FESTIVAL

2016

BACH IN WEIMAR Thursday, July 21 - 7:30 P.M. St. Francis by the Sea Episcopal Church

THE BAROQUE CAFÉ PLEASURES OF THE ENCHANTED ISLAND Friday, July 22 - 5:00 P.M. Mainescape Garden Center

FESTIVAL FINALE CHRISTMAS IN JULY Saturday, July 23 - 7:30 P.M. Blue Hill First Congregational Church

SPECIAL POST-FESTIVAL CONCERT Presented by St. John's Organ Society MAGNIFICAT!

Tuesday, July 26 - 7:30 P.M. St. John's Catholic Church, Bangor



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Bach in Weimar

THURSDAY, JULY -7:30 P.M.

Drogram.

Concerto in G Major

Prince Johann Ernst (1696–1715)

Johann Sebastian Bach

(1685 - 1750)

Adagio e staccato — Presto — Adagio e staccato — Presto — Adagio Un poco allegro — Adagio Presto

Susanna Ogata, violin

Brandenburg Concerto #6, BWV 1051

Daniel Elyar • Rachel Evans, *viola* Sarah Freiberg, *cello*

Weinen, Klagen, Sorgen, Zagen BWV 12

Abigail Lennox, *soprano* Catharine Cloutier, *alto* Francis John Vogt, *tenor* Jacob Cooper, *bass*

 \sim Intermission \sim

Concerto for Organ in G Major BWV 592 Allegro – Grave – Presto

John Finney, organ

Erchallet, ihr Lieder, erklinget, ihr Saiten! BWV 172

Nola Richardson, *soprano* Marcia Gronewold Sly, *alto* Jonas Budris, *tenor* John David Adams, *bass*

Orchestra

Michael Albert • Susanna Ogata • Jude Ziliak, *violin* • Daniel Elyar, *viola* • Rachel Evans Lucy Bardo • Max Treitler, *viola da gamba* • Sarah Freiberg, *cello* • Anne Trout, *violone* Stephen Hammer • Priscilla Herreid, *oboe* • Andrew Schwartz, *bassoon* Josh Cohen • Robinson Pyle • Timothy Will, *trumpet* John Finney • Abraham Ross • Gerald Wheeler, *harpsichord & organ* • Ben Harms, *timpani*

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Program.Notes

In 1708, a young Johann Sebastian Bach, frustrated with inadequate conditions and pay in Mühlhausen, accepted a contract with his former employers, the Duchy of Saxe-Weimar. During the following years, he served as court organist and chamber musician and produced many works exhibiting both youthful vivacity and remarkable competency. This opening concert of the festival centers around Bach's works from this period, as well as a piece by a composer he came to know during his tenure in Weimar, Prince Johann Ernst. His influence is not to be undervalued, as Bach transcribed several of his pieces for keyboard, as well as the Italian concertos Ernst brought back from his studies in Utrecht. The prince's careful study of the French and Italian styles is evident in his Violin Concerto in D minor, which begins with a formidable ouverture contrasting stark *Adagio* and cascading *Presto*, followed by two movements in Italian *ritornello* form.

After being exposed to this new Italian style and doing a few transcriptions, Bach began to compose concerti himself including a number of *"concerti grossi,"* or concertos for multiple solo instruments. Unlike the Italians, whose compositions were mostly for violin, Bach's output was more egalitarian, featuring all the orchestral instruments then in use. His only *concerto grosso* with no violins featured two violas and a cello as soloists, backed by two violas da gamba, violone, and harpsichord, forming in essence a deluxe continuo section. Bach later included this work as the sixth entry in the collection of concerti for diverse instruments that he presented to Christian Ludwig, Margrave of Brandenburg, in 1721.

Bach's relationship with librettist Salomon Franck marks another important development during the Weimar years. *Weinen, Klagen, Sorgen, Zagen,* composed for Jubilate Sunday during Bach's second month of tenure, contains what is likely his first setting of Franck's sacred verse. The connection between text and music is impeccable, from the first words of the opening chorus, which depict lamentation and wailing with a plaintive motif passed between the voices (and on which Bach based the *Crucifixus* in the B minor mass). The following aria reminds us that Christ's sacrifice and our heavenly reward are intrinsically bound, professed by an exquisite melody mirrored in turn by oboe and alto soloist. With an uplifting change in character, the next movement reflects on a resolution to follow Christ eternally. Then comes a reassuring tenor aria, juxtaposed with the chorale *Jesu, meine Freude* played by solo trumpet. The German-speaking listener would have heard "After the rain, blessing blossoms, all storms pass away" accompanied by a melody associated with "Jesus, my joy, my heart's pasture – Jesus, my treasure."

Between the two cantatas is Bach's transcription of a lost violin concerto by Prince Johann Ernst. As in the concerto heard earlier, sections played *tutti* alternate with those played by the soloists. Listen for changes in the registration and color of the organ to reflect this instrumentation.

Erschallet, ihr Lieder was the third of Bach's cantatas written in Weimar, composed for the feast of Pentecost. Bach adds three trumpets and timpani for the festive occasion, and sets another text by Franck. After a rousing fanfare in triple meter establishes a festive tone, a recitative sung by bass quotes the *vox Christi* in the Gospel of John, promising divine love to the faithful. The corresponding aria addresses the theme of the Holy Trinity, the three trumpets reflecting the idea of three persons in one. A sweeping, legato melody played by violins introduces the theme of the next movement, the breath of the Holy Spirit which brought life to the world, clearly containing an allegory for the Pentecostal wind. In the sweet duet that follows, a Soprano (representing the soul) beckons the "heavenly wind" to come into her heart, answered by an alto (the Holy Spirit), assuring her of its renewal. The final chorale depicts the quiet joy attained through God's invitation into communion with him, a soaring descant played by the violins descending to a peaceful resolution in the final bars.



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August 18 Douglas Beck · Bangor, Maine

August 25 Kevin Birch with Scott Burditt, horn Bangor, Maine

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Special pre-season concert *Magnificat!* Featuring works of Weckmann & Bach, presented by Blue Hill Bach and the St. John's Organ Society Tuesday, July 26, 7:30 p.m.

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Free admission; Donations appreciated St. John's Catholic Church, 207 York Street, Bangor, Maine www.hookopus288.net

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Dexts & Dranslations

Weinen, Klagen, Sorgen, Zagen

1. Sinfonia

2. Chor Weinen, Klagen, Sorgen, Zagen, Angst und Not Sind der Christen Tränenbrot, Die das Zeichen Jesu tragen.

3. Recitativ (Arioso) – Alt Wir müssen durch viel Trübsal in das Reich Gottes eingehen.

4. Arie – Alt 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.

5. Arie – Basso Ich folge Christo nach, Von ihm will ich nicht lassen Im Wohl und Ungemach, Im Leben und Erblassen. Ich küsse Christi Schmach, Ich will sein Kreuz umfassen.

6. Arie – Tenore Sei getreu, alle Pein Wird doch nur ein Kleines sein. Nach dem Regen Blüht der Segen, Alles Wetter geht vorbei. Sei getreu, sei getreu!

7. Choral

Was Gott tut, das ist wohlgetan, Dabei will ich verbleiben. Es mag mich auf die rauhe Bahn Not, Tod und Elend treiben. So wird Got mich Ganz väterlich In seinen Armen halten: Drum laß ich ihn nur walten. 1. Sinfonia

2. Chorus Weeping, lamentation,worry, despair, anguish and distress are the bread of tears of Christians who bear the mark of Jesus.

3. Recitative (Arioso) – Alto We must enter the Kingdom of God through much tribulation.

4. Aria – Alto: Cross and crown are bound together, struggle and reward are united. Christians have at all hours their anguish and their enemy, yet their comforts are Christ's wounds.

5. Aria – Bass I follow after Christ, I will not leave Him in prosperity and adversity, in life and mortality. I kiss Christ's shame, I will embrace His cross.

6. Aria – Tenor Be faithful, all pain will yet be only a little thing. After the rain blessing blossoms, all weather passes away. Be faithful, be faithful!

7. Chorale What God does, that is done well, I will cling to this. Along the harsh path trouble, death and misery may drive me. Yet God will, just like a father, hold me in His arms: therefore I let Him alone rule.

Salomon Franck (1659-1725)



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Erschallet, ihr Lieder, erklinget, ihr Saiten!

Salomon Franck

1. Coro

Erschallet, ihr Lieder, erklinget, ihr Saiten! O seligste Zeiten! Gott will sich die Seelen zu Tempeln bereiten.

2. Recitativo – Basso

Wer mich liebet, der wird mein Wort halten, und mein Vater wird ihn lieben, und wir werden zu ihm kommen und Wohnung bei ihm machen.

3. Arie – Basso

Heiligste Dreieinigkeit, Großer Gott der Ehren, Komm doch, in der Gnadenzeit Bei uns einzukehren, Komm doch in die Herzenshütten, Sind sie gleich gering und klein, Komm und lass dich doch erbitten, Komm und ziehe bei uns ein!

4. Arie – Tenore O Seelenparadies, Das Gottes Geist durchwehet, Der bei der Schöpfung blies, Der Geist, der nie vergehet; Auf, auf, bereite dich, Der Tröster nahet sich.

5. Duetto - Sopran (Seele) - Alt (Heilige Geist) Komm, lass mich nicht länger warten, Komm, du sanfter Himmelswind,
Wehe durch den Herzensgarten!

Ich erquicke dich, mein Kind. Liebste Liebe, die so süße,

Aller Wollust Überfluss,
Ich vergeh, wenn ich dich misse.

Nimm von mir den Gnadenkuss.

Sei im Glauben mir willkommen,
Höchste Liebe, komm herein!
Du hast mir das Herz genommen.

Ich bin dein, und du bist mein! -

1. Chorus

Ring out, you songs, resound, you strings! Oh blessed times! God will prepare our souls to be his temples.

2. Recitative - Bass

Who loves me will keep my word and my father will love him and we shall come to him and make our dwelling with him.

3. Aria - Bass

Most holy Trinity, great God of honour, come then, in this time of grace, to stay with us, come then into the tabernacle of our hearts, though they are small and insignificant, come and let us persuade you, come and enter within us!

4. Aria - Tenor

O paradise of the soul through which the Spirit of God breathes, which blew at the creation the Spirit, that never passes away, arise, arise, prepare yourself, the comforter draws near.

5. Duet - Soprano (Soul) - Alto (Holy Ghost)

Come, let me wait no longer, come, you gentle wind of heaven, blow through the garden of my heart. - I refresh you, my child -Dearest love, who are so sweet, the fullness of all delight, I shall die, if I have to be without you - Take from me the kiss of grace. -Be welcome in faith to me, Highest love, come within! You have taken my heart from me - I am yours, and you are mine!

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6. Choral

Von Gott kömmt mir ein Freudenschein, Wenn du mit deinen Äugelein Mich freundlich tust anblicken. O Herr Jesu, mein trautes Gut, Dein Wort, dein Geist, dein Leib und Blut Mich innerlich erquicken. Nimm mich freundlich in dein Arme, dass ich warme werd von Gnaden: Auf dein Wort komm ich geladen.

6. Chorale

A joyful light comes to me from God when with your dear eyes you look on me as a friend. Oh Lord Jesus, my dearest good, your word, your spirit, your body and blood shall refresh me within. Take me like a friend in your arms, so that I may become warm with grace: I come invited by your word.

More 2016 Festival events!

Friday, July 22 • noon • Bach's Lunch —

Join John Finney & members of the ensemble (a.k.a. nymphs & swains) on a trip to Arcadia. Presented at the Howard Room of co-sponsor Blue Hill Public Library. FREE admission (bring a box lunch!)

Fringe events

Friday, July 22 • 1 pm • Recital

Violinist Jude Ziliak performs works by Tartini, Telemann, Biber, and of course BACH. In the Howard Room – FREE!

Saturday, July 23 • 4 pm • Book Signing

Authors Robert & Traute Marshall talk about their recently published book, *Exploring the World of J.S. Bach—A Traveler's Guide.* In the Library's Howard Room – FREE!





Our 6th Season continues

Saturday, December 17 A Downeast Messiah

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Parnasso in Festa, Act III

Music for The Fairy Queen

Entrée des valets de chiens endormis Air des valets de chiens et des chasseurs, avec des cors de chasse Air pour les valets de chiens éveillés *Retournelle pour la posture des satyres* Choeur de pasteurs et de bergères qui dansent

Ouverture Rondeau pour les Flûtes alland à la table du Roi Valets de chiens et musiciens

The Baroque Café

FRIDAY, JULY 22 - 5:00 P.M.

Pleasures of the Enchanted Island

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Music for the Royal Carousel

Marche de Savoie

Music from Les Plaisirs de l'île enchantée

 \sim .Intermission \sim

Abigail Lennox, soprano • Marcia Gronewold Sly, alto Jonas Budris, tenor • Jacob Cooper, bass • John David Adams, bass

George Frideric Handel (1685 - 1759)

Parnassus in Celebration for the nuptials of Thetis and Peleus

John David Adams - Mars • Lorna Stephens - Orfeo • Catharine Cloutier - Calliope Nola Richardson – Apollo • Ellenore Tarr – Clio • Marcia Gronewold Sly – Euterpe

This concert is sponsored by Niki Lawton Café refreshments by Sandy Buxton & The Brooklin Inn

Made by M. de Lully for the Duke of Savoy, who had presented him with a diamond-encrusted portrait of himself

Lully

Lully

(1659-95)

Henry Purcell

(1632 - 87)

Jean-Baptiste Lully





Program. Notes – A(r)cadia in Festa

The explorer Giovanni da Verrazzano, sailing on behalf of the King of France, discovered the long and lush coastline between present-day Virginia and Newfoundland in 1524 and called it "Arcadia" after the Greek province of that name, which since Classical times had come to mean a refuge or idyllic place. In 1603 King Henri IV designated the coast south of the St Lawrence between the 40th and 46th parallels as a French colony under the name "*La Cadie*" and from that time on map-makers regularly omitted the "r" in charting the territory. The region became the site of increased colonization, regular skirmishes, and outright warfare with British forces over the next 150 years, ending in a complete British triumph during French and Indian War; in the 1750's, many of the uprooted French-Acadian colonists relocated to Louisiana where they became known as the " 'Cajuns."

In the meantime, Louis XIV of France was planning his own idyllic place in the country: a vast expansion of his father's hunting-lodge in the rural village of Versailles. Louis was possessed of a marketing genius perhaps surpassing even that of certain present-day presidential candidates, and to secure a glorious rollout for his new *palais* commissioned his court composer Lully and favorite playwright Molière to stage an elaborate five-day pageant entitled *Les Plaisirs de L'Isle Enchantée*, this filled to the brim with gods and goddesses, classical allusions, and spectacular stage machinery and effects. Louis' court also featured extensive dressage stables, which in addition to the horses and their riders housed a band of oboists and bassoonists called *La Grande Écurie* that performed for equestrian ballets and other ceremonial functions. Nobility from all over France were summoned to spend as much time at court as they could, and the most important personages were serenaded with music written in their honor.

The English also had their Arcadian influences, with many works of art celebrating Classical nobility and a pastoral harmony with nature. One common character in drama and poetry was that of the mischievous Fairy Queen, famously portrayed by Spenser in an eponymous play, and even more famously by William Shakespeare in his woodland comedy *A Midsummer Night's Dream*. It was to accompany a 1692 production that Henry Purcell composed a series of short masques that relate to the plot of the play metaphorically. Little is known of the circumstances of the first performances, but we do know that the new French *hautboys* were often played to accompany London theatrical productions.

By 1734, George Frideric Handel had become the most famous musician in London and a favorite of King George II and his court. He had enjoyed a particularly warm and close relationship with Anne, the king's eldest daughter, who supported his opera seasons, was an accomplished musician herself, and to whom Handel even gave private lessons even though he generally did not enjoy teaching. Anne was betrothed to William IV, Prince of Orange, and asked Handel to compose a *serenata*, or allegorical semi-opera, for the wedding; the result was *Parnasso in Festa* (Mount Parnassus in Celebration), a richly-scored work in which Apollo, Orpheus, and a series of other mythological characters take the stage to wish the happy couple well and encourage them to emulate the noble mythological couple Thetis and Peleus, accompanied by much pomp, tenderness, and virtuosity.

- Stephen Hammer

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Chorus Francis John Vogt, Chorus Master

Soprano	Alto	Tenor	Bass	
Michele Corbeil	Michael Albert	Jonas Budris	John David Adams	
Donna Dupuy	Patricia Chamberlain	Andrew Cloutier*	Jacob Cooper	
Marcia Gronewold Sly	Catharine Cloutier	John Merrifield	Keith Hutchison	
Abigail Lennox	Lorna Russell	Peter Sly	Reg Puckett	
Nola Richardson	Patricia Stowell	Peter VerLee	Carlton Russell	
Lorna Stephens*	Julia Walkling	Francis John Vogt	Tom Tootill	
Ellenore Tarr*	-	-	Robert Walkling	
*atu daut un auch aus				

*student members

Andrew Cloutier • Stage Manager

Translation.

Parnasso in Festa, Act III

Mars:

I above all the tutelary powers, adored by this high pair's great ancestors, my willing tribute come to pay to their loved offspring on their nuptial day, their future glory to declare. But first let's martial sounds prepare. I'll to the joyful world relate what blessings are reserved for them by fate in its eternal book we see virtue will always their companion be. A race of heroes they will give and nations in distress relieve.

Chorus:

Let's speak their triumphs and proclaim their glory and their love the same.

Orpheus:

O glorious race by heaven designed to bless the hopes of all mankind. A lovely rivulet from its spring does all its silver brightness bring. A plant, that opens to the sun, still yields the fairest flowers that paint the vernal fields.



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Calliope:

The glorious memory of heroic sires a thirst of glory in their race inspires. A noble soul, in noble deeds all others would out-do; the example of his fathers to pursue is all he in the chase of glory needs.

Apollo:

I've heard my learned sisters, my dear son and Mars's warlike song is done; but you shepherds, nymphs and swains, why are you silent? Sing then; with us your voices join to celebrate the feast divine.

And you, ye fauns that haunt the lawns, of fruits and flowers prepare an offering fair Iris you, and ever-fair Aurora too come with us to celebrate.

Chorus:

We come lightly and without delay to celebrate.

Clio:

Let this illustrious pair, the world to bless live in lasting happiness. May they be the graces' care their thread of life the fatal sisters spare; whose virtues to the world shall give examples of glory, that as long will live.

Euterpe:

Let everyone with sincere heart to this illustrous pair offer with me a prayer to heaven. Great as their heroic race, lovely in aspect, affable in speech, loved by all.

Apollo:

A pair for virtue so renowned, with valor, piety and goodnes crowned, and of such origin divine will in fame's annals through all ages shine.

Succeeding heroes to the end of time, shall from this pair descend. 'Tis Jove's will that they shall ever happy be. From west to east their fame shall fly, spread over the world and reaching the sky. If Theseus monsters did to death pursue, if Hercules the dreadful Hydra slew, that stock's no more.

Chorus:

'Tis Jove's decree that they shall ever happy be. No, no more, that stock's no more.

Apollo & Chorus:

But on the race of Peleus, supreme fate smiles on you 'Tis Jove's will that they shall ever happy be.

Done into English by Mr. George Oldmixon (c1712-1779), from the London wordbook of 1734





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Christmas in July

SATURDAY, JULY 23 - 7:30 P.M.

Program.

Concerto Opus 6, No. 8 – Fatto per le notte di natale Allegro – Larghetto e spiritoso – Allegro Arcangelo Corelli (1653–1713)

Susanna Ogata • Jude Ziliak, violin • Sarah Freiberg, cello

Schwingt freudig euch Empor – BWV 36

Johann Sebastian Bach (1685–1750)

Nola Richardson, *soprano* • Michael Albert, *alto* Jonas Budris, *tenor* • Jacob Cooper, *bass*

- . Intermission -

Magnificat in E^b- BWV 243a

Soprano I

Soprano II

Alto Michael Alber

Abigail Lennox Nola Richardson Sarah Schneider Marcia Gronewold Sly Lorna Stephens Ellenore Tarr

Michael Albert Catharine Cloutier Patricia Stowell

Tenor

Jonas Budris Peter Sly Francis John Vogt John David Adams Jacob Cooper Keith Hutchison

Bass

Orchestra

John Finney, Conductor

Michael Albert • Rachel Evans • Susanna Ogata • Jude Ziliak, *violin* Daniel Elyar, *viola* • Sarah Freiberg, *cello* • Anne Trout, *violone* Stephen Hammer • Priscilla Herreid, *oboe & recorder* • Andrew Schwartz, *bassoon* Josh Cohen • Robinson Pyle • Timothy Will, *trumpet* • Ben Harms, *timpani* Abraham Ross*, *continuo organ* • Gerald Wheeler, *harpsichord* * *Marville Young Artist Fellow*

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Drogram.Notes

A lot of wonderful music has been written for the Christmas season over the years, so much that it seems a pity to perform it only in December. This year, Blue Hill Bach is doing its part to remedy this situation.

Arcangelo Corelli (1653-1713) was equally important as a violinist and as a composer. Based in Rome for most of his career, he was instrumental in developing the new forms of concerto, concerto grosso, and trio-sonata. His students included Geminiani, Locatelli, and Castrucci, he was very influential on the young Handel when he was living in Rome, and he also indirectly influenced Bach, who studied and copied printed editions of Corelli's music that Prince Johann Ernst had sent to Weimar from Corelli's publisher in Amsterdam. Among these editions were the 12 concerti grossi collected as Opus 6: the eighth of these is inscribed *"fatto per la notte di Natale"* (written for Christmas Eve) and was possibly commissioned by Cardinal Pietro Ottoboni, who had been one of Corelli's patrons in Rome.

Bach wrote three major chorale cantatas based on the Martin Luther hymn *Nun komm der Heiden Heiland* (Now come, savior of the heathen) to be performed during services on the first Sunday of Advent, the beginning of the Lutheran church year. The usual Gospel reading for this service concerned Jesus' entry into Jerusalem as the crowds shouted "*Hosanna*," reflecting this mood the cantatas were festive in nature. The last of these, written for Leipzig in 1731, was *Schwingt freudig euch empor* (Soar joyfully upwards)—structurally unusual in that an elaborated stanza of the Nun komm chorale precedes each aria instead of the usual recitative. It is likely that Bach's chorus for *Schwingt freudig*, as for many of his other cantatas and sacred works, was one singer per part, blurring the distinction between solo and choral sections.

Musical settings of the *Magnificat* canticle from the Gospel of St. Luke were a regular part of church services in 18th-century Leipzig. These were generally sung as a simple chant trope in Luther's German on ordinary Sundays, but more elaborately and in Latin on feast days. For Christmas vespers, the Latin text was traditionally interspersed with *laudes*, songs of praise partly in German and partly in Latin. For Christmas of 1723, Bach's first year in Leipzig, he followed the practice of his predecessor Johann Kuhnau, taking a *Magnificat* setting that he had written earlier that year, probably for the Feast of the Visitation in July, and interpolating four *laudes* including Luther's own *Vom Himmel hoch, da komm ich her* (From Heaven above to earth I come)

Bach's *Magnificat* setting from 1723 is in E^b major, including most of the same music as his better-known setting in D major for the Feast of the Visitation in 1733, but there are also some striking variants. Transverse flutes only appear in the later version; in 1723 flutes were omitted entirely in the choruses and were replaced by recorders in the alto aria *"Esurientes."* The obligato part of *"Quia respexit"* is played on a normal oboe, with a notated dotted figure, instead of oboe d'amore, and the cantus firmus for *"Suscepit Israel,"* an ornamentation of Luther's original Magnificat trope, is played on trumpet. Bach's setting of the final text, *Sicut erat in principio* (As it was in the beginning) contains a bit of humor—the music is identical to what is heard at the beginning of the entire piece.



Texts & Translations

Schwingt freudig euch empor

Erster Teil

Coro

Schwingt freudig euch empor zu den erhabnen Sternen, Ihr Zungen, die ihr itzt in Zion fröhlich seid! Doch haltet ein! Der Schall darf sich nicht weit entfernen, Es naht sich selbst zu euch der Herr der Herrlichkeit.

Choral (Duetto) - Sopran/Alt

Nun komm, der Heiden Heiland, Der Jungfrauen Kind erkannt, Des sich wundert alle Welt, Gott solch Geburt ihm bestellt.

Arie – Tenore Die Liebe zieht mit sanften Schritten Sein Treugeliebtes allgemach. Gleichwie es eine Braut entzücket, Wenn sie den Bräutigam erblicket, So folgt ein Herz auch Jesu nach.

Choral

Zwingt die Saiten in Cythara Und lasst die süße Musica Ganz freudenreich erschallen, Dass ich möge mit Jesulein, Dem wunderschönen Bräutgam mein, In steter Liebe wallen! Singet, Springet, Jubilieret, triumphieret, dankt dem Herren! Groß ist der König der Ehren.

Zweiter Teil

Aria – Basso Willkommen, werter Schatz! Die Lieb und Glaube machet Platz Vor dich in meinem Herzen rein, Zieh bei mir ein! Picander, Martin Luther, Philipp Nicolai

First Part

Chorus

Soar joyfully up to the lofty stars, you tongues, which are now joyful in Sion! But stay! The sound need not spread so far, the Lord of glory himself draws near to you.

Chorale (Duet) – Soprano/Alto Come now, savior of the heathens known as the child of a virgin, all the world is amazed that God ordained such a birth for him.

Aria – Tenor

Love approaches his true beloved with gentle and slow steps. Just as a bride is delighted when she sees her bridegroom, so too a heart follows Jesus.

Chorale

Strike the strings of the Cythera and let the sweet music resound full of joy, so that I may with my dear Jesus, my wondrously beautiful bridegroom, always overflow with love! Sing, leap, rejoice, triumph, thank the Lord! Great is the King of Heaven.

Second Part

Aria – Bass Welcome, precious treasure! love and faith make room for you in my pure heart, Draw near to me! Independent Living Apartments - Assisted Living Suites - Cottages Call TODAY To Arrange A Visit 207.374.2306 Parker Ridge A proud supporter of the arts in Blue Hill Since 1992. Our intimate retirement community offers independent living

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Main St. Blue Hill 374 2161 www.bluehillwineshop.com bluehillwineshop@gmail.com Choral – Tenore Der du bist dem Vater gleich, Führ hinaus den Sieg im Fleisch, Dass dein ewig Gott'sgewalt In uns das krank Fleisch enthalt.

Arie – Sopran Auch mit gedämpften, schwachen Stimmen Wird Gottes Majestät verehrt. Denn schallet nur der Geist darbei, So ist ihm solches ein Geschrei, Das er im Himmel selber hört.

Choral

Lob sei Gott, dem Vater, g'ton, Lob sei Gott, sein'm eingen Sohn, Lob sei Gott, dem Heilgen Geist, Immer und in Ewigkeit!

Magnificat

Coro: Magnificat anima mea Dominum,

Arie – Sopran II Et exultavit spiritus meus in Deo salutari meo.

> **Coro:** Vom Himmel hoch, da komm ich her. Ich bring' euch gute neue Mär, Der guten Mär bring ich so viel, Davon ich singn und sagen will.

Arie – Sopran I Quia respexit humilitatem ancillæ suæ: Ecce enim ex hoc beatam me dicent

Coro: ...omnes generationes.

Arie – Basso Quia fecit mihi magna qui potens est, et sanctum nomen eius.

> **Coro:** Freut euch und jubiliert, zu Bethlehem gefunden wird das herzeliebe Jesulein, das soll euer Freud und Wonne sein.

Duetto – Alt/Tenore Et misericordia eius a progenie in progenies timentibus eum. **Chorale** – Tenor You who are like the father, lead forth victory in the flesh, so that your eternal divine strength may sustain in us our sick flesh.

Aria – Soprano Even with subdued, weak voices is God's majesty honored. For if only the spirit resounds, it becomes such an outcry that it is heard in heaven.

Chorale

Praise be to God, the Father, praise be to God, His only Son, praise be to God, the Holy Spirit, forever and in eternity!

Luke 1: 46-55

Chorus: My soul magnifies the Lord,

Aria – Soprano II And my spirit rejoices in God my Saviour.

> **Chorus**: From heaven above I come To bring good news to you; So much good news I bring, Whereof I will say and sing.

Aria – Soprano I He has looked with favor on his lowly servant. From this day I will be called blessed

Chorus: ...by all generations.

Aria – Bass The Almighty has done great things for me and holy is his name.

> Chorus: From heaven above I come To bring good news to you; So much good news I bring, Whereof I will say and sing.

Duet – Alto/Tenor His mercy is from generation to generation on those who fear Him.



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Coro: Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

Coro: Gloria in excelsis Deo! Et in terra pax hominibus, bona voluntas!

Arie – Tenore Deposuit potentes de sede et exaltavit humiles.

Arie – Alt Esurientes implevit bonis et divites dimisit inanes.

> Duetto – Soprano I/Basso Virga Jesse floruit, Emmanuel noster apparuit; Induit carnem hominis, Fit puer delectabilis; Alleluja.

Terzetto – Sopran I/Sopran II/Alt Suscepit Israel puerum suum recordatus misericordiæ suæ,

Coro: Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula. Coro: Gloria Patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen. Chorus: He has shown strength with His arm and has scattered the proud in their conceit.

Chorus: Glory to God in the highest! And on earth peace and goodwill to all!

Aria – Tenor Casting the mighty from their thrones and lifting up the lowly.

Aria – Alto He has filled the hungry with good things and sent the rich away empty.

> Duet – Soprano I/Bass The branch of Jesse flowers, Our Emmanuel appears; He takes on the flesh of humanity, Becoming a charming boy; Alleluia.

Terzetto – Soprano I/Soprano II/Alto He has come to the aid of His servant Israel, to remember his promise of mercy,

Chorus: The promise made to our ancestors, to Abraham and his children for ever.Chorus: Glory to the Father, Son, and Holy Spirit: As it was in the beginning, and now, and always, and forever and ever. Amen.







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Recitativo - Tenore:

So stehe dann bei Christi blutgefärbten Fahne, O Seele, fest und glaube, Dass dein Haupt dich nicht verlässt, Ja, dass sein Sieg Auch dir den Weg zu deiner Krone bahne! Tritt freudig an den Krieg! Wirst du nur Gottes Wort so hören als bewahren, So wird der Feind gezwungen auszufahren, Dein Heiland bleibt dein Hort!

Duetto - Alt, Tenore:

Wie selig sind doch die, die Gott im Munde tragen, Doch selger ist das Herz, das ihn im Glauben trägt! Es bleibet unbesiegt und kann die Feinde schlagen Und wird zuletzt gekrönt, wenn es den Tod erlegt.

Choral:

Das Wort sie sollen lassen stahn Und kein' Dank dazu haben. Er ist bei uns wohl auf dem Plan Mit seinem Geist und Gaben. Nehmen sie uns den Leib, Gut, Ehr, Kind und Weib, Laß fahren dahin, Sie habens kein' Gewinn; Das Reich muss uns doch bleiben.

Recitative – Tenor: Then take your stand by Christ's bloodstained banner, O soul, firmly, and trust That your Leader will not forsake you, Yes, that His victory Will open the way to your crown! March joyfully on to war! If only God's word is both heard and obeyed, Then your enemy will be forced to withdraw, Your Savior is your shield!

Duet - Alto, Tenor:

How blessed are those who bear God in their mouths, But more blessed is the heart that holds God in faith It remains unconquered and can strike its enemies And will be crowned when death has been defeated.

Chorale:

That word they must allow to stand And have no thanks for it. He is indeed with us by his own plan With His Spirit and His gifts. Let them take our body Wealth, honor, child and wife, Let them be taken away, They cannot win; The kingdom is ours forever.





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Magnificat!

TUESDAY, JULY 26 - 7:30 P.M.

Program.

Concerto for Organ in G Major – BWV 592 Allegro – Grave – Presto

Kevin Birch, organ

Johann Sebastian Bach (1685–1750)

> Matthias Weckmann (1616? –1674)

Gegrüsset seist du, Holdselige

Abigail Lennox, *soprano* Jonas Budris, *tenor*

Erchallet, ihr Lieder, erklinget, ihr Saiten! - BWV 172

Nola Richardson, *soprano* Marcia Gronewold Sly, *alto* Jonas Budris, *tenor* John David Adams, *bass*

- Intermission -

Magnificat in E^b – BWV 243a

Soprano I Abigail Lennox Nola Richardson Sarah Schneider Soprano II Marcia Gronewold Sly Lorna Stephens Ellenore Tarr

Michael Albert Catharine Cloutier Patricia Stowell

Tenor

Jonas Budris Peter Sly Francis John Vogt John David Adams Jacob Cooper Keith Hutchison

Bass

This concert is presented by the St. John's Organ Society

Bach

Bach

Alto


Texts & Translations

Gegrüßet seist du, Holdselige Gabriel:

Gegrüßet seist du, Holdselige, der Herr ist mit dir, du Gebenedeite unter den Weibern. Fürchte dich nicht, Maria, du hast Gnade bei Gott funden. Siehe, du wirst schwanger werden im Leibe und einen Sohn gebären, dess Namen sollst du Jesus heissen. Der wird Gott und ein Sohn des Höchsten genennet werden, und Gott der Herr wird ihm den Stuhl seines Vaters David geben; und wird ein König sein über das Haus Jacob ewiglich, und seines Königreichs wird kein Ende sein.

Maria:

Wie soll das zugehen, sintemal ich von keinem Manne weiss?

Gabriel:

Der heilige Geist wird über dich kommen, und die Kraft des Höchsten wird dich überschatten; darum auch das Heilige, das von dir geboren wird, wird Gottes Sohn genennet werden. Und siehe, Elisabeth, deine Gefreundte, ist auch schwanger mit einem Sohn, und gehet jetzt im sechsten Mond, die im Geschrei ist, dass sie unfruchtbar sei. Denn bei Gott ist kein Ding unmöglich.

Maria:

Siehe, ich bin des Herren Magd; mir geschehe wie du gesaget hast. Alleluia.

Gabriel:

Greetings, O favored one, the Lord is with you, you are blessed among women. Do not be afraid, Maria, for you have found favor with God. Behold, you will conceive in your womb and bear a son, and you will call His name Jesus. He will be great and will be called the Son of the Most High, and the Lord God will give to Him the throne of his father David; and He will reign over the house of Jacob forever And of His kingdom there will be no end.

Maria:

How can this be, since I have not known a man?

Gabriel:

The Holy Spirit will come upon you, and the power of the Highest will overshadow you; therefore the Holy One, the Child to be born will be called the Son of God. And behold, your cousin Elizabeth has also conceived a son, and is now in her sixth month, even in her old age, she who was called barren. For nothing is impossible with God.

Maria:

Behold, I am the servant of the Lord; let it be according to your word. Allelluia.

Drogram. Notes – Matthias Weckmann was a Lutheran church musician of the mid-17th century, holding posts at the Electoral court in Dresden and the Jakobkirche in Hamburg. A student of Schütz and Froberger, his eclectic and dramatic music was influenced by the Italian *concertato* style and also by expressionistic Pietism that figured in German theology during the agonies of the Thirty Years' War. Weckmann's "Dialogue" between Gabriel and Mary presents the German translation of the Ave Maria text found in Luke 1:28, with florid Italianate ornamentation by both characters, punctuated by equally elaborate interjections by pairs of violins and recorders.

Notes and texts for Cantata 172 may be found on pp. 5 & 9; for the Magnificat, pp. 27 & 31.

Luke 1:28-38



About Blue Hill Bach.

The mission of Blue Hill Bach is to present historically informed performances, recordings, and educational programs that explore vocal and instrumental music of the Baroque, as well as repertoire that demonstrates the place of Baroque music within the span of music history.

Blue Hill Bach was founded in 2011 to bring Baroque music for voice and period instruments to coastal Downeast Maine. Drawing upon the wealth of talent in the region—including college and high school students—and visiting artists who specialize in early music, Blue Hill Bach presents some of the most beautiful and profound music ever written, performed as Bach himself would have imagined it. The young organization has attracted a strong audience for its concerts, and support from individuals, businesses, and institutions throughout the region, and is a recipient of Early Music America's Outreach Grant for 2016-2017.

We strive to involve the community in our activities in as many ways as possible, and are very grateful for the hard work of our many volunteers. Above all, we work to offer musical experiences that are, in the words of an Advisory Board member, *"relaxed, accessible, and friendly—with formidable musicians."*

For more information, go to www.bluehillbach.org

About the Artists

Heralded as angelic and stylish in her interpretations of Bach and Mozart, **Abigail Lennox**, soprano, is equally at home with genres ranging from early plainchant to improvised avant-garde. Originally from Bartlett, Tennessee, she began her vocal studies at the University of Michigan and completed her master's degree in voice at the Yale Institute of Sacred Music. She has performed as soloist in such performances as Bach St. John Passion under Simon Carrington, Mozart Vespers with Sir David Willcocks and again with Sir Neville Marriner, Bach Magnificat in E-flat major with Helmuth Rilling, Steve Reich *Daniel Variations* with the New World Symphony, Purcell *Dido and Aeneas* with Apollo's Fire, and Bach Weihnachts Oratorium, Bach B minor Mass, and Monteverdi Vespers of 1610 with the American Bach Soloists under Jeffrey Thomas. Ms. Lennox enjoys teaching young musicians and collaborating with fellow artists in addition to pursuing a solo career.

Australian soprano **Nola Richardson** has been praised by the NYTimes for her "beautiful tone" and the Washington Post for her "astonishing balance and accuracy", "crystalline diction" and "naturalsounding ease". She made her major symphony debut with the Baltimore Symphony performing works by Bach and Scarlatti and recently performed a program of Sondheim as a soloist with the Boston Pops under conductor Keith Lockhart. She has appeared with the American Bach Soloists, the Bach Sinfonia, Les Délices, the Baltimore Choral Arts Society, Tempesta di Mare, and the Bach in Baltimore Series. As a DMA student at Yale she has performed as a soloist with conductors Masaaki Suzuki, Simon Carrington, David Hill, Matthew Halls and Nicholas McGegan. Last summer, Ms. Richardson was a fellow at Tanglewood where she premiered works by David Lang and Michael Gandolfi alongside soprano Dawn Upshaw. In 2013, she was a young artist in the American stage debut of Handel's first opera, *Almira*, at the Boston Early Music Festival. Ms. Richardson holds two MM degrees from the Peabody Conservatory and she was the first singer to ever be accepted as an external candidate into both the Yale Voxtet and DMA program. www.NolaRichardson.com **Catharine Cloutier,** mezzo-soprano, is a recent graduate of the University of Maine, Orono. A music education major with a vocal concentration at the University, she has performed in ensembles that include the University of Maine Singers, Euphony, Opera Workshop, and Oratorio Society. She also served as the director of Renaissance, the University's premier women's *a cappella* group. A student of Francis Vogt and previously of Diana Brookes Brown, Ms. Cloutier's recent performances include tours of New England, New York, Ireland, and the United Kingdom with the University Singers. She is an active performer with the Somerset Consort and has appeared with the Gilbert and Sullivan Society of Maine.

Founder and director of Blue Hill Bach, mezzo-soprano **Marcia Gronewold Sly** has appeared with organizations that include American Bach Soloists, Philharmonia Baroque Orchestra, San Francisco Opera, Bangor Symphony Orchestra, and the Kronos Quartet, working with such esteemed conductors as Kent Nagano, Nicholas McGegan, Joanne Falletta, and William McGlaughlin. She has sung in premiere performances and recordings of numerous works. Ms. Gronewold Sly holds degrees from San Francisco Conservatory of Music, San Francisco State University, and Mills College. As a writer and arts administrator, she has worked with organizations that include San Francisco Opera, Northeast Historic Film, and the Young Musicians Program of U.C. Berkeley. She currently serves on the voice faculty at University of Maine, Orono.

Mezzo-soprano **Lorna Stephens** is a senior in the five-year double degree program in vocal performance and history at Lawrence University, where she has worked extensively in the opera studies program, singing lead roles in Britten's *The Beggar's Opera* and in scenes from Menotti's *The Medium* and Cavalli's *L'Egisto*. A graduate of George Stephens Academy, she has been a regular member of the Blue Hill Bach ensemble since 2013, and has performed as a soloist with the Bagaduce Chorale and on the stage of New Surry Theatre. Recent performances include debuts of student pieces, a solo recital, and a 40th anniversary presentation of Steve Reich's *Music for 18 Musicians*.

Michael Percy Albert has performed as a soloist on oboe, recorder, Baroque violin, and as countertenor throughout the U.S., Canada, and Europe. As a violinist and countertenor, he has performed with Seraphic Fire, the Firebird Orchestra, Ecclesia, Tableau, and St. Mary's Schola. A jazz oboist with Initial Ascent, a Toronto-based band, he has played fiddle and whistle with the Beggar Boys Celtic band, and principal oboe with the Portland and Bangor Symphonies and the North Shore Philharmonic Orchestra. Mr. Albert composes and performs film scores, and can be heard on the CD labels "Initial Ascent" and "Sentences from the Womb," and in the P.B.S. documentaries "Haiti's Small Miracles" and "Sweet Ambition." A member of the faculty of Portland Conservatory of Music, he has taught oboe and coached early music at Colby College. Mr. Albert received his education in performance from the University of Southern Maine, Interlochen, and the Longy School of Music.

Tenor **Jonas Budris** is a versatile soloist and small ensemble singer, engaging new works and early music with equal passion. He sings frequently with Boston Baroque and the Handel and Haydn Society as a soloist and choral singer. He also enjoys performing in more intimate musical settings; this season he made his debut with Blue Heron, and he is a longstanding member of the Skylark Vocal Ensemble. Mr. Budris is a 2013-2014 Lorraine Hunt Lieberson Felllow at Emmanuel Music, where he performs regularly in the Bach Cantata and evening concert series. On the opera stage, he has performed principal and supporting roles with numerous musical organizations, including Opera Boston, Guerilla Opera, and Odyssey Opera. Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences & Engineering from Harvard College.

Francis John Vogt, tenor, is the Director of Choral Activities at the University of Maine, where he conducts the University Singers and Oratorio Society, and teaches voice and choral conducting. He is music director of the critically acclaimed chamber choir EUPHONY, which specializes in 20th and 21st century choral repertoire. He has been a guest conductor, choral clinician and adjudicator in Maine, Iowa, Illinois, Wisconsin, Missouri, and Kansas. He received degrees in Vocal Performance from the Hartt School of Music and the State University of New York College at Fredonia, and did doctoral work in Choral Conducting at the University of Missouri-Kansas City. He has performed, recorded, and toured nationally and internationally with the Dale Warland Singers and the Gregg Smith Singers and has sung professionally with many renowned conductors, including Robert Shaw, Robert Craft (with whom he recorded two discs in that conductor's complete Stravinsky cycle), Edo de Waart, Hugh Wolff, and Robert Spano. Additional performing credits include appearances with Garrison Keillor, the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Orchestra of St. Luke's, the Maine Shakespeare Festival, Penobscot Theatre, Gilbert and Sullivan Society of Maine, and the Bangor Symphony Orchestra.

John David Adams has enjoyed a career in concert, opera, recital, and ensembles on both coasts of the United States. Noted for the "depth and power" of his singing and "consistently polished and graceful" performances, his repertoire ranges from Baroque masterworks to world-premier compositions. Concert credits include performances with the San Francisco Symphony, Berkeley Symphony, San Francisco Bach Choir, North Shore Philharmonic, Arlington Philharmonic, Midcoast Symphony, Maine Pro Musica, Masterworks Chorale, Choral Arts Society, and Oratorio Chorale. He is a member of Maine's professional early music ensemble St. Mary Schola, and a returning artist at the White Mountain Bach and Portland Early Music festivals. He is equally praised for diverse opera and musical stage roles, including productions by Opera Boston, San Francisco Lyric Opera, Berkeley Opera, Granite State Opera, PORTopera, Apollo Opera, and New England Light Opera. He studied voice and opera at Hartt School of Music and the San Francisco Conservatory of Music, and currently serves on the voice faculty at Bay Chamber Music School in Rockport, Maine.

Colorado native **Jacob Cooper**'s ebullient stage presence has been recognized on the opera stage ("stunning" – *The Boston Globe*), in recital, and as a dynamic component of ensembles. He is a member of many of New England's premiere period ensembles, including solo turns with the Handel and Haydn Society, Emmanuel Music, Arcadia Players, and Cambridge Concentus. He has also performed with Boston Baroque, Boston Modern Opera Project, Juventas New Music Ensemble, Schola Cantorum of Boston, The Marsh Chapel Choir and others. A noted commitment to the sung text has been heard in his "impeccable diction" (*Classical Voice of New England*) and in showcasing "the best piece of Shakespearean acting I've seen all year" (*HubReview*). Opera roles include Lord Collins (Ruthven) in OperaHub's production of Marschner's Der Vampyr, Saul in Charpentier's David et Jonathas, Ford (Falstaff), Leporello (Don Giovanni), Belcore (L'Elisir d'Amore), and John Brooke (Little Women).

Violinist **Susanna Ogata** enjoys an active performance schedule in greater New England and beyond. She has been praised for "totally convincing, spontaneous and free-flowing playing" (*The Berkshire Review*) and her musical "sensitivity and fire" (*Boston Musical Intelligencer*). Dedicated to exploring music on historical instruments, she has participated in concerts presented by the Bach Ensemble led by Joshua Rifkin, Arcadia Players, Newton Baroque, Sarasa, and Boston Early Music Festival Series. A tenured member of the Handel and Haydn Society, she was appointed as Assistant Concertmaster of the orchestra in 2014. Ms. Ogata has recorded for Nonesuch and Telarc and has been featured on WGBH radio broadcasts. She has recently embarked with fortepianist Ian Watson on "The Beethoven Project" to survey and record the complete Sonatas for Fortepiano and Violin of Beethoven on period instruments. The *New York Times* praised them for "elegant readings that are attentive to quicksilver changes in dynamics and articulation." Ms. Ogata received degrees from the Eastman School of Music and completed an artist diploma at the Longy School of Music.

Jude Ziliak is a violinist specialized in historical performance practices. A member of the American Bach Soloists, Sonnambula, Clarion Music Society, and New Vintage Baroque, he has also performed with William Christie and Les Arts Florissants at the Festival dans les Jardins de William Christie, and with Musica Angelica, Trinity Wall Street Baroque Orchestra, Gotham Chamber Opera, New York Baroque Incorporated, and Concert Royal. Mr. Ziliak studied Baroque violin at The Juilliard School, where his teachers were Monica Huggett and Cynthia Roberts. He was an inaugural recipient of the English Concert American Fellowship and the 2014 Blue Hill Bach Marville Young Artist Fellow. He has served as concertmaster under Richard Egarr (Britten-Pears), Jordi Savall (Juilliard415), and Andrew Litton (National Orchestral Institute), and for R.B. Schlather's pioneering *Alcina* at WhiteBox Art Center. Raised in Sewanee, Tennessee, Mr. Ziliak resides in New York City, where he teaches at the Special Music School, New York's public school for musically gifted children.

Daniel Elyar, violin/viola, is an active performer and recording artist specializing in Baroque performance practice with ensembles in Europe and North America that include Tafelmusik, the Utrecht Baroque Consort, Concerto d'Amsterdam, Teatro Lirico, Concerto Palatino, Les Arts Florissants, the Boston Early Music Festival Orchestra, the New York Collegium, The King's Noyse, Ensemble REBEL, and the Trinity Baroque Orchestra. Mr. Elyar, who has taught for over fifteen years at the Settlement Music School in Philadelphia, holds a Bachelor of Music degree from the Cleveland Institute of Music, an Artist's Diploma from the Sweelinck Conservatory (Amsterdam) and a Masters of Music from the Royal Conservatory (the Hague). He has recorded for Chandos, Naxos, ELECTRA, ATMA, and Musica Omnia, for which he was nominated for a Grammy for his work.

Rachel Evans, violin/viola, has been a member of Santa Fe Opera Orchestra, the jazz group String Fever, the contemporary music ensemble Continuum, and the Meridian Quartet. On period instruments she has performed across the globe with Sequentia, La Stravaganza Köln, Apollo's Fire, Washington Bach Consort, the Dryden Ensemble, Publick Musick, Rebel, and New York Collegium. For many years a principal player and recitalist at the Carmel Bach Festival, she has appeared at the Boston, Berkeley, and Utrecht Early Music Festivals. Ms. Evans can be heard on more than 20 recordings and as a sound and movement artist, collaborated with Elaine Colandrea in "Venus: A Dance Dedicated to Love's Body" and "On the Nature of the Body." A recipient of the Coleman Chamber Music Award, she earned B.Mus. and M.Mus. degrees at The Juilliard School of Music. **Lucy Bardo** is a long-time member of Calliope: A Renaissance Band and the Berkshire Bach Society. She has performed with many organizations over the years including the New York Consort of Viols, the Metropolitan Opera, the New York Philharmonic, and Musica Viva. She has appeared as soloist for the Bach Passions with many organizations including the Washington, D.C. Choral Arts Society and Berkshire Choral Festival. In the summer of 2005 she was the music director for and appeared in Shakespeare's Taming of the Shrew at Shakespeare and Company in Lenox, Massachusetts. Her recording credits include Nonesuch, Vanguard, Telarc, Musical Heritage, Columbia, Summit, Equilibrium and Lyrachord. She teaches viola da gamba and the Early Music Collegium at Simons Rock College as well as gamba and cello privately. She is the editor of two publications for viola da gamba: the J. S. Bach *Art of the Fugue*, and *Le Nymphe di Rheno* by Johann Schenck for viola da gamba duo.

Cellist **Max Treitler** trained at the San Francisco Conservatory of Music and City University of New York, but had his most important training here at Kneisel Hall, where he studied with Barbara Stein Mallow and George Sopkin, and received chamber music instruction from Artur Balsam, Seymour Lipkin, and Ronald Copes. Before living in Blue Hill, he was a member of New York's oversized population of semi-employed musicians, appearing regularly with many who have since gone on to far greater fame: members of the Brooklyn Rider string quartet, The Knights Chamber Orchestra, A Far Cry Chamber Orchestra, etc.

Cellist **Sarah Freiberg** is a tenured member of the Handel and Haydn Society and has performed with Boston Baroque, the New York Collegium, Philharmonia Baroque Orchestra, Portland Baroque, Seattle Baroque, the Boston Early Music Festival, and Arion. As a corresponding editor for *STRINGS* magazine, she has contributed dozens of articles and reviews. Ms. Freiberg recorded the complete Laurenti cello sonatas and edited and recorded Guerini cello sonatas. As well as teaching in the Historical Performance department at Boston University, she is Chair of Strings at the Powers Music School in Belmont and teaches at the Amherst Early Music Festival. Ms. Freiberg received her D.M.A. and M.M. degrees from the State University of New York at Stony Brook, and holds degrees from the San Francisco Conservatory, Brown University and the Mozarteum in Salzburg, Austria. She can be heard on numerous recordings.

Bassist **Anne Trout** enjoys a varied career that embraces early music, contemporary performance, and traditional symphonic and chamber music repertoire. A resident of Boston, she has served as principal bass, toured, and recorded with the Handel and Haydn Society, the Boston Bach Ensemble, Boston Baroque and Emmanuel Music. She has been engaged by many organizations, including the Boston Early Music Festival, Smithsonian Chamber Orchestra, Cabrillo Festival, and Pepsico Summerfare, working with such noted artists as William Christie, Dennis Russell Davies, Christopher Hogwood, Peter Sellars, and Mark Morris. Ms. Trout appears frequently with the Baroque ensemble Rebel at Trinity Church in lower Manhattan, and is often heard with Musicians of Aston Magna. She studied at Indiana University, Wellesley College, and the University of Arizona. She serves on the faculties of the Longy School of Music, the Groton School and Boston College, and as a consultant and clinician for the annual Boston Bass Bash held in Cambridge. She has recorded for Telarc, London L'Oiseau-Lyre, Sony Classical, Erato, Dorian, and Centaur.

Blue Hill Bach Artistic Director **Stephen Hammer** enjoys an eclectic musical life playing and teaching oboes and recorders of all periods. Principal oboist of the Bach Ensemble, Concert Royal, Boston Handel and Haydn Society, Clarion Music Society, Columbia Festival Orchestra, and the Arcadia Players, he was a co-founder and artistic director of the New York Collegium. A regular participant at the Aston Magna festival, he has been a featured soloist with Great Performers at Lincoln Center, the Metropolitan Opera, and the Mostly Mozart, Tanglewood, Ravinia, Bruges, Regensburg, City of London, and BBC Proms festivals. His more than 200 recordings appear on the Decca l'Oiseau-lyre, EMI, Sony, Pro Arte, Dorian, Smithsonian, and other labels. He teaches oboe at Bard College and the rhetoric of Baroque performance at the Longy School of Music, and collaborates with the New York instrument-maker Joel Robinson in building replicas of historical oboes.

Oboist and recorder player **Priscilla Herreid** has been heard throughout the United States, Europe, and South America performing music from the 11th century to today. She is a member of Trinity Baroque Orchestra, the Sebastian Chamber Players, and PHOENIXtail, and has appeared with the Philharmonia Baroque, The Handel and Haydn Society, Orchester Wiener Akademie, and others. Ms. Herreid has performed for *Les Recontre Musicales en Vendée* under the direction of William Christie. This season, she is part of the onstage band for the Globe Theatre's productions of Twelfth Night and Richard III. She received a master's degree from The Juilliard School, where she was a member of the inaugural class of Juilliard Historical Performance, and a bachelor's degree from Temple University.

Praised as "delightful and so refreshing" (*Boston Musical Intelligencer*), **Jeanine Krause** performs on oboes and recorders with orchestras in Germany, the USA and worldwide. An avid chamber musician, she founded The Sprighty Companions in 2009 which tours and lectures, collaborating with local artists. In 2014, she established Die Rhein-Main-Hautboisten, and oboe band of 18-24 amateur and professional players modeled after the court musicians at Louis XIV's Versailles. A passionate teacher, Ms. Krause gathers inspiration from her students, young and old. She attended St. Olaf College in Minnesota, Peter-Cornelius-Konservatorium in Mainz (Germany) and Boston University. Born the USA, Ms. Krause lives in Germany with her son.

Allen Hamrick is a freelance bassoonist in the Boston area who specializes in early music, 20th-Century music, and extended techniques. In 2014, he received a Master's Degree in Historical Performance from The Juilliard School, where he was a member of Juilliard 415. He also holds a Master of Music from University of North Carolina School of the Arts and a Performer's Diploma from Indiana University, where he did his undergraduate study in music, mathematics, and Japanese.

Bassoonist **Andrew Schwartz** has appeared throughout the world as a soloist, chamber musician, and orchestral player. His intriguing career spans appearances with the Metropolitan Opera Orchestra, jazz recordings with Winton Marsalis, and special children's concerts as principal bassoonist of the Little Orchestra Society. Mr. Schwartz is one of the most sought-after musicians on historical instruments. He is principal bassoon with The Handel and Hadyn Society, Boston Baroque, Trinity Baroque Orchestra, and The American Classical Orchestra, and has performed with many of the world's premiere period instrument organizations. A native of Chicago, Mr. Schwartz received his Bachelor and Master of Music degrees from The Juilliard School. With his wife, Jill LeVine, a professional photographer, and two teenage daughters, Hannah and Lena, he spends summers at their home in Vermont.

A native of the Washington, D.C. area, Baroque trumpeter **Josh Cohen** is greatly sought after by leading early music ensembles throughout North America. The principal trumpet with the Washington Bach Consort, he has also performed as principal and solo trumpet for ensembles such as Studio de Musique Ancienne de Montreal, Arion, Bach Sinfonia, Aston Magna, Musica Maris, Houston Bach Society, and participated in festivals including the International Festival of Baroque Music at Lameque and the Bach Festival of Montreal. Mr. Cohen has recorded some of the most famous and demanding works for Baroque trumpet. His recording of Vivaldi's *Gloria* with Ensemble Caprice won the Juno award for Best Album of the Year in the vocal category. Mr. Cohen received a Master of Music from McGill University and a Bachelor of Music from the New England Conservatory of Music.

Robinson Pyle, trumpet, performs extensively in the Boston area on both modern and historic instruments. He is currently a principal with Boston Baroque and was formerly a principal with Apollo's Fire and The Lyra Concert. Mr. Pyle has appeared with Portland Symphony Orchestra, Studio de musique ancienne de Montréal, Boston Cecelia, Handel and Haydn Society, Ensemble Caprice, and at the Boston Early Music Festival. As a jazz performer, he has played in bands with such legends as saxophonist Joe Henderson, trombonist J. J. Johnson, and trumpeter Donald Byrd, and has appeared at the House of Blues. He has recorded for the Linn, Telarc, Eclectra, Interscope, OJE, and A2Z labels, and has been featured in radio broadcasts on WGBH, National Public Radio, the Canadian Broadcasting Corporation, and European Community Radio. Mr. Pyle teaches in the Historic Performance Department at Boston University and in the Wellesley Public Schools. He holds a degree in Trumpet Performance from the Oberlin College Conservatory of Music.

Timothy Will, trumpet, is a regular performer with many of New York's early music groups, including the Trinity Baroque Orchestra, The Bach Players of Holy Trinity, The Clarion Orchestra, and The American Classical Orchestra. He has recorded with Tafelmusik Tempesta di Mare, and has been heard as a soloist in New York in J.S. Bach's *Jauchzet Gott in allen Landen*, BWV 51 and Telemann's Tafelmusik Suite in D. Timothy is a graduate of The Juilliard School and Yale University and has studied with Raymond Mase, Mark Gould, John Thiessen and Allan Dean.

Ben Harms' career as a percussionist includes performing medieval and renaissance music with Calliope Renaissance Band, Boston Camerata, and other ensembles. He has played timpani with numerous period instrument orchestras, including Boston Early Music Festival, Trinity Baroque and New York Collegium. A percussionist with the Metropolitan Opera Orchestra since 1968, he has also played recorder there in productions dating back to 1984. Mr. Harms holds degrees from Cincinnati Conservatory of Music, Curtis Institute, and City University of New York, and was a Fulbright scholar to Germany. He makes historical percussion instruments at his workshop in New Marlborough, Massachusetts.

Kevin Birch holds the Doctor of Musical Arts degree from the University of Iowa with previous studies at New England Conservatory in Boston and the Sweelinck Conservatory in Amsterdam. Since 1992 he has served as Director of Music at St. John's Catholic Church in Bangor, Maine where, in addition to choir training and service playing, he directs the St. John's Organ Society, an organization dedicated to the preservation and stewardship of E. & G. G. Hook's Opus #288 built for St. John's in 1860. He is a member of the music faculty at the University of Maine's School of the Performing Arts in Orono and serves on the Liturgical Commission for the Diocese of Portland. He performs frequently on the many fine historic organs in Maine and has made several recent concert tours in Germany, Luxembourg and Switzerland. Recent highlights include concerts at International Organ Festivals in Germany (Berlin and Potsdam) and programs for several national conventions of the Organ Historical Society.

John Finney has been recognized as a leading figure in the Boston early music scene. He is the Distinguished Artist-in-Residence at Boston College, where he serves as Director of the University Chorale and Conductor of the Boston College Symphony Orchestra. Associate Conductor and Chorusmaster of Boston's Handel and Haydn Society for 27 years, he is the conductor of the Heritage Chorale in Framingham and Director of Music at the Wellesley Hills Congregational Church. He has served on the faculty of The Boston Conservatory and taught for six years at the Academy for Early Music in Bressanone, Italy. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory, and has concertized throughout the United States and Europe as organist and harpsichordist.

Abraham Ross, Blue Hill Bach's 2016 Marville Young Artist Fellow, graduated in May of 2016 with a BA in music and Italian from College of the Holy Cross, where he served as Organ Scholar under James David Christie, conducted independent research in early and 20th-century music, and performed as a solo recitalist throughout the Northeast. Mr. Ross also studies cello as a secondary instrument. A native of Holden, Maine, he commenced his study of organ with Kevin Birch at St John's Catholic Church in Bangor. He received scholarships from the Bangor chapter of the American Guild of Organists in 2007 and 2008 and the E. Power Biggs Fellowship from the Organ Historical Society in 2011. At the age of fourteen, he was appointed organist at Grace United Methodist Church in Bangor. Mr. Ross has appeared in concerts at Boston's Jordan Hall, Mechanics Hall in Worcester, the Paris CRR Conservatory, Universidad del Salvador in Buenos Aires, and with the Boston Philharmonic Youth Orchestra. He looks forward to continuing his studies next fall at Oberlin Conservatory, where he has received a full scholarship for the Master of Music in Historical Performance degree program.

A native of England, **Gerald Wheeler** studied piano, organ, theory, and composition at the Royal College of Music, London, where his teachers included Harold Darke and Herbert Howells, and received a Fellowship of the Royal College of Organists. He was awarded an honorary Doctorate in Theology by the Diocesan Theological College in Montreal. Music Director at Blue Hill Congregational Church, he oversaw the installation of the tracker organ built by Karl Wilhelm, Inc. at St. Francis Episcopal Church. He has also served as organist at St. Paul's Cathedral, London and St. Matthew's in Ottawa, Ontario; and as director of music at Christ Church Anglican Cathedral in Montreal, Quebec. Performances include recitals in Oxford; Trinity College, Cambridge; the Portsmouth Cathedral; Brecon Cathedral, Wales; and at Carnegie Hall with the Montreal Symphony Orchestra.

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