

BACH BIRTHDAY CELEBRATION

SUNDAY, MARCH 16, 2003 – 3:00 PM
TOWN HALL

Terri Richter, soprano
Emily Lunde, mezzo-soprano
Jerry Sams, tenor
Phil Phillips, baritone
ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JOHANN GOTTLIEB GOLDBERG (1727-1756)
Trio Sonata No. 4 in C major [formerly BWV 1037]

Adagio
Alla breve
Largo
Gigue: Presto

Fritz Klein, violin
Stephen Provine, violin
Matthew Wyant, cello
George Shangrow, harpsichord

JOHANN SEBASTIAN BACH (1685-1750)
Wachet auf, ruft uns die Stimme, BWV 140

Terri Richter, soprano
Jerry Sams, tenor
Phil Phillips, baritone

– Intermission –

JOHANN SEBASTIAN BACH (1685-1750)
Orchestral Suite No. 1 in C major, BWV 1066

[Overture]
Courante
Gavotte I – Gavotte II
Forlane
Menuett I – Menuett II
Bourée I – Bourée II
Passepied I – Passepied II

JOHANN SEBASTIAN BACH (1685-1750)
Gott der Herr ist Sonn und Schild, BWV 79

Terri Richter, soprano
Emily Lunde, mezzo-soprano
Phil Phillips, baritone

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Use of cameras and recording equipment is not permitted in the concert hall.

This concert is being broadcast live on Classical KING-FM 98.1.

JOHANN GOTTLIEB GOLDBERG

Trio Sonata No. 4 in C major

Goldberg was born in Danzig (now Gdansk) and baptized March 14, 1727; he died in Dresden and was buried there on April 15, 1756.

It is indeed ironic that a composer whose name will forever be associated with a work he did not write (Bach's *Goldberg Variations*) would have one of the finest works he *did* compose misattributed to Bach.

Johann Gottlieb Goldberg was employed from a very early age by Count Hermann Karl von Keyserlingk, the Russian Ambassador to the court of Saxony, who recognized the young man's prodigious talents as a keyboard player. Keyserlingk was acquainted with Johann Sebastian Bach and asked the great composer to write for him "a little night music" to soothe him to sleep when he suffered frequent bouts of insomnia. Bach responded with his *Aria with 30 Diverse Variations*, BWV 988, published as Book IV of Bach's *Clavierübung*.

Legend has it that young Goldberg (all of 14 at the time) played this keyboard work for the Count to lull him to sleep (although the exciting nature of many of the variations likely had the opposite effect!). Doubt has been cast on the veracity of this tale, related by Bach's earliest biographers, because of the technical difficulty of BWV 988, but it might just as well indicate how talented the young Goldberg was: contemporary sources speak of Goldberg's amazing keyboard expertise, including his remarkable sight-reading ability.

Details of Goldberg's life are sketchy, but it is believed that he studied with Johann Sebastian Bach as well as Bach's son, Wilhelm Friedemann. Johann Nikolaus Forkel, one of Bach's earliest biographers, wrote that Goldberg "was a very skillful keyboard player, but with no particular talent for composition." This remark has tainted Goldberg's legacy ever since, but Bach himself must have thought more highly of his pupil, as he encouraged Goldberg to write church cantatas for Leipzig. Indeed, perhaps the greatest testament to Goldberg's compositional gifts is this C major trio sonata, which passed as a work by the master himself for nearly two centuries.

The confusion over the authorship of this trio sonata dates from shortly after Goldberg's death. Breitkopf published the work under Goldberg's name in 1761, but three years later attributed it to Bach. Despite some uncertainty that the piece was actually the work of Bach, it earned a place in the *Bach-Werke-Verzeichnis*, and was listed as BWV 1037. A 1953 article by scholar Alfred Dürr seemed to settle the question, but C. F. Peters somewhat stubbornly continued to attribute the work to Bach in their catalog.

One can sense the influence of Bach in this trio sonata, cast in four movements alternating slow and fast tempos, and it is entirely possible that Bach even contributed some helpful suggestions to his student – especially noteworthy is the triple fugue in the second movement.

– Jeff Eldridge

JOHANN SEBASTIAN BACH

Wachet auf, ruft uns die Stimme, BWV 140

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. His cantata BWV 140 was composed in 1731 and first performed on November 25 of that year in Leipzig, under the direction of the composer. In addition to three vocal soloists and chorus, the work is scored for two oboes, English horn, bassoon, horn, violino piccolo, strings and continuo.

The cantata *Wachet auf* ("Sleepers awake"), based on a hymn by Philipp Nicolai, was written in 1731 for the 27th Sunday after Trinity. 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, horn 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 violin tuned a minor third higher) 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 tenors 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

Violinist FRITZ KLEIN studied violin with Vilem Sokol. In addition to being a mathematician and a mountaineer, he is a founding member of the Brillig String Quartet, and has served as co-concertmaster of Orchestra Seattle since 1983.

One of the Pacific Northwest's premier mezzo-sopranos, EMILY LUNDE is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream* and on Seattle Opera's preview concerts. Her repertoire runs the gamut from early music to Classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including *Messiah*, which she has recorded with OSSCS. In March of 2002 she appeared with the Choir of the Sound on their 25th Anniversary Concert, in April she sang Bach's Mass in B minor in a period-instrument performance with the Northwest Chamber Chorus, and in May she performed Beethoven's *Missa solemnis* with OSSCS at Benaroya Hall.

Baritone PHIL PHILLIPS received his Master's degree from Eastern Washington University and has appeared with a variety of ensembles both in the Pacific Northwest and in Germany, including the Spokane Civic Theater, Seattle Pro Musica and Seattle Comic Opera. He is currently baritone soloist and Assistant Choral Director at Unitarian Christian Church as well as music director at Archbishop Thomas J. Murphy High School in Everett.

Violinist STEPHEN PROVINE has studied with Harry Cawood, Lesley Hatfield and Richard Deakin of the Royal Northern College of Music in England, where he performed in a number of respected youth orchestras. In 1997 he left England to pursue a degree in Computer Science at Harvard University. At Harvard he was a member of the Harvard-Radcliffe Orchestra and concertmaster of the Bach Society Orchestra. He is currently a software design engineer at Microsoft in Redmond and has performed with Orchestra Seattle since 2002.

Soprano TERRI RICHTER came to the Northwest in 1995 from Tennessee, where she received her Master's degree from Middle Tennessee State University. Since her arrival in Seattle, she has become firmly established as an outstanding young opera and concert artist. In October of 1997, she made her debut with Seattle Opera as Barbarina in *The Marriage of Figaro*, returning in subsequent seasons to sing in *The Magic Flute*, *Boris Godunov*, *Rusalka* and *Un ballo in maschera*. Next season she performs in both *Parsifal* and *Ariadne auf Naxos*. One of twelve young singers to be chosen for Seattle Opera's first national Young Artist Program, Ms. Richter received critical acclaim and a scholarship award for her portrayal of Despina in *Così fan tutte*. Ms. Richter is equally at home singing concert repertoire. She has been featured at Benaroya Hall with the Northwest Chamber Orchestra, Seattle Symphony and OSSCS and has also appeared with the Spokane Symphony, Fort Collins Symphony, Walla Walla Symphony, Bellevue Philharmonic, Pacific Northwest Ballet, Northwest Sinfonietta, and Bremerton Symphony. With OSSCS, she has performed Handel's *Brockes Passion* and *Israel in Egypt*, Bach's Christmas Oratorio, Mass in B minor, *St. John Passion* and *St. Matthew Passion*, Monteverdi's *1610 Vespers*, Purcell's *Fairy Queen* and Stravinsky's *Pulcinella*. Ms. Richter recently released her first CD, *Someone to Watch Over Me*, recorded with the Northwest Sinfonia.

Tenor JERRY SAMS has been an active soloist and chorus member with the Seattle Chamber Singers from the early years of the ensemble through the present. With the Seattle Chamber Singers he has been featured soloist in most of the great Handel oratorios, as well as many Bach cantatas and works of Bach, Mozart, and other masters of the choral repertoire. Mr. Sams studied voice at Pomona College and the University of California at Santa Barbara, and since that time has sung with many of the choral groups in the Bay Area and the Pacific Northwest.

Cellist MATTHEW WYANT has performed with Orchestra Seattle since 1990. While growing up in Atlanta, he studied with Martha Gerchefski and performed frequently with a choir of fourteen cellos. During his undergraduate studies at Johns Hopkins University, he studied cello with Yehuda Hanani at the Peabody Conservatory of Music. He currently works as a research meteorologist at the University of Washington and enjoys amateur astronomy.

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