

MUSIC AT ST. PAUL's



COLUMBIA UNIVERSITY BACH SOCIETY

Andre Chan, Artistic Director

EST. 1999

Bach to Bach: 20th Anniversary of the Columbia Bach Society

6 PM on APRIL 27, 2019

ST. PAUL's CHAPEL

Dear Friends, Family, and Colleagues who are here with us today:

Welcome to the celebration of this ensemble's 20th anniversary. Concerts at the end of the year tend always to be poignant, since some of us will be graduating this coming May. I must thank the President of the Board, Srinidhi, for your unending faith and relentless support in me — thank you for all your hard work over the years. My regards too to all graduating seniors: I urge you never to desert music, for it will never desert you — may you find repose in it, whatever heights you shall scale in the future. My best wishes to you ahead.

I must also thank “America’s Oldest College DJ,” Teri Noel Towe, for displaying a manuscript, partially in Bach’s hand, of the organ part of Cantata BWV 7, *Christ unser Herr zum Jordan kam*, at this occasion of celebrating Bach (see two links on the back cover to read more about this incredible artefact!). My regards also to Sonia Sorentini in the Art History and Archaeology Department for helping us display it. Thank you also to Julian Holmes of the Office of the Chaplain - great to have you playing with us!

It has been a true joy to serve you with music over this past season, and I look forward to bringing you ever more music. Until next fall — *semper excelsior!*

Yours truly,
Andre Chan, artistic director

Bach Society Executive Board, 2018-19

The Executive Board

| | |
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| | |
|----------------------------|------------------------------|
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Program

Three Chorales from *St. Mark Passion*,

BWV 247 (ca. 1731)

J. S. Bach (1685-1750)

Lex Baird, *Evangelist*

Flute Concerto in d minor, Wq. 22 (ca. 1747)

1. Allegro.
2. Un poco Andante.
3. Allegro di molto.

C. P. E. Bach (1714-1788)

Madelyn Baker, *flute*

~ *intermission* ~

Mass in g minor, BWV 235 (ca. 1738-9)

1. Kyrie eleison
2. Gloria in excelsis Deo
3. Gratias agimus tibi
4. Domine Fili
5. Qui tollis
6. Cum Sancto Spiritu

J. S. Bach

Jessica Edgar, *soprano*

Cindy Wang, *alto*

Herbert Rimerman, *bass*

The program will last approximately 1 hour 15 minutes, with a 15-minute intermission.

Special thanks to:

Julian Holmes and Staff at St. Paul's Chapel

Columbia University Music Performance Program

Teri Noel Towe at WKCR 89.9FM NY

Columbia University Art History and Archaeology Department

Text and Translations

Libretto from the *St. Mark Passion*, Nr. 2-7

2a. Evangelist

Und nach zween Tagen war Ostern, und die Tage der süßen Brote. Und die Hohenpriester und Schriftgelehrten suchten, wie sie ihn mit Listen ergriffen und töteten. Sie sprachen aber:

2b. Chor

Ja nicht auf das Fest, dass nicht ein Aufruhr im Volk werde.

2c. Evangelist

Und da er in Bethanien war, in Simonis, des Aussätzigen Hause, und saß zu Tische, da kam ein Weib, die hatte ein Glas mit ungefälschtem und köstlichem Narden-Wasser: und sie zerbrach das Glas, und goss es auf sein Haupt. Da waren etliche, die wurden unwillig, und sprachen:

2d. Chor

Was soll doch dieser Unrat? Man könnte das Wasser mehr denn um dreihundert Groschen verkauft haben, und dasselbe den Armen geben.

2e. Evangelist

Und murren über sie.

2a. Evangelist

And in two days was Passover, and the festival of the unleavened bread. And the high priests and scribes sought a way for them to seize him and kill him by stealth. They said, however:

2b. Chorus

Yet not during the feast, lest there be an uproar among the people.

2c. Evangelist

And while he was in Bethany, in the house of Simon the leper, and sat at table, a woman came who had a vial with purified and costly perfume water: and she broke open the vial and poured it out on his head. There were several who were against this, and said:

2d. Chorus

What is the meaning of this rash act? This water could have been sold for better than three hundred groshen, and the money given to the poor.

2e. Evangelist

And they muttered against her. (Mark 14.1-5)

3. Choral

**Sie stellen uns wie Ketzern nach,
Nach unserm Blut sie trachten,
Noch rühmen sie sich Christen auch,
Die Gott allein groß achten.
Ach Gott! Der teure Name dein,
Muss ihrer Schalkheit Deckel sein,
Du wirst einmal aufwachen.**

4. Evangelist

Jesus aber sprach:

Jesus

Lasset sie zufrieden; was bekümmert ihr sie? Sie hat ein gutes Werk an mir getan. Ihr habt allezeit Arme bei euch, und wenn ihr wollt, könnt ihr ihnen Gutes tun; mich aber habt ihr nicht allezeit! Sie hat getan, was sie konnte; sie ist zuvor gekommen, meinen Leichnam zu salben zu meinem Begräbnis. Wahrlich, ich sage euch: Wo dies Evangelium gepredigt wird in aller Welt, da wird man auch das sagen zu ihrem Gedächtnis, was sie jetzt getan hat.

Evangelist

Und Judas Ischariot, einer von den Zwölfen, ging hin zu den Hohenpriestern, dass er ihn verriete. Da sie das hörten, wurden sie froh, und verhielten ihm das Geld zu geben. Und er suchte, wie er ihn füglich verriete.

3. Chorale

**They pursue us as heretics,
They seek our blood;
They even claim to be Christians,
Who alone hold God in awe.
Ah God, that your precious name
Should shield over their mischief;
One day you will awaken.**

4. Evangelist

But Jesus said:

Jesus

Leave her in peace; why do you trouble her? She has done a good deed for me. You will have the poor with you always, and whenever you wish, you can do good for them; but you will not always have me! She has done what she could; she has come forth to anoint my body for my burial. Truly I say to you: wherever this Gospel will be preached in the whole world they will tell, in her memory, what she has done.

Evangelist

And Judas Ischariot, one of the twelve, went in to the high priests, to betray him. When they heard this, they were glad, and promised to give him money. And he sought for a way to accomplish the betrayal. (Mark 14.6-11)

5. Choral

**Mir hat die Welt trüglich gericht‘,
Mit Lügen und mit falschen G’dicht,
Viel Netz und heimlich Stricke.
Herr, nimm mein wahr,
In dieser G’fahr,
B’hüt mich vor falschen Tücken.**

6a. Evangelist

Und am ersten Tage der süßen Brote, da man das Osterlamm opferte, sprachen seine Jünger zu ihm:

6b. Chor

Wo willst du, dass wir hingehen, und bereiten, dass du das Osterlamm essest?

6c. Evangelist

Und er sandte seiner Jünger zween, und sprach zu ihnen:

Jesus

Gehet hin in die Stadt, und es wird euch ein Mensch begegnen, der trägt einen Krug mit Wasser, folget ihm nach, und wo er eingehet, da sprecht zu dem Hauswirt: der Meister lässt dir sagen: Wo ist das Gasthaus, darin ich das Osterlamm esse mit meinen Jüngern? Und er wird euch einen großen Saal zeigen, der gepflastert und bereitet ist, daselbst richtet für uns zu.

Evangelist

Und die Jünger gingen aus, und kamen in die Stadt, und funden, wie wie er ihnen

5. Chorale

**The world has judged me deceitfully,
With lies and false statements,
Many traps and secret snares.
Lord, perceive me truthfully
In this danger; Protect me from
malicious falsehoods!**

6a. Evangelist

And on the first day of unleavened bread, when the Passover lamb was offered, his disciples said to him:

6b. Chorus

Where do you want us to go to prepare for you to eat the Passover lamb?

6c. Evangelist

And he sent his twelve disciples, and he said to them:

Jesus

Go into the city, and a certain person will encounter you, who will bear a jar of water; follow him, and where he enters, say this to the owner: the Master says to you: where is your guest hall, within which I may eat the Passover with my disciples? And he will show you a large hall, which is furnished and ready; set this up for us.

Evangelist

And the disciples went out, and into the city, and found it as Jesus had said, and

gesagt hatte, und bereiteten das Osterlamm. Am Abend aber kam er mit den Zwölfen. Und als sie zu Tische saßen, und aßen, sprach Jesus:

Jesus

Wahrlich, ich sage euch, der mit mir isset, wird mich verraten.

Evangelist

Und sie wurden traurig, und sagten zu ihm, einer nach dem andern:

6d. Chor

Bin ich's:

Evangelist

Und der andere:

Alterus

Bin ich's?

7. Choral

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer.
Die haben Dir erreget
Das Elend, das Dich schläget,
Und das betrübte Marter-Heer.

prepared the Passover feast. And in the evening he arrived there with the twelve. And as they sat at the table and ate, Jesus said:

Jesus

Truly I say to you: one who eats with me will betray me.

Evangelist

And they were sorrowful, and said to him, one after the other:

6d. Chorus

is it I:

Evangelist

and the other:

The Other

Is it I? (Mark 14.12-19)

7. Chorale

I, I and my sins,
That can be found like the grains
Of sand by the sea,
These have brought you
This misery that assails you,
And this tormenting martyrdom.

Ordinarium Missae

I. KYRIE

1. Kyrie eleison,
Christe eleison,

Lord, have mercy,
Christ, have mercy.

II. GLORIA

2. Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te, Benedicimus te,
Adoramus te, Glorificamus te.

Glory to God in the highest,
and peace on Earth
to people of good will.
We praise Thee, We bless Thee,
We adore Thee, We glorify Thee.

3. Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus, Pater omnipotens.

We give Thee thanks for
Thy great glory.
Lord God, Heavenly King,
God, all-powerful Father.

4. Domine fili unigenite,
Jesu Christe, Domine Deus.
Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.

Lord the Only-Begotten Son
Jesus Christ, Lord God.
Lamb of God, Son of Father.
Thou who bearest the sins of
the world, pity us.

5. Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
Dominus, tu solus
altissimus, Jesu Christe.

Thou who bearest the sins of
the world, receive our prayer.
Thou who sittest at the right
hand of the Father, pity us.
For Thou alone art Holy, Tu solus
Thou alone the Lord, Thou
alone the highest, Jesus Christ.

6. Cum Sancto Spiritu,
in gloria Dei Patris. Amen.

With the Holy Spirit, in the
Glory of God the Father, Amen.

Program Notes

Three Chorales from *St. Mark Passion*,
BWV 247 (ca. 1731)

J. S. Bach (1685-1750)

The gospel of Mark, the oldest of the four gospels included in the New Testament, holds particular theological and historical value in the Christian canon, since it is now accepted that the gospels of Luke and Matthew originate from Mark (these three are hence referred to as the “Synoptic” Gospels). In the Bach canon, however, the setting of the passion of Christ according to Mark’s gospel represents a gap in the extant oeuvre. In C.P.E. Bach’s records of his late father, J.S. Bach composed five passions in his lifetime, one for a double chorus (namely, the *St. Matthew Passion*, BWV 244). The other passion which survives to this day, *St. John Passion* BWV 245, exists in several different versions, since J.S. altered the piece repeatedly for Easter performances over the years as cantor at St. Thomas Church in Leipzig. Beyond the hypothetical one composed in his early days in Weimar and a spurious *St. Luke Passion*, the *St. Mark Passion* BWV 247 is the remaining enigma. What alone remains to us is the libretto, published by Bach’s trusted librettist Picander (Christian Henrici) in 1732.

From this libretto, we know the scope and length of the original work, and that the first performance of this setting was given on Good Friday, 23 March 1731. Over the last century, scholars have come to accept that Bach’s *St. Mark Passion* was probably a parody, in that he reuses previously composed material. This discovery was first made by Wilhelm Rust in 1873, who realized that two choral movements and three arias in the Picander libretto coincide metrically directly with J.S.’s *Trauerode* BWV 198, a secular funeral cantata from 1727. The fact that it was rarely performed strengthens the possibility that J.S. recycled its material. The chorale settings of this passion have also been identified in the printed collections of Bach chorales revised and published by C.P.E. in 1784-1787. Despite this reconstructive work, there are still two arias, and all of the Passion narrative (in the form of recitative and choruses) which are entirely lost. It is quite possible that J.S.

composed some unique material just for this occasion. Many attempts have been made recently to complete the work, whether by composing recitatives anew or adapting them from the settings of Matthew and John by Bach and others. Today's performance will only feature the first three chorales of this Passion; the lost chorus and recitative sections, taken from the text of Mark in the Bible, will be read in English (the German libretto, which Bach set to music, is provided above).

Flute Concerto in d minor, Wq. 22 (ca. 1747) C. P. E. Bach (1714-1788)

C.P.E. Bach is one of Bach's most prolific sons, and arguably the most loyal, for he labored to secure and maintain his father's musical estate and legacy. Without his work in collecting his father's manuscripts (especially from C.P.E.'s brother W.F. Bach, who died a pauper), many works of the incredible mind of J.S. Bach might not have survived the cruel passage of time. In fact, much of what the 'Berlin Bach' left behind of his father and himself can be traced directly to the Berlin Sing-Akademie, headed by Carl Zelter in 1800. After Anna Carolina, daughter of C.P.E., died in 1804, the entire estate of manuscripts was purchased in auction and donated to the Berlin Sing-Akademie by none other than Abraham and Lea Mendelssohn, the parents of Felix and Fanny Mendelssohn Bartholdy. Zelter (not coincidentally) was the two children's music teacher. (Harvard scholar Christoph Wolff's essay on the close connection between the Bach and Mendelssohn extended families, titled "A Bach Cult in Late-Eighteenth-Century Berlin: Sara Levy's Musical Salon," is highly recommended.)

Aside from C.P.E.'s importance to securing his father's legacy, his own compositional style was influential in its own right. To use the present Flute Concerto in d-minor as an example, we see the innovative use of the minor-mode, fast repeated notes, and jumping leaps in pitch in the melody. Less than 20 years later, Haydn would adopt C.P.E.'s methods in his own quartets and symphonies in a style often (mistakenly) referred to as his "Sturm und Drang" period. So if this concerto reminds you of Haydn, it is because

Haydn is heavily influenced by C.P.E. Bach. This flute concerto Wq. 22 is one of many composed by C.P.E., and is noted for its virtuosic writing in the solo part, not least because the key of d-minor, and its parallel D-major in the slow movement, occupy the brightest range of the Baroque transverse flute. Although the concerto, like other C.P.E. flute concertos, has been erroneously thought to have been derived from an earlier keyboard concerto, it is especially clear in this case that the ornamentation stem from the flute perspective. The extant manuscript for the harpsichord concerto simply reworks the ornaments of the flute for the right-hand of the keyboard, and the left-hand consists entirely of the continuo line. With its intense, fast-paced outer movements and the lyric slow movement, this concerto sees C.P.E. borrow all of his father's mastery in woodwind writing; it is truly a hidden gem, one that has deservedly gained more exposure in the classical music world in recent years.

Mass in g minor, BWV 235 (ca. 1738-9)

J. S. Bach

In between 1733 and 1740, J.S. Bach composed a total of five masses all similar in structure. Each of them consists only of the Kyrie and the Gloria of the *Ordinarium*. The Kyrie is divided into three thematic portions, and the Gloria into five movements, the first and last of which (*Gloria in excelsis Deo* and *Cum Sancto Spiritu*) are designated to the choir. This unique structure (in that only the Kyrie and Gloria are sung) is in fact the common liturgical norm of contemporaneous Catholic churches in Germany, and especially at the court of Dresden, at which Bach repeatedly, and unsuccessfully, sought a titled position.

Of these five masses, the first one — dedicated in 1733 to Friedrich August II, the Elector of Saxony in Dresden — was later re-worked into a full-fledged mass, the now-renowned Mass in b minor. The b minor Mass, in its overwhelming might and depth, has come to overshadow its younger siblings, and remains one of Bach's most iconographic Latin choral work. The four smaller masses, however, are by no means unimportant liturgically in Bach's time, despite being in Latin. According to church manuals of the day,

not only are the Kyrie and Gloria expressly allowed to be sung in Latin (the Kyrie in Greek) with music, but so are feast days celebrated in Latin (e.g. both J.S. and C.P.E.'s Magnificat settings) with full orchestral accompaniment. It is however also true that these masses employ material from previously written cantatas, i.e. parody composition, a common practice seen also in St. Mark Passion BWV 247 (though arguably that takes nothing away from the genius and industry which Bach embodies). In the case of the present Mass in g minor, all six movements originate from three separate cantatas composed in 1726. The Kyrie comes from the opening movement of *Herr, deine Augen sehen nach dem Glauben*, BWV 102, while the *Gloria in excelsis Deo* comes from the opening chorus of *Alles nur nach Gottes Willen*, BWV 72. All remaining movements are reworked from *Es wartet alles auf dich*, BWV 187. Most notably, the tenor aria *Qui tollis* was based on a soprano aria *Gott versorget alles Leben*, while the two other arias remain as solos for bass and alto respectively. In tonight's performance, this tenor aria in the mass will be sung by the soprano Jessica Edgar, in an attempt to elucidate more clearly these connections in the composition history of this mass. I hope you enjoy the performance tonight, and thank you for joining us again.

— A.C.

Artist Biographies

Madelyn Baker, flute, is a senior at Barnard studying music and psychology. She has been playing the flute for ten years and currently studies with Sue Ann Kahn through the Columbia Music Performance Program. Madelyn has been a member of the Columbia Bach Society for four years and has been on the board for three years as treasurer and social chair. At Columbia, Madelyn has also been a member of the Music Performance Program ensembles, Columbia Classical Performers, Columbia New Music and is the music director of the Barnard Flute Choir. In the fall, Madelyn will begin studying at Weill Cornell, where she will be pursuing a Ph. D. in neuroscience.

Jessica Edgar, soprano, is a senior in Columbia College studying music and psychology. She studies voice and classical piano through Columbia University and Barnard College. Last year she completed the Oxbridge Scholar program studying musicology at St. Anne's College, Oxford. There, she was a choral scholar with Keble College Chapel Choir, and sang with the Choir of Queen's College Oxford, the Rodolfus Choir and Schola Cantorum of Oxford for which she traveled to Beijing, China to compete in the 14th China International Chorus Festival. Jessica currently sings professionally in New York City for Ghostlight Chorus NYC and is a substitute for the choir at St. Bartholomew's Church. She hopes to pursue a doctorate in psychology research, mainly in auditory perception and acoustics pertaining to choral singing. Originally from Cape Cod, Jessica loves the beach in winter, books about music and singing with her two sisters.

Cindy Wang, alto, is a freshman in SEAS. Originally from Singapore, she has performed in the Esplanade Recital Studio, singing *Vilja Lied* from Lehar's *The Merry Widow*. She also completed Performance Diplomas (Associate and Licentiate with Distinction in voice and piano respectively) with Trinity College London when she was 13, singing a repertoire which included pieces such as *Ach, ich fühl's* (Mozart) and *Let the Bright Seraphim* (Handel). At Columbia, Cindy is part of the Bach Society, New Opera Workshop (NOW), and Barnard-Columbia (BC) Chamber Singers. She played Speaker in NOW's Spring 2019 production of Mozart's *Die Zauberflöte*, and Neart in BC Chamber's Fall 2018 presentation of O'Dwyer's Irish opera *Eithne*. Academically, Cindy is currently pursuing her interest in biomechanics, engaging in research to improve the recovery outcomes of anterior cruciate ligament (ACL) replacement surgeries in the knee.

Herbert Rimerman, bass, is a first-year at Columbia studying classics. He specializes in sacred repertoire and German and French art song. He has sung with conductor Ken-David Masur (currently music director of the Milwaukee Symphony Orchestra) at the Koussevitzky Music Shed at Tanglewood, the summer home of the Boston Symphony Orchestra. Previous performances include Bach's *Coffee Cantata* BWV 211, Mozart's Great Mass in c minor, and Fauré's Requiem. He currently studies with baritone Colin Levin in New York.

Andre Chan, Artistic Director

Lok Sang Andre Chan is a sophomore at Columbia University, majoring in music and philosophy. Born in Hong Kong, Chan discovered his love for conducting and music-making in high school, while playing for the Boston Philharmonic Youth Orchestra with Benjamin Zander. He studied conducting under Rohan Smith, Kristofer Johnson, and Thomas Jung, as well as in masterclasses with Larry Rachleff and Donald Schleicher. In the 18-19 season, Chan began his position as Artistic Director and Chief Conductor of the Columbia Bach Society. Upcoming engagements this season include a masterclass concert with the Berlin Sinfonietta in June. Outside of music, Chan enjoys good weather, metaphysics, sports, and chess.

About the Columbia University Bach Society

Since its founding in 1999 by conductor Ken-David Masur, the Columbia Bach Society has become a major part of musical life at Columbia. Composed of Columbia University students as well as musicians from the greater New York City community, the Bach Society, in past years, has toured Germany, produced and performed numerous operas, given concerts at the 92nd Street Y, the University Club in Manhattan, and St. Paul's Chapel at Columbia University, and released its debut CD. In recent years, the Society has initiated a Masterworks series dedicated to exploring canonic works within the classical literature, produced and performed 3 fully-staged early operas, collaborated with other on-campus arts organizations, and launched a lecture series dedicated to intellectually exploring music within a liberal arts setting. Further, the Society has become a dynamic space for student leadership and a strong community of like-minded peers. In future seasons, the Society is also preparing to establish an initiative for student conductors, by providing a platform upon which they can develop and improve their technique.

Please join us again next fall for the **2019-2020** season! We are planning exciting pieces by **Bach** and **Barber**, and the **250th Birthday Celebration of Beethoven** in 2020!

See you then!

The Bach Society Chorus

| <u>Soprano</u> | <u>Alto</u> | <u>Tenor</u> | <u>Bass</u> |
|----------------------------|-------------------|------------------------|-----------------------|
| Iyobosa Bello-Asemota (CC) | Erin Bronner (BC) | Lex Baird (CC) | Edgar Elliot (CC) |
| Srinidhi Bharadwaj (SEAS) | Emma Hoffman (BC) | Luis Jose Batista (CC) | Jonathan Moore (CC) |
| Jessica Edgar (CC) | Emma Lee (CC) | Vanessa Ho (CC) | David Newtown |
| | Cindy Wang (SEAS) | Angela Yu (CC) | Herbert Rimerman (CC) |
| | Ella Weiner (BC) | | |

The Bach Society Orchestra

| <u>Violin I</u> | <u>Viola</u> | <u>Oboe</u> |
|---------------------------|----------------------|------------------------|
| Stephanie Rager ** (SEAS) | Rowan McDonald * | Morgan Sapp * (TC) |
| Joheen Chakraborty (CC) | Javier Cattle (CC) | Matthew Park (SEAS) |
| Alan Du (CC) | Lily Parker (BC) | Mitchell Thomas (SEAS) |
| Jenny Jin (CC) | Rebecca Stephen (CC) | |
| Julia Robbins (BC) | | |

Violin II

| <u>Cello</u> | <u>Double Bass</u> |
|------------------------|--------------------------|
| Felicia Woron * (GS) | Kiran Singh-Smith * (BC) |
| Ava Doyle (SEAS) | Beatrice Lintner (BC) |
| Nikhil Lahiri (CC) | Ariella Napoli (BC) |
| Joyce Liu (SEAS) | Nicole Sim (BC) |
| Jenniffer Profitt (CC) | |

Bassoon

Hannah Wang (CC)

Double Bass

Jeffrey Daniel Torborg * (CC)

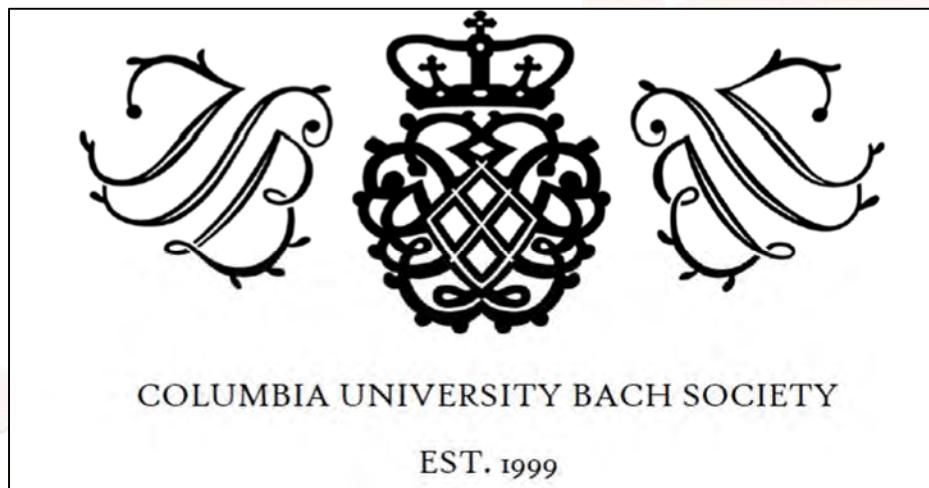
Organ & Harpsichord

Julian Bennett Holmes

Musicians are generally listed in alphabetical order by last name. ** for concertmaster & * for section leader.
(In the absence of ** or *, musicians share leadership equally.)



Office of the University Chaplain
University Chaplain Jewelne Davis



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Please contact us at bach@columbia.edu or visit our website for more information.

To read more about the Bach manuscript, please visit:

<http://www.bach-cantatas.com/teritowe/jsbbwv7.htm>

<https://www.baltimoresun.com/news/bs-xpm-2008-08-31-0808290192-story.html>