

Thursday Evening, December 19, 2019, at 8:00



presents

Sons of Bach

LEON BOTSTEIN, *Conductor*

W.F. BACH ***Erzittert und fallet (Oh, Tremble and Falter)***

1. Erzittert und fallet
2. Was für reizend sanfte Blicke
3. Das Grab ist leer, es ist vollbracht
4. Komm, mein Hirte, laß dich küssen
5. Mein Heiland kommt, o welch ein Freudenschall
6. Rauscht, ihr Fluten
7. Heut triumphieret Gottes Sohn

AMANDA WOODBURY, *Soprano*

TAYLOR RAVEN, *Mezzo-soprano*

JACK SWANSON, *Tenor*

CHRIS KENNEY, *Baritone*

BARD FESTIVAL CHORALE

JAMES BAGWELL, *Director*

J.C.F. BACH ***Die Amerikanerin (The American)***

AMANDA WOODBURY, *Soprano*

J.C. BACH ***Symphony in G minor, Op. 6, No. 6***

1. Allegro
2. Andante più tosto Adagio
3. Allegro molto

Intermission

This evening's concert will run approximately 2 hours including one 20-minute intermission.

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Starr Theater,
Adrienne Arsht Stage

*Please turn off your cell phones and other
electronic devices.*

C.P.E. BACH **Magnificat in D major, Wq 215, H. 772**

1. Magnificat
2. Quia respexit
3. Quia fecit mihi magna
4. Et misericordia eius
5. Fecit potentiam
6. Deposuit potentes de sede
7. Suscepit Israel
8. Gloria Patri
9. Sicut erat in principio

AMANDA WOODBURY, *Soprano*

TAYLOR RAVEN, *Mezzo-soprano*

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BARD FESTIVAL CHORALE

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From the Music Director

by Leon Botstein

A Miraculous Family

There are probably enough members of tonight's audience who will readily recognize—with a smile—the name P.D.Q. Bach, whose music does not appear on the program. P.D.Q.'s creator, the American composer Peter Schickele (whose aptitude for musical jokes was unparalleled) described him as "the last and unquestionably the least of the great Johann Sebastian Bach's many children." Schickele's invention of a son whose dates were "(1807–1742)?" was a resounding success for decades, in part because it was a brilliant parody of two simple and widely known facts: that J.S. Bach was arguably the greatest composer in the history of Western "classical" music and that he was notorious for having very many children, and among them an improbably large group of four who went on to have distinguished careers of their own as composers. These twin feats were as astonishing as they were legendary. Mozart had a son who became a composer, but he is long forgotten, even more than Mozart's quite admirable and respectable father, Leopold. There are other parent-child phenomena—Ernest Boulanger and his two daughters, Nadia and Lili; the two Oistrakh violinists, David and Igor; Rudolf and Peter Serkin—but nothing approaches the case of the Bach family. There are three composers with the surname Tchaikovsky, but they are not related.

J.S. Bach's lot as a parent was directly opposite of that of the father of Felix Mendelssohn, Abraham Mendelssohn, who once quipped "I grew up being the son of my father [the great philosopher Moses Mendelssohn] only to become the father of my son." Bach's sons may have

never quite eclipsed the fame and achievement of their father, but they came quite close to doing so. Of the four sons of Bach on this program, Johann Christian Bach, the youngest, and Carl Phillip Emmanuel Bach, his older half-brother, were prolific, inspired, famous, and eminent composers in their lifetimes. When Johann Christian Bach, who impressed and influenced the young Mozart, died in London in 1782, Mozart reported the death to his own father as a "loss to the musical world."

Myths that masquerade as history die hard, especially alluring myths, and especially in music history. Among the most enduring myth that won't die under the weight of evidence is the notion that J.S. Bach and his music were entirely forgotten in the decades following J.S. Bach's death in 1750. A Bach revival is said to have begun with Felix Mendelssohn's legendary 1829 Berlin performance of the *St. Matthew Passion*. In fact, Bach had never been forgotten. Rather his large-scale works, particularly sacred choral works, had not yet entered the repertoire of a rapidly emerging world of public concert life on the continent after the fall of Napoleon. Bach remained a revered figure among musicians and connoisseurs. Sara Levy, Mendelssohn's great aunt, actually studied with Wilhelm Friedemann Bach, the eldest of Bach's sons on today's program, and amassed a collection of J.S. Bach manuscripts.

Bach's sons not only benefitted from the fame of their father but, through their careers and their advocacy also helped sustain his memory. No one who encountered them was oblivious to who their father was. The mix of ambivalence, pride, anxiety, and rivalry involved in being a son of J.S. Bach *and* a musician is daunting to contemplate. Nonetheless, taken together, these four sons of Bach and their father constituted a dynasty without peer in the history of

music. Wilhelm Friedemann was twenty-five years older than Johann Christian. During the 1740s, He kept in close contact with his father, J.S. Bach, and his music owes the most to his father's example. Wilhelm Friedemann's life was quite colorful, marked by intrigues and financial instability and the subject of fictional accounts. Towards the end of his career he focused less on composition than on performance. He became famous as an organ virtuoso and a master of improvisation.

Carl Philip Emmanuel Bach, just four years younger than Wilhelm Friedemann, became most famous as a composer for the keyboard, primarily for the clavichord. My colleague at Bard, Peter Serkin, is in the midst of recording a host of C.P.E. Bach's keyboard music. C.P.E Bach also wrote a treatise, the *Essay on the True Art of Playing Keyboard Instruments*, published in 1753 that became a standard text for teachers. C.P.E's music became a defining part of the repertoire for the burgeoning community throughout nineteenth century Europe of amateur keyboard enthusiasts. One single example, a *Solfegietto*, or *Solfeggio* in c minor, from 1766, entered the piano teaching repertoire as a staple and has remained there ever since, as millions of veterans of piano instruction all over the world can testify.

But as the 100 volumes now in existence in the massive new complete critical edition of C.P.E. Bach's works testify, C.P.E. Bach was a versatile composer with a range that extended to chamber music, orchestral music, sacred oratorios, and passions, cantatas, secular vocal and choral music, and arrangements of his father's music. The *Magnificat* on this program is among his most enduring and powerful works and is, at one and the same time homage to, commentary on and departure from his father's famous setting of the

same text. C.P.E. Bach earned legitimately a reputation as an innovator and a leader in fashioning a new style in music in Germany during the second half of the 18th century. He influenced the direction taken by the Viennese classicism of Mozart, Haydn, and Beethoven, and he was widely considered, at the end of his life, as one of the great composers of the age.

Johann Christoph Friedrich Bach, one of the two sons of Anna Magdalena Bach on this program, never quite achieved the prominence of his younger brother or older half-brothers. Attached to the court of Count Wilhelm of Schaumburg-Lippe in Bückeburg for a good part of his career, he sought to adapt to the shifting tastes of the court in secular music while maintaining an output of sacred Protestant oratorios and cantatas. He produced fewer works but among the most successful and prominent were his secular vocal compositions, some of which were to texts by the writer, philologist, theologian, and philosopher Johann Gottfried Herder (1744–1803), who had an enormous influence on modern ideas of history and culture and was Bach's colleague during his tenure as court preacher in the 1770s.

Not surprisingly, the youngest of Bach's sons, whose fame and reputation rivaled that of C.P.E Bach and J.S. Bach, wrote music with the least evident debt to his father. Central to J.C. Bach was the genre of Italian opera. He composed at least 11 operas for the London stage, one masque, and an opera in French for Paris. He contributed to pastiche stage productions that combined the work of more than one composer. But J.C. Bach also composed a large body of liturgical music, setting Latin and English texts. Some of his oratorios resemble operas, and the influence of Handel is audible. Indeed, unlike his brothers, J.C. Bach's career flourished in London, and

not on the continent. Apart from opera and vocal music, J.C. Bach was also a prolific and inventive composer of symphonies, the multi-movement instrumental form for orchestra that came to dominate the nineteenth century.

These four remarkable sons of J.S. Bach represent an astonishing bridge, constructed out of one single family. It spanned the North German Protestant Baroque tradition of the early 18th century, the world of Italian *opera seria*, and the classicism of the late 18th century. Their achievement is a testament to the idea of music as a craft, and as an artisan tradition, handed from one generation to

the next—a family business, so to speak, much like the Stradivari family. That might make the continuity of creativity between J.S. Bach and his sons appear to be just one example of a widespread phenomenon. In fact, it was not. The imagination, beauty, consistency, and scale of the output of the sons of Bach remain unique as a miracle in the history of family traditions. There may indeed be many examples of how one offspring continues in a path set by a parent, in both science and art, but four supremely gifted children?

If any figure in the history of music deserved such a legacy it was J.S. Bach.

Notes on the Program

by Paul Corneilson

Erzittert und fallet (Oh, Tremble and Falter)

WILHELM FRIEDEMANN BACH

Born November 22, 1710, in Weimar, Germany

Died July 1, 1784, in Berlin, Germany

Composed in 1749–55

Performance Time: Approximately 27 minutes

Instruments for this performance: 2 flutes, 2 oboes, 1 bassoon, 2 trumpets, timpani, harpsichord, 12 violins, 4 violas, 4 cellos, and 2 double-basses

Die Amerikanerin (The American)

JOHANN CHRISTOPH FRIEDRICH BACH

Born June 21, 1732, in Leipzig, Germany

Died January 26, 1795, in Bückeburg, Germany

Composed 1776

Performance Time: Approximately 9 minutes

Instruments for this performance: harpsichord, 12 violins, 4 violas, 4 cellos, and 2 double-basses

Symphony in G minor, Op. 6, No. 6

JOHANN CHRISTIAN BACH

Born September 5, 1735, in Leipzig, Germany

Died January 1, 1782, in London, United Kingdom

Composed in the late 1760s

Performance Time: Approximately 15 minutes.

Instruments for this performance: 2 oboes, 1 bassoon, harpsichord, 12 violins, 4 violas, 4 cellos, and 2 double-basses

Magnificat in D major, Wq 215, H. 772

CARL PHILIPP EMANUEL BACH

Born March 8, 1714, in Weimar, Germany

Died December 14, 1788, in Hamburg, Germany

Composed 1749

Premiered in Potsdam, Germany

Performance Time: Approximately 41 minutes.

Instruments for this performance: 2 flutes, 2 oboes, 1 bassoon, 2 French horns, 3 trumpets, timpani, harpsichord, 12 violins, 4 violas, 4 cellos, and 2 double-basses

Johann Sebastian Bach (1785–1750) wrote more than a thousand musical works, and had twenty children. Four of his six sons became respected composers in their own right. Though they had the same father, the two eldest—Wilhelm Friedemann (1710–1784) and Carl Philipp Emanuel (1714–1788) had a different mother, Maria Barbara (1684–1720), than the two younger sons—Johann Christoph Friedrich (1732–1795) and Johann Christian (1735–1782), who were born to Anna Magdalena (1701–1760). Indeed, the two pairs of half brothers belong to different generations, and this is apparent in the four works on the concert tonight.

Friedemann's first job was as organist at St. Sophia's Church, Dresden; his father wrote the letter of application for him in 1733. W.F. might have exceeded his father as an organist, and in 1746 he was hired as organist of the Liebfrauenkirche (Our Lady Church) in Halle. He eventually became music director and wrote several church cantatas in the 1750s. The cantata *Erzittert und Fallet* (Tremble and Falter) dates from this period and was first performed on Easter Sunday. The seven movements unfold in an arrangement much like many of his father's cantatas for Leipzig in the

1720s and 1730s, closing with a four-part harmonization of a chorale. The opening chorus sets a festive mood with two trumpets and timpani plus strings. The voices enter before the instruments, imitative entries of the “roaring crowds” to celebrate the risen Savior. The first aria for tenor, two flutes (suggesting the “reizend sanfte Blicke”), and basso continuo shows Friedemann in his original, mannered voice. Following a recitative for tenor and soprano, the duet for soprano and bass with oboe recalls the two allegorical duets between Jesus and the Soul in *Wachet auf, ruft uns die Stimme* (BWV 140), though in W.F.’s cantata you could easily imagine the shepherd (Hirte) as a secular figure in a pastoral cantata. After another simple recitative for soprano and alto, the aria for soprano and two violins is full of imagery of natural disaster: floods, thunderous lightnings, and terrifying flames (Fluten, donnernd Blitzen, Schreckensflammen). Clearly, the poetry inspired Friedemann to set the text vividly.

Unfortunately, much of his music is either lost or perhaps was never written down. In 1764 he abruptly resigned his position in Halle and was unable to secure another one, though he did receive support from Princess Amalia of Prussia in his later years. Johann Nikolaus Forkel, J.S. Bach’s first biographer, wrote that W.F. “approached the nearest to his father in the originality of all his thoughts. All his melodies have a different turn from those of other composers, and yet they are not only extremely natural, but, at the same time, uncommonly fine and elegant.”

Emanuel spent a few years at the university in Frankfurt an der Oder before joining the musical entourage of Friedrich II and spent almost thirty years in his service. C.P.E.’s Magnificat (Wq 215) exists in two distinct versions. It was originally completed in Potsdam in 1749, and was likely

performed in Leipzig as a tryout piece to replace his father as Cantor there. At least one account claims that J.S. Bach heard it before his death in July 1750. In any event, C.P.E. Bach eventually succeeded his godfather Georg Philipp Telemann as music director of the Hamburg municipal churches in 1768. Having no need for a Latin Magnificat in Hamburg, Emanuel adapted most of the movements in his church cantatas, with parody (German) texts, including his *Passion Cantata* (Wq 233), a work that was performed each Lent in Hamburg. Thus when he decided to perform the Magnificat on a concert in 1779, he felt compelled to write a new chorus no. 4, the “Et misericordia eius” to replace the original setting that was now more familiar as chorus no. 2, “Fürwahr, er trug unsere Krankheit” in his *Passion Cantata*. This new chorus, written thirty years later, is a good example of the “empfindsamer Stil” (sensitive style), full of refined, expressive chromatic harmony. In 1779 he also took the opportunity to add three trumpets and timpani to the opening and closing choruses and aria no. 5, plus two horns to aria no. 3 and duet no. 6.

C.P.E.’s setting of the Magnificat is partly modeled on his father’s setting (BWV 243) also in D major, which the son might have sung in the Thomas choir in Leipzig. But there are also substantial differences. J.S. divides the text into twelve distinct movements, while C.P.E. has only nine. J.S. brings back the opening music only at the end of the doxology (“Sicut erat in principio” = as it was in the beginning), but C.P.E. uses the opening music for the “Gloria Patria” and then writes a massive double fugue for the “Sicut erat in principio” that he extends and embellishes for the concluding “Amen.” (By contrast, J.S. Bach’s “Amen” is only two short statements.) If J.S. Bach heard his son’s Magnificat, he would have been proud of

the harmonic richness. C.P.E. Bach told Forkel that he had to choose a style of his own, because he could never have equaled his father's style.

Friedrich received his musical training from his father then joined the court musical establishment of Count Wilhelm von Schaumburg-Lippe at Bückeburg in 1750 and remained there the rest of his life. (His son, Wilhelm Friedrich Ernst, studied with his uncle Christian in London from 1778 until the latter's death, and eventually became the music director to King Friedrich Wilhelm II of Prussia.) It is perhaps no coincidence that J.C.F. published his cantata *Die Amerikanerin* (The American Woman) in 1776, the year the Declaration of Independence was written and signed. The poem by Heinrich Wilhelm von Gerstenberg was published in 1815 as "Lied eines Mohren" (song of a Moor) and set in the Middle East, not the American colonies, but to a north German of the late eighteenth century the two places were equally exotic.

J.C.F. set the text as a solo cantata for soprano and orchestra and called it "ein lyrisches Gemählde" (a lyric picture). The first two stanzas are treated as two separate numbers, with the opening *Andante* ("Saide, komm!"), followed by an *Andantino grazioso* ("Schön ist mein Mädchen!"). An accompanied recitative, marked *Poco allegro* and full of wilderness imagery, leads directly to another aria in two parts: an *Allegro* ("Mein Herz fleucht ihr entgegen!") with a concluding *Larghetto grazioso* ("Wie Ambraduft will ich dich, Tod"). Overall, the cantata is very much in the same vein as C.P.E. Bach's late cantata for solo voice and keyboard, "Die Grazien" (Wq 200/20), also to a poem by Gerstenberg.

After his father died in 1750, Christian came to Berlin to live and study with C.P.E. In

1755 J.C. became the only member of his family to travel to Italy and absorb the Italian style through the tutelage of Padre Martini in Bologna. While serving as organist at the Cathedral in Milan, J.C. wrote an opera for Turin and then two for the Teatro San Carlo in Naples. Their success led to his appointment as music master to Queen Charlotte in London in 1762, and he eventually achieved commercial success in Great Britain. With Carl Friedrich Abel, Bach organized annual concert series for which he wrote orchestral and chamber music; he continued to compose operas and one oratorio for the King's Theatre, and songs for Vauxhall Gardens; and published sets of sonatas, concertos, symphonies, and chamber music in London, Paris, and Amsterdam.

His Symphony in G Minor, Op. 6, no. 6 shares the same key as Haydn's Symphony No. 39 (c. 1768) and Mozart's Symphony No. 25 (K. 183, 1773), and likewise has many of the same "Sturm und Drang" elements. This is Bach's only known symphony in a minor key, and the outer movements are in G minor, and the *Andante più tosto adagio* is in C minor. But it is not the minor key alone that creates the "storm and stress," rather the angular melodies and the driving rhythms, the sudden contrasts between dynamics, and the contrasting themes: agitated one moment, full of sentimentality the next.

It is unlikely that Haydn or Mozart knew any of the pieces on the program, but at least two of the sons of Bach, C.P.E. and J.C., had a significant impact on their musical development.

—Paul Corneilson is managing editor of Carl Philipp Emanuel Bach: The Complete Works.

Text and Translation

W.F. Bach

Erzittert und fallet (Oh, Tremble and Falter)

Text

Translation

1. Erzittert und fallet

Erzittert, und fallet,
ihr brausenden Scharen,
der Fürste, der Sieger, der Heiland ersteht,

O tremble, bow down now,
You blustering spirits;
The master, the victor, the Saviour ascends!

Seht glänzend auf rauschenden,
Wolken gefahren,
den ihr geschlagen,
verspottet, verschmäht.

Now shining, on rushing clouds
Conq'ring he rises,
He that you battered
With mock'ry, with wounds.

2. Was für reizend sanfte Blicke

Tenor

Was für reizend sanfte Blicke
schickt dein Auge mir zurücke
holder Jesu, Siegesfürst,
Was für reizend sanfte Blicke
wirft dein Auge mir zurücke
holder Jesu, Siegesfürst!

Tenor

What enchanting lovely glances
Now thine eye to me advances,
Blessed Jesu, heav'nly prince,
What enchanting lovely glances
Now thine eye to me advances,
Blessed Jesu, heav'nly prince!

Weicht, ihr Schatten dunkler Höhle,
In euch findet meine Seele nicht,
Wonach sie schmachtend, schmachtend dürst.'

Flee, O shadows of the cavern,
For in you my soul is given no
Refreshment for her yearning thirst.

3. Das Grab ist leer, es ist vollbracht

Tenor

Doch das Grab ist leer, es ist vollbracht!
Der Sieg ist nun errungen.
Ihr Leiden, gute Nacht!
Die Liebe hat den stolzen Feind bezwungen
Durch bange Schmerzen,
Die ihrem treuen Herzen beklemmte Klagen
ausgepreßt,
Ach ja, durch Blutvergießen;
Dies ließ der Liebe Glut mit Heldenmut
aus reinen Adern fließen.
O welch ein Abgrund ewig starker
Liebe entdeckt sich!
Drum krön'et dich für dein'
erbarungsvollen Triebe
der Siegeskranz,
der deinen Feind erschrecket
und schnell zu Boden strecket.

Soprano

Doch mich vergnügt Er ganz,
und meine Brust empfindet tausendfache Lust,
wenn sie nach seinem Glanze siehet,
wo lauter Wonne blühet.

4. Komm, mein Hirte, laß dich küssen

Soprano

Komm, mein Hirte, laß dich küssen,

Bass

Ja, ich komme, dich zu küssen,

Soprano

Meine Sehnsucht, eilt zu dir,

Bass

Mein Erbarmen, eilt zu dir,

Soprano

Komm, ich will dich, fest umfassen

Bass

Komm, ich will dich, fest umfassen,

Soprano

Meine Brust soll dich nicht lassen,

Bass

Meine treu soll dich nicht lassen.

Tenor

The tomb is empty, it is done!
The vict'ry is accomplished.
O sorrows, now good night.
By love the boastful enemy is banished
Through bitter torments
That from your faithful spirits
The pain and sorrow have dismissed.
O yes! In cross and passion
And love beyond all love, the blood He gave
Flows from His pure affection.
O what a source of everlasting kindness
Is now revealed!
He gives you now as precious ransom for your
sadness
The victor's crown, which quells the foes that
snare you
And brings them low before you.

Soprano

He is enough for me: I am afire
With new and thousandfold desire
When I behold that face, my treasure,
Where blooms my joy and pleasure.

Soprano

Come, my Sheppard, let me kiss Thee,

Bass

Yes, I come, that you may kiss me,

Soprano

My great longing now I bring,

Bass

My compassion now I bring,

Soprano

Come, for I would fast embrace Thee

Bass

Come, for you may, may fast embrace me,

Soprano

For my heart would now possess Thee,

Bass

By your faith you shall possess me.

5. Mein Heiland kommt, o welch ein Freudenschall

Soprano

Mein Heiland kommt,
O welch ein Freudenschall,
Der schnell durch alle Adern läufet
Und meine Brust mit Jauchzen überhäufet!
Wovor ich sonst gebebt, erschreckt mich nicht,
Denn überall siegt meine Zuversicht.
Flieh, grauser Tod, von hinnen!
Hier sollst du nichts gewinnen.
Du bist bekämpft!
Brennt, höllisch lange Flammen!
Wer will verdammen?
Der Lebensfürst hat euch gedämpft.

Alto

Wer will mich nun erschrecken und bange
Furcht erwecken?
Ich bin vergnügt und lache nur auf meinem
Felsen
Der frechen Wellen,
Die sich mit Trotz entgegenwälzen;
Sie werden doch besiegt
Und müssen ohne Kraft zerschellen.

Soprano

My Saviour comes;
O what a joyful sound!
It quickly courses through my being
And to my heart brings gladness for my sighing.
Where once I was afraid, I fear no more;
For now my Lord is conq'ror ev'rywhere.
O cruel death, be banished!
Your horror now is finished,
For you are naught.
Burn, fires of hell, with flames now,
For who condemns now?
The prince of life has put you out.

Alto

What terror now can strike me
Or, fearful, can awake me?
I live in joy and laugh atop the rock that saves
me
At floods of water that in their raging would
oppress me.
For they shall pass away;
Their fury is no longer master.

6. Rauscht, ihr Fluten

Soprano

Rauscht, ihr Fluten,
Rauscht, donnernd Blitzen,
Rausch auf meinen Felsen zu!

Schreckensflammen, schlagt doch zusammen!
Ich kann dennoch, sicher sitzen,
Nichts zerstören meine Ruh.

Soprano

Rush, O water,
Rush, thunder, lightning
Rush upon my dwelling place!"

Fires of terror, strike now together!
I stay peaceful, safely waiting,
Nothing threatens my repose.

7. Heut triumphieret Gottes Sohn

Heut triumphieret Gottes Sohn,
Der von dem Tod erstanden schon,
Halleluja, Halleluja!
Mit großer Macht und Herrlichkeit;
Des dank'n wir ihm in Ewigkeit.
Halleluja, Halleluja!

Today God's Son in triumph goes,
Who from the grave arose,
Hallelujah, hallelujah!
With mighty power and majesty;
Now thank we Him eternally.
Hallelujah, Hallelujah!

J.C.F. Bach

Die Amerikanerin (The American)

Die Amerikanerin

Text: Johann von Gerstenberg

Translation: Matthew Dirst

Andante

Saide, komm! Mein Wunsch, mein Lied!
Saide, komm! Der Tag entflieht!
Wo ist sie? Sie mein Wunsch, mein Lied!
Wie kommts, daß die verzieht?

Saide, come! my desire, my song!
Saide, come! The day slips away!
Where is she? my desire, my song!
Why has she disappeared?

Andantino grazioso

Schön ist mein Mädchen!
Schön wie die Traube,
die durch die Blätter der Laube
süßen Mosts beladen glänzt!
Süß ist ihr Mund, wie die Blume,
die mein Mädchen umkränzt!

Fair is my maiden,
fair as a cluster of grapes
which, gleaming through the leafy arbor,
is laden with sweet juice!
Her mouth is as sweet as the flower,
that crowns her brow!

Recitativo: Poco Allegro

Du Quell, der sich durch Goldsand schlängelt,

O stream, which winds through the golden
sand,

rausch mir's herüber, wo sie ist!
Du rauschend Laub in Cedernwäldern,
Sag es mir, wo mein Mädchen ist!
Ich harre, fühllos, daß der Sand
die Fersen mir verzehrt
und meine Seufzer wecken die Tiger
dieses Hains,
die schon von Durst entbrannt,
weh mir, mein Blut von ferne lecken!
O Sonne, wenn auch ihr jetzt Tod
aus Höhlen oder Wäldern droht,
eine Schlange sie umflieht,
Ungeheu'r sie hascht,
Scorpion sie stickt --
Eh' treff ein Donner euch!
Scheusale wagt es nicht!

Quick, tell me where she is!
Rustling foliage in the cedar forests,
tell me, where is my maiden!
I wait, ignoring the sand
that traps my heels,
and my sighs wake this
grove's tiger,
who already burns with thirst,
woe is me, to lap my blood!
O sun! If death now
threatens from cave or forest,
if a serpent encircles her,
if a monster seizes her,
or a scorpion stings her --
May thunder strike you!
Monster, do not dare!

Allegro—Larghetto grazioso

Mein Herz, fleucht ihr entgegen!
Ich will an ihre Brust mich legen,
das kleinste Atmen spähen,
und horchen, wie sie schlägt,
und forschen, wo der Tod sich regt.
Wie Ambraduft will ich dich, Tod,
aus ihren Adern trinken,
auf ihren Busen sinken;
und mit ihr sterben: süßes Tod!

My heart flies toward her!
I want to rest at her side,
watch for the slightest breath,
hear how her heart beats,
and discover where death reigns.
Like the scent of amber, O death,
I will imbibe you from her veins,
sink into her bosom;
and die with her, a sweet death!

C.P.E. Bach

Magnificat in D minor, Wq. 215, H. 772

1. Magnificat

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

Et exultavit spiritus meus: in Deo salutari meo.

And my spirit hath rejoiced in God my Savior.

2. Quia respexit

Quia respexit humilitatem ancillae suae.

Because He hath regarded the humility of His slave.

Ecce enim ex hoc beatam me dicent omnes generationes

For behold from henceforth all generations shall call me blessed.

3. Quia fecit mihi magna

Quia fecit mihi magna qui potens est, et sanctum nomen eius

Because He that is mighty hath done great things to me, and holy is His name.

4. Et misericordia eius

Et misericordia eius a progenie in progenies timentibus eum.

And His mercy is from generation unto generations, to them that fear Him.

5. Fecit potentiam

Fecit potentiam in brachio suo; dispersit superbos mente cordis sui.

He hath shewed might in His arm; He hath scattered the proud in the conceit of their heart.

6. Deposuit potentes de sede

Deposuit potentes de sede, et exaltavit humiles.

He hath put down the mighty from their seat, and hath exalted the humble.

Esurientes implevit bonis et divites dimisit inanes.

He hath filled the hungry with good things and the rich He hath sent empty away.

7. Suscepit Israel

Suscepit israel puerum suum, recordatus misericordiae suae.

He hath received Israel His servant, being mindful of His mercy:

Sicut locutus est ad patres nostros: Abraham, et semini eius in saecula.

As He spoke to our fathers, to Abraham and to his seed forever.

8. Gloria Patri

Gloria Patri, et Filio, et Spiritui Sancto,

Glory be to the Father, and to the Son, and to the Holy Spirit,

9. Sicut erat in principio

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

As it was in the beginning, is now, and ever shall be, forever and ever, Amen.

Meet the Artists



RIC KALLAHER

Leon Botstein, Conductor

Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. He is also music director of The Orchestra Now, an innovative training orchestra composed of top musicians from around the world. He is co-artistic director of Bard SummerScape and the Bard Music Festival, which take place at the Richard B. Fisher Center for the Performing Arts at Bard College, where he has been president since 1975. He is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. In 2018 he assumed artistic directorship of the Grafenegg Academy in Austria.

Mr. Botstein is also active as a guest conductor and can be heard on numerous recordings with the London Symphony (including a Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online. His recording with the ASO of Paul Hindemith's *The Long Christmas Dinner* was named one of the top recordings of 2015 by several publications, and his recent recording of Gershwin piano music with the Royal Philharmonic was hailed by *The Guardian* and called "something special...in a crowded field" by *Musicweb International*.

Mr. Botstein is the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children*

(Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). He is also the editor of *The Musical Quarterly*. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. Other recent awards include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music; and the Leonard Bernstein Award for the Elevation of Music in Society. In 2011 he was inducted into the American Philosophical Society.



ARIELLE DONESON

Chris Kenney, Baritone

American baritone Chris Kenney, whose voice was called "lush" by *Broadway World*, is in his second and final year as a member of the Ryan Opera Center ensemble at the Lyric Opera of Chicago. In the 2019–2020 season, Mr. Kenney will debut with Michigan Opera Theatre as Silvio in *I Pagliacci*, and at the Lyric, will sing Fiorello and cover Figaro in *Il Barbiere di Siviglia*, sing the Motorcycle Cop in *Dead Man Walking*, sing the Registrar and cover Prince Yamadori in *Madama Butterfly*, and cover Yeletsky in *Pique Dame*. On the orchestral stage, he will make his New York City concert debut singing Bach cantatas with the American Symphony Orchestra and Leon Botstein at Alice Tully Hall.

In the 2018–2019 season at the Lyric Opera of Chicago, Chris Kenney appeared as the Master of Ceremonies in *Cendrillon* and the Marquis d'Obigny in *La traviata*. He also

Meet the Artists

covered Schaubard in *La bohème* and the King in *Cendrillon*. Orchestral debuts included the Guide in Bernstein's *Wonderful Town* with Ludovic Morlot and the Seattle Symphony, and Bob or the Thief in *The Old Maid and the Thief* with the Grant Park Music Festival. He also presented a series of songs with the Chicago Symphony Orchestra to celebrate the 100th Anniversary of the Armistice that ended World War I.

A native of Hawley, Minnesota, Kenney is a graduate of Washington National Opera's Domingo-Cafritz Young Artist Program and Philadelphia's Academy of Vocal Arts.



ANDRÉ PEELE

Taylor Raven,
Mezzo-soprano

Ms. Raven is currently a member of the LA Opera Domingo-Colburn-Stein Young Artist Program. With the company, she has appeared on the mainstage as Tebaldo in Verdi's *Don Carlo*, Sandman in Humperdinck's *Hansel and Gretel*, Vanderdendur in Bernstein's *Candide*, and Annio in Mozart's *La Clemenza di Tito*. She returned as a 2019 Filene Artist with Wolf Trap Opera appearing as Concepción in Ravel's *L'heure espagnole* and Rosina in Rossini's *Il barbiere di Siviglia*. In the spring of 2020, Ms. Raven will make her debut with the Lyric Opera of Chicago as Grimgerde in Wagner's *Die Walküre* and will return in the summer to sing the role of the Mother in Jeanine Tesori and Tazewell Thompson's *Blue*. She recently made her debut with the Cincinnati Symphony Orchestra as a soloist in Mahler's *Das Klagende Lied* led by James Conlon. She appeared as a soloist with the Los Angeles Philharmonic in their 2018 Hollywood Bowl performance of

Beethoven Choral Fantasy. She was the first prize winner of the 2018 Loren L. Zachary Competition. She is a recipient of a 2017 Sara Tucker career grant from the Richard Tucker Foundation. Ms. Raven holds degrees from the University of Colorado-Boulder and the University of North Carolina-Chapel Hill.



CRAIG VANDERSCHAEGEN

Jack Swanson,
Tenor

Stillwater, Minnesota native Jack Swanson is quickly becoming one of the most sought-after young tenors in the opera world. His distinctive high lyric voice is known for singing the acrobatic arias of Rossini and the legato melodies of Donizetti.

This season brings Mr. Swanson to new stages in new roles: first in Frankfurt as Rodrigo in a new production of Rossini's *Otello*, then as Belmonte in *Die Entführung aus dem Serail* with Opera Omaha and to Opera Lafayette as Cody in Philidor's *The Blacksmith*. Mr. Swanson will debut with the Minnesota Opera as the title-role in the world premiere of Paola Prestini's *Edward Tulane*. He rounds out the season with a return to the Santa Fe Opera as Almaviva in *Il Barbiere di Siviglia*. In concert, the tenor will be heard in Paris in Rossini's *Messa di Gloria* and at New York's Alice Tully Hall for a concert of pieces by sons of J.S. Bach. Future engagements include a debut with the Houston Grand Opera and returns to the Norwegian, Frankfurt Garsington Operas.

Last season Mr. Swanson made several role and company debuts, first as Nemorino in *L'Elisir d'Amore* with the Norwegian Opera, later as Sam Kaplan in *Street Scene* with

Oper Köln. He returned to the title-role in *Candide* for concert performances in Paris and Marseille and to his celebrated portrayal of Count Almaviva in *Il Barbiere di Siviglia* with Portland Opera. In concert, he performed music by Leonard Bernstein at the Moab Music Festival and by John Musto (his *Bastianello*) with Festival Napa Valley.



FAY FOX

**Amanda
Woodbury,**
Soprano

A native of Crestwood, Kentucky, soprano Amanda Woodbury has been praised by the San Francisco Chronicle as having a voice that is “bright, beautifully colored, and full of strength and passion.” The 2019–2020 season sees Ms. Woodbury’s role debut as Ophélie in Thomas’ *Hamlet* with Hong Kong Opera, and a return to the role of Konstanze in Alison Moritz’s production of *Die Entführung aus dem Serail* with Opera Omaha. Ms. Woodbury also returns to the Metropolitan Opera to cover the title role in a new production of *Manon* and the role of Countess in *Le nozze di Figaro*. Orchestral appearances include an appearance with the American Symphony Orchestra for a concert of works by J.S. Bach’s sons, making her Alice Tully Hall debut.

The 2018–2019 season sees Ms. Woodbury return to the Metropolitan Opera for a 5th season, with roles including Leïla in *Les Pêcheurs de perles*, conducted by Emanuel Villaume, and Woglinde in Robert Lepage’s productions of *Das Rheingold* and *Götterdämmerung*, conducted by Philippe Jordan. Ms. Woodbury also makes house debuts as Violetta in *La traviata* with both the Glimmerglass Festival and San Antonio Opera, and as Juliette in *Roméo et Juliette* with Hawaii Opera Theater.

Career highlights include multiple appearances at the Metropolitan Opera including a role debut as Juliette in the new Bartlett Sher production of *Roméo et Juliette*, Leïla in *Les Pêcheurs des perles*, Tebaldo in *Don Carlo*, appearances on the Rising Stars concert series, and covers of Norina in *Don Pasquale* and Antonia in *Les contes d’Hoffmann*.

American Symphony Orchestra

Now in its 58th season, the American Symphony Orchestra was founded in 1962 by Leopold Stokowski, with a mission of providing great music within the means of everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely-performed works that audiences would otherwise never have a chance to hear performed live.

The ASO’s signature programming includes its Vanguard Series, which presents concerts of rare orchestral repertoire at Carnegie Hall and Lincoln Center; an adult educational series at Symphony Space that offers interactive investigations into popular classical works; and various other events dedicated to enriching and reflecting the diverse perspectives of American culture. During the summer months, the ASO is the orchestra-in-residence at Bard’s SummerScape Festival and performs at the Bard Music Festival.

As part of its commitment to expanding the standard orchestral repertoire, the ASO has released recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and live performances are also available for digital download. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

Bard Festival Chorale

The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

James Bagwell, Director, Bard Festival Chorale

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now (TÖN) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009–15 he served as music director of The Collegiate Chorale, with whom he conducted a number of rarely-performed operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Möise et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass' *Toltec Symphony* and Golijov's *Oceana*, both at Carnegie Hall. His performance of Kurt Weill's *Knickerbocker Holiday* at Alice Tully Hall was recorded live for Gaslight

Records and is the only complete recording of this musical. Since 2011 he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle Symphonies.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the New York Philharmonic; Los Angeles Philharmonic; San Francisco, NHK (Japan), and St. Petersburg Symphonies; and the Budapest Festival, Mostly Mozart Festival, American Symphony, Cincinnati Symphony, Cincinnati Pops, and Indianapolis Symphony Orchestras. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at The Richard B. Fisher Center for the Performing Arts at Bard College.

He conducted some twenty-five productions as music director of Light Opera Oklahoma. At Bard SummerScape he has lead various theatrical works, most notably *The Tender Land*, which received glowing praise from *The New York Times*, *The New Yorker*, and *Opera News*. From 2005–10 he was music director of The Desoff Choirs in New York, who under his leadership made numerous appearances at Carnegie Hall in addition to their regular season.

American Symphony Orchestra

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Louis Spohr—Symphony No. 6, "Historical Symphony"

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