

Music of the Baroque Chorus and Orchestra

Jane Glover, Music Director

Soprano

Laura Amend
Alyssa Bennett
Hannah DePriest
Kemper Florin
Kateri Gormley
Kate Lee
Katelyn Lee
Rosalind Lee
Susan Nelson
Bahareh Poureslami
Rachel Sparrow
Emily Yiannias

Alto

Ilana Goldstein
Julia Hardin
Amanda Koopman
Chelsea Lyons
Maggie Mascal
Josh R. Pritchett

Tenor

Madison Bolt
Matthew Cummings
Sam Grosby
Paul Hunter
Ryan Townsend Strand
Zachary Vanderburg

Bass

Jan Jarvis
Keven Keys
Kevin Krasinski
John Orduña
Stephen Richardson
Kyle Sackett

Violin 1

Gina DiBello,
*Elliott Golub Honorary
Concertmaster Chair*
Kathleen Brauer,
*co-assistant
concertmaster*
Kevin Case,
*co-assistant
concertmaster*
Teresa Fream
Michael Shelton

Violin 2

Sharon Polifrone,
principal
Ann Palen
Rika Seko
Paul Vanderwerf

Viola

Elizabeth Hagen
principal
Terri Van Valkinburgh
Claudia Lasareff-
Mironoff
Benton Wedge

Cello

Barbara Haffner,
principal
Judy Stone
Mark Brandfonbrener

Bass

Collins Trier

Flute

Mary Stolper

Oboe

Anne Bach, *principal*
Margaret Butler

Bassoon

William Buchman

Harpichord/Organ

Stephen Alltop

Supertitles

Robert McConnell

Pulpit & Playhouse—Bach, Handel, Purcell

Nicholas Kraemer, conductor and harpsichord

Sunday, May 12, 2019, 7:30 PM

North Shore Center for the Performing Arts, Skokie

Monday, May 13, 2019, 7:30 PM

Harris Theater for Music and Dance, Chicago

Sherezade Panthaki, *soprano*

Véronique Filloux, *soprano*

Reginald Mobley, *countertenor*

Thomas Cooley, *tenor*

Christopher Edwards, *baritone*

Anne Bach, *oboe*

Margaret Butler, *oboe*

**Cantata 131, “Aus der Tiefen rufe
ich, Herr, zu dir”**

**Johann Sebastian Bach
(1685-1750)**

Chorus: Aus der Tiefen rufe ich, Herr, zu dir

Arioso and Chorale: So du willst, Herr, Sünde zurechnen

Chorus: Ich harre des Herrn

Arioso and Chorale: Meine Seele wartet auf den Herrn

Chorus: Israel hoffe auf den Herrn

Excerpts from *The Fairy Queen*

**Henry Purcell
(1659-1695)**

Act II

Prelude

See, even Night herself

I am come to lock all fast

One charming night

Hush, no more

Act III

Symphony while the Swans come forward

A thousand, thousand ways we'll find

Rondeau

Act IV

Now the Night is chas'd away

Tune

INTERMISSION

Concerto for 2 Oboes in G Major, op. 9, no. 6

Tomaso Albinoni
(1671-1751)

Allegro

Adagio

Allegro

***Dixit Dominus*, HWV 232**

George Frideric Handel
(1685-1759)

Chorus: Dixit Dominus

Aria: Virgam virtutis tuae

Aria: Tecum principium in die virtutis

Chorus: Juravit Dominus

Chorus: Tu es sacerdos in aeternum

Soloists and Chorus: Dominus a dextris tuis

Soloists and Chorus: De torrente in via bibet

Chorus: Gloria Patri et Filio

Biographies



Music of the Baroque's principal guest conductor since 2002, **Nicholas Kraemer** began his career as a harpsichordist, quickly moving from playing continuo at the back of the orchestra to directing from the harpsichord at the front. His repertoire widened in the 1970s, taking in the nineteenth and twentieth centuries as well as the Baroque. In 1978, he formed Raglan Baroque Players.

Nicholas Kraemer has held the positions of artistic director of the Irish Chamber Orchestra, the London Bach Orchestra, and the Bath International Festival; permanent guest conductor of the Manchester Camerata; principal guest conductor of the Kristiansand Symphony Orchestra and Musikkollegium Winterthur; and associate conductor of the BBC Scottish Symphony Orchestra. He was the first music director of Opera 80, now English Touring Opera.

Appearing worldwide with many prestigious ensembles, Nicholas Kraemer has conducted the Berlin Philharmonic; Chicago Symphony Orchestra; Rotterdam Philharmonic; Bergen Philharmonic; BBC Philharmonic; BBC National Orchestra of Wales; The Hallé Orchestra; Gothenburg Symphony; City of Birmingham, Detroit, Toronto, West Australian, and Colorado symphony orchestras; and the Minnesota Orchestra. In addition, he has directed specialist ensembles such as the Orchestra of the Age of Enlightenment, Philharmonia Baroque, and Birmingham Contemporary Music Group. He has conducted the Bournemouth Symphony Orchestra, London Mozart Players, Scottish Chamber Orchestra, Northern Sinfonia, and Ensemble Kanazawa (Japan).

Nicholas Kraemer's opera engagements have taken him to Paris, Lisbon, Amsterdam, Geneva, and Marseilles with repertoire ranging from Monteverdi's *L'Orfeo* and *L'incoronazione di Poppea* to nineteenth- and twentieth-century works including Strauss' *Ariadne auf Naxos*; Britten's *Albert Herring*, *Noye's Fludde*, and *Paul Bunyan*; and Stephen Oliver's *Tom Jones*. He has conducted many Handel operas including *Arianna in Creta*, *Lotario*, *Tolomeo*, *Arminio*, *Ariodante*, *Il pastor fido*, *Rinaldo*, and *Orlando*, as well as the major Mozart operas. He has conducted *The Magic Flute* and Handel's *Jephtha* at English National Opera, *Agrippina* for Theater Aachen, *Le nozze di Figaro* for Den Nye Opera, *Idomeneo* for Grange Park Opera, *La finta giardiniera* at the Buxton Festival, and *Ariodante* for Scottish Opera.

Among his recordings are several discs of Vivaldi concertos with City of London Sinfonia for Naxos; Locatelli concerti grossi, Tartini violin concertos, and concertos by Durante, Pergolesi, and Leo with Elizabeth Wallfisch and Raglan Baroque Players for Hyperion; Handel's *Rodelinda* for Virgin Classics; Handel *Great Oratorio Duets* with Carolyn Sampson, Robin Blaze, and the Orchestra of the Age of Enlightenment for BIS; and works by Thea Musgrave with the Scottish Chamber Orchestra for Collins Classics. He has contributed to several feature films, most notably as Baroque music director for *The Madness of King George*.



Anne Bach is the principal oboe of Music of the Baroque. She works as an active freelance oboist in and around Chicago and plays frequently with the Lyric Opera Orchestra, Joffrey Ballet, and Chicago Philharmonic. She has played second oboe in the Grant Park Orchestra since 2004 and performs regularly with the Chicago Symphony Orchestra and Milwaukee Symphony Orchestra. She also performs with Bach Week Festival of Evanston.

Anne Bach studied with Richard Killmer at the Eastman School of Music, where she was awarded the prestigious Performer's Certificate. She has held teaching positions at VanderCook College of Music and Gallery 37 Center for the Arts. When she's not making reeds, she enjoys baking pie and riding her bike. She lives above a wood shop with her husband, two daughters, dog, cat, and many fish.



Margaret Butler served as principal oboe of the Palm Beach Opera, Florida Grand Opera, and Miami City Ballet before joining the Milwaukee Symphony Orchestra in 2002. In 2007, she played principal oboe for the Santa Fe Opera and participated as a soloist in the Santa Fe Chamber Music Festival. She has been a featured soloist at the Banff Festival in Canada and was a guest principal oboist at the Royal Scottish National Orchestra. She has appeared as a soloist at Carnegie Hall and with the Milwaukee Symphony. In 2013, she was appointed to the position of solo English Horn by the

Milwaukee Symphony's music director, Edo de Waart. These performances mark her solo debut with Music of the Baroque.

Margaret Butler received her Bachelor of Music from the New England Conservatory of Music and Master of Music from Rice University's Shepherd School of Music.



Soprano **Sherezade Panthaki**'s recent and upcoming engagements include performances with the Minnesota Orchestra, Handel Choir of Baltimore, Tafelmusik Baroque Orchestra, Musica Angelica Baroque Orchestra, Philharmonia Baroque Orchestra, Detroit Symphony Orchestra, Calgary Philharmonic Orchestra, Bach Virtuosi Festival, Spoleto Festival USA Orchestra, NDR Radiophilharmonie, and the Whidbey Island Music Festival. She last appeared with Music of the Baroque in April 2018.

Highlights of recent seasons include Handel's *Messiah* with Bach Collegium Japan, the National Symphony Orchestra, Boston Baroque, National Arts Orchestra at the Kennedy Center, Calgary Philharmonic, and the Nashville, Kansas City, Colorado, and San Antonio symphonies; Handel's *Saul* with Tafelmusik Baroque Orchestra; Bach's Mass in B Minor and Magnificat at the Oregon Bach Festival; a fully staged production of Rameau's *Les Indes galantes* at the Metropolitan Museum of Art; Mozart's Mass in C Minor with the Spoleto Festival Orchestra; Brahms' Requiem with the Calgary Philharmonic Orchestra; Bach cantatas and oratorios and works by Handel and Purcell with Philharmonia Baroque Orchestra; the role of Belinda in Purcell's *Dido and Aeneas*, Handel's *L'Allegro, il Penseroso ed il Moderato* and the title role of Galatea in Mark Morris Dance Group's premiere performances of Handel's *Acis and Galatea*; Beethoven's Symphony No. 9, Mozart's *Coronation Mass*, and Haydn's *L'isola disabitata* with American Classical Orchestra; Handel's *Solomon* with the Radio Kamer Filharmonie; *Christmas Oratorio* with Bach Collegium Japan and the Orchestra of St. Luke's; Bach, Handel, Scarlatti, and Hasse cantatas with Ars Lyrica Houston; and Mozart's *Exsultate, jubilate* and *Requiem* with the Washington Bach Consort.



Soprano **Véronique Filloux**'s recent and upcoming engagements include covering Brigitte in *Iolanta* and Doodle in *The Scarlet Ibis* with Chicago Opera Theater, debuts at the Kennedy Center and in New York City with Opera Lafayette as Tigrane in Handel's *Radamisto*, and a return to Central City Opera to sing the title role in Debussy's *La Damselle Élue*. These performances mark her debut with Music of the Baroque.

Past concert appearances include Poulenc's *Gloria*, Handel's *Messiah*, and several Bach cantatas, most notably BWV 51, "Jauchzet Gott in allen Landen" and BWV 172, "Erschallet, ihr Lieder, erklinget, ihr Saiten."

Highlights of recent seasons include *Die Zauberflöte* with Central City Opera, and performances with Apollo Chorus of Chicago, UMD Bach Cantata Series, and Opera NEO. As a member of the Maryland Opera Studio, Véronique Filloux created the role of Lily in the world premiere of Martin Hennessy's *The Young King* in February 2017.



Countertenor **Reginald Mobley**'s recent and upcoming engagements include debuts with the St. Paul Chamber, Philharmonia Baroque, and Musica Angelica Baroque orchestras, and a recital of music written by Black American composers with keyboardist Henry Lebedinsky at the Musée d'Orsay. These performances mark his debut with Music of the Baroque.

On the concert stage, Reginald Mobley has performed Bach's *Easter Oratorio* and Lully's *Te Deum* with Bach Collegium San Diego, the Monteverdi operas and the St. Matthew Passion with The Monteverdi Choir and English Baroque Soloists in tours led by Sir John Eliot Gardiner, Handel's *Messiah* with the Royal Scottish National Orchestra, several performances with the Seattle Symphony and Calgary Philharmonic orchestras, and an innovative project with the Academy of Ancient Music entitled *Bach Reconstructed*.

Reginald Mobley's recordings include Bach's *Magnificat*, Mass in F Major, and St. Matthew Passion with The Monteverdi Choir and English Baroque Soloists (Hyperion), and *Peace in Our Time* with Agave Baroque (VGo Recordings).



Tenor **Thomas Cooley**'s recent and upcoming performances include Britten's *War Requiem* and Beethoven's Symphony No. 9 with the Atlanta Symphony Orchestra. He also performs with the Houston Symphony (*Messiah*), Fort Wayne Philharmonic (Britten's *War Requiem*), Los Angeles Chamber Orchestra (Mozart's Requiem), Musica Angelica Baroque Orchestra (Handel's *Ode for St. Cecilia's Day*), and St. Thomas Church in New York (*Messiah*). He will also sing the title role in Handel's *Samson* with St. Michaelis Musik and NDR Radiophilharmonie. He last performed with Music of the

Baroque in November 2018.

As a member of the Gärtnerplatz Theater in Munich for four years, Thomas Cooley performed many of the great tenor roles in the operas of Mozart, including Tamino, Belmonte, Ferrando, and the title role in *Idomeneo*. Other roles he has performed include Count Almaviva in Rossini's *Il barbiere di Siviglia*, Don Ottavio in *Don Giovanni*, Peter Quint in *The Turn of the Screw*, the title role in Bernstein's *Candide*, Tristan in Frank Martin's *Le vin herbé*, Bajazet in Handel's *Tamerlano*, and Acis in Handel's *Acis and Galatea*.

Thomas Cooley's repertoire on the symphonic stage includes works such as Beethoven's Missa Solemnis; Berlioz's Requiem, *Nuits d'été*, and *L'Enfance du Christ*; Haydn's *The Seasons*; Britten's *Serenade*; Stravinsky's *Les Noces*; Mendelssohn's *Lobgesang* and *Elijah*; Mozart's Requiem; Elgar's *Dream of Gerontius*; Rihm's *Deus Passus*; Mahler's *Lied von der Erde*; and Penderecki's *Credo*. Recent concert highlights include the world premiere and recording of

Christopher Theofanidis' *Creation/Creator* with the Atlanta Symphony Orchestra, Kodály's *Psalmus Hungaricus*, Bruckner's *Te Deum*, and his first foray into Wagner with an excerpt from *Parsifal* with the St. Louis Symphony.

Important recent engagements of Baroque music include a semi-staged St. John Passion with the Pittsburgh Symphony Orchestra; Bach's Mass in B Minor with the Baltimore Symphony Orchestra; the Evangelist in the St. John Passion with the Bethlehem Bach Choir; *Messiah* with the Houston, Minnesota, National, and Oregon symphonies, along with Boston Baroque and the Munich Bach Choir; Handel's *L'Allegro* with the Mark Morris Dance Group; Bach's *Christmas Oratorio* on tour with the Windsbacher Knabenchor; and Bach's Lutheran Masses with Les Violons du Roy.

Thomas Cooley's recordings include Mathan in Handel's *Athalia* with the Kölner Kammerchor (MDG) and the premiere recording of Vivaldi's *Dixit Dominus* (Deutsche Grammophon), as well as Mozart's Requiem with the Windsbacher Knabenchor (Sony) and Mozart's *Coronation Mass* and Mass in C Minor with Handel and Haydn Society (Coro Allegro).



Baritone **Christopher Edwards**'s recent engagements include performances of Bach's *Christmas Oratorio* with the Minnesota Orchestra, Beethoven's Symphony No. 9 with Symphonicity in Virginia Beach, and Ralph Vaughan Williams' *Dona Nobis Pacem* with Washington Men's Camerata. These performances mark his debut with Music of the Baroque.

Major opera roles include Leporello in *Don Giovanni* with Opera NEO and Bartolo in *The Barber of Seville* with UCSB Opera Theater. Christopher Edwards also performed the role of Figaro and covered the role of the Count in *Le nozze di Figaro* at the Peabody Institute at The Johns Hopkins University, as well as the role of Guglielmo in *Così fan tutte* with the Charleston Symphony Orchestra as part of a special collaboration with the Peabody Institute.

Christopher Edwards has also performed with the Bach in Baltimore Concert Series and the Bach Choir of Bethlehem, winning the latter's Biennial Bach Vocal Competition in 2016.



Music of the Baroque's chorus director since 2010, **William Jon Gray** is the director of choral studies at the University at Albany–SUNY. He previously served as the chair of the choral department at the Indiana University Jacobs School of Music. He has been associate conductor of the Carmel Bach Festival in California, leading major choral and orchestral works and preparing performances with renowned conductor Bruno Weil. He has also been assistant conductor of Boston's Handel and Haydn Society.

William Jon Gray has made guest appearances with orchestras and at festivals around the United States, including the Handel and Haydn Society, Princeton Festival, National Chamber Orchestra, Billings Symphony, and the Lafayette Symphony. In August 2010, he prepared the Grant Park Festival Chorus for performances of Dvořák's Requiem in collaboration with Carlos Kalmar. He has prepared choruses for the Indianapolis Symphony Orchestra and the National Chamber Orchestra. As faculty director of opera choruses for the Indiana University Opera Theatre, he collaborated with such notable directors as Tito Capobianco (*La traviata*), Colin Graham (*Peter Grimes*), Vincent Liotta (*A View from the Bridge*), and Tomer Zvulun (*Faust*).

William Jon Gray served as artistic director of the Masterworks Chorus and Orchestra of Washington, D.C. from 1986 to 1993, and was artistic director of the Bach Chorale Singers from 1994 to 2010, conducting more than 100 performances of major choral works. With the Bach Chorale Singers, he received national critical acclaim for the commercially released recording *In Praise of the Organ: Latin Choral and Organ Music of Zoltán Kodály*.

Program Notes

Johann Sebastian Bach: Cantata 131, “Aus der Tiefen rufe ich, Herr, zu dir”

In addition to his skillful playing and virtuosic compositions, Johann Sebastian Bach was renowned for his obstinacy and irritability: characteristics that emerged frequently throughout his life, but which were particularly on display in one of his first places of employment. Not even twenty years old, Bach was called upon in 1703 to serve as the organist in the New Church in Arnstadt, a position that also required him to direct the church choir and orchestra. Although seemingly an innocuous duty, playing musical mentor proved to be a task fraught with difficulty. An address from the Town Council to the Consistory on April 16, 1706, illustrates graphically some of the insolent scholars he faced: “They have no fear of their teachers, they fight even in their presence, and meet them in the most insolent manner. They wear swords, not only in the streets but in the school too; they play at ball during service and in school hours, and run about in improper places.”

Lawless and disobedient, the students refused to come under the control of the young, inexperienced teacher, and Bach quickly became jaded. One afternoon, a student suddenly set upon Bach with a stick, calling him a “dirty dog” for having verbally abused his bassoon. Bach drew his dagger and the young men began to wrestle, but others threw themselves between the two and ended the confrontation. An inquiry followed on February 21, 1706, and Bach was forced to admit that he had, in fact, called the student a “nanny-goat bassoonist.” Realizing Bach’s difficulty in dealing with the troublesome youths of the city, his employers gently suggested that he might consider refraining from such behavior in the future; “one had to live among *imperfecta*: he must get along with his students, and they must not make each other’s lives miserable.”

Before long, however, Bach seemingly began to follow the example his protégés were setting. On November 11, 1706, he was again summoned before the Consistory, this time to answer questions about private music-making in the New Church with a “strange maiden,” whom he had “invited into the choir loft” and caused to “make music there.” He was also reproved for persistent neglect, long absences from Arnstadt, and failure to conduct regular choir rehearsals. Gossip and speculation about his personal affairs began immediately, and Bach began to seek employment elsewhere. Within the year, he surrendered the key to his organ at Arnstadt and left immediately for a new position in Mühlhausen, which he was offered after impressing the elders of the town with his organ playing in Easter 1707. Although he only stayed in the post for a year, it was during this period on October 17, 1707, that he married his cousin Maria Barbara Bach.

Written in Mühlhausen when Bach was just 22 years old, Cantata 131 is his earliest recorded sacred cantata. Although the precise impetus for its creation is not known, it is generally assumed that it was intended for a memorial service following a fire in the town. The small instrumental forces are typical for what would have been considered a sacred concerto: an oboe and violin (which are often in dialogue with one another), violas, and a continuo group consisting of a

cello, a bass playing an octave below, an organ, and a bassoon. Despite its early date of composition, the cantata displays structural symmetry characteristic of Bach's later works: of the five movements, the second and fourth are solo ariosos (song-like music without strict aria structure) while the chorale "Herr Jesu Christ" is sung in the upper voices. Bach's dramatic treatment of the text, however—madrigalian in its immediacy and urgency—looks back to older traditions.

In the opening chorus, "the depths" are depicted in appropriately slow, somber music, with a marked shift to a more energized affect upon the words, "Hear my voice." In the second movement, a solo bass asks for forgiveness, while the chorale tune in the upper voices exalts the Lord's mercy. The ensuing chorus portrays the waiting soul with a gently descending melody, generating a sense of resignation rather than optimism. After a section in which arioso is paired with a chorale tune comes a remarkable final chorus, in which Bach exploits fully the many opportunities for musical illustration. The relatively upbeat opening that tells of Israel's hope is juxtaposed with dramatic changes in mood at "bei dem Herrn ist die Gnade" (mercy is with the Lord) and "viel Erlösung" (much redemption). At the chorus's conclusion, Bach couples quick repetitions of "Und er wird Israel erlösen" (And he will redeem Israel) with a striking chromatic motive, evoking aurally "aus aller seinen Sünden" (from all its sins).

Henry Purcell: Excerpts from *The Fairy Queen*

Born in 1659, Henry Purcell was the most important composer of the English Baroque. The poet John Dryden described Purcell's death as silencing even the nightingale: "So ceas'd the rival crew when Purcell came:/They sung no more, or only sung his fame." Purcell was renowned for his ability not only to depict text musically, but to truly bring it to life, a talent that inspired across disciplines. In his poem "Henry Purcell," Gerard Manly Hopkins lauds the composer for not only "giving utterance to the moods of man's mind," but actually "utter[ing] in notes the very make and species of man." As Hopkins describes it, "It is the forged feature finds me; it is the rehearsal/Of own, of abrupt self there so thrusts on, so throngs the ear."

Purcell's influence continues in modern times, particularly in Great Britain. Twentieth-century composer Benjamin Britten used Purcell's music both as a source for thematic material—for example, in his well-known *Young Person's Guide to the Orchestra*—and artistic inspiration, as in the formal structure of the Nocturne for Tenor and Orchestra. Purcell's influence in contemporary culture is more surprising. One of the prominent themes in Stanley Kubrick's movie "A Clockwork Orange" (although perhaps not as memorable as the use of Beethoven's Ninth Symphony) is taken from Purcell's *Music for the Funeral of Queen Mary*. And in a 1980 interview, The Who's Pete Townshend cites Purcell as his inspiration for the opening of "Pinball Wizard" from the rock musical *Tommy*. As Townshend explains, "I started to be interested in the fact that [Baroque composers] used melodic transitions very rarely and there would always be suspensions and tension and it would be another level of tension

and it would drop. This was mainly Purcell who was an English composer and I was deeply influenced by him.”

One reason Purcell was so popular with seventeenth-century English audiences was his facility with semi-opera (spoken drama interspersed with musical scenes reserved for magical or supernatural characters), which was preferred to the Italian tradition of fully-sung opera. Based on an anonymous Restoration adaptation of Shakespeare’s *A Midsummer Night’s Dream*, *The Fairy Queen* is a marvelous example of this hybrid. The selections on tonight’s program center around the fairy queen Titania, who after hiding a changeling boy from her jealous husband Oberon, is given a potion that makes her fall in love with the first thing she sees upon waking. In the excerpts from Act II, the allegorical figures of Night (“See, even Night herself”), Mystery (“I am come to lock all fast”), Secresie (“One charming night”), and Sleep (“Hush, no more”) appear to the queen as consciousness gives way to slumber. Titania wakes in Act III and becomes completely enamored with the tradesman Bottom, who in the meantime has been transformed into a donkey. Oberon releases his wife from the spell in Act IV, and the fairies celebrate the arrival of dawn and Oberon’s birthday (“Now the Night is chas’d away”). Purcell’s text-setting abilities are illustrated perfectly in the selections, throughout which he effortlessly blends a range of emotions with casual charm.

Tomaso Albinoni: Concerto for 2 Oboes in G Major, op. 9, no. 6

Though one enjoys far more posthumous fame than the other, Tomaso Albinoni and Antonio Vivaldi had a great deal in common during their lifetimes. Both were born in Venice, about seven years apart. Both were violinists, and were praised for their achievements in the new genre of the concerto. And both began their musical careers in other professions. Albinoni’s father, a maker of playing cards, was given a paper mill from his former employer. Although Albinoni actively performed and composed music, he completed an apprenticeship in the family business. It was soon clear that his passions did not lie with paper, however—and upon his father’s death, he shed his amateur guise and became a professional musician.

The bulk of Albinoni’s instrumental music rests in nine collections composed between 1694 and 1736. Dedicated to Maximilian II Emanuel (the elector of Bavaria) and completed in 1722, the op. 9 collection consists of four groups of three concertos: a concerto for strings featuring a solo violin, a concerto for solo oboe, and a concerto featuring two oboes. Like the other concerti in the collection, op. 9, no. 6 is comprised of three movements (fast–slow–fast). Similar to ritornello form, in which sections for orchestra alternate with sections for soloist, the outer sections are organized by a recurring melodic motive. Rather than working in opposition to one another, the oboes and strings are in constant dialogue throughout all three movements, with a statement by one group flowing freely into a statement by another.

George Frideric Handel: *Dixit Dominus*, HWV 232

While Bach was wrestling with students (both literally and figuratively) in Arnstadt, George Frideric Handel set out for Italy in 1706 and stayed for almost four years. His motivations for traveling there are disputed today, but for Handel's eighteenth-century biographer John Mainwaring, the reason was clear: "The numbers of schools and academies for Music subsisting in the different quarters of this country, and the vast encouragements afforded to those who excel in the Art, have long conspired, with all the advantages of constitution and climate, to render it the most eminent part of the world for its Composers, Singers, and Performers." In other words, Italy was simply the place to be.

By the beginning of 1707, Handel was working in Rome, where he found himself in great favor with Cardinals Colonna and Pamphili. Their attentions may have led to several attempts at converting the Lutheran composer; as Mainwaring explains, "As [Handel] was familiar with so many of the Sacred Order, and of a persuasion so totally repugnant to theirs, it is natural to imagine that some of them would expostulate on that subject." And the patronage of the two cardinals led to employment for the young composer: in April of 1707—perhaps at the request of Cardinal Colonna—he completed the *Dixit Dominus*, his first sacred composition in Italy. Like many of Handel's compositions for the church, the *Dixit Dominus* may have been written for a special occasion; its large scale, remarkable energy, and technical challenges have led some scholars to suggest that it was composed for the Vespers service at Easter.

Scored for solo voices, chorus, and string orchestra, *Dixit Dominus* sets Psalm 109 (Protestant Bible 110) as a series of short movements. The work is intensely dramatic from the start. Differing musical textures provide one source of drama; in addition to the more general contrast between choral and solo movements, Handel changes texture freely within specific sections in order to communicate the meaning of a particular phrase of the psalm. In the opening "Dixit dominus," Handel fluidly interweaves energetic imitative choral statements, lyrical solo textures, and tension-filled suspensions to portray the substance of the text. Individual words and phrases also provide musical inspiration. In "Virgam virtutis," the elaborately ornamented vocal line seems to illustrate the words, "extend your royal power." Finally, the music adds an interpretive layer that is not immediately obvious. In the sumptuous duet for two sopranos, "De torrente," the intertwining solo lines and gently discordant harmonies evoke a feeling of weariness and fatigue only implied in the verse, while the mysterious, steady chanting of "propterea exaltabit caput" ("and restored, he shall stand victorious") reassures the listener that a glorious outcome is immanent. The concluding "Gloria Patri et Filio," with intricate fugues and tireless energy, provides an appropriately dramatic end.

Text

Johann Sebastian Bach: Cantata 131, "Aus der Tiefen rufe ich, Herr, zu dir"

Chor

Aus der Tiefen rufe ich, Herr, zu dir.
Herr, höre meine Stimme, laß deine
Ohren merken auf die Stimme meines
Flehens!

Arioso und Choral

So du willst, Herr, Sünde zurechnen,
Herr, wer wird bestehen?

*Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Die weil du sie gebüßet hast
Am Holz mit
Todesschmerzen,*

Denn bei dir ist die Vergebung, daß
man dich fürchte.

*Auf daß ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.*

Chor

Ich harre des Herrn, meine Seele
harret, und ich hoffe auf sein Wort.

Arioso und Choral

Meine Seele wartet auf den Herrn von
einer Morgenwache bis zu der andern.

*Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.*

Chor

Israel hoffe auf den Herrn; denn bei
dem Herrn ist die Gnade und viel
Erlösung bei ihm.

Und er wird Israel erlösen aus allen
seinen Sünden.

Chorus

Out of the depths I call, Lord, to you.
Lord, hear my voice, let your ears
hearken to my supplication!

Arioso and Chorale

If you choose to account for sins, Lord,
who would remain?

*Have mercy on me under such burden,
remove sins from my heart,
because you have atoned for them
on the wood [of the cross] with deathly
agonies,*

For in you is forgiveness, so that you
might be held in awe.

*so that I, in great woe,
might not perish from my sins,
nor eternally despair.*

Chorus

I wait upon the Lord, my soul waits, and I
hope in his word.

Arioso and Chorale

My soul waits upon the Lord, from one
morning's watch to the next.

*And since I, as
I have long lamented,
am also a troubled sinner,
gnawed by conscience,
I would gladly in your blood
be washed clean of sin
like David and Manasseh.*

Chorus

Israel hopes in the Lord, for in
the Lord there is grace and
full redemption.

And he will redeem Israel from all
its sins.

Henry Purcell: Excerpts from *The Fairy Queen*

Act II

Night

See, even Night herself is here,
To favor your design;
And all her peaceful train is near
That men to sleep incline.
Let noise and care,
doubt and despair,
envy and spite
(the fiends' delight),
Be ever banished hence,
Let soft repose,
Her eyelids close;
And murmuring streams,
Bring pleasing dreams;
Let nothing stay to give offense.

Mystery

I am come to lock all fast,
Love without me cannot last.
Love, like counsels of the wise,
Must be hid from vulgar eyes.
'Tis holy, and we must conceal it,
They profane it, who reveal it.

Secresie

One charming night
Gives more delight
Than a hundred lucky days.
Night and I improve the taste,
Make the pleasure longer last,
A thousand, thousand several ways.

Sleep

Hush, no more, be silent all,
Sweet repose has closed her eyes.
Soft as feathered snow does fall!
Softly, softly, steal from hence.
No noise disturb her sleeping sense.

Act III

Chorus

A thousand, thousand ways we'll find
To entertain the hours;
No two shall ever be known so kind,
No life so blessed as ours.

Act IV

Attendant and Chorus

Now the Night is chased away,
All salute the rising sun;
'Tis that happy, happy day,
The birthday of King Oberon.

George Frideric Handel: *Dixit Dominus*, HWV 232

Chorus

Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos scabellum
pedum tuorum.

Aria

Virgam virtutis tuæ
emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

Aria

Tecum principium in die virtutis tuæ
in splendoribus sanctorum:
ex utero, ante luciferum,
genui te.

Chorus

Juravit Dominus, et non pœnitebit eum:

Chorus

Tu es sacerdos in æternum secundum
ordinem Melchisedech.

Soloists and Chorus

Dominus a dextris tuis;
confregit in die iræ suæ
reges.

Chorus

Judicabit in nationibus,
implebit ruinas; conquassabit capita
in terra multorum.

Soprano Duet and Chorus

De torrente in via bibet;
propterea exaltabit caput.

Chorus

Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc, et
semper,
et in saecula saeculorum.
Amen.

Chorus

The Lord said to my Lord:
Sit at my right hand:
Until I make your enemies
your footstool.

Aria

The Lord shall send forth the rod of your
strength out of Zion, saying, "Rule in the
midst of your enemies."

Aria

Your people shall be willing in the day of
your power, in the beauties of holiness
from the womb of the morning: you
have the dew of your youth.

Chorus

The Lord has sworn, and will not repent:

Chorus

You are a priest forever after
the order of Melchisedech.

Soloists and Chorus

The Lord at thy right hand
shall strike through kings in the day of
his wrath.

Chorus

He shall judge among nations, he shall
fill ruins: he shall crush the heads in the
land of the many.

Soprano Duet and Chorus

He shall drink of the torrent in the way:
therefore shall he lift up the head.

Chorus

Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now; and
ever shall be,
world without end.
Amen.