchestral suite" and "overture" denote the same works by Bach; they are called "suites" because they consist mainly of shorter movements in various dance forms, and they are also referred to as "overtures" because their opening movements ("overture" is a French word which comes from "ouvrir," "to open") are extensive and substantial enough to overshadow the other movements. It has not yet been possible to determine when Bach's orchestral suites were written, and the compositional history of the Suite in D major is especially complex. Hans-Günter Klein believes that the version in which we know this work is probably the third in its history. The first has disappeared, and can be only partially reconstructed, but it contained no trumpets or timpani, and lacked the two Minuet movements that the present version contains. The second version, to which the trumpets and timpani were added, consists of the transformation of the opening movement of the suite into the first movement of Bach's Christmas Cantata, No. 110, *Unser Mund sei voll Lachens* ("Our Mouth was Filled with Laughter"), composed in 1725 near the beginning of Bach's Leipzig years (ripples of laughter may be detected in the fugal middle section of this joyous piece). In the work's third incarnation, Bach retained the brass instruments in the opening movement and added them in the other movements as well, but the composer changed the brass parts in such a way that they can be omitted without damaging the structure of the composition. The first version may have been written during Bach's tenure at Cöthen (1717-23), while the third version may have been intended for performance by the Collegium Musicum (the inconsistent availability of trumpets and timpani for those performances could explain the need for the alternative scoring).

The fourth Orchestral Suite is scored for three oboes, bassoon, three trumpets, timpani, strings, and continuo. The overture begins with a stately introduction employing dotted rhythms; this is followed by a fugal section, and at the conclusion of the overture, a more solemn mood returns. Bach uses for this movement's theme a dance (a gigue), such as often appeared as the finale of the dance suites of Bach's day. After the overture come five movements based on dance forms (two bourees, distinguished by "contentment and an amiable character," according to J. Mattheson, commenting on the characters of various dance forms in 1739; a gavotte that expresses "exultant joy;" and two minuets that express "moderate merriment") and a closing movement in a "free" form unrelated to a dance (a "rejouissance," defined in 1732 by J. G. Walther as "Joy, gaiety" that "occurs in overtures, as certain cheerful pieces are so entitled."). In this orchestral suite, as in the other three, Bach never overwhelms his listeners with his stupendous musical mastery, but captivates them with delightful charm, wit, and grace.

Cantata No. 56, *Ich will den Kreuzstab gerne tragen*

This heartfelt cantata, *Ich will den Kreuzstab gerne tragen* ("I will my cross-staff gladly bear"), for bass solo, strings, and oboes, is one of Bach's most beautiful compositions for a single voice in which vocal virtuosity is prominent. It is a work of intimate chamber character, intended for performance on the nineteenth Sunday after Trinity Sunday (October 27 in 1726). The poetically significant text of an unknown writer inspired Bach to compose an unusual work full of contrasts and details. The cantata has no introduction, but opens with a broadly-conceived aria in the somewhat unconventional "bar" (a-a'-b) form. In the aria's "b" section, the solo voice suddenly breaks into a triplet rhythm, while the accompanying instruments maintain their former movement in eighth-notes; this combination of different rhythms expresses the passionate yearning in the words "Da leg' ich den Kummer auf einmal ins Grab" ("There will I entomb all my sorrows and sighs"). In the moving recitative that follows ("My life in the world is like a journey at sea"), the motion of waves is depicted by the cello's rocking motif; this accompaniment ceases suddenly as the weary pilgrim reaches heaven and leaves the ship. The certainty of faith and the joy of believing are depicted in the second aria, which is composed as a logical counterpart to the first aria through the use of regular *da capo* (a-b-a) structure, dance rhythm, and solo oboe accompaniment. Equally lovely is the following recitative that expresses the soul's readiness to receive its Lord's reward; Bach here accompanies the voice with sustained strings, as he accompanies the utterances of Christ in the *St. Matthew Passion*. In the second half of this recitative, Bach brings back the rocking melody of the "b" section of the first aria, and thus links the first and last solo movements of the work. Though this cantata appears little-suited to the inclusion of a hymn, Bach concludes it with a four-part chorale which, in its richly-graduated

harmony, and in such touches as the emphatic syncopation of the opening, again displays the careful attention to the smallest musical details which has endeared this cantata to church congregations and concert audiences alike.

Singet dem Herrn ein neues Lied, BWV 225

During the first decade of his service as Thomas Cantor, Bach wrote five of his six German motets for special occasions (mostly funerals). In them, Bach used the same kinds of texts, derived from chorales and from the Bible, that he used in his early cantatas, which served as his main models for these compositions. The melodic and harmonic treatment of the voices, the rich polyphonic texture, and, most importantly, the prominence of the chorale melodies, can be found in the motets as well as in the cantatas. The motets were almost the only vocal compositions by Bach that were never completely forgotten. C. F. Zelter reports in a letter to Goethe how his singers loved to perform the motet *Singet dem Herrn ein neues Lied*, and when Mozart heard that work in 1789 in Leipzig, "his whole soul seemed to be in his ears" (Rochlitz). This was due not only to the superb musical qualities of the motets, in which Bach presents, through his masterful musical treatments, both the biblical messages and their interpretive commentaries with unparalleled power, but also to the deep, unshakable faith shining from them that brought to later generations a spiritual sustenance badly needed in perilous times.

Singet dem Herrn ein neues Lied ("Sing to the Lord a new song"), for eight-part double chorus, was written no earlier than 1726, and was probably performed on May 12, 1727, as part of a birthday celebration for the Elector Friedrich August "The Strong" of Saxony. Unlike earlier composers, Bach does not employ a chorus of higher voices contrasted with one of lower voices, but uses two evenly-balanced mixed vocal ensembles, probably made up originally of only one to three singers per part.

The motet's extensive first movement, a song of thanksgiving based on the first three verses of Psalm 149, takes the form of a free-style vocal prelude followed by a fugue. In the free section (*Singet dem Herrn*), the two choirs engage in a dialogue in which the second choir begins by urging, with monosyllabic exclamations, the first choir to sing; the first choir responds with florid musical garlands of rejoicing. These exhortations continue into the beginning of the fugue subject, *Die Kinder Zion* ("Let the children of Zion"), presented by the first choir. The middle movement, which also takes the form of a dialogue, features the third stanza of the chorale, *Nun lob mein Seel* ("Now bless my soul"), which is based on Psalm 103. The individual hymn lines, sung by the second chorus, are interrupted by the first chorus, which quotes the first movement and comments on the chorale text. The third movement again employs a psalm text (Psalm 150:2). At the end, the two choirs join into one four-part ensemble for a jubilant four-voice fugal presentation of the psalm's sixth verse. This fugue is

based on an unusually long theme in sprightly 3/8 time, and bears a resemblance to the *Pleni sunt coeli* section of the *Mass in B Minor* composed a few years earlier. The fugue is clearly divided into 32 + 4 + 40 + 4 + 32 measures, thus creating the symmetrical structure, *a-b-c-b-a*, within which "everything that hath breath" praises the Lord.

Concerto in D minor for Two Violins, BWV 1043

Bach's violin concertos are not virtuosic display pieces. Instead, inspired by the solo concertos of the admired Venetian composer, Antonio Vivaldi, they explore the interplay between different sound elements: the "tutti," or full instrumental group, and one or more solo instruments. Though technical brilliance is not absent in Bach's concertos, it is often avoided in order to maintain balance in the composer's game of contrasting effects.

In Bach's concerto for two solo violins accompanied by strings and continuo, which was probably written in Cöthen, a dialogue takes place, not between the two solo violins, but between *both* solo instruments and the orchestra. In order to make the instruments "speak" (the famous flautist, J. Quantz, stated in 1752 that "Music is nothing else but an artificial language."), the articulation of the sixteenth-notes in the rapidly-moving first movement is constantly varied. This *Vivace* opens with a fugal tutti section, a feature unusual at the beginning of a Bach concerto. In the slower middle movement, which is one of the most intimate and heart-stirring of Bach's cantilenas, the orchestra functions solely as an accompaniment while the two solo violins compete with one another in singing their exquisite melody. Extreme contrasts are the outstanding feature of the closing *Allegro* movement, a remarkable example of the inversion of the traditional relationship between principal instruments and orchestra: The solo violins are given broad organistic chords, while the melody is played in energetic unison by the orchestra. In this finale, the musical requirement of Bach's time that every measure should express a different emotion is clearly met. In the middle of the hectic chase of the opening section, there appear two beseeching interjections by the solo violins which are roughly rejected by the orchestra; the main motif of the solo instruments is shaped from these interjections. The orchestra maintains the impetuous opening motif throughout the movement, while the emotions evinced by the solo violins are ever-shifting. Especially noteworthy are the springing types of bowing, specifically prescribed by Bach, that produce jazz-like shifts of accent.

Cantata No. 140, Wachet auf, ruft uns die Stimme

The cantata *Wachet auf* ("Sleepers wake"), based on a hymn by Philipp Nicolai, was written in 1731 for the 27th Sunday after Trinity Sunday (November 25th of that year). The hymn is based on the parable of the wise and foolish virgins, and later turns to a description of the heavenly city of Zion. The hymn's three long stanzas and expansive melodic line, combined with the concept of

Jesus' love for the soul as his bride, inspired a grand musical design: The three hymn stanzas form the cantata's beginning (for chorus and orchestra), middle (for tenor solo), and end (again for chorus and orchestra), while a recitative (first for tenor, then for bass) and a duet (for soprano and bass) are placed between the stanzas, producing an *a-b-c-a'-b'-c'-a''* structure (an anonymous librettist made extensive use of Bible quotations, particularly from the *Song of Solomon*, in composing the texts for the recitatives and duets).

In the extensive opening chorus, accompanied by oboes, horns, and strings, the chorale melody is presented in long notes by the sopranos, beneath which the lower voices weave a rich contrapuntal fabric inspired by the words, rather than by the hymn's tune. The lines of text and the orchestral interludes are arranged somewhat in the manner of a chorale prelude. The twelve repeated dotted notes in the first four measures perhaps symbolize the chiming of the midnight bell. The orchestra then proceeds to add an independent accompaniment to the chorus, possibly picturing the approach of the heavenly bridegroom and the maidens' eager anticipation of his arrival. Out of these elements blossoms a sound combination of overpowering sensuous beauty. The tenor recitative that forms the second movement is followed by a soprano-bass duet in which Jesus appears as the bridegroom of the soul, presented as one of the "wise virgins." The accompanying violino piccolo (a small violin, tuned a minor third higher than the regular violin) gives this duet a special glittering brilliance. In the magnificent second chorale arrangement (the fourth movement), which is actually a three-part chorale concerto, the hymn tune sung by the tenor is interwoven line by line with a (now famous) melody played by unison strings that is of a sweetness found rarely in Bach's cantatas; it may depict the graceful procession of the maidens going out to meet Jesus, the heavenly bridegroom. In the fifth movement, a bass recitative accompanied by violino piccolo, strings, and continuo, the bridegroom, Jesus, is described as taking his bride to himself. Unusual harmonies introduce the sixth movement, a second soprano-bass duet, accompanied by oboe and continuo, in which heavenly and earthly love merge into one. Like the third movement, this is one of the most beautiful love duets ever composed, but it is almost ardent, though in a rather relaxed and dance-like way, while the earlier duet is yearning and mystical. In the seventh and final movement, the chorus sings the final verse of the chorale in four-part harmony, while the violino piccolino added to the horns, oboes, and strings lends a special splendor to this "sacred bridal song" (Nicolai's title).

❖ Upcoming

Beyer: *The Passion According to St. Mark*

Good Friday, March 28, 1997, 8:00pm

First United Methodist Church

Haydn: *The Seasons*

Sunday, May 11, 1997, 7:00pm

First United Methodist Church

❖ Recordings

Recordings of recent performances by OS❖SCS are available for sale. They include tapes of our 1994 performance of Handel's *Messiah* and our 1995 performance of the Bach b minor Mass. We are also pleased to offer three compact discs. Our first CD, *A Tribute to Sean Connery*, was produced by edel America, and includes music from the films of Sean Connery. We have also produced a CD of our Christmas 1995 performance of the Vaughan Williams *Hodie*. Our newest disc includes our Spring 1996 performances of J.S. Bach's Cantatas Nos. 4 (*Christ lag in Todesbanden*), 21 (*Ich hatte viel Bekummernis*), and 159 (*Sehet, wir gehen hinauf gen Jerusalem*). Prices are \$15 for each CD, \$20 for the Bach b minor Mass and the *Messiah* (two cassettes for each performance).

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