

THANK YOU

We are most grateful to Tates Creek Presbyterian Church, Senior Pastor Rev. John Sartelle, Music Director Ted Gentry, and the Session for providing their beautiful sanctuary and excellent Möeller organ for tonight's concert of the Lexington Bach Choir.

LEXINGTON BAROQUE CONSORT

Violin

Ella Chang
Kristin Pferfer

Viola

Karen Bottge
Maria Valencia

Cello

Andrea Kleesattel

Flute

Kathryn Waters

Oboe

Kim Heersche

Trumpet

Julian Kaplan
Ryan Lehr

Timpani

Brian Nozny

Harpichord

John Linker

Organ

Clif Cason

AUDITIONS

THE CHOIR

Lexington Bach Choir is an auditioned choir of volunteer singers. Our goal is to recruit 24-28 members.

COMMITMENT

LBC singers are committed to: a) attend all rehearsals regularly, b) prepare the music in advance of each rehearsal, c) 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) be classically trained singers, b) be proficient music readers, c) possess advanced choral techniques.

AUDITIONS

Auditions are scheduled by appointment. In addition to vocal skills that demonstrate major scales, arpeggios, melismas 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



LEXINGTON BACH CHOIR

SOLI DEO GLORIA

Richard Sowers, Artistic Director

EASTER TIDINGS

April 12, 2008, 7:00 pm
Tates Creek Presbyterian Church
Lexington, KY



WELCOME

In honor of the incomparable musical gifts and spiritual insight of Johann Sebastian Bach, the mission of the Lexington Bach Choir is to perform with artistic excellence distinguished choral masterworks for people who seek to dignify the human spirit.

I began studying and singing Bach's music at a young age under the inspiring tutelage of such notable teachers, conductors, and scholars as Donald Hustad, Fletcher Smith, Melvin Dickinson, Gerhard Herz, Alan Harler, and Julius Herford. These distinguished mentors convinced me that performing Bach's music will be one of the greatest and personally rewarding challenges of my career, and presenting it to the general public will require a tireless commitment to artistic and musical integrity.

In deference to these rarefied experiences I have formed the Lexington Bach Choir. Except for the extraordinary Louisville Bach Society, there is no other such Bach choir in Kentucky. I continue to audition and recruit gifted singers from our region who possess the musical skill and artistic aptitude to perform Bach's music with distinction. Our fledgling company of 16 singers represents only a portion of the 24-28 singers we will eventually recruit. Tonight's program also introduces the new Lexington Baroque Consort, an ensemble of one player per part to accompany the Bach choir, and to play the orchestral literature of Bach and his contemporaries.



RICHARD SOWERS is the founder and artistic director of the Lexington Bach Choir. 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. 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 music teacher at James Lane Allen Elementary. The Sowers have two sons, Will and Andrew.

PROGRAM

ORGAN PRELUDE IN Eb MAJOR
BWV 552/1, Johann Sebastian Bach (1685-1750)
Clif Cason, *organ*

MUSICA DEI DONUM OPTIMI
Roland de Lassus (1532-1594)

HOSANNA TO THE SON OF DAVID
Orlando Gibbons (1583-1623)

BRANDENBURG CONCERTO NO. 2 IN F MAJOR
BWV 1047, Johann Sebastian Bach
Lexington Baroque Consort

CANTATA BWV 4
"Christ Lay in the Bonds of Death"
Johann Sebastian Bach

Sinfonia
Verse I: SATB
Verse II: Sopranos, Altos
Verse III: Tenors
Verse IV: SATB
Verse V: Basses
Verse VI: Sopranos, Tenors
Verse VII: Chorale

INTERMISSION

FLUTE SONATA IN Eb MAJOR
BWV 1031, Johann Sebastian Bach
Kathryn Waters, *flute*

AVE VERUM CORPUS
William Byrd (1543-1623)

ASCENSION ORATORIO
"Praise God in All His Kingdom"
BWV 11, Johann Sebastian Bach

1. Chorus: "Praise to God on high in heaven"
2. Recitative: "Then did Jesus lift up his hands on high"
Tom Drury, *tenor*
3. Recitative: "Ah, Jesus, must thou go away so soon?"
Zach Ullery, *bass*
4. Aria: "Ah, leave me not, my dearest Savior"
Diane Timmons, *alto*
5. Recitative: "And before their eyes he was taken away"
Tom Drury, *tenor*
6. Chorale: "Ruler art thou of earth and sky"
- 7a. Recitative: "While steadfastly they watched as he rose"
Tom Drury, *tenor*, Zach Ullery, *bass*
- 7b. Recitative: "Alas! Come soon again to us!"
Susan Carey, *alto*
- 7c. Recitative: "And after they had worshipped him"
Tom Drury, *tenor*
8. Aria: "Jesus, ever filled with pity"
Hanna Smith, *soprano*
9. Chorale: "When will the day be dawning?"

ORGAN PRELUDE IN Eb MAJOR, BWV 552/1, J. S. Bach

The Prelude in Eb major, taken from Bach's third part of the *Clavier-Übung*, is clearly connected with the so-called Anne or Trinity Fugue printed in the same volume as its mighty ultimate piece. Although 21 organ chorales and four duettos separate the two movements, they are linked together by the symbolic emphasis on the number 3, employed as a reference to the Holy Trinity. Both the prelude and the fugue prescribe 3 flats, and each consists of 3 main sections and uses 3 themes. In between the two powerful *tutti* of the beginning and the end, the prelude introduces two different subjects, which are presented alternately with the main idea.

-Karl Geiringer

MUSICA DEI DONUM OPTIMI, Roland de Lassus

The Netherlander Roland de Lassus, now more generally known by the Italian version of his name, Orlando di Lasso, was certainly the most cosmopolitan musician in the last quarter of the Renaissance; rivaled only by Palestrina and William Byrd. Coming at the end of his life, *Musica Dei donum optimi* is a lustrous summation of Lassus' style and artistic convictions. The melodic lines beautifully mirror the verbal content: the limpid arabesque of the motive for the word "musica" as opposed to the dotted punctuation of "horridas," the measured pace which "calms angry spirits," the descending line of "sad minds." Such sensitive handling gives these word symbols a new efflorescence, as if Lassus was seeking to raise music to the ecstatic level of a religious experience.

HOSANNA TO THE SON OF DAVID, Orlando Gibbons

This is a vivid and resplendent anthem for double choir; it could well have been written to grace a royal or other ceremonial occasion. The multiplicity of its printed and manuscript sources is indicative of its widespread popularity in the 17th century.

AVE VERUM CORPUS, William Byrd

Published in the 1605 *Gradualia*, but believed to have been written earlier, this motet, in honor of the Blessed Sacrament, has long been one of Byrd's best-loved pieces, and indeed distills in a short space many of his special qualities: perfectly controlled polyphony; clear structure; an element of the unexpected; and, above all, an unmistakable sense of fervor and conviction.

CHRIST LAY IN THE BONDS OF DEATH

Cantata BWV 4, J. S. Bach

In the history of Protestant church music, Easter Sunday (strictly speaking, the central feast of Christianity) is often accorded less significance than Good Friday. We possess a rich store of Passion music, but relatively few outstanding pieces of Easter music. Such a disproportion is also perceptible in Bach's output. Settings of the Passion apparently laid such a strong claim on his creative power that no original Easter Sunday music survives from his mature years. We must be all the more grateful that a strully outstanding early work has been handed down to us in the form of this cantata, which has to compensate for the many Easter works of later years that were either never composed or perhaps have not survived.

Cantata 4 has generally been considered not only Bach's earliest Easter work, but one of his earliest cantatas altogether. In a pure choral cantata such as this, the absence of all traces of Neumeister's "modern" cantata form cannot be regarded as relevant to its dating, and an origin in Bach's early Weimar years (1708-13) cannot be discounted. It has to be admitted that we have

no definite information about the original version of the work, for its earliest source is a set of Leipzig performing parts which date from 1724-25. The possibility must therefore be taken into account that the earliest version differed in detail from the version we know today. Yet the alterations can not have been very extensive, for the extant version exhibits too clearly the stamp of a youthful work. Cantata 4 is thus a masterpiece of Baroque textual interpretation and one of the most remarkable of all pre-Neumeister cantatas. Bach's preservation of the chorale text in unaltered form elevates the work poetically above the fashionable, mediocre products of the 18th century, and anticipates Bach's late chorale cantatas, which are likewise based on the pure chorale text.

-Alfred Dürr

**ASCENSION ORATORIO "Praise God in All His Kingdom"
BWV 11, J. S. Bach**

The Ascension Oratorio was probably written for May 19, 1735 during the same church year as the *Christmas Oratorio*. Not all of the music was new, however: the opening chorus and the two arias were drawn from older works: the chorus from the cantata *Froher Tag, verlangte Stunden* BWV 19 (Anhang I) for the consecration of the rebuilt Thomasschule in 1732; and the two arias from the wedding cantata *Auf! Süß entzückende Gewalt*, BWV 196 (Anhang I), composed in 1725. The librettist of the oratorio is unknown. As in the case of the *Christmas Oratorio*, Picander might be considered a possible candidate, since he is known to have been skilled in parody.

The music of the first aria, No. 4, is well known from the Agnus Dei of Bach's *B minor Mass*. However, the oratorio aria is not the original of the mass movement, but rather both are derived from the aforementioned wedding cantata. Yet the imploring gesture is so clearly stamped on the thematic material, the adaptation so perfect, that only knowledge of the original of the movements makes us conscious of its nature as a parody. The second aria (no. 8) is of exceptional charm. Flute, oboe, and viola form a trio texture, which is expanded to a quartet with the addition of the soprano in the vocal passages. Since the participating instruments and the voice are all of high or middle pitch, this aria creates the impression of an upward gaze, with all earthly weight seemingly eradicated. Music, once invented to characterize "Innocence, the gem of pure souls," acquires a new and no less meaningful significance. The concluding chorale (no. 9) is presented in the garb of a splendid *concertante* orchestral texture, similar to that of the equivalent movement in the *Christmas Oratorio*. In both cases, a chorale melody in a foreign key is incorporated in a radiant D major setting, which allows the whole work to end on a note of jubilation.

The framework of the libretto is the biblical account of the Ascension as transmitted in Luke, Acts, and Mark. Accordingly, the text of no. 2 is drawn from Luke 24.50-I, no. 5 from Acts 1.9, and Mark 16.19, no. 7a from Acts 1.10-11, and no. 7c. from Luke 24.52a, Acts 1.12, and Luke 24.52b.

-Alfred Dürr

Behind the deep exuberance of this work lies a puzzling theme of tears, sadness, and separation. There is a poignant explanation: Bach and Anna had tasted grief in full measure—five early deaths, which left five small graves to visit. Their first-born daughter in June 1726, age 3, their second son in September 1728, age 3 and a half, their fourth daughter in January 1730, age 3 days, their fifth daughter in August 1732, age 17 months, and, their third daughter in April 1733, age 4 and a half. With the loss of these children and the departure of their older sons Wilhelm Friedemann and Carl Philipp Emanuel, the Bach house was emptier than it had been since the family moved to Leipzig. Beneath the joyful exterior of the *Ascension Oratorio* is the aching heart of a grieving father.

-Ruth Tatlow



HANNA SMITH, soprano, holds the Bachelors of Music from Middle Tennessee State University, performed leading roles, and studied art song and opera at London's Royal Academy of Music where she performed frequently throughout the U.K. Hanna is pursuing a Master's Degree at the University of Kentucky under Dr. Noemi Lugo, and was a finalist in the 2007 Kentucky District Metropolitan Opera Auditions. She maintains a private voice studio and teaches at Lexington Catholic High School.



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.



NANCY VICKERS, alto, works as a National Program Associate 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 studies voice privately, and has extensive choral experience. Nancy is the alto section leader in Chancel Choir, *Soli Deo Gloria*, Sanctuary Choir, and Associate Director of Choirs at Southern Hills UMC.



JOHN LINKER, tenor, has served as the Associate Director of LBC. In addition to singing in the LBC tenor section, John also serves as accompanist for sectional rehearsals. He is organist-choirmaster at Church of the Good Shepherd (Episcopal) where he leads a vibrant choir program of professional and volunteer singers. He is former Dean of the American Guild of Organists, and currently serves on the AGO Executive Committee as Registrar and Associate Editor of the AGO newsletter.



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 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.



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.



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, a professor at UK. They live in Nicholasville with their two retrievers.

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 (former director of Lexington Singers), Marla earned an MM in applied voice. She has sung the role of Jeannie in the Stephen Foster Story, sang 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.



DAVID MEADE, baritone, a graduate of the University of Kentucky with degrees in biology and mathematical sciences, works as a corporate clinical research professional. He has performed with several local instrumental and vocal ensembles, most recently as a member of the Lexington Singers and a cast member of the UK Opera Theatre's *It's a Grand Night for Singing*. David resides in Danville, KY, where he serves as soloist and cantor at The Presbyterian Church of Danville.



MARLON HURST, baritone, is Director of Music and Arts at First Presbyterian Church in 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 living in Atlanta, Marlon sang with the Atlanta Symphony Orchestra Chorus and Chamber Choir, and the Atlanta Singers, a professional chamber choir. He and his wife Jennifer have two daughters, Kathryn and Anna Grace.



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 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.



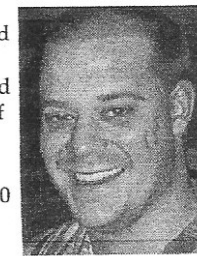
ROBERT VANOVER, baritone and LBC accompanist, is in his first year as a full-time choral music faculty member at Lexington Catholic High School and his second year as Director of Music Ministries at St. Peter Church in Lexington. In addition he is currently Organist/Choir Director for the Lexington Latin Mass Community, and accompanist for the Lexington Singers Children's Choir. Robert earned the Bachelor of Music in Organ Performance at UK and is now finishing the Master of Music in Sacred Music.



REBECCA ABBOTT, alto, has been singing publicly since age five. Formal training includes a Bachelor of Music from Wheaton College, Illinois, and a Master of Arts in Liturgy and the Arts from Gordon-Conwell Theological Seminary, Massachusetts. She currently works as Director of Music, Liturgy, and the Arts at Apostles Anglican in Lexington. Thank you to husband Dean, who seven years ago said, "I don't care if the house gets cleaned as long as you're happy making music."



ZACH ULLERY, bass, a graduate of the University of Kentucky (summa cum laude) with a BME in voice and organ. He sang in Men's Choir, Choristers, Chorale, and was in the ACDA student chapter as president and vice-president. Zach is Assistant Organist at Church of the Good Shepherd in Lexington where he accompanies and directs two adult choirs, a boy's and girl's choir, children's choir, and Orff ensemble. He is a 2000 graduate of Mason County High School in Maysville, KY where he was Valedictorian.



Musica Dei Donum Optimi, Roland de Lassus (1532-1594)

Music, gift of the highest God, attracts men and Gods.
 Music calms angry spirits, and raises sad minds.
 Music even moves the trees and wild beasts!

Hosanna to the Son of David, Orlando Gibbons (1583-1625)

Hosanna to the Son of David.
 Blessed be he, that cometh in the name of the Lord.
 Blessed be the King of Israel that cometh in the name of the Lord.
 Blessed be the Kingdom that cometh in the name of the Lord.
 Peace in heav'n, and glory in the highest places.
 Hosanna in the highest heav'ns.

Ave Verum Corpus, William Byrd (1543-1623)

Hail the true body.
 Born of the Virgin Mary.
 Truly suffered, sacrificed on the Cross for mankind.
 Whose pierced side flowed with water and blood.
 Let it be for us, in consideration, a foretaste of death.
 O sweet, merciful Jesus, Son of Mary, have mercy upon me.
 Amen.

Christ Lay in the Bonds of Death

Christ lag in Todesbanden
 Cantata BWV 4, J. S.

Verse I (SATB): Christ lay in death's dark prison. It was our sin that bound Him, this day hath He arisen, and sheds new life around Him. Therefore, let us joyful be, and praise our God with solemn glee, so, sing we hallelujah!

Verse II (SA): O'er Death no man could prevail, if mortal e'er came near him, through guilt all our strength would fail. Our sinful hearts did fear him. Therefore Death did gain the day, and lead in triumph us away. Henceforth to dwell with him imprisoned. Hallelujah!

Verse III (T): Now Jesus Christ the Son of God, for our defense hath risen. Our grievous guilt He hath removed, and Death hath bound in prison. All his might Death must forego, for now he's nought but idle show. His sting is lost forever. Hallelujah!

Verse IV (SATB): How fierce and dreadful was the strife when Life with Death contended, and all his pow'r was ended. For Death was swallowed up by Life, and all his pow'r was ended. God of old, the Scriptures show, did promise it should be so. O Death, where is now thy vict'ry? Hallelujah!

Verse V (B): The Paschal Victim here we see, whereof God's word hath spoken. He hangs upon the cruel tree, of saving love the token. His blood ransoms us from sin, and Death no more can enter in. Now Satan cannot harm us, no, no. Hallelujah!

Verse VI (ST): So keep we all this holy feast, where ev'ry joy invites us; Our Sun is rising in the East, the glowing East. It is our Lord who lights us. Through the glory of His grace our darkness will today give place. The night of sin is over. Hallelujah!

Verse VII (Chorale): With grateful hearts we all are met to eat the bread of gladness. The ancient leaven now forget, and ev'ry thought of sadness. Christ Himself the feast hath spread, by Him the hungry soul is fed, and He alone can feed us. Hallelujah!

ASCENSION ORATORIO, "Praise God in All His Kingdom"
 BWV 11, J. S. Bach

The oratorio is in two parts, each of which ends with a chorale. The first part recounts Jesus' farewell to his disciples and his ascension into heaven, despite the pleas of the faithful not to leave them. The second part takes up the joyful message of the angels foretelling the return of Jesus, which his followers respond with joy and confidence. The conclusion to the first part is the 4th verse of a hymn by Johann Rist (1641), composed in the usual, simple setting of four parts. The final chorales, with obbligato instruments, uses the seventh verse of a hymn by Gottfried Sacer (1697). From the handwriting on the score, it appears that here the music may also have been taken from an earlier work, but the many alterations indicate that it must have been considerably revised.

-Ulrich Leisinger

1. Chorus: Praise to God on high in heaven. Praise him all ye earthly creatures, sing his praise with loud acclaim! Praise him all ye hosts of heaven, men and angels join in chorus, sing and praise his holy name!

2. Recitative: Then did Jesus lift up his hands on high and gave unto them his blessing. It came to pass, that as he blessed them, he rose to heaven. (Tom Drury, tenor)

3. Recitative: Ah, Jesus, must thou go away so soon? Ah, is the hour already come, when thou and I must now be parted? Ah, look now, see the bitter teardrops that down our pallid cheeks are rolling. 'Tis thee for whom we're yearning. 'Tis thou who dost our cares allay. Ah, do not go away. (Zach Ullery, bass)

4. Aria: Ah, leave me not, my dearest Savior; linger ye awhile with me. Thy farewell and the empty morrow bring to me deepest, darkest sorrow. Ah, Lord a bide awhile with me. With thee away is all disaster. Ah, leave me not my dearest Master. (Diane Timmons, alto)

5 Recitative: And before their eyes he was taken away (Tom Drury, tenor)

6. Chorale: Ruler art thou of earth and sky, the Father of creation. Hither and yon the angels fly at thy divine dictation. Princes, obedient to thy word. Own thee their sovereign overlord. Earth, air, fire and water, all bow to thy mighty will.

7A. Recitative: While steadfastly they watched as he rose to heaven. Suddenly, behold by them standing two men clad in white apparel which also spoke thus: (Duet): Ye men of Galilea, why stand ye gazing up into heaven? This same Jesus, he who from you is taken up into heaven will come again as ye have seen him into heaven rising. (Tom Drury, tenor, Zach Ullery, bass)

7B. Recitative: Alas! Come soon again to us! And cheer our gloomy faces! Lest all our days be sorrowful. Alas! And life itself a burden. (Susan Carey, alto)

7C. Recitative: And after they had worshipped him, they returned to Jerusalem from the mountain, which is called Mount of Olives, which is hard unto Jerusalem, and lies but a Sabbath day's journey thence. So, they came back again unto Jerusalem with joy and gladness! (Tom Drury, tenor)

8. Aria: Jesus, ever filled with pity, look thou down kindly on me. Thine affection, ever with us, points to the glory to be. After our spirits are free from our lowly, earthly bodies, when we dwell at last with thee! (Hanna Smith, soprano)

9. Chorale: When will the day be dawning when will the hour be when I may see my Savior enthroned in majesty? Thou day when wilt thou be? Thou day when I shall meet him, and as my Savior greet him? Come, happy day, come soon!

NOTES

BRANDENBURG CONCERTO NO. 2 IN F MAJOR BWV 1047 (*Concerts avec plusieurs instruments*)

The autograph score of Bach's Brandenburg Concertos is dated March 24, 1721. In an elegant French dedication Bach explains that the collection of six concertos was the result of a commission from Christian Ludwig, Margrave of Brandenburg, whom he had met two years earlier—probably while in Berlin to collect a new harpsichord for his employer Prince Leopold of Cöthen. There is no evidence that the Margrave either thanked Bach or paid him a fee for the commission. The fact that Bach presented the Margrave with a score rather than parts is in itself significant. The pieces were certainly not written especially for the collection. Bach chose from already existing instrumental sinfonias and concertos. He revised the ones he included, and occasionally the nature of his revisions might be seen to corroborate some thoughts on the collection as a whole for it is conjectured that these particular concertos were a special presentation set for the Margrave, devising for him a kind of musical triumph, a 'procession' of tableaux similar in overall plan and intellectual content to the allegorical courtly triumphs, pageants, tournaments, and entertainments for important affairs of state. -Philip Pickett

Contrary to conventional wisdom, the Brandenburg Concertos do not reflect specific structure of ensembles available either to the Margrave of Brandenburg or to the prince of Anhalt-Cöthen. The origin of most if not all of these most likely predates Bach's Cöthen appointment. 18th century protocol would have required Bach, while in the employ of Prince Leopold, to obtain formal permission for dedicating such a work to another sovereign. It is hard to imagine that Bach could have submitted to the Margrave of Brandenburg a bundle of works originally written for the prince of Anhalt-Cöthen, especially if the prince was fond of them and considered them his property. We can therefore assume that Bach carefully selected from outside the restricted Cöthen contingent the best of his concerto compositions. In the end, the 6 concertos embody a repertoire fashioned more for its instrumental diversity than for any other reason. -Christoph Wolff

FLUTE SONATA IN Eb MAJOR, BWV 1031

Just as Bach could switch from the overt erudition of canon and fugue to the more easygoing charm of the flute sonatas, generations of flute virtuosos, no matter how far the latest innovations carry them, return again and again to the glorious phenomenon of Bach's flute sonatas. Probably composed during his years at Cöthen, when he needed to come up with entertaining chamber music on a vast scale, the sonatas display that highly elusive balance between richness of content and the attractive presentation of that content. We should never let our admiration for the esoteric Bach dim our perception of him as a purveyor of high-class entertainment, who turned out an unstoppable flow of original chamber music.

Near the end of his career, Bach was elected to the Society of the Musical Sciences, an honor that singled him out as among the most erudite musicians of his time. That would have made him the fourteenth member of the Society, but the numerology that strongly influenced his daily actions forbade his becoming the fourteenth member. He therefore preferred that they choose another member (Handel) before he would accept election. The rules of initiation required that the member submit two things: a portrait and a specimen of his highest art. The portrait Bach offered shows him holding the artistic submission—a single piece of paper with an elaborate six-voice canon! -Roger Evans

BOARD

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 or 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. -RLS

CONNECTIONS

If you would like to be kept informed of future Lexington Bach Choir concerts and events, please complete the following form and mail it to us at: Lexington Bach Choir, 3406 Lyon Dr., Lexington, KY 40513 or send the information via email. Our email address is: 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 the Lexington Bach Choir.