

Early Music Foundation presents

EARLY MUSIC NEW YORK
FREDERICK RENZ – DIRECTOR

“a revered institution... ..mainstay of the New York early music scene”

~ The New York Times

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~ The New Yorker

Bach

Cousins

Luminous Dynasty

First Church of Christ, Scientist

Central Park West at 68th Street, NYC

Saturday, 5 March 2022 at 7:30 PM

EARLY MUSIC NEW YORK

FREDERICK RENZ - DIRECTOR

violin

Daniel S. Lee, concertmaster
Francis Liu, principal
Isabelle Seula Lee • Joanna Mulfinger
Rebecca Nelson • Jude Ziliak

violin & viola

Natalie Rose Kress

viola

Stephen Goist, principal
Kate Goddard
Chiara Fasani Stauffer

bass

Ezra Seltzer, principal -violoncello
Sarah Stone • Matt Zucker - bass viola da gamba
Nathaniel Chase - violone
Benjamin Matus - bassoon

recorder

Tricia van Oers • Sarah Davol

continuo

Dušan Balarin, theorbo • Dongsok Shin, organ

with

Daniel Moody - countertenor

Meet the Artists at www.EarlyMusicNY.org

Bach Cousins ~

Sonata in C (before 1662)

Heinrich (1615-1692)

Sonata
Presto, Adagio, Capriccio

Johann Michael (1648-1694)

Lamento
Ach, dass ich Wassers gnug hätte

Johann Christoph (1642/3-1703)

Kantata sinfonien

Johann Sebastian (1685-1750)

Nach dir, Herr, verlanget mich (BWV 150, ca. 1707)

Christ lag in Todesbanden (BWV 4, ca. 1707)

Gleichwie der Regen und Schnee vom Himmel (BWV 18, ca. 1713, rev. 1724)

Der Herr denket an uns (BWV196, ca. 1708)

Ouverture, 1715

Johann Ludwig (1677-1731)

Ouverture-Lentement/Vite, Air, Menuet, Gavotte, Air, Bourrée

~ luminous dynasty

Kantata sonatina

Gottes Zeit ist die allerbeste Zeit (BWV 106, 1708?)

Johann Sebastian

Kantate (BWV 54, 1714)

Aria: Widerstehe doch der Sünde

Recitative: Die Art verruchter Sünden

Aria: Wer Sünde tut, der ist vom Teufel

Johann Sebastian

Ouverture (No. 3, before 1730)

Johann Bernhard (1676-1749)

Ouverture-Allegro, Air-*Loure*, Les plaisirs-Vivement,

Menuet I & II, Air, Rigaudon, Courante, Gavotte en rondeaux

CLOSING SEASON CONCERT

~ TELEMANN À LA POLONAISE ~

From Folk to Formal

Saturday, May 7, 7:30 PM • First Church of Christ, Scientist

ABOUT THE PROGRAM

Music was the Bach “family business” for two centuries, with many representatives from each generation making – essentially, remaking – the same name for themselves. Johann Sebastian (J.S.), and to a lesser extent four of his sons, all have a place on contemporary concert stages. However, family members from J.S.’s generation and earlier produced works that not only stand on their own merits, but can provide perspective on the legacy of one of western music’s most revered composers.

We have J.S. and his son Carl Philipp Emanuel (C.P.E.) to thank for most of the music by the older Bach generations that has survived – and not much has. Indeed, J.S. himself held his kin, and their works, in high regard. He studied with some, taught others, and served as godfather to a few. During his years in Leipzig, he made a point of copying some of their scores to perform in his *Collegium Musicum* concerts at the Café Zimmermann. And because he had a number of those scores in his possession at the time he died, a few were mistakenly attributed to him, an indication of their quality.

Heinrich Bach, the earliest composer on this program, was a grandson of the dynasty progenitor, Veit Bach (ca.1550-1619), and brother to J.S. Bach’s paternal grandfather, and thus his great-uncle. Highly regarded in his time, Heinrich was well remembered within his family. C.P.E. wrote in the family genealogical register that he “was a good composer, and of a lively mind.” Only a handful of Heinrich’s compositions has survived, and of those, the only purely instrumental ones are two “Sonatas à 5.” These are the first known examples of instrumental ensemble music by a composer in the Bach family. In this case, the word “sonata” connotes not the musical form that would develop late in the 18th century, but the older, more general sense of “a sounding piece.” These sonatas are part of a larger book of scores assembled in 1662 that represent a variety of contemporary music, though the H. Bach sonatas likely date from earlier in the century. In the words of Ulrich Konrad, who edited them for modern performance, “It is quite likely that these compositions found their way into the repertoire of bands of town musicians.”

The next two works on the program are the products of Heinrich's sons. The Sonata attributed to **Johann Michael** – another “sounding piece” – is an outlier among his surviving compositions, which consist primarily of inspired choral works and masterful organ chorales. This Sonata is no less inspired. J.S. Bach was only nine years old when J. Michael (his first cousin once removed) died, but conferred upon him posthumously the title of father-in-law in 1707 when he married J. Michael's youngest daughter (J.S.'s second cousin), Maria Barbara.

In the family genealogy J.S. called **Johann Christoph** (J. Michael's older brother, thus also a first cousin once removed) “the profound composer.” C.P.E. stated in his father's obituary that J. Christoph “was as good at inventing beautiful thoughts as he was at expressing words. He composed, to the extent that current taste permitted, in a galant and *cantabile* style, uncommonly full-textured.” This soulful *Lamento* was once attributed to J.C.'s father, Heinrich; beyond the findings of recent musicological research, its rich expressiveness argues in favor of the son. The biblical text, from Jeremiah, Psalm 38 and Lamentations, is presented by an alto voice, offset by a solo violin, supported by deep strings.

Whereas J.C.'s *Lamento* bewails the wages of sin, **J.S. Bach's** Cantata No. 54, *Widerstehe doch der Sünde*, counsels steadfast resistance. An early work, likely premiered in 1714, it is the first known church cantata by J.S. for a solo voice. The text, from 1711, is by the poet and novelist Georg Christian Lehmann, to whose writings Bach would return for nine additional cantatas. The dissonant chord with which the cantata begins, and the harmonic uncertainty that governs the opening measures, presumably represent the drawbacks of sin versus the advantages of righteousness.

The other music by J.S. on this program also comes from his large body of cantatas, in the form of a grouping of *sinfonias* – the opening movements of five different works that coincide in their instrumentation with the forces on hand for today's program. Like No. 54, these cantatas also date from J.S.'s early years. The four *sinfonias* and one sonatina present an aural portrait of Bach the dramatist, setting the scene for the devotional texts to follow. The titles (corresponding to the first line of each cantata) translate, respectively, as: *I long for you, Lord; Christ lay in the bonds of death; Like the rain and snow from the sky; The Lord thinks of us; and God's time is the best time.*

Many German composers preferred the French term “ouverture” as the title of a suite of dances in the French style, the word – with its theatrical connotation – doubling as the name of the opening movement. Overtures by two contemporaneous Bach relatives, both likely composed later than the works on this program by J.S, round out *Bach Cousins: Luminous Dynasty*.

Johann Ludwig was a third cousin, descended from their common great-great grandfather Veit Bach. J.S. knew and was influenced by J. Ludwig, copying and performing his cantatas in Leipzig (one of which for years was mistakenly attributed to J.S.). Although J. Ludwig is known to have composed much instrumental music, this Overture in G major is the only such work we know today.

Johann Bernhard was related to J.S. on both his father’s and mother’s sides. J.S. thought highly enough of Bernhard’s orchestral ouvertures that he had four of them copied to perform with his Collegium Musicum. (Some copies are in J.S.’s own hand.) J.S. and J.B. were close, each serving as godfather to a son of the other (and in J.S.’s case, also undertaking his godson’s tutelage). While we don’t know the dates of composition for the orchestral ouvertures by either composer, it is likely those of J. Bernhard came first, and influenced the four better-known ones by J.S. In the obituary for his father, C.P.E wrote that “Johann Bernhard had written many beautiful ouvertures, following Telemann’s style.”

Overtures by Georg Philipp Telemann – godfather to Carl Philipp Emanuel Bach, as it happens – will be featured in Early Music New York’s next program, in May.

Daniel Guss

SPECIAL THANKS

Leanne Mahoney – Church Board Member and House Committee Chair

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TEXT

Ach, dass ich Wassers gnug hätte
in meinem Haupte,
und meine Augen
Tränenquellen wären,
dass ich Tag und Nacht beweinen
könnt meine Sünde.

Meine Sünde gehe über mein Haupt.
Wie eine schwere
Last ist sie mir zu schwer worden,
Darum weine ich so, und meine beiden
Augen fliessen mit Wasser.
Meines Seufzens ist viel,
und mein Herz ist betrübet,
denn der Herr hat mich voll
Jammers gemacht
am Tage seines grimmigen Zorns.

From the Lamentations of Jeremiah, V9

TRANSLATION

Oh, that I had water enough
in my head
and that my eyes
were springs of tears,
so that night and day
I could bewail my sin.

My sin overwhelms me.
Like a weighty burden,
it has become too much for me,
wherefore I weep so,
and mine eyes flow with tears.
My sighing is great,
and my heart is sad,
for the Lord has filled me
with grief
in the day of his wrath.

Countertenor **Daniel Moody**'s career has a triple focus, on opera, early music and contemporary music. Mr. Moody has appeared in *Giulio Cesare* and *Rinaldo* (title roles), *Arsamene* in *Xerxes*, *Didymus* in *Theodora*, *Lichas* in *Hercules*, *Nerone* in *L'incoronazione di Poppea*, and in major roles in contemporary operas by Hannah Lash, George Benjamin and Jorge Sosa. Recent and upcoming collaborations include The Metropolitan Opera, Cincinnati Opera, Atlanta Symphony, Minnesota Orchestra, Les Violons du Roy, Philharmonia Baroque Orchestra, Apollo's Fire, and Mark Morris Dance Group. Mr. Moody has won prizes from the Metropolitan National Council, George London, Sullivan Foundation, Handel Aria, and New York Oratorio Society competitions.

TEXT

Arie

Widerstehe doch der Sünde,

Sonst ergreiftet dich ihr Gift.

Laß dich nicht den Satan blenden;

Denn die Gottes Ehre schänden,

Trifft ein Fluch, der tödlich ist.

Rezitativ

Die Art verruchter Sünden

Ist zwar von außen wunderschön;

Allein man muß

Hernach mit Kummer und Verdruß

Viel Ungemach empfinden.

Von außen ist sie Gold;

Doch, will man weiter gehn,

So zeigt sich nur ein leerer Schatten

Und übertünchtes Grab.

Sie ist den Sodomsäpfeln gleich,

Und die sich mit derselben gatten,

Gelangen nicht in Gottes Reich.

Sie ist als wie ein scharfes Schwert,

Das uns durch Leib und Seele fährt.

Arie

Wer Sünde tut, der ist vom Teufel,

Denn dieser hat sie aufgebracht.

Doch wenn man ihren schnöden

Banden

Mit rechter Andacht widerstanden,

Hat sie sich gleich davongemacht.

TRANSLATION

Aria

Just resist sin,

lest its poison seize you.

Don't let Satan blind you;

for those who defile God's honor

will incur a curse that is deadly.

Recitative

The appearance of vile sin

is indeed outwardly very beautiful;

however one must

afterwards with trouble and frustration

experience much hardship.

On the outside it is gold;

yet, going further in,

it shows itself as only an empty shadow

and a whitewashed grave.

It is like the apples of Sodom, and

those who engage themselves with it

will not achieve God's Kingdom.

It is like a sharp sword,

that pierces through body and soul.

Aria

Whoever sins is of the devil,

since he has brought it forth.

Yet if one is able, with virtuous

devotion,

to withstand its contemptible bonds,

it is already done away with.

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We are grateful for your patronage today. Your tax-deductible contribution helps bridge the gap between ticket income and the actual cost of producing this event.



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In memoriam

*The Very Reverend James Parks Morton, 1930-2020,
Dean Emeritus, Cathedral Church of Saint John the Divine, NYC
Litsa Tsitsera, 1932 - 2020*

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