



Carsten Schmidt, artistic director

2009 Summer Sounds

Baroque Inside/Out

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Friday August 28 at 7pm  
Trinity Episcopal Church

This event is generously underwritten by  
Harriet Hanger and Steve & Victoria Dibbern.

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**with**

Amadi Azikiwe, viola  
Garry Clarke, Baroque violin  
Martin Davids, Baroque violin  
Aleksander Fester, Baroque oboe  
Michael Haag, bass  
Erin Keefe, violin  
Gesa Kordes, Baroque viola  
Madison Singers, directed by Patrick Walders  
Washington McClain, Baroque oboe  
Drew Minter, countertenor  
Diane Pascal, violin  
Kelsey Schilling, Baroque bassoon  
Carsten Schmidt, harpsichord  
David Schrader, organ and harpsichord  
James Wilson, Baroque cello

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## PROGRAM

1. *Singet dem Herrn ein neues Lied*  
2. *Exsurgat Deus*

Johann Pachelbel (1653-1706)

Madison Singers, Schrader

1. *O Jesu. Rex Noster*  
2. *Bonum Certamen*

Johann Melchior Gletle (1626-83)

Minter (1.), Haag (2.), Clarke, Davids, Kordes,  
Wilson, Manzo, Schmidt

Concerto in C Major for two harpsichords and  
strings, BWV 1061

J. S. Bach (1685-1750)

Schmidt, Schrader, Clarke, Davids,  
Kordes, Wilson, Manzo

## Intermission

Selected Cantata movements

*Sinfonia*, BWV 12/i

*Wir müssen durch viel Trübsal*, BWV 12/iii

*Kreuz und Krone sind verbunden*, BWV 12/iv

*Wie furchtsam wankten meine Schritte*, BWV 33/iii

Minter, McClain, Clarke, Davids, Kordes,  
Wilson, Manzo, Schrader

J. S. Bach

Orchestral Suite in C Major, BWV 1066

McClain, Fester, Schilling, Clarke, Davids,  
Kordes, Wilson, Manzo, Schrader

J. S. Bach

## PACHELBEL and GLETLE

Johann Pachelbel is one of the giants of Baroque choral music, and his works have graced Festival programs for many years. Born a generation before Bach and Handel, Pachelbel spent his early years in Nuremberg (where he also died). By most accounts he was gifted both musically and intellectually. He also benefited from having excellent teachers, in particular Kaspar Prentz. After filling some assistant organist positions, Pachelbel landed a prestigious post in Vienna, the capital of the Habsburg Empire and cultural locus for southern Germany and northern Italy. In Vienna, and through the influence of Prentz, he would have had a chance to “listen in” on musical cross currents as they passed through that capital city. In this way he could witness the rise of the violin sonatas and concertos coming north across the Alps, while continuing to respect the central German style upon which he was reared.

The latter style governs his massive output of keyboard music (toccatas, preludes, organ chorales), while in the vocal genres he tended to favor Catholic, Italian treatments. For instance, in the two motets heard this evening, Pachelbel takes the Italian device of split choirs—often basing the progression on literal repetition (echo) from one choir to the other—as a way to meditate at length upon short phrases of psalm texts. While he retains the careful dissonance treatment and penchant for suspended cadences, the vocal writing shows the lingering presence of a madrigal-like interest in rhythm and vibrant textures.

Feel no shame if you have never heard of Johann Melchior Gletle; before writing these notes I never had, and there is still very little information widely available about him. We know the rough coordinates of his birth (Bremgarten, near Zurich) and death (Augsburg), and it seems clear that this Swiss-born chapel musician spent the vast majority of his life in his homeland. In the early 1650s, just past the age of 25, Gletle took positions, respectively, as organist and Kapellmeister at Augsburg Cathedral and remained in these posts until his death some 30 years later. Over 200 compositions are extant, largely if not entirely sacred in scope, and most of which show a clear debt to the Italian tradition of *concertato* writing (pioneered by the Venetian Gabrielis and featuring a shared, usually alternating melodic unfolding). Close parallels, stylistically speaking, may be made between Gletle and Pachelbel.

## BACH, CONCERTO in C for TWO HARPSICHORDS, BWV 1061

In the late 18<sup>th</sup> and 19<sup>th</sup> centuries the concerto came to be a form of musical drama, pitting the soloist against the orchestra in a battle for

control of the tonal unfolding. Audiences and composers preferred the tension between the one and the many rather than the Baroque tradition of *concerto grosso*, in which a small group of soloists—note the plural—periodically emerge from and recede back into the full orchestra. Although some composers, e.g. Beethoven, Mendelssohn and Brahms, continued to create concertos for multiple soloists, these are certainly the exception to the rule. Ensemble concertos were essentially a thing of the past by the time Mozart died.

For Bach, composing concertos between roughly 1720 and 1750, all options were still on the table. Bach wrote numerous concertos for one, two, three, and even more soloists, usually harpsichordists. BWV 1061, for two harpsichords and string orchestra, ranks among the more important of his fourteen works in the genre of keyboard concerto. Beginning perhaps in Weimar (1708-17) but taking deeper root during his tenures in Cöthen (1717-23) and Leipzig (1723-50), Bach absorbed the rising influence of the Italian instrumental concerto style and infused it with what mattered most to him: polyphony, motivic elaboration and technical brilliance. BWV 1061 may have been written as early as 1730—making it one of Bach's first keyboard concertos—and is one of the very few that is not an arrangement of material either used in or intended for some other composition.

In the opening movement the solo parts mimic each other quite often, though Bach usually takes advantage of the added solo part to write close harmony. Longer solo passages are given to one keyboard at a time in a kind of “anything you can do...” imitation. Slow movements of large concertos nearly always feature a reduced texture, and the case of BWV 1061 is no exception. Bach goes a step further, however, and writes a poignant Adagio for just the two harpsichords. For the finale one might have guessed where Bach's penchant would lead him: a massive fugue and fantasia with lengthy solo episodes and all manner of figuration and polyphony.

#### BACH, CANTATA Selections

Bach's legacy to all genres of musical composition, excepting opera, are profound. And depending on who you ask, opinions differ about whether the 224 extant cantatas or 48 Preludes and Fugues or the numerous suites for solo violin and cello might not be his greatest gift to posterity. Did I forget to mention the B-minor Mass and the Passions? Well, you can see how difficult it would be to find a consensus. One thing that is certain is that Bach was known during his lifetime primarily for his

church music, both organ and vocal, and that he spent more waking hours writing cantatas than anything else. He was charged to write cantatas weekly during his period in Leipzig, but examples also exist from as far back as his time in Arnstadt (1703-07).

BWV 12, “Weinen, Klagen, Sorgen, Zagen” was written in 1714. It is one of Bach's earliest Weimar-period cantatas and reveals the extent of his skill and ambition; he likely used BWV 12 as an unofficial “audition” work in his attempt to succeed the ailing Kapellmeister. The opening Sinfonia abounds in half step intervals, as one might expect from the main text “Weeping, wailing, grieving, fearing,/Dread and need are the Christians' tearful bread.” The affect is one often heard in concerto slow movements, involving long fluid melismas for the solo oboe above a steady harmonic accompaniment. The third movement recitative is pained and somber throughout, leading directly into the da capo aria “Kreuz und Krone sind verbunden” (Cross and Crown are joined together).

BWV 33, “Allein zu Dir, Herr Jesu Christ,” was first performed on September 3, 1724 in Leipzig. We will hear the third movement da capo aria “Wie furchtsam wankten meine Schritte,” (How fearful wavered then my paces). Those familiar with Bach's interest in musical depiction might expect the steady, pizzicato “walking” bass line that grounds the aria, but it is wonderfully complemented by a *galant* melodic line of leaps and chromatic neighbor-note motion presented first in the strings and later in the voice. Further evocation of the “wavering” comes out of the disparate upper and lower melodic lines; skipping back and forth between registers yields a feeling of uncertainty, as if the melody itself is uncertain which path to follow.

#### BACH, SUITE in C, BWV 1066

The genre of BWV 1066 is one with a long pedigree: it is a dance suite headed by a three-part overture which, apart from the scale and polyphonic complexity of the opening movement, would have been familiar to listeners in generations previous to Bach's. The concerto dates from around 1730, while the Suite was written in 1717 in Cöthen during the first months of Bach's tenure in that Pietist center. Church music was less important now than at other times in Bach's career, and with the added impetus of the resident Collegium Musicum, he delved deeply into all manner of instrumental music.

The most characteristic aspects of the opening movement are gestural dotted rhythms and sweeping violin runs inherited from the French overture. Bach also explores oppositions between small and large en-

sembles (borrowed from the concerto) and, as noted above, by includes a lengthy fugue as the middle section of the overture. The fugue is so long, in fact, that Bach's indication to repeat the entire middle section must be given serious consideration by even the most historically minded performer. To play the entire fugue twice threatens to overwhelm the work's dance nature and undercut the "galant" manner with too much of the learned style.

Bach maintains a fairly rigid harmonic structure among the dances. The dances are all in two-part (binary) form, where the A section covers a move from the tonic to the dominant key—in this case, from C to G major—and the B section touches on related minor keys on its way back to tonic. The pacing and manner in which these tonal moves are undertaken remains reassuringly consistent from one dance to the next. Repetition, written into all the dances, works better here than in the opening movement's fugue since it allows the listener to discover subtleties of voice leading and allows the performer to vary volume, timbre, articulation, and ornamentation. Apart from the Courante and Forlane, the dances are written as *da capo* pairs, such that the first dance is heard both before and after the second dance (e.g., Minuet 1, then Minuet 2, followed by Minuet 1 again without its repeats taken).

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## TEXTS AND TRANSLATIONS

### Pachelbel. Singet dem Herrn...

Singet dem Herrn ein neues Lied,  
Singet dem Herrn alle Welt,  
Singet dem Herrn und lobet seinen namen,  
denn er tut Wunder. Er sieget mit seiner  
Rechten und mit seinem heiligen arm.  
Der Herr lässt sein Heil verkündigen,  
für die Völker lässt er seine  
Gerechtigkeit offenbaren.  
Er gedenket seine Gnade und Wahrheit;  
aller Welt Ende sehen das Heil  
unsers Gottes.

### Sing to the Lord

Sing to the Lord a new song,  
Sing to the Lord, all the earth.  
Sing to the Lord and praise his name,  
for he has done marvelous things.  
His right hand and his holy arm  
have worked salvation for him.  
The Lord has made his salvation known  
and revealed his righteousness  
to the nations.  
He remembers his love and his faithfulness;  
all the ends of the earth have seen  
the salvation of our God.

Denn er kommt das Erdreich zu richten,  
Er wird den Erdboden richten  
mit Gerechtigkeit und die Völker mit Recht.  
Psalm 98:1-3, 9

For he comes to judge the earth,  
He will judge the world in righteousness  
and the peoples with equity.

### Pachelbel. Exsurgat Deus

Exsurgat Deus, et dissipentur inimici  
ejus; et fugiant qui oderunt eum a facie  
ejus.  
Sicut deficit fumus, deficient;  
sicut fluit cera a facie ignis, sic pereant  
peccatores a facie Dei.  
Et justi epulentur, et exsultent in con-  
spectu Dei, et delectentur in lætitia.  
Cantate Deo; psalmum dicite nomini  
ejus: iter facite ei qui ascendit super oc-  
casum.  
Dominus nomen illi; exsultate in con-  
spectu ejus.  
Psalm 67: 2-5

### Let God arise!

Let God arise!  
Let his enemies be scattered!  
Let them who hate him also flee before  
him. As smoke is driven away, so drive  
them away. As wax melts before the fire,  
so let the wicked perish at the presence  
of God. But let the righteous be glad.  
Let them rejoice before God.  
Yes, let them rejoice with gladness.  
Sing to God! Sing praises to his name!  
Extol him who rides on the clouds:  
to Yah, his name! Rejoice before him.

## **BACH, from Cantatas BWV 12 iii, iv and BWV 33/iv**

*[recit.]* Wir müssen durch viel Trübsal in  
das Reich Gottes eingehen.

We must pass through great sadness  
that we come into God's kingdom.

*[aria]* Kreuz und Krone sind verbunden,  
Kampf und Kleinod sind vereint.

Christen haben alle Stunden  
Ihre Qual und ihren Feind,  
Doch ihr Trost sind Christi Wunden.

Cross and crown are joined together,  
Gem and conflict are made one.

Christians must at ev'ry hour  
Have their torment and their foe,  
But Christ's wounds shall be their  
comfort.

*[aria]* Wie furchtsam wankten meine  
Schritte, doch Jesus hört auf meine Bitte  
Und zeigt mich seinem Vater an.

Mich drückten Sündenlasten nieder,  
Doch hilft mir Jesu Trostwort wieder,  
Dass er für mich genug getan.

How fearful wavered then my paces,  
But Jesus heareth my petition  
And doth me to his Father show.

Though grievous weight of sin  
depressed me, again hath Jesus' word  
assured me that he for me enough  
hath done.