

THANK YOU

*We are grateful to First Presbyterian Church,
Director of Music & Arts Marlon Hurst, and the Session
for providing their beautifully restored sanctuary
and Kimball organ for today's concert of the
Lexington Bach Choir and Lexington Baroque Consort.*

*We are grateful to Southern Hills United Methodist Church
and the Board of Trustees for the use of their sanctuary for weekly
rehearsals of the Lexington Bach Choir and for the exclusive use
of their Ruckers double-manual Flemish harpsichord built by
James E. Campbell, Cincinnati*

*We are grateful to Influx Design Studio
and our own Karen Lewis for creating the concert poster
for today's concert.*



LEXINGTON BAROQUE CONSORT

Violin

Gretchen Tucker, *principal*
Ella Chang
Jane Lee

Viola

Karen Bottge, *principal*
Lauren Nelson

Cello

Nathan Jasinski

Oboe

Kim Heersche, *principal*
Elizabeth Young

Bassoon

Christine Carucci

Trumpet

Ryan Lehr, *principal*
Jenny Brown
Eric Murine

Timpani

Brian Nozny

Harpsichord/Organ

John Kevin Linker

AFFILIATIONS

The Lexington Bach Choir, Inc. and Artistic Director
and Founder Richard Sowers are members of
the following professional organizations:

American Bach Society

American Guild of Organists

Chorus America

Conductor's Guild

Early Music America

The Hymn Society in the United States and Canada

Presbyterian Association of Musicians

Riemenschneider Bach Institute



LEXINGTON BACH CHOIR

SOLO DEO GLORIA

Lexington Baroque Consort

Richard Sowers, Artistic Director

2008-2009 SEASON

WE GIVE GOD THANKS

April 26, 2009, 3:00 pm
First Presbyterian Church
Lexington, KY



WELCOME



We dedicate today's concert to the memory of our dear friend and former Lexington Bach Choir member David Meade (1971-2009). Requiem Aeternam

Often we use the phrase "we have saved the best for last" to prepare audiences for what they are about to hear. But, as with any Bach concert, it is nearly impossible to say what is best and which is least. Suffice it to say: today's program starts with the best and ends with the best!

Our concert resounds first with Bach's distinguished St. Anne's Fugue for organ followed by his Orchestral Suite in D major. Both works are distinctive in their similarities of power and strength although expressed in the contexts of a sacred and secular purpose. LBC accompanist, organist, and harpsichordist John Linker is suited perfectly for the extraordinary demands of the opening fugue, and for the virtuosic display in the opening movement of cantata 29, whose original music was taken from Bach's stellar solo violin partita, BWV 1006.

Of course, you will identify your program favorites, and, perhaps, discover for the first time the fascinating connections Bach made with his own material. One cannot enter the realm of Bach's music without making delightful discoveries of his ubiquitous use of parody. Our program this afternoon is witness to this fact.

If you attended our Spring concert last year at Tates Creek Presbyterian, you heard Bach's Ascension Oratorio, BWV 11. In movement #4, the music of the alto aria "Ah, leave me not, dearest Savior" was used later by Bach as the *Agnus Dei* in his masterpiece Mass in B minor.

Today's program contains two more such movements which Bach parodied in his B minor Mass: The first section of the second movement of Cantata 12 is the original music for Bach's *Crucifixus*; the second movement of Cantata 29 is the original music for the *Gratias agimus* and *Dona nobis pacem*. We will continue illuminating this parody scheme until, eventually, we hope to present the Mass in B minor in its entirety sometime in the near future, perhaps 2011. This means that, after having attended our concerts, you

will have been exposed to much of the great music from this Mass, and welcome it as an "old friend."

Today's program also contains the regional premiere of the recently discovered Bach aria "Alles mit Gott und nichts ohn' ihn" BWV 1127 ("All is with God, and nothing is without him"). This 2005 discovery reveals that even Bach, during his time at Weimar (1708-1717), was sometimes required to compose music for, shall we say "lesser occasions" such as the Duke's birthday. While "Alles mit Gott" is not considered a masterpiece, it is nonetheless fascinating to hear how Bach addressed in a novel way the popular chamber music style of his period. While the vocal lines speak with an undeniable naiveté, the corresponding string ritornelli between stanzas are laden with musical sophistication. However, it is hard to imagine how audiences of the period listened to a strophic aria containing 12 stanzas and 12 duplicate interludes for more than 50 minutes! To spare us from such a burgeoning attention span, we offer only 2 stanzas as a kind of introduction and "musical appetit" for 21st century listeners.

Last, but certainly not least, in honor of his 200th birthday, we pay homage to Felix Mendelssohn-Bartholdy, by presenting one of his most respected tributes to Bach: the motet "Aus tiefer Not" from *Three Sacred Choruses*, Op. 23. Because of Mendelssohn's devotion to the "discovery" of Bach's music through his famous performance revival of the Bach *St. Matthew Passion* (1829), we thank God for endowing Mendelssohn with vast musical talent and the professional fortitude to have Bach's music published for the world to discover and enjoy. Without Mendelssohn, we may never have had the opportunity and privilege of knowing Johann Sebastian Bach, or listening to, pondering or performing Bach's ingenious body of music, a musical corpus without peer. -RS



PROGRAM

ST. ANNE FUGUE IN Eb MAJOR
Johann Sebastian Bach (1685-1750)
BWV 552/2, John Kevin Linker, organ

ORCHESTRAL SUITE NO. 3 IN D MAJOR
BWV 1068, Lexington Baroque Consort
Johann Sebastian Bach
I. Overture II. Air III. Gavotte
IV. Bourée V. Gigue

ALLES MIT GOTT UND NICHTS OHN' IHN
"All is with God, and nothing is without him"
BWV 1127, Johann Sebastian Bach
Roberta Chase, Shannon Bailey
Karen Lewis, Marla Sowers

CANTATA BWV 12
"Weinen, Klagen, Sorgen, Zagen"
"Crying, Weeping, Sorrowing, Sighing"
Johann Sebastian Bach

1. Sinfonia: Elizabeth Young, oboe
2. Chorus: "Weinen, klagen, sorgen, sagen"
3. Recitative: "Wir müssen durch viel Trübsal"
4. Aria: "Kreuz und Krone"
Diane Timmons Rose, alto, Kim Heersche, oboe
5. Aria: "Ich folge Christo nach" John Campbell
6. Sonata: Kim Heersche, oboe, Ryan Lehr, trumpet
7. Chorale: "Was Gott tut, das ist wohlgetan"

INTERMISSION

MOTET: "AUS TIEFER NOT"
Op. 23, No. 1 "Out of deep despair, I cry to Thee"
Felix Mendelssohn-Bartholdy (1809-1847)

1. Chorale
2. Fugue
3. Aria: Justin Welch, tenor
4. Chorus: Andante
5. Chorale

CANTATA BWV 29
"Wir danken dir, Gott, wir danken dir"
"We thank you, God, we thank you"
Johann Sebastian Bach

1. Sinfonia: John Kevin Linker, organ
2. Chorus: "We thank you, God, we thank you"
3. Aria: "Hallelujah, strength and might"
Marla Sowers, soprano
4. Recitative: "Praise God for all is well!"
John Campbell, bass
5. Aria: "Remember us in Thine affection"
Roberta Chase, soprano
6. Recitative: "Forgive us not, O Lord"
Diane Timmons Rose, alto
7. Aria: "Hallelujah, strength and might"
Marla Sowers, soprano
8. Chorale: "Be glory, praise and honor to God"

St. Anne's Fugue in Eb major, BWV 552/2

This work for organ is a testament to Bach's contrapuntal genius. Published in 1739, it served as the closing selection of the Third Part of the *Clavierübung* (Keyboard Practice). To depict the Trinity, Bach composed a remarkable triple fugue. The subject of the first fugue outlines the well-known hymn tune St. Anne (O God Our Help in Ages Past). The second fugue subject is a steady stream of eighth notes joined by the first subject. The third and final fugue subject is dance-like in triple meter. The work concludes with a bold return of the St. Anne fugue subject registered with pedal reeds.

Orchestral Suite No. 3 in D major, BWV 1068

For many years the perceived image of Bach, particularly during his Leipzig years (1723-1750) was that of the Lutheran *Erzkantor* (arch cantor) responsible for the cantatas, Passion and Mass settings. The origins of the chamber music and works for large ensemble were consigned to the composer's time as Kapellmeister in Cöthen (1717-1723). Implicit in this distinction was the idea that Bach moved in his later years away from the secular functions of Kapellmeister to the "higher calling" of church cantor. Only recently has this separation of secular and sacred been questioned. As well as training the choirboys of the *Thomasschule* and supplying music for services on Sundays and feast days at the city's principal churches, Bach regularly wrote secular homage cantatas for members of electoral family of Saxony during his years in Leipzig. He also spent two periods of his life as director of the city's main concert-giving organization, the Collegium Musicum.

Founded in 1704 by Georg Philipp Telemann, the Collegium Musicum of Bach's time gave regular concerts in Leipzig throughout the year. These took place on Fridays in Gottfried Zimmermann's coffee house, and during spring and autumn Leipzig trade fair performances were given twice weekly. The mu-

sic at these events ranged from solo pieces to concertos and overtures for large ensemble, and included music by Handel and Locatelli, as well as works by Bach. According to Bach's contemporary Lorenz Mizler:

"The participants of these musical concerts are chiefly students, and there are always good musicians among them, so that sometimes they become, as is known, famous virtuosos. Any musician is permitted to make himself heard at these concerts, and most often, too, there are such listeners who know how to judge the finer qualities of an able musician."

Many of these musicians also took part in performances of Bach's church music, as we can tell from the large instrumental requirements of many of his cantatas. Introductory sinfonias drawn from concerto movements and opening choruses in the French Overture style suggest that, if Bach took no formal part in the Collegium concerts before 1729, its members were already well-acquainted with Bach's music.

The third suite survives in a set of parts dating from 1731. Scored in 5 movements, 3 are dance movements: bourée, gavotte, gigue for strings, 2 oboes, 3 trumpets and timpani. The oboes are rarely independent of the violins, and it is likely that an earlier version of the work existed for strings alone. If so, the original scoring is preserved in the famous *Air*, featuring a Bachian marriage of lyrical expression and intricate polyphony. *-Mark Audus*

ARIA: Alles mit Gott und nichts ohn ihn, BWV 1127

A completely unknown composition by Johann Sebastian Bach was discovered in 2005 at the Anna Amalia Library in Weimar, Germany by Michael Maul, a researcher from the Leipzig Bach Archive. The discovery was made in the course of a systematic survey of all central German church, communal, and state archival collections, an ongoing research project begun in 2002 and supported by the Packard Humanities Institute and the William H. Scheide Fund.

The discovered score in Bach's own hand dates from October 1713 and represents a setting of a strophic aria with ritornello for soprano, strings, and basso continuo composed on the occasion of the 52nd birthday of Duke Wilhelm Ernst of Saxe-Weimar, whom Bach then served as court organist. The twelve-stanza sacred poem with the text incipit "Alles mit Gott und nichts ohn ihn" (Everything with God and nothing without him), the Duke's motto, was written by the court theologian Johann Anton Mylius.

There has been no previous record of, or reference to this composition. Moreover, in the seventy years since the 1935 discovery of the single-movement cantata fragment "Bekennen will ich seinen Namen" (BWV 200), no unknown authentic vocal work by Bach has come to light. "It is no major composition, but an occasional work in the form of an exquisite and highly refined strophic aria, Bach's only contribution to a popular musical genre of late 17th-century Germany," said Professor Christoph Wolff of Harvard University, chair of the Board of the Bach Archive, initiator, and supervisor of the current research project. "I am extremely proud of Michael Maul who is a most resourceful researcher," he added. "In less than three years he uncovered an unparalleled number of new archival Bach documents, but this is the first time he presented a musical discovery. The overall research project is far from being over and I am quite sure that sooner or later Michael Maul will make news again."

A facsimile and performing edition of the newly discovered piece was published in the autumn of 2005 by Bärenreiter-Verlag of Kassel, Germany. The first recording was prepared by Sir John Eliot Gardiner.

Aus tiefer Not, Op. 23, No. 1 Felix Mendelssohn-Bartholdy from *Three Sacred Choruses*

Mendelssohn possessed a talent which was almost inexhaustible in terms of its promise and potential, yet he lacked the inner determination to develop his powers to their fullest extent. He was a sensitive man who was ultimately destroyed by his constant and caring attempts to counterbalance his extraordinary

gifts with the need for a small number of intimate relationships away from the exhausting demands of being an idolized musical celebrity. As he once put it: "The thoughts which are expressed to me by music that I love are not too indefinite to be put into words, but, on the contrary, too definite."

Mendelssohn's association with the chorales of Martin Luther belongs to the period of his life which claimed his most intense devotion to the music of J. S. Bach. Although Mendelssohn spent a modest amount of his time writing in the style of Bach, "Aus tiefer Not" is not the Mendelssohn style with which we are most familiar. In his oratorios we feel an ever-present attempt to emulate the religious atmosphere of Bach's choral music. "Aus tiefer Not" approaches these earlier models with greater consistency. Only stanza lacks 18th century inspiration, and consciously strays from the idiom established by the first 2 stanzas. Stanza 4 is striking in its reminiscence of the ninth stanza of Bach's motet "Jesus, meine Freude."

The *Three Sacred Pieces* were published posthumously, and composed near the end of 1846. Mendelssohn was never physically the most robust of men, and the years of constant traveling, performing, composing and conducting were now taking their toll on his fragile frame; he passed away the following year, completely burnt out. The three, perfectly conceived miniatures are typical both in terms of their sheer mastery of choral writing and effortless command of musical expression and structure

-Julian Haylock and David Nott

Cantata BWV 12: Weinen, Klagen, Sorgen, Zagen

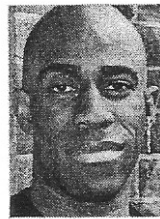
This was Bach's first setting of a Salomo Franck text. Franck was the greatest librettist with whom Bach ever worked, and this cantata has a marvelous sense of discovery about it. It opens with a poignant sinfonia for oboe and strings, setting the mood and character for the moving opening chorus. The extreme expressivity of the choral parts is counteracted by the rigor of the chaconne bass. Thirty years after the composition of this cantata Bach remembered this chorus and arranged it as the *Crucifixus* in his Mass in B Minor. The only recitative in this cantata is



JUSTIN WELCH, tenor, is the general music and chorus teacher at Julius Marks Elementary in Lexington. He recently earned his BM in music education (magna cum laude) from the University of Kentucky. At UK, Justin sang in the Men's Chorus, Choristers, Chorale, AcoUstiKats, and performed in the cast of *Madame Butterfly*, *Carousel*, and *Carmen*.



DIANE TIMMONS ROSE, alto, is a well-known Lexington Baroque singer, having sung in choirs as a soloist and section leader for many years. She and husband John Rose perform regularly in the band SPACECRAFT. She also plays dumbek, flutes, and keyboards for the American Tribal Style belly dance troupe "Rakadu Gypsy," and folk music with Carla Gover of Zoe Speaks. Diane is raising her children, Claire and Dylan, tending a vegetable garden, and knitting fanciful hats.



WHIT WHITAKER, tenor, of Detroit, earned his BM degree in voice under Prof. Phyllis Jenness and Dr. Everett McCorvey from the University of KY. He is an active performer in opera (*Betto* in Gianni Schicchi, *Bardolfo* in Falstaff), in theatre (*Fred Graham* in *Kiss Me Kate*, *Don Quixote* in *Man of LaMancha*), as a choreographer (*Ain't Misbehavin'*, *Godspell*), and as a member of the American Spiritual Ensemble & Brazeal Dennard Chorale.



NANCY VICKERS, alto, works as a National Program Administrator at The Council of State Governments, with the Suggested State Legislation and Innovations Awards Programs. She has a PhD in religious education, and a Master's degree in Christian Education with a Church Music conducting minor. Nancy is the alto section leader in Chancel Choir, Soli Deo Gloria, and Associate Director of Choirs at Southem Hills UMC.



KAREN LEWIS, soprano, is an Assistant Professor of Architecture at UK whose design research on infrastructure and graphic systems form an intellectual parallel to the intricacies of Bach's music. Karen studied music under Susan Davenney Wyner with the Wellesley College Choir, and has performed the *Bach Mass in B minor* with the Collegiate Chorale, New York City, and with the Back Bay Chorale, Boston.



TOM DRURY, tenor, studied voice at the University of Kentucky under Phyllis Jenness and Everett McCorvey. He has performed regularly in choruses throughout Lexington including New Voices, AngliCantors, and as section leader at the Church of the Good Shepherd. Tom has sung with the Pleasant Hill Singers at Shakertown, and is employed with the U.S. Postal Service pursuing a career in civil service.



ADRIANE HALL, alto, is a recent graduate from Centre College with a BA in English. She plans to attend the U of L School of Music in the Fall. Adriane continues to study voice with Prof. Adrianalia Moutz with the goal of attending a graduate program for Early Music and Baroque Opera performance. This summer she travels to Florence, Italy to study in the Florence Voice Seminar through Westminster Choir College.



JOHN CAMPBELL, tenor, is the Director of Choirs at Georgetown College. He previously taught in the School of Divinity at Gardner-Webb, Milligan College, North Greenville College, and Longwood College. Campbell holds the BME from Samford University, the MM from the University of Illinois, and DMA from the Southern Baptist Theological Seminary. He is president of the KY Chapt. of ACDA, and a published composer and arranger.

MARLON HURST, baritone, is Director of Music and Arts at First Presbyterian Church-Lexington. He holds degrees in sacred music and choral conducting from Cumberland College and the University of Tennessee. Before moving to Lexington, Marlon was Director of Music Ministries in Conyers, GA. While in Atlanta, he sang with the Atlanta Symphony Orchestra Chorus and Chamber Choir, and the Atlanta Singers, a professional chamber choir.



DANIEL ROWLAND, bass, is Director Emeritus of the Gaines Center for the Humanities and Associate Professor of Russian history at UK. A former Marshall Scholar, he has a BA and PhD from Yale, and a BA from Oxford. He sang in the Whiffenpoofs, Yale Glee Club, and served as assistant conductor and singer in the Yale Russian Chorus. He founded Yale Festival of Slavic Music, danced with the Balkan folk ensembles AJDE of New Haven, CT, & Balkansko Oro, Oxford, England.



MARLA SOWERS, soprano, is the music teacher at James Lane Allen Elementary. A graduate of Morehead State University under James Ross Beane (former director of Lexington Singers), Marla earned an MM in applied voice. She has sung the role of Jeannic in the *Stephen Foster Story*, sang with the Kentucky, Syracuse, and Orlando Opera companies, and as soloist with Louisville Chorus and Columbia Choral Society.



SUSAN CAREY, alto, is a secretary at Shriner's Hospital for Children. Since moving to Lexington in 1975, Susan has played the organ and piano for churches, elementary, high school and university students for KMEA events, musicals, concerts and recitals extensively. She studied voice at University of Michigan, Anderson University, and Transylvania University and continued as a member of the Lexington Singers and Georgetown Choral Society.



SHANNON BAILEY, soprano, is a graduate of Centre College. She earned her BA in Dramatic Arts and studied voice with Prof. Adrianalia Moutz. Shannon has performed the role of the Mother in *Amahl and the Night Visitors*, and sang with the Centre Singers performing *Mozart Requiem* and *Handel's Messiah*. She continues to study with Prof. Moutz while indulging her shoe addiction at Off Broadway Shoe Warehouse as a sales associate.



ROBERTA CHASE-BORGATTI, soprano, moved to Kentucky from the Boston area. She has a music degree from Boston University and many years experience performing in choral groups, singing music from the Renaissance to the 21st century. Recent highlights include J.S. Bach's *St Matthew Passion*, Monteverdi's *1610 Vespers*, & Purcell's *Dido and Aeneas*. Roberta runs a software company with her husband, Steve, a professor at UK.



DOUG REYNOLDS, baritone, has been a local business owner for over twenty years, and Vice President of "From the House Music, Inc." Doug attended Marshall University in Huntington, WV where he pursued a degree in Music Education with vocal emphasis. He has performed with various local church music groups through the years. He and his wife Judi have two sons, Shawn and Karl.



RICK STAFFORD, bass, is a research consultant. He received his BS in music from Western Michigan University where he was the student conductor of the Western Michigan Wind Symphony. He earned his MA in French Horn (applied) from Eastern Michigan University while serving as orchestra and band graduate assistant. Rick is currently completing the PhD in Public Policy and Leadership from Walden University.



not free verse but a quote from the bible reading for Jubilate Sunday. It is set for alto and strings. The great aria that follows for oboe and alto solo is Bach's first extended oboe solo and thus the beginning of a remarkable body of work. The text for the bass aria uses the metaphor of "following" to color the whole structure. The two solo violins dutifully follow both the bass and each other. The tenor *aria, a mournful and expressive plaint, is accompanied by the chorale melody, "Jesu meine Freude" on the oboe. "Was Gott tut, daß ist wohlgetan" ends the cantata in a harmonization with the oboe above the sopranos providing a fifth voice. -Craig Smith

*The original tenor aria is presented today as a Sonata, a plaintive dialogue between oboe (playing the tenor line) and trumpet (original instrument) with the usual continuo accompaniment. Bach used the Sonata in cantatas 182, 106, and 31.

Translation: Cantata BWV 12

2. Chorus

Weinen, Klagen, Sorgen, Zagen,
Weeping, crying, sorrowing, sighing
Angst und Not
anxiety and distress
Sind der Christen Tränenbrot,
are the bread of tears of
Christians
Die das Zeichen Jesu tragen.
who bear the mark of Jesus.

3. Recitative: Alto

Wir müssen durch viel Trübsal
in das Reich Gottes eingehen.
We must enter through much tribulation
into God's kingdom.

4. Aria: Alto

Kreuz und Krone sind verbunden,
Cross and crown are
joined together
Kampf und Kleinod sind vereint.
Struggle and treasure are united.
Christen haben alle Stunden
Christians have at all hours
Ihre Qual und ihren Feind,
their anguish and their enemy,
Doch ihr Trost sind Christi
Wunden;
but Christ's wounds are their
consolation.

5. Aria: Bass

Ich folge Christo nach,
I follow after Christ,
Von ihm will ich nicht lassen
I do not want to leave him
Im Wohl und Ungemach,
in prosperity and adversity
Im Leben und Erblassen.
in living and dying.

Ich küsse Christi Schmach,
I kiss Christ's shame,
Ich will sein Kreuz umfassen.
I want to embrace his cross.
Ich folge Christo nach,
I follow after Christ,
Von ihm will ich nicht lassen.
I do not want to leave him.

7. Chorale

Was Gott tut, das ist wohlgetan
What God does, is done well.
Dabei will ich verbleiben,
I shall stay with this.
Es mag mich auf die rauhe Bahn
It may be that on the rough road
Not, Tod und Elend treiben,
I shall be driven by distress, death
and misery,
So wird Gott mich Ganz
väterlich
yet God will, just like a father
In seinen Armen halten:
hold me in his arms:
Drum laß ich ihn nur walten.
therefore I let only him rule over me.

Cantata BWV 29: Wir danken dir, Gott, wir danken dir

Among Bach's many duties as Cantor at the Thomaskirche in Leipzig was the provision of music celebrating the election of the town council. These elections always took place in August; Monday, August 29, 1731 was the first performance of BWV 29. This work drew on an older work, the Prelude to the E Major unaccompanied violin partita, dressed up in a full orchestra version, with the solo played by the organ. This elaborate, dazzling *Sinfonia* is the perfect introduction to this brilliant cantata. The chorus that follows, a grand setting of words from Psalm 75 would be used two years later in the Gloria of the B Minor Mass. In 1749 when the Mass reached its final form, the work would reappear as the *Dona nobis pacem*.

This cantata has an ingenious symmetrical form to the arias.

[The third movement aria, sung by soprano with violin obbligato, is repeated in the seventh movement with oboe obbligato].

In between is a lovely, quiet *Siciliano* for soprano oboe and strings. A grand harmonization of "Sei Lob und Preis" ends the cantata.

-Craig Smith



RICHARD SOWERS is the founder, artistic director, and conductor of the Lexington Bach Choir and Lexington Baroque Consort. He is Director of Music at Southern Hills United Methodist Church in Lexington, Kentucky, and the immediate past Dean of the Lexington Chapter of The American Guild of Organists. He has served Abington Presbyterian Church near Philadelphia where he was also music director and conductor of the Abington Symphony Orchestra and Oratorio Chorus.

For more than ten years he served as Director of Choral Activities and Assistant Professor of Music at Lindsey Wilson College. Sowers is the former music director and conductor of The Louisville Chorus, and founder and music director of the Columbia Choral Society and Orchestra.

Early in his career he sang in 17 productions with the Kentucky Opera Association serving as a young apprentice under its founder, artistic director and conductor Moritz Bomhard. A fellowship grant recipient from the National Opera Institute in Washington, D.C. Sowers worked as a marketing director, associate director, and artistic director for opera companies in Syracuse, Rochester, Indianapolis, Connecticut, Orlando, and Memphis.

He has been a soloist with the Louisville Bach Society, won first place in the Kentucky district Metropolitan Opera Auditions, and for four seasons sang the title role in "The Stephen Foster Story" in Bardstown, Kentucky and Tokyo, Japan. He holds the Bachelor and Master of Music degrees from the University of Louisville School of Music, attended Indiana University Music School as an opera major, and did his doctoral studies in conducting at the University of Cincinnati College-Conservatory of Music. Voice teachers and vocal coaches included Fletcher Smith, Walter Cassel, Eileen

Farrell, John Alexander, Gary Kendall, Dalton Baldwin, Rose Bampton, and John Wustman. Artistic mentors include Moritz Bomhard, Robert Driver, Melvin Dickinson, Gerhard Herz, Alan Harlar, Julius Herford, Anton Coppola, Elmer Thomas, Earl Rivers, and Teri Murai.

Major repertoire conducted includes: J. S. Bach *Cantatas 61, 131, 140, 142, 4, 79, 80, 106, 11, 18, 12, 29*, Brandenburg Concerto, No. 2 in F major, BWV 1047, Orchestral Suite No. 3 in D major, BWV 1068, Concerto for Oboe & Violin, BWV 1060, the complete *Messiah*, G. F. Händel, *Symphonies 1, 6, & 8*, Beethoven, *Symphony no. 40*, Mozart, *The Lark Ascending*, Vaughan Williams, *St. Paul Suite*, Holst, *Willkommen süßer Bräutigam*, Lübeck, *Violin Concerto in D Major*, Tchaikovsky, *Organ Concerto in Bb Major*, Händel, *Little Organ Mass*, Haydn, *Fantasia on Christmas Carols*, Vaughan Williams, Fauré and Duruflé *Requiem*, Mass-Stravinsky, *Ceremony of Carols* and A Boy Was Born, Op. 3-Britten, *Gloria*, Vivaldi, *Five Mystical Songs*, Vaughan Williams, *Regina Coeli* (K. 276), Mozart.

On the lighter side Sowers also conceived, wrote, and produced the delightfully funny *The Last Annual PDQ Bach Festivals* at the Kentucky Center for the Arts in Louisville, Kentucky in 1989 and 1990. He conducted chorus and orchestra in *The Seasonings*, *Oedipus Tex*, *Liebeslieder Polkas*, *Art of the Ground Round*, and many more PDQ Bach comic classics.

Sowers resides in Lexington with his wife Marla, a member of and soprano soloist with the Lexington Bach Choir, and a music teacher at James Lane Allen Elementary. The Sowers have two sons, Will, the bass player and charter member of the progressive rock band "Emarosa," and Andrew, a psychology major at Eastern Kentucky University, and active thespian in the EKU drama department.



TEXT

Aus tiefer Not, Op. 23, No. 1 Felix Mendelssohn-Bartholdy

I. Chorale & II. Fugue

In deep despair I call to thee. Lord hear my bitter crying. Incline thy gracious ear to me and hearken to my sighing. If thou dost mark iniquities, remember our infirmities. Lord, who can stand before me?

III. Aria: Tenor

With thee there is forgiveness, Lord. Thy grace and love avail us. Our lives deserve not thy reward, in vain our strivings fail us. No man can be pure in thy sight. In fear we tremble if thy might doth in thy wrath assail us.

Chorus:

In all things thou alone art just. This is my strong foundation. In thy redeeming grace I trust, imploring thy salvation. Under thy wings I stand secure. Thy word is firm, thy promise sure to every land and nation.

IV. Chorus

And though I watch through sleepless night, and struggle 'till the morning, my heart shall never doubt God's might to bless me with his warning. I wait, all Israel doth wait for thee. For in thy grace we learn to see a path with love adorning!

V. Chorale

Although our sins and failings stand, God's grace through all prevaleth. His love remains our helping hand, his mercy never faileth. In steadfast love our Friend and Guide doth stand forever at our side, from danger to defend us!

Cantata BWV 29, J. S. Bach Wir danken dir, Gott, wir danken dir

We Thank you, God,
we thank you

2. Chorus

We thank thee, Lord God,
we thank thee, Lord. And we marvel
at all thy wonders.

3. Aria: Soprano

Hallelujah, strength and might
May thy name be high exalted!
Zion is thy chosen site,
there hast thou thy dwelling
place. There we and our descendants
know the Father's loving Grace.

4. Recitative: Bass

Praise God! For all is well.
God, our preserver, true and tried.
Our Light, our Hope, our Guide,
Protector of high and low, our very
lives to him we owe. He blesses
those of every station.
Here Righteousness is met with
Peace and Truth and Mercy on a
firm foundation. What people is
there anywhere, to whom God gives
such constant care?

5. Aria: Soprano

Remember us in thine affection,
Uphold us in thy mercy still,
thy tender mercy still!
Bless the rulers who direct us,
do thou guard us, guide us, protect
us. Bid us all obey thy will.

6. Recitative: Alto

Forget us not, O Lord, stretch out
thy hand, thy bounty rich bestow.
Thy folk in thankful praise
throughout the land, come here to
honor thee, to pay in thanks the
debt we owe, all joining us in singing
"Amen!"

7. Aria: Soprano

Hallelujah, strength and might
May thy name be high exalted!

8. Chorale

Be glory, praise with honor to all of
the blest Trinity. In faith will God
uphold us. He promised and so
must it be: that we may trust him
wholly to his direction resigned,
rely upon him solely with heart and
with will and mind hold fast to him
forever. So, sing we all today:
"Amen!" For this is our portion,
that nothing can take away!

Alles mit Gott und nichts ohn' ihn, BWV 1127, J. S. Bach All Things with God and Nothing Without Him

1. All things with God and nothing
without him: and miraculous
blessings will come along. For the
Lord, who works miracles in heaven
and earth, will himself be a
miraculous blessing for the devout.
Man strives many a miracle to
accomplish, restless in his
contemplation, thought, and word -
may miraculous blessings come
along. All things with God and
nothing without him.

2. All things with God and nothing
without him. And blessings of the
land will come along. Everything
must be done with the Lord, if the
sovereign means to do well. Dear
Lord, bless this country's word and
deed that we may calmly enjoy them
and lie secure in the blessing, and
renew this resolution. May blessings
of the land come along. All things
with God, and nothing without him.

Soli Deo Gloria



AUDITIONS

THE CHOIR

Lexington Bach Choir is an auditioned choir of volunteer singers. Our goal is to recruit 24 members by 2011.

COMMITMENT

LBC singers are committed to: a) attend all rehearsals regularly, b) prepare the music in advance of each rehearsal, c) perform in all scheduled concerts and command performances.

REHEARSALS

Rehearsals are held each Tuesday evening from 7 PM to 9 PM, September thru April, at Southern Hills United Methodist Church.

ATTRIBUTES

Candidates should: a) be classically trained singers, b) be proficient music readers, c) possess advanced choral techniques.

AUDITIONS

Auditions are scheduled by appointment year-round. Candidates will: 1) demonstrate major and minor scales, arpeggios, melismas and legato singing technique, 2) sing two contrasting solo pieces representing art song, German lieder, or arias from a cantata, opera or oratorio.

To schedule an audition, contact:

Richard Sowers, *Artistic Director*
ph: 859.321.5622
E-mail: rsowers@insightbb.com

CONNECTIONS

If you would like to be informed of future *Lexington Bach Choir* concerts, please complete the following form and mail it to us at: Lexington Bach Choir, 3406 Lyon Dr., Lexington, KY 40513 or send your information via email: rsowers@insightbb.com. We pledge not to share your personal information with other groups or agencies.

name

address

city, state, zip

email address #1

email address #2

cell phone (area code + 7-digit number)

home phone (area code + 7-digit number)

- I would like to volunteer my time to help the *Lexington Bach Choir*. Please call me or email me about how I can help.
- I would like to offer marketing or fund-raising or administrative services for the *Lexington Bach Choir*.
- I would like to help with the concert set ups, production and logistics for the *Lexington Bach Choir* and *Lexington Baroque Consort*.