

The
Bach
Institute
AT VALPARAISO UNIVERSITY



presents

Bach in Weimar and Cöthen

This concert presented in memory of
Phyllis Beuhner '54 Duesenberg '04H

SATURDAY, NOVEMBER 2, 2019, 5:00 P.M.
DUESENBERG RECITAL HALL

INTRODUCTION

Dear Friends:

Thank you for joining us today for this program presented by the Bach Institute at Valparaiso University. The program today represents one part of a broad programming arc that the Bach Institute has followed over the last fifteen years. While we have maintained a triennial schedule of performing Bach's largest and most famous works—B minor mass, and the passions (Matthew and John)—we have also explored many of Bach's works from his early years before he moved to Leipzig in 1723. These years allowed the younger Bach to explore a variety of styles and ideas as he matured as a composer. The cantatas, which would become the centerpiece of his early Leipzig years, were composed more intermittently in the years that Bach lived in Weimar and Cöthen. During these years Bach served various roles as organist and court musician for the courts of these principalities. Musicologists historically assumed that the instrumental works composed by Bach came from these years (1708-1723). However, specific dating of many of these works has proved elusive. While the violin sonatas likely were composed in Cöthen, the viola da gamba sonatas are compositions possibly created for performance in Leipzig as part of Bach's service as director of the Collegium Musicum. Adaptations of the gamba sonatas for modern performance by viola and cello are frequent. In the Sonata in G major, Spencer Martin has managed to alter some passages that do not fit in the viola range by simply playing them an octave higher, thereby allowing the modern viola to play the work in its original key.

The Brandenburg Concertos are surely among the most buoyant and miraculous works in the history of music. Inspired by Italian models, Bach produced a beautiful score dedicated to Christian Ludwig, Margrave of Brandenburg, perhaps as a means of receiving a job offer from the Margrave. The fifth concerto is scored for violin, flute and harpsichord obbligato, accompanied by strings.

Finally, we will offer a performance of “Wachet! betet! betet! Wachet!” The work is a well-known Leipzig cantata (BWV 70). However, today we offer a performance of the original version (BWV 70a) from Bach's Weimar period. The movements you will hear today are based on a libretto by Salomo Franck, the court poet of Weimar. Bach's cantatas from these years have a striking originality and freshness that suggests his relationship with Franck was a source of inspiration. The Leipzig era BWV 70 is best known for a solo trumpet part. It has now been proven that the orchestration for Weimar was limited to strings, and the Leipzig version offered an expanded orchestration including trumpet and oboe. There are no extant scores from the Weimar version, so today you hear the cantata as we believe Bach composed it in 1716.

INTRODUCTION

Finally, I want to note that the “choir” you will hear today is a vocal quartet. We don’t customarily think of one person to a part as a “choir.” In 1981, the Bach scholar Joshua Rifkin wrote a legendary paper claiming that Bach’s “choir” contained only one person per part. Nearly 40 years later, the argument rages on— most prominent musicologists disagree with Rifkin’s thesis. Today’s performance is in no way an endorsement of Rifkin’s long-held idea, but rather a chance for you to hear the work in the intimacy of Duesenberg Recital Hall and to consider that Bach’s resources were undoubtedly limited at many points. Certainly some performances must have occurred where the vocal ensemble was very small, and perhaps even one to a part. It seems doubtful that this would have been Bach’s preference, but today you can make some judgement for yourself about the makeup of Bach’s choir. The work of those who have helped to develop historically informed practice has been essential to Bach performance over the past 60 years. It is important for those of us who perform these works to understand this research, but also, in my view, to seek ways to introduce musicians and listeners to a deeper spiritual essence of this great music, without seeking avenues that provide severe limitations that could make the music available merely to scholars and experts.

Today we also remember the passing of Phyllis Duesenberg this past July. Along with her husband, Richard, Phyllis supported many performances that predated the formation of the Bach Institute, and in 2004 gave a major gift that created the Bach Institute endowment. We dedicate today’s performance to her memory and are deeply thankful for her passion and commitment that have made the work of the Bach Institute possible.

Christopher M. Cock, Director — The Bach Institute at Valparaiso University

PROGRAM

I.

Brandenburg Concerto #5 in D major, BWV 1050

Allegro

Affettuoso

Allegro

Katharina Uhde, violin
Cindy Fudala, flute
Joseph Bognar, harpsichord

II.

Sonata in G major, BWV 1027

Adagio

Allegro

Andante

Allegro Moderato

Spencer Martin, viola
Sunghee Kim, organ

III.

Sonata in B minor for violin and harpsichord, BWV 1014

Adagio

Allegro

Andante

Allegro

Katharina Uhde, violin
Joseph Bognar, harpsichord

PROGRAM

IV.

Wachet! betet! betet! Wachet!, BWV 70a

Cantata for the Twenty-sixth Sunday after Trinity

Erster Teil

1. Chor

Wachet! betet! betet! wachet!

Seid bereit

Allezeit,

Bis der Herr der Herrlichkeit

Dieser Welt ein Ende machet.

2. Arie A

Wenn kömmt der Tag, an dem wir
ziehen

Aus dem Ägypten dieser Welt?

Ach! laßt uns bald aus Sodom fliehen,

Eh uns das Feuer überfällt!

Wacht, Seelen, auf von Sicherheit

Und glaubt, es ist die letzte Zeit!

3. Arie S

Laßt der Spötter Zungen schmähen,

Es wird doch und muß geschehen,

Daß wir Jesum werden sehen

Auf den Wolken, in den Höhen.

Welt und Himmel mag vergehen,

Christi Wort muß fest bestehen.

Laßt der Spötter Zungen schmähen;

Es wird doch und muß geschehen!

Zweiter Teil

4. Arie T

Hebt euer Haupt empor

Und seid getrost, ihr Frommen,

Zu eurer Seelen Flor!

Ihr sollt in Eden grünen,

Gott ewiglich zu dienen.

Part One

1. Chorus

Watch! pray! pray! watch!

Be ready

all the time,

until the Lord of glory

brings this world to an end.

2. Aria A

When will the day come, on which we
shall depart

out of the Egypt of this world?

Ah! Let us soon flee out of Sodom,

before the fire falls on us!

Watch, souls, get up from your
complacency

and believe, it is the end of time!

3. Aria S

Let the tongues of the mockers scorn,
yet it will and must occur,

that we shall behold Jesus

upon the clouds, in the heights.

World and heaven may pass away,

Christ's word must remain firm.

Let the tongues of the mockers scorn;

yet it will and must occur!

Part Two

4. Aria T

Lift up your heads

and be comforted, o righteous ones,

even to the bloom of your souls!

You shall flourish in Eden,

serving God eternally.

PROGRAM

5. Aria B

Seligster Erquickungstag,
Führe mich zu deinen Zimmern!
Schalle, knalle, letzter Schlag,
Welt und Himmel, geht zu Trümmern!
Jesus führet mich zur Stille,
An den Ort, da Lust die Fülle.

5. Aria B

Blessed day of revival,
lead me to your halls!
Resound, peal, last stroke,
world and heaven, fall in ruins!
Jesus leads me to quiet,
to the place where pleasure is
complete.

6. Choral

Nicht nach Welt, nach Himmel nicht
Meine Seele wünscht und sehnet,
Jesum wünsch ich und sein Licht,
Der mich hat mit Gott versöhnet,
Der mich freiet vom Gericht,
Meinen Jesum laß ich nicht.

6. Chorale

Not for the world, nor for heaven
does my soul long and yearn,
I desire Jesus and His light,
Who has with God forgiven me,
Who frees me from judgment,
I will not abandon my Jesus.

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Emily Yiannias, soprano
Zachary Boor, alto
Sean Watland, tenor
David Govertsen, bass

Christopher M. Cock, conductor

Orchestra:

Allison Nyquist, violin
Katharina Uhde, violin
Spencer Martin, viola
Lara Turner, cello
Philip Spray, violone
Nicole Lee, organ

ABOUT THE PERFORMERS

Sean Watland is a Chicago based Tenor and Valparaiso Alum. He earned his Bachelors in Music Education from Valparaiso University. In 2017, Sean graduated from Boston University with a Masters Degree in Choral Conducting.

Soprano Emily Lyday Yiannias has been a member of the Valparaiso Voice Faculty since 2013. She appears regularly with Chicago's Music of the Baroque and Grant Park Music Festival Chorus. As a soloist, she has also appeared with the Whiting Park Festival Orchestra, Michigan City Municipal Band, Valparaiso University Symphony and Bands.

Zachary Boor, countertenor, earned his Bachelor of Music in Vocal Performance from Valparaiso University in 2016, studying voice with Dr. Christopher Cock. Zachary currently resides in Columbus, Ohio, where he collaborates with the Lancaster Chorale and the Schola at St. Joseph Cathedral.

Chicago native David Govertsen is an alumnus of both the Santa Fe Opera and Central City Opera apprentice programs and holds degrees from Northwestern University, Northern Illinois University and the College of DuPage.

Joseph Bogнар is Associate Professor of Music At Valparaiso University, where he teaches piano, harpsichord, and music theory. He completed undergraduate studies in piano and organ at Valparaiso University, where he graduated *summa cum laude*.

Katharina Uhde is Assistant Professor for Violin and Musicology at Valparaiso University. She holds a DMA degree from the University of Michigan and a PhD in Musicology from Duke University.

Cynthia Fudala is currently the Instructor of flute at Valparaiso University, Concordia University Chicago, and Lyons Township High School in La Grange, Ill. She received a bachelor's degree in flute performance from the University of Cincinnati College-Conservatory of Music and a master's degree and a certificate in performance from Northwestern University.

ABOUT THE DIRECTOR

Christopher M. Cock, Director of Choral and Vocal Activities at Valparaiso University, holds the Phyllis and Richard Duesenberg Chair in Lutheran Music and is Director of the Bach Institute. Dr. Cock has established important professional relationships with the Thomanerchor, the Bach Archive, Leipzig and the Castle Church in Wittenberg, Germany. Through his leadership, Valparaiso University has also established a strong relationship with the St. Thomas Church. Dr. Cock studied at the University of Southern California and completed his undergraduate study at Pacific Lutheran University. He holds the Doctor of Musical Arts degree from the University of Arizona (Tucson), where he was a student of Maurice Skones.

PHYLLIS AND RICHARD DUESENBERG

Phyllis Buehner '54 and Richard Duesenberg '51, '53 J.D. have distinguished themselves by their remarkable generosity to Valparaiso University. They have made an enduring impact through the establishment of endowed chairs; significant capital projects, including the Duesenberg Welcome Center; and the establishment of the Bach Institute at in 2004.

As co-founders of the Bach Institute at Valparaiso University, their support ensures that world-class performances, meaningful symposia and integral programming will keep the music of J.S. Bach at the center of the life of Valparaiso University.

The continuo organ used by the Bach Institute was designed by the firm of Gerrit and Henk Klop of the Netherlands. It was a gift to the Bach Institute by Phyllis and Richard Duesenberg.