

REPERTOIRE

LEXINGTON BACH CHOIR

Johann Sebastian Bach

Motet: Singet dem Herr ein Neues Lied, BWV 225
Cantata 131: Aus der Tiefen rufe ich, O Herr, zu dir
Cantata 106: Gottes Zeit ist die Allerbestes Zeit
Cantata 80: Ein Feste Burg ist unser Gott
Cantata 4: Christ lag in Todesbanden
Cantata 61: Nun Komm der Heiden Heiland
Cantata 140: Wachtet auf!
Ascension Oratorio: Lobet Gott in seinen Reichen, BWV 11

Orlando Gibbons

Hosanna to the Son of David
This is the Record of John

Rolande de Lassus

Musica Dei Donum Optimi

Johann Pachelbel

Magnificat in D major

Dietrich Buxtehude

Das Neugeborne Kindelein, BuxWV 13

LEXINGTON BAROQUE CONSORT

Brandenburg Concerto No. 2 in F major, BWV 1047
Flute Sonata in Eb major, BWV 1031
Concerto for Oboe & Violin, BWV 1060

ORGAN WORKS BY J. S. BACH

Prelude in Eb major, BWV 552/1
Prelude and Fugue in D major, BWV 532
Nun Komm der Heiden Heiland, BWV 659 from 18 Chorales

LEXINGTON BAROQUE CONSORT
LEXINGTON BACH CHOIR
SOLI DEO GLORIA

RICHARD SOWERS
Artistic Director — Founder



SLEEPERS, AWAKE!

Sunday, November 23 3:00pm
St. Michael's Episcopal Church
Lexington, Kentucky



WELCOME

We are most happy to welcome you to this, our first concert of only our second season of existence as the Lexington Bach Choir and Baroque Consort. The inspiration for our concert title comes from J. S. Bach's cantata 140 titled, "Wachet auf!" We have programmed a complementary assortment of distinguished works by Bach, Buxtehude, and Gibbons, to prepare our hearts and minds for Advent.

Early in Bach's career, while organist at his first appointment in Arnstadt, he asked permission from his employer for a 4-week leave of absence to travel some 230 miles to Lübeck to study and hear Bach's idol, the great composer and organist Dietrich Buxtehude. Bach was so spellbound by Buxtehude's organ skills and vocal compositions that his 4-week leave turned into 4 months! This rarefied experience changed forever the way Bach played the organ. When he returned to Arnstadt, he began incorporating elaborate improvisations during worship – especially between hymn stanzas – much to the exasperation of his congregation and Town Consistory.

Today's program includes Buxtehude's "Das Neugeborne Kindelein" sung in English under the title "The Infant Jesus." When Bach visited Buxtehude, it was at the end of the Trinity cycle, and the beginning of the Advent season. Today's program pays homage to this liturgical season with cantata 140, written for Christ the King Sunday, plus cantata 61 "Nun Komm der Heiden Heiland," an advent cantata we will sing in German, the Buxtehude Christmas cantata, and the Gibbons "This Is the Record of John," an Advent verse anthem based on the biblical scripture John 1:19-23. In addition, we include the famous organ chorale "Nun komm der Heiden Heiland" – the same title as cantata 61, and Bach's Double Concerto for Oboe and Violin, BWV 1060, featuring our own Lexington Baroque Consort.

Your attendance today helps to confirm and support our purpose. As a fledgling performing arts organization, we are striving to develop an audience that longs to understand and appreciate the essence of Bach's elegant and extraordinary music. While we are not yet a professional organization like the Academy of Ancient Music or the Amsterdam Baroque Orchestra, we pledge to offer you distinguished concerts with professional artistic standards by presenting some of the best local singers and local instrumentalists.

Our next appearance will be at the Fourth Annual Bach Marathon at Maxwell Street Presbyterian on March 21, 2009 (Bach's birthday!). The final concert of the LBC season will be at First Presbyterian-Lexington on April 26, 2009. This closing concert will include cantata 29 "Wir danken dir, Gott, wir danken dir" (We Thank Thee, God, We Thank Thee), cantata 12 "Weinen, Klagen, Sorgen, Zagen" (Weeping, Crying, Worrying, Fearing), and Bach's Orchestral suite #3 in D major, BWV 1068, played by the Lexington Baroque Consort.

Thank you for your presence this afternoon. We hope you will help "spread the good word" about the Lexington Bach Choir and Baroque Consort to your friends and acquaintances. We certainly cannot grow without your love and support.

SOLI DEO GLORIA

Richard Sowers, Artistic Director-Founder

PROGRAM

Verse Anthem: "This Is the Record of John"
by Orlando Gibbons (1583—1625)
Diane Timmons, alto

Cantata BuxWV 13 "Das Neugeborne Kindelein"
(The Infant Jesus)
by Dietrich Buxtehude (1637—1707)

"Nun Komm der Heiden Heiland" BWV 659
from 18 Chorales for Organ
by Johann Sebastian Bach (1685—1750)
Bob Kintner, organ

Cantata BWV 61 "Nun Komm der Heiden Heiland"
(Come Now, Savior of the World)
by J. S. Bach

1. **Chorus:** "Nun Komm der Heiden Heiland"
(Come Now, God's chosen Savior)
2. **Recitative:** "Der Heiland ist gekommen" (The Lord has come)
Tom Drury, tenor
3. **Aria:** "Komm, Jesus, Komm zu deiner Kirche"
(Come, Jesus, come to your people)
Tom Drury, tenor
4. **Recitative:** (Vox Christi) "Siehe, siehe, ich stehe vor der Tür"
(Now behold me, I stand before the door)
Whit Whitaker, baritone
5. **Aria:** "Öffne dich, mein ganzes Herze" (Open now my heart) Marla Sowers, soprano
6. **Chorale:** "Amen, amen, komm du schöne Freudenkrone"
(Amen, come you beautiful Crown of glory) chorus

INTERMISSION

Concerto for Oboe & Violin in C minor, BWV 1060
by J. S. Bach
Mvt. I: Allegro; Mvt. II: Adagio; Mvt. III: Allegro

Cantata BWV 140 "Wachet auf!" (Wake Up!)
by J. S. Bach

1. **Chorus:** "Wake, arise!"
2. **Recitative:** "He comes, the Bridegroom comes!"
Justin Welch, tenor
3. **Duet:** "When com'st thou, my Lord?"
Roberta Chase, soprano, Whit Whitaker, tenor
4. **Chorale:** "Zion hears the watchman singing" tenors
5. **Recitative:** "Enter these courts with me, my chosen Bride!"
John Campbell, baritone
6. **Duet:** "My friend is mine!"
John Campbell, baritone, Marla Sowers, soprano
7. **Chorale:** "Gloria! We all are singing!" chorus

VOCAL AND INSTRUMENTAL NOTES

Orlando Gibbons (1583-1625) was connected with King's College, Cambridge, in his early years from 1596 to 1598 when he was a chorister there, under the direction of his eldest brother, Edward. His musical talent was such that he was appointed a "Gentleman of the Chapel Royal by the age of 21, and was later promoted to sharing the duties of organist at this most highly regarded institution. In 1623 he accepted the additional appointment of organist at Westminster Abbey, but died suddenly just two years later. In comparison with William Byrd and Thomas Tomkins, Gibbons was not a particularly prolific composer, but his works nevertheless include masterpieces in each genre.

This Is the Record of John by Orlando Gibbons

Many of Gibbons' verse anthems are preserved in a scorebook, now in the library of Christ Church, Oxford, which had some particularly close connection with the composer: a later 17th century owner recorded that "this scorebook was done formerly by that rare musician Mr. Orlando Gibbons," and although the manuscript is not in Gibbons' own hand, it must have been copied from a source close to the composer. Not only does it record details about the circumstances in which several of the anthems were written, but it also contains a number of unique consort accompaniments. The instrumentation is not specified, but it seems most likely that a consort of viols was intended. It is possible that verse anthems were sometimes accompanied by viols rather than organ at the Chapel Royal, and they would certainly have been performed in this way in

domestic surroundings. The structure of the verse anthem was not constrained by any set pattern. In "This is the record of John" each chorus reiterates the words of the preceding solo section; the verses are assigned to a single alto soloist, whose line carefully depicts the dialogue.

Dietrich Buxtehude (1637—1707) never held a position that required him to compose vocal music, but he left over 120 vocal works in an extremely wide range of texts, scorings, genres, compositional styles, and length. Texts, almost entirely sacred, are found in four languages, and performing forces range from one voice with one instrument and continuo to nine voices with fifteen instruments and continuo, divided into six choirs. Few of these works can be considered liturgical music for the Lutheran church, which was in any event the responsibility of the cantor. They were probably performed under Buxtehude's direction from the large organ at St. Mary's church in Lübeck during the distribution of communion at the morning service, during vespers, or perhaps in concerts such as the *Abendmusiken*.

The Infant Jesus (Das Neugeborne Kindelein), BuxWV 13 by Dietrich Buxtehude

The text of *Das neugeborne Kindelein* published by Cyracus Schneegass in 1588, appeared in numerous 17th century hymnals with various melodies, but Buxtehude disregarded them all and chose to set these four strophes as a through-composed aria for four voices and instruments. This piece offers an excellent example of Buxtehude's integration of elements from the concerto into

the aria. Each strophe of the poem consists of four, 8-syllable lines, and his setting of the first three lines of the first strophe totally reflects this poetic structure. After that, though, the regular phrases cease, and the fourth line is extended through contrapuntal interchange and repetition. One is still aware of the integrity of the poetic line, however, and the strophe is set off by a ritornello, as one expects of an aria. The concertato elements are much more pronounced in the second strophe, including a meter change, and the ritornello returns in the dominant. The great advantage of the through-composed concerto is its ability to reflect every nuance of the text; we see this in the strong contrasts drawn in the third strophe between the reconciliation and friendliness of God reflected in the adagio chords of the first line and the opposition to the devil shown in the sharp, quick, and repeated setting in the third strophe. This hybrid work also has a more widely ranging tonal plan than is the case with most of Buxtehude's arias.

Cantata BWV 140, "Wake, Arise!" by Johann Sebastian Bach (1685—1750)

The twenty-seventh Sunday after Trinity appears only every eleven years in the liturgical calendar, when Easter is celebrated very early in the season. During the 2nd Jahrgang the liturgical year only went through the 25th Sunday after Trinity. No cantata based upon a chorale melody has been found for the Twenty-sixth Sunday after Trinity. But in 1731, when the Sunday occurred, Bach wrote Cantata BWV 140, which is of the genre we consider here. This is the last parable in the

liturgical year. It is a difficult one, consisting of a strong eschatological slant. Bach chooses to ignore that side of the parable and instead introduces passages from the Song of Songs. They are treated as love duets between Christ and the Soul. In addition the main chorale melody is set as the night watchman's song between the two duets, reference Song of Songs.

The Philipp Nicolai hymn "Wachet auf!" is the basis for this cantata. Two great Nicolai hymns are used prominently in the second Jahrgang: "Wachet auf!" in BWV 140 and "Wie schön leuchtet den Morgenstern" in BWV 1. Both are large-scale bar-form pieces, with three big phrases repeated in the Stollen, and six phrases in the Abgesang. In both chorales the Abgesang begins with two small identical phrases, and ends with a phrase that refers strongly to material in the Stollen. With such a distinctive form, it is interesting to compare the structures of the two large chorale fantasias. "Wie schön" begins with at least four separately identifiable themes, some of them derived from the chorale, some of them colorations of the text. These themes are not only elaborately and imaginatively combined into a patchwork, but are often associated with the three particular concertante groups represented in the cantata's colorful orchestration. "Wachet auf!" is constructed very differently. One major thematic idea and a subsidiary dependent idea predominate. The 2nd subject almost always appears, propelled by the accumulated energy of the first idea. There is a strong antiphonal effect achieved by the alternation of the wind and string groups. The contrasting way that the

material is used is the result of Bach's decision to represent the chorale as a grand procession, no doubt reflecting the procession of the wise and foolish virgins. The processional idea is also achieved in other, more subtle ways. If one looks at the relationship of the long-note cantus and the three voices underneath, one sees that at the beginning the cantus plays a full $2\frac{1}{3}$ bars before the first entrance of one of the lower three voices. Throughout the three phrases of the *Abgesang*, the lower voices gradually 'catch up.' By the beginning of the *Abgesang* the bottom voices begin ahead of the cantus, and in the ninth phrase, the alleluia, the lower voices play for fifteen bars before the cantus entrance. In the last three phrases the cantus and the lower voices enter simultaneously, as if all the participants had been given a chance to catch up with the procession.

There are however, many other elements at play in this very complex and large movement. It is the common wisdom that the climax of the movement is the large and expressive "alleluia." As marvelous as this alleluia is, it is the following phrase "make yourselves ready" that is one of the stunning moments in all of Bach. Here, not only have all the voices come together, but Bach makes the startling and triumphant modulation to the sub-dominant. This functions in a way made popular by the great Classical era composers of making the final cadence inevitable. Just as Mozart or Haydn would begin his journey home in a sonata-allegro structure, this thrilling modulation to Ab sustains a sense of heightened anticipation all the way to the achievement of the dominant at the end of the 10th phrase, bar 177. From here the end is assured. The first movement of "Wake, arise!" is one of the grandest of Bach's chorale fantasies. The chorale moves unusually slowly and, as has been noted before is in twelve phrases. To keep the listener clear as

to where he is in the movement Bach resorts to the most sophisticated of means. This is truly a revolutionary work.

After a brief secco tenor recitative, the solo soprano and bass sing their first love duet. Although deriving from the Song of Songs, the text is purely Christian, a love duet between Christ and the Soul. Christ is here wooing the soul using the characteristic instrument of nighttime serenading the piccolo violin, a small instrument tuned up a third from the normal violin. There is a great sense of yearning, of longing in this music. Bach chooses not only the exotic obbligato instrument, but puts the work into the pastorale Siciliano rhythm 6/8 to make this an evocative outdoor serenade. The duet is, like the first movement, a musically very complex work, the juxtaposition of the mannered dotted figure of the opening with the elaborate figuration that follows produces great tension that is never really released throughout the movement.

The watchman's song #4, the third verse of the chorale, is a brilliant dramatic gesture. This is an overused word in the music of Bach but here one truly senses a change of scene, of an event on stage. While the duet of intensity and importance is taking place, in another part of the city, the watchmen is going about his business, probably whistling that wonderful tune that is played in all the strings and has obsessed Bach scholars for literally hundreds of years. Every one knows that it is one of the most wonderful melodies he has ever heard, but nobody knows why. Its very casualness is an important theatrical gesture. The words themselves have an artless quality, something that the watchmen have known since childhood, and that they have no idea are so important here.

Although all signs point to the fact that this work was written in great haste, Bach puts an enormous amount of care into

the progression of movements. At this juncture he writes one of his greatest accompanied recitatives, a work filled with such harmonic expressivity that it becomes the emotional climax of the cantata. The wonderful, light-hearted duet with oboe is so artless, rather like the watchmen's song, that its incredible technical expertise can be easily missed. The sense of endless abundance and joy is expressed many ways but the wonderful and unnecessary modulation to G minor in the last five bars of the B section is a marvelous touch. Bach clearly hears the final chorale very slowly for he chooses a half-note unit of measure, something very rare in the chorales. It has become probably his most well-known chorale harmonization.

— Craig Smith

Cantata BWV 61 "Nun Komm der Heiden Heiland" (Come now, God's chosen Savior)
by J. S. Bach

Cantata BWV 61 is from Bach's Weimar years (1708—1717). The opening chorus is an ingenious version of the four phrases that constitute the chorale. The first phrase is repeated four times by each of the four voices in the chorus of the stern dotted rhythms of the string orchestra playing a French Overture. The second phrase is sung together by the entire chorus. The third phrase is turned into the fleet middle section of the French Overture. The fourth phrase brings back the dotted rhythms of the opening. A tenor recitative leads us into the flowing and Italianate tenor aria. Pizzicato strings accompany the inward, moving bass recitative of the voice of Jesus (*Vox Christi*) knocking at the door. The soprano aria with continuo is childlike and breathtakingly interior. Surprisingly Bach ends the cantata not with the opening chorale but a grand harmonization of the last half of the chorale "Wie schön leuchtet der Morgenstern." — Craig Smith

Concerto for Oboe & Violin, BWV 1060
by J. S. Bach

It's well known that the vast majority of what have come down to us as Bach's Harpsichord Concertos were originally written for violin, oboe, oboe d'amore, or some combination of the two. The originals have all disappeared, but reconstructions are possible within a very small margin of error, particularly in the case of the Double Concerto BWV 1060, which has been performed and enjoyed in its original form for violin and oboe (or oboe d'amore) for more than half a century.

This concerto is cast in three movements, with the opening Allegro ushering in a sense of joy in its rhythmic vibrancy and thematic catchiness. The striking main theme is introduced by the string orchestra, but the delightful second subject and related material are delivered by the oboe and solo violin. In fact, the oboe rarely takes up the main theme, content to busy itself with essential contrapuntal commentary and other colorful writing. The Adagio second movement is lovely in the dreamy serenity of the main theme, which is introduced by the oboe and then taken up by the violin. Again, the plentiful contrapuntal writing is deftly imagined throughout. The strings are subdued in their accompaniment in this gentle movement, but in the finale they recapture a more integral role. Here the music is busy and bright, a bit less joyous than in the first movement, but with a sense of energetic playfulness, the soloists presented with all sorts of challenging, colorful writing.

LEXINGTON BACH CHOIR SINGERS' BIOGRAPHIES



REBECCA ABBOTT, alto, is the organist and directs pre-school music at First United Methodist in Georgetown. She also directs the Scott County Children's Preparatory Chorus. Her formal training includes a BM from Wheaton College and a MA in Liturgy and the Arts from Gordon-Conwell Theological Seminary. She thanks her husband, Dean, who eight years ago said, "I don't care if the house gets cleaned as long as you're happy making music."



JOHN CAMPBELL, baritone, 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, MM from the University of Illinois, and DMA from the Southern Baptist Theological Seminary. He is president of the Kentucky chapter of the American Choral Directors Association, and is a published composer and arranger.



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, concerts and recitals extensively. She studied voice at the University of Michigan, Anderson University, and Transylvania University and continued singing as a member of the Lexington Singers and Georgetown Choral Society. Susan also sings with Musick's Company.



ROBERTA CHASE-BORGATTI, soprano, recently moved to Kentucky from the Boston area. She has a music degree from Boston University and many years of experience performing in small and large 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. They live in Nicholasville with their two retrievers.



TOM DRURY, tenor, studied applied 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. Following high school, Tom sang with the Pleasant Hill Singers at Shakertown. He is employed

with the U. S. Postal Service pursuing a career in civil service.



MICHA HUGHES, alto, is a graduate of the Baldwin-Wallace Conservatory of Music. Having performed in the annual Baldwin-Wallace Bach Festival for four years, she is glad to have found a place in the Lexington Bach Choir. Micha currently teaches general music at a private school, is music director at Cynthiana First United Methodist Church, and teaches private piano and voice. Currently, she is pursuing her Masters in Music Education.



ENOCH JACOBUS, baritone, is pursuing a Ph.D. in music theory at the University of Kentucky. He holds a Bachelor of Music in composition from Asbury College, and a Master of Music in theory from the University of Louisville. He has been singing in early music ensembles around the world for the last six years and has made choral polyphony of the late sixteenth century the focus of his theoretical research.



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 JS Bach. She has studied 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.



MARLA SOWERS, soprano, is the music teacher at James Lane Allen Elementary in Lexington. A graduate of Morehead State University studying under James Ross Beane, Marla earned an MM in applied voice. She has sung with the Kentucky, Syracuse, and Orlando Opera companies, and as a soloist with the Louisville Chorus and Columbia Choral Society. Marla is director of the children's Chapel Choir at Southern Hills UMC.



RICK STAFFORD, bass, is a Research Consultant who most recently served as Research Director for Brand Advertising Group. He received his B.S. in music from Western Michigan University where he was the student conductor of West Michigan Wind Symphony. He earned his M.A. in French Horn Performance from Eastern Michigan University while serving as Graduate Assistant to the Orchestra and Band Programs. He is currently completing his PhD in Public Policy and Leadership from Walden University.



DIANE TIMMONS, 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 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.



NANCY VICKERS, alto, works as the National Program Administrator at The Council of State Governments, with the Suggested State Legislation and Innovations Awards Programs. She has a Ph.D. 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, Sanctuary Choir, and Associate Director of Choirs at Southern Hills UMC.



JUSTIN WELCH, tenor, is the general music and chorus teacher at Julius Marks Elementary in Lexington. He recently earned his Bachelor of Music in Music Education (Magna Cum Laude) from the University of Kentucky. While at UK, he sang in Men's Chorus, Choristers, Chorale, AcoUstiKats, and performed in the cast of *Madame Butterfly*, *Carousel*, and *Carmen*.



WHIT WHITAKER, tenor, from Detroit, earned his Bachelor of Music degree in voice under Prof. Phyllis Jenness and Dr. Everett McCorvey from the University of Kentucky. He is an active performer on the opera stage (*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 in choral music as a member of the outstanding American Spiritual Ensemble and Brazeal Dennard Chorale.

LEXINGTON BACH CHOIR

ARTISTIC DIRECTOR



RICHARD SOWERS, founder and conductor of the Lexington Bach Choir and Lexington Baroque Consort, 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 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 was 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 artist apprentice under its founder, artistic director and conductor Moritz Bomhard. A fellowship grant recipient from the National Opera Institute in Washington, D.C. Sowers also 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 featured 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 was a candidate for the doctoral program in conducting at the University of Cincinnati College-Conservatory of Music. Sowers' voice teachers and coaches have 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. Sowers resides in Lexington with his wife Marla, a charter member of LBC, and a public school music teacher at James Lane Allen Elementary. The Sowers have two sons, Will (a former cellist), who travels the U.S. and Canada performing as a founding member of the progressive rock band "Emarosa," and Andrew (a former oboe player), a psychology major and theater minor at Eastern Kentucky University.

LEXINGTON BAROQUE CONSORT

GRETCHEN WILCOX TUCKER, violin, has a teaching studio in Lexington. She holds degrees from the University of Louisville School of Music where she performed the Bruch and Tchaikovsky violin concertos. She has been a member of the Louisville Orchestra, Owensboro Symphony, Eugene Symphony (Oregon), and currently plays with the Lexington Philharmonic. She is certified under the Suzuki Association of the Americas. Gretchen has toured the south and east with performances at Kennedy Center and Carnegie Hall.



KAREN BOTTGE, violin, plays with the Lexington Philharmonic, Madison Symphony Orchestra, and the Wisconsin Chamber Orchestra. She received her BA in music education from St. Olaf College, her MA in music theory from University of Minnesota, and PhD from the University of Wisconsin. She was orchestra teacher in the Minnesota public schools for 15 years and worked as a Suzuki instructor, string adjudicator, and accompanist. Karen taught music theory and aural skills at the University of Wisconsin-Madison, Oberlin College Conservatory, and UK.



LAUREN NELSON, viola, a native of southern New Hampshire, is pursuing a Master's degree in performance at the University of Kentucky, and is the principal violist in the UK student orchestra. She is also a member of the Niles String Quartet, a graduate ensemble recently chosen for the prestigious chamber music residency at Banff, Canada to study with the Juilliard String Quartet in New York City. Lauren earned her BM from Eastman School of Music.

PATRICK BINFORD, cello

JOE TACKETT, bass viol



KATHERINE ALBERTS, oboe, teaches oboe for Belarmine University and Georgetown College, and is the Music Theory Lab Coordinator at Kentucky State University. She received her BM from the Chicago Musical College of Roosevelt University, attended the University of Louisville in the MM music history program, and is a DMA candidate at UK. She was the founding member of the Chicagoland Double Reed Ensemble, has recorded for NPR with the Derrière Guard Festival Orchestra, and plays for the Louisville Bach Society.



KIM HEERSCHE, oboe, maintains an active performing and teaching schedule in the Bluegrass area. In addition to her private studio, she is the instructor of oboe at Transylvania University and Asbury College. She received a B.M. in Music Education from the University of South Carolina, where she studied with Rebecca Nagel, and a M.M. in Oboe Performance from the University of Kentucky, where she studied with Nancy Clauter.

BOB KINTNER, harpsichord and organ, is currently the Interim Pianist for Southern Hills United Methodist Church. He is an ordained minister with the Christian Church (Disciples of Christ), and holds graduate degrees in theology, church music, and organ performance. Bob has had a long and diverse career as missionary, pastor, church musician, and music educator.

BWV 61

1. CHORUS

Nun komm, der Heiden Heiland,
Now come, Savior of the nations,
Der Jungfrauen Kind erkannt,
known as the Virgin's child,
Des sich wundert alle Welt,
over whom the whole world marvels,
Gott solch Geburt ihm bestellt.
that God had ordained such a birth for Him.

2. RECITATIVE

Tom Drury, tenor

Der Heiland ist gekommen,
The Savior has come,
Hat unser armes Fleisch und Blut
has taken our poor flesh and blood
An sich genommen
upon Himself
Und nimmet uns zu
Blutsverwandten an.
and claims us as blood-brothers.
O allerhöchstes Gut,
O Highest Good,
Was hast du nicht an uns getan?
what have You not done for us?
Was tust du nicht
What do You not do
Noch täglich an den Deinen?
still daily for Your own?
Du kömmt und läßt dein Licht
You come and allow Your light
Mit vollem Segen scheinen.
to shine full of blessing.

3. ARIA

Tom Drury, tenor

Komm, Jesu, komm zu deiner
Kirche
Come, Jesus, come to Your church
Und gib ein selig neues Jahr!
and grant a blessed new year!
Befördre deines Namens Ehre,
Support the honor of Your name,
Erhalte die gesunde Lehre
uphold the sound teachings
Und segne Kanzel und Altar!
and bless the chancel and altar!

4. RECITATIVE

Whit Whitaker, baritone

Siehe, ich stehe vor der Tür und
klopfe an.
Behold, I stand at the door and knock.
So jemand meine Stimme hören
wird und die Tür auftun
Anyone who hears My voice and opens the door
zu dem werde ich eingehen
to him I will enter
und das Abendmahl mit ihm halten
und er mit mir.
and keep the evening meal with him and he with Me.

5. ARIA

Marla Sowers, soprano

Öffne dich, mein ganzes Herze,
Open yourself, my whole heart,
Jesus kömmt und ziehet ein.
Jesus comes and enters in.
Bin ich gleich nur Staub und Erde,
Even though I am only dust and earth,
Will er mich doch nicht
verschmähn,
yet He does not scorn
Seine Lust an mir zu sehn,
to reveal His joy to me,
Daß ich seine Wohnung werde.
so that I may be His dwelling.
O wie selig werd ich sein!
O how happy will I be!

6. CHORALE

Chorus

Amen, Amen!
Amen! Amen!
Komm, du schöne Freudenkrone,
bleib nicht lange!
Come, you lovely crown of joy, do not delay,
Deiner wart ich mit Verlangen.
I await you with longing.

BWV 140

1. CHORUS

Awake, calls the voice to us
of the watchmen high up in the
tower;
awake, you city of Jerusalem.
Midnight the hour is named;
they call to us with bright voices;
where are you, wise virgins?
Indeed, the Bridegroom comes;
rise up and take your lamps,
Alleluia! Make yourselves ready
for the wedding,
you must go to meet Him.

2. RECITATIVE

Justin Welch, tenor

He comes, He comes,
the Bridegroom comes,
O Zion's daughters, come out,
his course runs from the heights
into your mother's house.
The Bridegroom comes, who like
a roe
and young stag
leaps upon the hills;
to you He brings the wedding
feast.
Rise up, take heart,
to embrace the bridegroom.
There, look, He comes this way!

3. DUET

Roberta Chase, soprano, Whit
Whitaker, Bass (Dialogue - Soul,
Jesus)

When will You come, my Savior?
I come, as Your portion. I wait
with burning oil.
Now open the hall.
I open the hall for the heavenly
meal.
Come, Jesus! I come, come, lovely
soul!

4. CHORALE

Tenors

Zion hears the watchmen sing,
her heart leaps for joy within her,
she awakens and hastily arises.
Her glorious Friend comes from
heaven,
strong in mercy, powerful in truth,
her light becomes bright, her star
rises.
Now come, precious crown,
Lord Jesus, the Son of God!
Hosanna!
We all follow to the hall of joy
and hold the evening meal
together.

5. RECITATIVE

John Campbell, bass

So come in to Me, you My chosen
bride!
I have to you eternally betrothed
Myself.
I will set you upon My heart,
upon My arm as a seal,
and delight your troubled eye.
Forget, O soul, now the fear, the
pain
which you have had to suffer;
upon My left hand you shall rest,
and My right hand shall kiss you.

6. DUET

Marla Sowers, soprano, John
Campbell, Bass (Dialogue - Soul,
Jesus)

My Friend is mine, and I am
yours,
love will never part us.
I will with You, you will with Me
graze among heaven's roses,
where complete pleasure and
delight will be.

7. CHORALE

Chorus

Let Gloria be sung to You
with mortal and angelic tongues,
with harps and even with
cymbals.
Of twelve pearls the portals are
made,
In Your city we are companions
Of the angels high around Your
throne.
No eye has ever perceived,
no ear has ever heard
such joy like our happiness,
Io, io, eternally "in dulci jubilo!"

BOARD OF DIRECTORS

We are looking for a few good men and women to serve on our Board of Directors. We need people who may have built their own successful business, who know the myriad challenges of initiating a "start up" company, and who have the personal resources to help us realize our mission and objectives.

We need "can do" people who are experienced in fund-raising, marketing, publicity, advertising, legal, accounting, and can provide such services through their own company or network of business associates. We need incisive individuals who are tenacious, creative, innovative, original thinkers, problem-solvers, and humble leaders.

If you are one of these people, and believe in our mission, we need you on our Board of Directors. Please contact Richard Sowers at (859) 321-5622. I would be happy to meet with you to discuss how, together, we can move the Lexington Bach Choir forward.

CONNECTIONS

If you would like to be kept informed of future Lexington Bach Choir concerts and events, please email us at: rsowers@insightbb.com. We promise 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 the Lexington Bach Choir. Please call me or email me about how I can help.

I would like to offer administrative and/or marketing services to the Lexington Bach Choir.

I would like to audition for the Lexington Bach Choir.

I would like the Lexington Bach Choir to present a program at our church, synagogue, or concert facility.

I would like to serve on the Board of Directors of the Lexington Bach Choir.

AUDITIONS

THE CHOIR

Lexington Bach Choir is an auditioned choir of volunteer singers. We have openings in all voice categories (SATB). Our goal is to recruit 24-28 members.

COMMITMENT

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

REHEARSALS

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

ATTRIBUTES

Candidates should: a) have a beautiful singing voice, b) be classically trained musicians, c) be proficient music readers, d) possess advanced choral techniques.

AUDITIONS

Auditions are scheduled by appointment. In addition to vocal skills that demonstrate proficiencies in singing major scales, arpeggios, melisma and legato technique, candidates shall 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*, 859-321-5622
or by email: rsowers@insightbb.com

THANK YOU

We are most grateful to St. Michael's Episcopal Church, Rev. Dr. Joan Pritcher, Music Director Ruth Witt, Church Administrator Carrie Watson, and the Vestry of St. Michael's Church for providing their beautiful sanctuary and able assistance in presenting today's concert of the Lexington Bach Choir and Lexington Baroque Consort.

We extend our thanks and appreciation to Marlon Hurst, Director of Music & Arts at First Presbyterian-Lexington for providing music scores and the English translation for Cantata 140.

Thank you to Influx Studio for the concert poster and program design.

We thank Southern Hills United Methodist Church for loaning us their beautiful Zuckermann Flemish Harpsichord.