

## Bach Festival Events

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### SATURDAY, FEBRUARY 24

◆ 3:00 p.m.

**Harpichord Master Class &  
recital by Dr. William Cowdery**

*First Presbyterian Church, Elmira*

◆ 7:00 p.m.

**Organ recital by Charlotte  
Cook**

*Grace Episcopal Church, Elmira*

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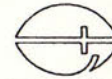
### SUNDAY, FEBRUARY 25

◆ 3:00 p.m.

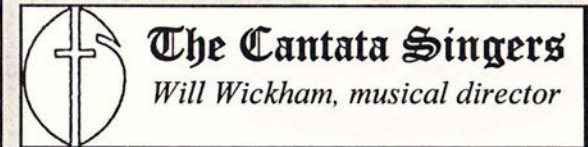
**Concert featuring the Cantata  
Singers of Elmira**

*First Presbyterian Church, Elmira*

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**The Cantata Singers**  
P.O. Box 952  
Elmira, NY 14902



*present*

# Bach Festival 2001



**Saturday, February 24  
&  
Sunday, February 25**

**Grace Episcopal Church, Elmira  
Rev. Donald J. Matthews, Pastor  
First Presbyterian Church, Elmira  
Betsey Crimmins, Pastor**



These programs are made possible with public funds from the New York State Council on the Arts Decentralization Program administered locally by the Arts of the Southern Finger Lakes.



These programs are underwritten in part by a grant from The Community Foundation of the Elmira-Corning Area, Inc.

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**Saturday, February 24**

**HARPSICHORD MASTER CLASS &  
RECITAL BY DR. WILLIAM COWDERY  
3:00 P.M.**

Dr. William Cowdery, renowned Bach historian and lecturer at Cornell University, will present a harpsichord workshop at the First Presbyterian Church of Elmira, Clinton Street, at 3:00 p.m.

The workshop will be run as a master class, with a group of five or six advanced piano students from the area who will have the opportunity to try out playing "pre-1750" keyboard music on the harpsichord. Although the focus will be on Bach and his works, there may be some other late Baroque composers represented as well.

Dr. Cowdery will discuss differences in mechanics and technique, as well as the history of keyboard music and how it follows developments in organ, harpsichord and piano building. In addition, he will try to help students see how playing old music the harpsichord can shed light on how to play it on the modern piano, which only became popular after about 1750.

**ORGAN RECITAL BY CHARLOTTE  
COOK  
7:00 P.M.**

Charlotte Cook, organist of Park Church, Elmira, will present an organ recital at Grace Episcopal Church, corner of Church & Davis Streets, Elmira.

Concert program:

◆ **Prelude & Fugue in C minor**

◆ **Violin Sonata #3 in A major**

Linda Couchon, violinist

◆ **Three Chorales**

*Herr Jesu Christ, Dich, zu uns wend'*  
*Nun danket aller Gott*  
*Wer nur den Lieben Gott lässt walten*

◆ **Prelude & Fugue in G Major**

◆ **Fugue in G minor**

◆ **Violin Sonata in D minor**

(2nd movement)

Linda Couchon, violinist

◆ **Three Chorales**

(from die Orgelbüchlein)

*Herr Christ, der einige Gottes Sohn*  
*Jesu, meine Freude*  
*Christus der uns selig macht,*

**Sunday, February 25**

**CONCERT FEATURING THE CANTATA  
SINGERS OF ELMIRA  
3:00 P.M.**

Concert program:

◆ **Motet 1**

*Singet dem Herrn ein neues Lied*

◆ **Cantata No. 196**

*Der Herr denket an uns*

The Cantata Singers  
Will Wickham, director

◆ **Brandenburg Concerto #5**

Violin: Margaret Matthews  
Linda Couchon  
Viola: Joan King  
Cello: Eric Johnson  
Flute: Betty Ann Robson

Guest artists: Winners of the 1st Annual  
Young Performer's Competition

◆ **Italian Concerto, 1st Movement**

Jessica Brown, piano

◆ **Aria: Seufzer, Thränen, Kummer, Noth**  
from Cantata 21 (*Ich hatte viel Bekümmernis*)

Kathryn Wickham, soprano  
Anna Herforth, oboe

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These programs are underwritten in part by a grant from The Community Foundation of the Elmira-Corning Area, Inc.



**The Cantata Singers**

*Will Wickham, Musical Director*

*In collaboration with*

**The First Presbyterian Church of Elmira**

*Betsy Crimmins, Minister*

**Grace Episcopal Church, Elmira**

*The Reverend Donald J. Matthews, Pastor*

*present*

*Bach Festival 2001*



**Saturday, February 24**  
**Sunday, February 25, 2001**

*The First Presbyterian Church of Elmira*

*1054 West Clinton Street · Elmira, New York*

*Grace Episcopal Church*

*Corner of Church & Davis Streets · Elmira, New York*

**SATURDAY, FEBRUARY 24**

**3:00 P.M.**

## HARPSICHORD MASTER CLASS & RECITAL

*Dr. William Cowdery, Harpsichordist & Clinician*

*Loralyn Light, Soprano*

First Presbyterian Church, Elmira

◆ **Selections from the Well-Tempered Clavier**

from Book 1: **Prelude and Fugue No. 1 in C Major**

from Book 2: **Prelude and Fugue No. 1 in C Major**

◆ **Three Arias from Sacred Cantatas**

from *Nun komm, der Heiden Heiland*, BWV 61

**Öffne dich, mein ganzes Herze**

from *Ein feste Burg ist unser Gott*, BWV 80

**Komm in mein Herzenshaus**

from *Ich habe genug*, BWV 82

Recitative: **Ich habe genug**

Aria: **Schlummert ein**

◆ **Suite No. 5 in G Major, from the Six French Suites**

Allemande - Courante - Sarabande -

Gavotte - Bourrée - Loure - Gigue

◆ **Three Arias from Secular Cantatas**

from *Geschwinde, ihr wirbelnden Winde*, BWV 201

**Patron, das macht der Wind**

from *Was mir behagt, ist nur die muntre Jagd*, BWV 208

**Weil die wollenreichen Herden**

from *Weichet nur, betrübte Schatten*, BWV 202

Recitative: **Die Welt wird wieder neu**

Aria: **Phoebus eilt mit schnellen Pferden**

### from *Nun komm, der Heiden Heiland*, BWV 61

Öffne dich, mein ganzes Herze,  
Jesus kömmt und ziehet ein.

Open thou, my heart, to Jesus,  
He will come and enter there.

Bin ich gleich nur Staub und Erde,  
Will er mich doch nicht verschmäh'n,  
Seine Lust an mir zu sehn,  
Daß ich seine Wohnung werde.  
O wie selig werd' ich sein!

Tho' I be but dust and ashes,  
Still will I be not despised  
But find favor in His eyes,  
That He come to dwell with me.  
O how blessed will I be!

### from *Ein feste Burg ist unser Gott*, BWV 80

Komm in mein Herzenshaus,  
Herr Jesu, mein Verlangen!

Come dwell within my heart,  
Lord Jesus, I adore thee.

Treib Welt und Satan aus,  
und laß dein Bild in mir erneuert prangen!  
Weg, schnöder Sündengraus!

Bid evil all depart,  
and let Thine image ever shine before me.  
Out sin, how base thou art!

### from *Ich habe genug*, BWV 82

*Recitative:*

Ich habe genug,  
Mein Trost ist nur allein,  
daß Jesus mein und ich sein eigen  
möchte sein.  
Im Glauben halt ich ihn,  
da seh ich auch mit Simeon,  
die Freude jenes Lebens schon.  
Laßt uns mit diesem Manne ziehn!  
Ach! möchte mich von meines Leibes  
Ketten der Herr erretten!  
Ach, wäre doch mein Abschied hier,

*Recitative:*

I've had enough,  
My comfort is only  
that Jesus might be mine and  
I be His.  
In faith I hold Him,  
and even with Simeon,  
I already see the joy of that life.  
Let us depart with this Man!  
Ah, let the Lord redeem me  
from the fetters of my life!  
Ah, if only the hour of my departing  
were soon,  
with joy I would say to you, World:  
I've had enough.

mit Freuden sagt ich, Welt, zu dir:  
Ich habe genug.

*Aria:*

Schlummert ein, ihr matten Augen,  
fallet sanft und selig zu.  
Welt, ich bleibe nicht mehr hier,  
hab ich doch kein Teil an dir,  
das der Seele könnte taugen.  
Hier muß ich das Elend bauen,  
aber dort, dort werd ich schauen  
süßen Frieden, stille Ruh.

*Aria:*

Go to sleep, weary eyes,  
gently blessed, close your lids.  
World, I will no longer tarry here,  
as I have no more part in you,  
that could benefit my soul.  
Here I must live in misery,  
but there, there I shall behold  
sweet peace, quiet rest.

from *Geschwinde, ihr wirbelndent der Wind, BWV 201*

Patron, das macht der wind.

Daß man prahlt und hat kein Geld,  
Daß man das für Wahrheit hält,  
Was nur in die Augen fällt,  
Daß die Toren weise sind,  
Daß das Glücke selber blind —

Patron, das macht der Wind.

My dear chap, it's like the wind

To boast and have no money,  
To consider true  
What only meets the eye,  
To take fools for wise,  
To think fortune itself blind —

My dear chap, that's what the wind  
does.

from *Was mir behagt, ist nur die muntre Jagd, BWV 208*

Weil die wollenreichen Herden  
Durch dies weitgepriesne Feld  
Lustig ausgetrieben werden,  
Lebe dieser Sachsenheld!

As long as the fleecy flocks,  
Through these far-famed pastures,  
Are gaily herded,  
So long may the Saxon hero live!

from *Weichet nur, betrübte Schatten, BWV 202*

*Recitative:*

Die Welt wird wieder neu,  
Auf Bergen und in Gründen  
Will sich die Anmut doppelt schön  
verbinden.

Der Tag ist von der Kälte frei.

*Aria:*

Phoebus eilt mit schnellen Pferden  
Durch die neugeborne Welt.  
Ja, weil sie ihm wohlgefällt,  
Will er selbst ein Buhler werden.

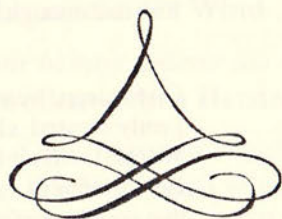
*Recitative:*

The world is born anew.  
On mountains and in valleys  
Grace, doubly beautiful, bedecks her  
self

The day is free from frost.

*Aria:*

Phoebus drives his dashing horses  
Through the new-born world.  
So pleasing are her charms to him  
That he himself would be her lover.



**7:00 P.M.**

**ORGAN RECITAL BY CHARLOTTE COOK**

Grace Episcopal Church, Elmira

◆ **Prelude & Fugue in C minor, BWV 549**

◆ **Three Chorales**

*Herr Jesu Christ, Dich, zu uns wend'*, BWV 655  
*Wer nur den Lieben Gott lässt walten*, BWV 647  
*Nun danket alle Gott*, BWV 657

◆ **Violin Sonata #2 in A major, S. 1015**

Andante - Allegro assai - Andante un poco - Presto

*Linda Couchon, violinist*

◆ **Prelude & Fugue in G Major, BWV 541**

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Intermission

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◆ **Fugue in G minor, BWV 578**

◆ **Andante from Violin Sonata No. 1 in B Minor, S. 1014**

*Linda Couchon, violinist*

◆ **Chorales from the *Orgelbüchlein***

*Herr Christ, der einige Gottes Sohn*, BWV 601  
*Jesu, meine Freude*, BWV 610  
*Christus, der uns selig macht*, BWV 620

◆ **Prelude in E-Flat Major, BWV 552**

## Program Notes

**Charlotte Cook** began her musical training on the piano at the age of five. In 1984 she received her Master's degree in Organ Performance from Western Illinois University, Macomb, Illinois. While living in the Midwest she worked as organist/choir director for Baptist, Lutheran, and Presbyterian churches. Since moving to the Valley she served as Director of Music at the Church of the Redeemer in Sayre for five years and is presently the organist at The Park Church in Elmira. In addition, Charlotte plays trombone in the Kirby Band and in the Low Brass Chorale, a quintet consisting of two horns, two trombones, and one baritone that recently gave a concert at the Sayre Theater. Charlotte also accompanies ProMusica Singers, a Valley singing group that presents benefit programs.

**Linda Couchon** is the daughter of a violinist and began her own studies in elementary school. She received her B.A. from Haitt College of Music in Hartford and her M.S. in Higher Education Administration from Purdue University. She plays in the Orchestra of the Southern Finger Lakes and the Edgewood String Quartet. Linda has two teenage sons and is an avid reader and dog lover.

**The Prelude & Fugue in C Minor** is a youthful work, probably composed around 1705 when Bach was living in Arnstadt. It begins with a solo in the pedals, introducing a fantasia-like prelude. The subject of the fugue that follows is derived from themes already heard in the prelude. It begins in strict fugue form, with entrances of the subject in tonic and dominant, but returns to the fantasia style as the piece ends.

**Three Chorale Preludes:** The first and third chorale preludes in this group are taken from a collection of chorales known as "The Great Eighteen," assembled by Bach late in his life. In fact, the copying of these works took place within the last weeks of his life. The manuscript reveals a gradual decline, with the characters becoming less certain and more shaky. Finally, upon reaching chorale #15, Bach was obliged to turn the pen over to his son-in-law to complete. Bach's handwriting appears again in the last chorale, the name changed to "Before Thy Throne I Now Appear."

**Herr Jesus Christ, dich zu uns wend'** (Lord Jesus Christ, Be Present Now) is a trio, written in three voices, one for each hand and a third for the feet. It sounds simple enough but is not necessarily so. The figurations throughout are based on the first four notes of the hymn melody, but the tune as a whole does not appear except for an entrance in the pedal at the very end of the piece.

The "Schübler Chorales" is a group of six chorales, five of which are transcriptions by Bach of movements from his cantatas. **Wer nur den lieben Gott lässt walten** (He That Suffereth God to Guide Him) comes from Cantata 93 of the same name published in 1728. The original is a duet for soprano, alto, and basso continuo, with violins and violas playing the hymn tune in unison. In the organ version, the vocal and bass parts are played in the hands, with the hymn tune in the pedals. Notice how expressively the manual parts paraphrase the hymn melody throughout.

**Nun danket alle Gott** (Now Thank We All Our God) is a chorale motet written in the style of Pachelbel, a German organ composer who lived about a generation before Bach. The familiar tune is played in the top voice in long notes (I am using a trumpet stop to bring out the melody), but preceding each phrase, fragments of the tune are heard in the other voices, a technique known as "imitation" common in organ music of this period.

**Violin Sonata No. 2 in A Major:** The trio sonata, written for two treble instruments and basso continuo was a common instrumental form beginning in the 17th century. Bach's sonatas for solo violin and organ or harpsichord are similar in structure and style, but with the keyboard instrument taking one of the melody parts in addition to providing the bass line. In **Sonata No. 2** listen for the dialogue between violin and organ and notice how themes are passed back and forth from one instrument to the other. The effect is not so much a violin solo with organ

accompaniment, but rather a duet between the two instruments. The third movement, "Andante un poco," is especially interesting. The violin begins a melody and the organ answers with the same melody a few bars later. This is called a canon or round. I have chosen a distinctive solo stop for the organ to help you hear the melody clearly. Thank you to solo violinist Linda Couchon for joining me on this piece.

One of the most popular musical forms of the 18th century, the prelude and fugue, reached the peak of its development in the works of Johan Sebastian Bach. The festive **Prelude and Fugue in G Major** begins with a free-form prelude followed by a lively fugue. The subject of the fugue, with its many repeated notes, is distinctive and easy to recognize throughout. A dramatic climax and pause near the end sets the stage for four overlapping entrances of the subject (stretto) that bring the fugue to its exciting conclusion. Notice the constantly intertwining melody lines played by both hands and feet, a characteristic of this music that makes it well-suited to the organ and "entertaining" to play as well.

**Fugue in G Minor:** Known as the "Little G Minor Fugue," this brief work is characterized by the beauty of its charming and lyrical subject. As is characteristic of fugue form, the exposition begins with a statement of the subject played alone without accompaniment, followed by entrances in tonic and dominant keys in the other voices. After the exposition, the subject eventually moves to the relative major for two entrances before making its way back to the tonic for its final statement in G minor.

**"Andante" from Violin Sonata No. 1 in B Minor:** Linda Couchon now returns to play the second movement of Bach's **Sonata No. 1**. The organ again assumes the role of one melody instrument in addition to providing the bass line and harmonic structure. In this case, however, the treatment is not imitative. Violin and organ each have their own expressive melodies, the two intertwining gracefully in beautiful harmony as the piece proceeds.

**Chorales from the "Orgelbüchlein":** The "Orgelbüchlein", or "Little Organ Book" is a collection of small organ chorales originally planned to cover the entire liturgical year, a total of 164 chorales. Of these only 45 were completed. According to the title, the purpose of the collection was pedagogical - to help "a beginning organist" both "in acquiring skill in his study of the pedals" and "in developing a chorale in all kinds of ways."

**Herr Christ, der einig' Gott's Sohn** (Lord Jesus Christ, the Only Son of God) comes from the Advent/Christmas section of the collection. The melody is in the top voice, accompanied by repeated melodic and rhythmic motives in both the pedal and the manuals.

Still from the Advent/Christmas section, but much more somber in tone, **Jesu, meine Freude** (Jesus, my Joy) again puts the melody in the upper voice and combines it with a motivic accompaniment.

**Christus, der uns selig macht** (Christ, Who Saved Us) is expressive of the passion of Christ. The melody is played in a powerful canon between the highest and lowest parts, accompanied by a sorrowful and expressive chromaticism in the inner voices.

**The Prelude in E-flat Major** opens the *Clavierübung*, Part III, a collection of chorale settings based on hymns of the German catechism. It sets forth three distinct themes, traditionally interpreted as symbolizing the Trinity. The first is majestic with dotted rhythms related to the French overture. It is played on the great organ. The second is lighter, more playful, and alternates between the positiv and swell. The third theme, played first on the positiv and later on the great organ is characterized by rapidly descending scales and syncopated rhythms. This prelude along with the Fugue in E-flat Major, the final piece of the *Clavierübung* III, is Bach's last free organ work.

# SUNDAY, FEBRUARY 25

3:00 P.M.

A CONCERT OF CHORAL & INSTRUMENTAL MUSIC FEATURING WORKS OF  
JOHANN SEBASTIAN BACH

◆ **Cantata No. 196**

*Der Herr denket an uns*

The Cantata Singers

◆ **Brandenburg Concerto #5**

Violin: Margaret Matthews      Cello: Eric Johnson  
Linda Couchon                      Kelly Kroeck  
Viola: Joan King                      Flute: Betty Ann Robson

*Intermission—a free will offering will be accepted*

◆ **Aria: Seufzer, Thränen, Kummer, Noth**

from Cantata 21 (*Ich hatte viel Bekümmernis*)

Kathryn Wickham, soprano  
Anna Herforth, oboe  
Dr. William Cowdery, harpsichord  
Eric Johnson, cello

◆ **Italian Concerto, 1st Movement**

Jessica Brown, piano

◆ **Motet 1**

*Singet dem Herrn ein neues Lied*

The Cantata Singers

Dr. William Cowdery, Organist

Cantata Singers Personnel

SOPRANO

Marylee Ashby  
Ruth Bruning\*  
Kim Caldwell  
Robin Fitzgerald  
Dorothy Hoos  
Ann Jennings  
Susan Tanner  
Katie Wickham

ALTO

Ostara Bedo  
Loueda Bleiler  
Lucy Cunnings  
Sharon Gublo\*  
Pat Hauser  
Frances McLaren  
Jane Poliseo  
Cora Range  
Lou Sand  
Ginny Shippy  
Florence Suffern

TENOR

Jesse Iaquinto  
Thomas J. McCloskey\*  
Gary Tucker\*  
Lydia Wickham

BASS

Jim Fink\*  
David Hauser  
Jan Miller\*  
David Mix  
Rick Schockner

\*First Presbyterian Choir  
members

## Program Notes & Translations:

### **CANTATA #196 DER HERR DENKET AN UNS (THE LORD REMEMBERS US)**

1. **Sinfonia**

2. **Chorus:**

*Der Herr denket an uns und segnet uns.  
Er segnet das Haus Israel.  
Er segnet das Haus Aaron.  
Der Herr denket an uns!  
Psalm 115:12*

*The Lord remembers us and blesses us.  
He blesses the house of Israel.  
He blesses the house of Aaron.  
The Lord remembers us.*

3. **Aria, Soprano**

*Er segnet, die den Herrn fürchten  
Beide Kleine und Große.  
Psalm 115:13*

*He blesses those who fear the Lord,  
Both small and great.*

4. **Duet, Tenor & Bass**

*Der Herr segne euch je mehr und mehr;  
Euch und eure Kinder.  
Psalm 115:14*

*The Lord bless you more and more;  
You and your children.*

5. **Chorus:**

*Ihr seid die Gesegneten des Herrn,  
Der Himmel und Erde gemacht hat.  
Ihr seid die Gesegneten des Herrn!  
Amen.  
Psalm 115:15*

*You are the blessed of the Lord,  
Who made heaven and earth.  
You are the blessed of the Lord!  
Amen.*

The wedding cantata, *Der Herr denket an uns*, displays a lightness and simplicity of music that perfectly complements the simple and beautiful message of the text. Although this work was composed early in Bach's career, 1706-1708, the elegance with which the composer weaves the music and text together clearly presages the master craftsman that Bach would become.

The Cantata opens with a delightful dance-like instrumental Sinfonia that first introduces the "so-do" (V-I) motif that unifies the five sections of the work. The choral movement that follows begins with the same motif in the soprano. After a brief introductory theme, Bach treats us to a fugal section that is constructed from the same simple motif. A return to the first theme concludes this second movement. The third movement is an elegant da capo aria for soprano, followed by a wonderfully tender bass and tenor duet. The themes of both of these movements are also based on the "so-do" motif that is first introduced in the Sinfonia. The final movement begins with a lively chorale statement by the entire chorus and ends with what can only be described as "a very happy" fugue on the text "Amen." Listen carefully and you can clearly hear the laughter of the joyous wedding party.

The Fifth "Brandenburg" Concerto belongs to a set of six wonderful orchestral works that Bach wrote out in a beautiful manuscript dating from 1721. Whether or not Bach actually composed these six concertos all in that year remains an open question. At that time Bach was currently employed as kapellmeister to the Prince of Cöthen, and some of the concertos demand greater orchestral resources than were available at the Prince's small court. It seems more likely that Bach had composed some of them during his tenure at the more well-endowed court of Weimar a few years earlier, and that in 1721 he was grouping them together into a single opus. The purpose of the newly formed opus, on the other hand, is quite clear, for the title page bears a handsomely written formal dedication to the Margrave (Count) of Brandenburg, whom Bach knew personally, and under whom he might have hoped to find

eventual employment. Bach had met the Margrave 2 years earlier on a happy occasion, while visiting Berlin (the capital of Brandenburg) to pick up a recently ordered harpsichord for the Cöthen court. At that time the Margrave had asked Bach for a sample of his music, and now, in 1721, Bach was responding with the famous pieces we now know as the "Brandenburg" Concertos. Ironically, it seems that the Margrave probably never actually used the pieces, and the manuscript collected dust for 50 years before its rediscovery in the 1770s.

For all their collective greatness, none of the six concertos outdoes the fifth for sheer color and exuberance. Each concerto calls for a different mixture of instruments, often unique in the music of the day. In particular the fifth concerto calls for a small orchestra joined by a group of three "concertists" or soloists: violin, flute, and harpsichord. Not only is it Bach's first known use of the flute in any context, it is also history's first appearance of the harpsichord as a solo instrument in a concerto. Why Bach took this bold new step can only be guessed. Perhaps it had to do with the new harpsichord he had acquired at Cöthen, which he meant to show off with special music. Whatever the reason, he gave the harpsichord one of its finest roles. While much of the time the harpsichord collaborates with the other two soloists (violin and flute), there are moments when it comes dazzlingly into the forefront—especially at the close of the first movement, when it breaks into one of the most memorable written-out cadenzas in musical history.

**Seufzer, Thränen, Kummer Noth from Cantata 21, Ich hatte viel Bekümmernis:**

Seufzer, Thränen, Kummer Noth,	Sighing, crying, yearning, need,
Ängstlich Sehnen, Furcht und Tod	Anxious yearning, fear and death,
Nagen mein beklemmtes Herz,	Gnaw at this my anguished heart,
Ich empfinde Jammer, Schmerz.	I am filled with grieving, hurt.

According to a note written by Bach himself, this cantata was performed on the third Sunday after Trinity, 1714. It is believed, however, that this was not the first performance. An unconfirmed oral tradition says that the cantata was performed in the fall of 1713 as part of Bach's application for the job of organist at the Liebfraukirche in Halle. Another characteristic pointing in the direction of an older origin is the multiple use of bible texts. This was less common in Bach's cantatas around 1714, when a transition had already taken place to cantatas of the Italian opera type with freely conceived recitatives and arias. This cantata shows this transition in the sense that, next to bible words, it also contains free recitatives and arias, of which the aria performed today is an example.

The "Concerto in the Italian Style" is one of the very few pieces actually published during Bach's lifetime. It appeared in 1735, paired with another fine keyboard work, the "Overture after the French Manner." The pairing shows Bach as a master of international musical styles, both Italian and French, as well as a great protagonist of the keyboard as a medium for music of the first class. The "Italian Concerto" follows its model—the orchestral concerto of Vivaldi, Albinoni and Marcello—faithfully. It falls into three movements, fast—slow—fast, with traditional "ritornello" forms in all three. In each movement Bach fashions themes of great energy, lyricism and memorability—a true homage to the great Italian tradition.

By 1735 Bach had become acquainted with the newest member of the keyboard family, the piano (known originally as a "fortepiano," "pianoforte," or "gravicembalo"). It is a good question whether he had the new piano in mind for the Italian Concerto. It seems quite possible that his customers would have played the music on either the harpsichord or the piano, whichever they had at hand. In Bach's later music, such as the *Well-Tempered Clavier* (Book 2) and parts of the "Goldberg" variations, there are passages that lend themselves beautifully to the piano, perhaps even more than to the harpsichord. It is no surprise, that the Italian Concerto has become a favorite of modern piano players, for Bach was surely on the cusp of the keyboard tradition, a master of the harpsichord he knew from childhood, and a great innovator for a newly emerging medium, the modern piano.

**SINGET DEM HERRN EIN NEUES LIED (SING TO THE LORD A NEW SONG)**

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| I. Singet dem Herrn ein neues Lied,<br>Die Gemeine der Heiligen sollen ihn loben.<br>Israel freue sich des, der ihn gemacht hat.<br>Die Kinder Zion sei'n fröhlich über<br>ihrem Könige,<br>Sie sollen loben seinen Namen im Reigen,<br>Mit Pauken und mit Harfen sollen sie<br>ihm spielen.  | Sing to the Lord a new song,<br>The congregation of the saints shall praise him.<br>Let Israel rejoice in Him who made him.<br>Let the children of Zion rejoice in their<br>King,<br>They shall praise his name in dancing,<br>Let them play unto him with kettledrums<br>and harps.   |
| II. Wie sich ein Vat'r erbarmet<br>Üb'r seine junge Kinderlein,<br>So tut der Herr uns allen,<br>So wir ihn kindlich fürchten rein.<br>Gott, nimm dich ferner unser an,<br>Er kennt das arm Gemächte,<br>Gott weiss, wir sind nur Staub,<br>Denn ohne dich ist nichts getan<br>Mit allen unsern Sachen;<br>Gleich wie das Gras vom Rechen,<br>Gott, nimm dich ferner unser an,<br>Ein Blum und fallend Laub!<br>Denn ohne dich ist nichts getan<br>Mit allen unsern Sachen;<br>Der Wind nur drüber wehet,<br>Gott, nimm dich ferner unser an,<br>So ist es nicht mehr da.<br>Drum sei du unser Schirm und Licht,<br>Und trüget uns unsre Hoffnung nicht,<br>So wirst du's ferner, ferner machen.<br>Also der Mensch vergehet,<br>Sein End das ist ihm nah.<br>Wohl dem, der sich nur steif und fest<br>auf dich<br>Und deine Huld verlässt. | As a father takes pity<br>On his young children,<br>So does the Lord on us all,<br>If we, childlike, fear him.<br>God, continue to concern yourself with us,<br>He knows we are powerless,<br>He knows we are but dust.<br>For without you none<br>Of our affairs succeed.<br>Like grass that has been raked,<br>God, continue to concern yourself with us,<br>A flower and falling foliage!<br>For without you none<br>Of our affairs succeed.<br>The wind only blows over it,<br>God, continue to concern yourself with us,<br>And it is no longer there.<br>Therefore be our protection and light,<br>And if our hope does not deceive us,<br>You will continue so.<br>So a person passes away,<br>His end is near.<br>How fortunate is he who rigidly and<br>steadfastly<br>Trusts you and your grace. |
| III. Lobet den Herrn in seinen Taten,<br>Lobet ihn in seiner grossen Herrlichkeit!<br>Alles, was Odem hat, lobe den Herrn,<br>Halleluja!  | Praise the Lord in His deeds,<br>Praise Him in his great glory!<br>All that hath breath, praise the Lord,<br>Hallelujah!   |

The double chorus motet *Singet dem Herrn ein neues Lied*, is arguably one of J. S. Bach's most noteworthy and monumental choral works. Composed for double chorus and constructed in the form of the instrumental concerto (fast-slow-fast), the work is a 'tour d' force' for any choir. Unlike typical baroque double chorus compositions, in *Singet dem Herrn*, Bach treated his choirs as equals in both vocal range and difficulty.

The first movement is constructed almost as a prelude and fugue, with both choirs announcing the excitement of the psalmist with the text "Sing to the lord a new song". This section concludes with a fugue first introduced by the sopranos of choir one. At the same time the original material is continued by choir two. Gradually the accompanying material is lost within the fugue. This music was best summed up by Mozart's reaction to a performance when he said: "That is indeed something to take a lesson from."

The second section presents two texts at once. Chorus two presents the chorale *Nun lob', mein' Seel', den Herrn* in a simple, typical hymn setting. This is contrasted by chorus one's presentation of a text that Bach himself may have written in the form of a choral aria.