



# ST. LUKE IN THE FIELDS

487 HUDSON ST. NYC 10014

**The Choir of St. Luke in the Fields**  
**David Shuler, *Director of Music***  
**Baroque in the Fields orchestra**

Thursday, December 7, 2023 at 7:30 p.m.  
*Pre-Concert Lecture by Dr. David Schulenberg at 6:30 p.m.*

## **Christmas with the Bach Family**

*Please silence cell phones and other electronic devices.*

### **Cantata BWV 91**

Johann Sebastian Bach  
(1685-1750)

1. Coro: Gelobet seist du, Jesu Christ
2. Choral e Recitativo: Der Glanz der höchsten Herrlichkeit,  
Adrienne Lotto, *soprano*
3. Aria: Gott, dem der Erden Kreis zu klein  
Christopher Preston Thompson, *tenor*
4. Recitativo: O Christenheit!  
Will Berman, *baritone*
5. Aria (Duetto): Die Armut, so Gott auf sich nimmt  
Amber Evans, *soprano*; Elizabeth Merrill, *mezzo-soprano*
6. Choral: Das hat er alles uns getan

### **Uns ist ein Kind geboren**

Johann Ludwig Bach  
(1677-1731)

~ *Intermission* ~

## Magnificat, Wq 215

Carl Philipp Emanuel Bach  
(1714-1788)

1. Magnificat (chorus)
2. Aria: Quia respexit  
Melissa Fogarty, *soprano*
3. Aria: Quia fecit mihi magna  
Christopher Preston Thompson, *tenor*
4. Et misericordia eius (chorus)
5. Aria: Fecit potentiam  
Phillip Cheah, *bass*
6. Duet: Deposuit potentes  
Elizabeth Merrill, *mezzo-soprano*; Christopher Preston Thompson, *tenor*
7. Aria: Suscepit Israel  
Catherine Hedberg, *mezzo-soprano*
8. Gloria Patri (chorus)
9. Sicut erat in principio (chorus)

Performing parts based on the critical edition *Carl Philipp Emanuel Bach: The Complete Works* ([www.cpebach.org](http://www.cpebach.org)) were made available by the publisher, the Packard Humanities Institute of Los Altos, California.

### THE CHOIR OF ST. LUKE IN THE FIELDS

<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
Amber Evans	Catherine Hedberg	Martin Schreiner	Will Berman
Melissa Fogarty	Karen Heymann	Christopher Preston Thompson	Phillip Cheah
Adrienne Lotto	Elizabeth Merrill		

“One of the city’s finest classical choirs.” (*Time Out NY*), the Choir of St. Luke in the Fields is the professional vocal ensemble in residence at the Episcopal Church of St. Luke in the Fields in New York City. As part of the liturgy at St. Luke’s Church, the Choir regularly performs masses and motets that date from the fifteenth century to the present. The Choir has presented numerous NYC premieres, both of new works (Arvo Pärt’s *Berliner Messe* and *Missa Sillabica* and Dan Locklair’s *Brief Mass*) and older works (the North American premiere of Georg Philipp Telemann’s *St. Matthew Passion* of 1746 and the New York premiere of C.P.E. Bach’s *St. Matthew Passion* of 1769). The Choir is known for its historically informed performances of early music. *The New York Times* said in 2011, “Both as an ensemble and as individual soloists, the members of the Choir of St. Luke in the Fields were consistently admirable.” *Early Music America* wrote that the Choir “maintains a full schedule of early music services ... as well as concert performances known for their adventuresome programming and intimate scale.”

## BAROQUE IN THE FIELDS

### **Violin**

Leah Nelson, *concertmaster*

Theresa Salomon

Mark Rike

Mark Zaki, *principal second*

Tatiana Daubek

Nelva Lagerwey TeBrake

### **Viola**

Rachel Evans, *principal*

Margrét Hjaltested

### **Cello**

Arnie Tanimoto, *principal*

Cullen O'Neil

### **Bass**

Dara Bloom

### **Flute**

Sandra Miller, *principal*

Mei Stone

### **Oboe**

Gonzalo X. Ruiz, *principal*

Sookhyun Lee

Peter Davies

### **Horn**

Alexandra Cook, *principal*

Sara Cyrus

### **Bassoon**

Aaron Goler

### **Timpani**

Rex Benincasa

### **Organ**

Patrick Allen

## THE LECTURER

**David Schulenberg**'s most recent book is the new biography of Bach in the Master Musicians series from Oxford University Press. He has also written books on Bach's sons Friedemann and Emanuel as well as on Bach's keyboard music; among his other publications are editions of keyboard and organ music by members of the Bach family. His textbook and anthology *Music of the Baroque* is now in its third edition. A performer on harpsichord, clavichord, and fortepiano, he has recorded chamber music by Quantz, Graun, C.P.E. Bach, and King Frederick the Great. He teaches at Wagner College (Staten Island) and at Boston University; selections from his writings, editions, and recordings are online at [schulenbergmusic.org](http://schulenbergmusic.org).

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## PROGRAM NOTES

### **Johann Sebastian Bach – *Gelobet seist du, Jesu Christ*, BWV 91**

Johann Sebastian Bach's cantata *Gelobet seist du, Jesu Christ*, BWV 91, is based on the principal hymn for Christmas Day, the "Lobgesang van der Geburt unsers Herrn Jesu Christi" ("Song in praise of the birth of our Lord Jesus Christ"), written by Martin Luther and published in 1524. As a work from the second annual cycle of chorale cantatas, it was first performed on 25 December 1724 - exactly two hundred years after the creation of the hymn on which it is based. As is often the case in Bach's cycles of cantatas based on church hymns, only the first and the last verses of the original chorale text remained unchanged, whereas the inner verses were more or less freely adapted by an unknown author for use as recitative and aria texts.

The first movement is brilliantly set for a pair of horns, timpani, three oboes, and strings with the sopranos singing the melody in long tones as the rest of the chorus rushes by with brilliant scale passages. There are four independent choirs: voices, the horns and timpani, the oboes, and the strings.

After the opening chorus, the work looks inward. The second movement is a fusion of a secco recitative for soprano soloist and continuo interspersed with statements of the Luther chorale in measured time. The recitative sections offer editorial comments on the chorale text.

The third movement, a tenor aria, is scored for three oboes and continuo, and belongs to the pastoral world. In a measured triple meter with gentle dotted rhythms, the A minor setting embodies the contradiction between the lowly manger and universe-spanning majesty; here, the tenor soloist, seemingly trapped in his earthly existence, is illuminated in the middle section by the "eternal light" on high. The wind parts are remarkable for the sudden ascending melodic leaps and for the, to a large extent, uncomfortably high tessitura demanded of the first oboe - strategies which are clearly related to the beginning of the text: "God, all the earth is far too small, / nor capture you, the heavens..."

The fourth movement, the bass recitative goes through chromatic wanderings in its portrayal of the vale of tears.

The last aria is a duet, contrasting "Armut" (poverty) and "Überfluss" (abundance). "Menschlich Wesen" (human being) is rendered in chromatic upward lines, and "Engelsherrlichkeiten" (angelic splendors) is shown in coloratura passages and triadic melodies.

*Gelobet seist du, Jesu Christ* concludes with a fully scored and richly harmonized statement of Luther's chorale for chorus, oboes, and strings *colla parte*, with independent parts for the horns and timpani.

### **Johann Ludwig Bach – *Uns ist ein Kind geboren***

Modern musicians and historians have tended to evaluate most members of the Bach family in relation to Johann Sebastian Bach. This is especially true of Johann Ludwig Bach (1677-1731), his cousin and near contemporary, whose music has been studied largely because of Johann Sebastian's contact with it. We owe the survival of most of Johann Ludwig's cantatas to the scores and performing parts of eighteen of them prepared by Johann Sebastian for performances

during the 1725/26 season and later. One of these cantatas, “Denn du wirst meine Seele nicht in der Holle lassen,” BWV 15, is best known today as a work formerly attributed to Johann Sebastian, who was also the copyist of manuscripts of several Mass settings attributed to Johann Ludwig. But in his own right, Johann Ludwig has an important place in early eighteenth-century music, not least because he was involved in the performance and eventually the composition of some of the earliest cantatas of the so-called “Neumeister type.”

Johann Ludwig Bach was born in Thal near Eisenach. At the age of 22 he moved to Meiningen, eventually being appointed cantor there, and later Kapellmeister. He composed a large amount of music and regularly oversaw performances, both at Meiningen and neighboring courts. Most of his surviving compositions are sacred works: besides a total of eleven motets there are 22 sacred cantatas, a Funeral Music and a Mass. He also left to posterity two secular cantatas, an orchestral suite, and a double violin concerto.

The motets in central-German repertory, including Johann Ludwig's, are simple and direct music. Their declamatory model is homophonic, their harmonic vocabulary is limited, and their approach to text expression and illustration is unsophisticated. Yet the early eighteenth-century German motet, in the hands of a skilled composer like Johann Ludwig, could be immensely effective, presenting biblical texts, chorales, and other strophic texts with great rhetorical force. Motets were designed for limited forces, voices and continuo only, in an age whose most advanced and ambitious sacred music was the vocal concerto.

*Uns ist ein Kind geboren* is one Johann Ludwig's eleven motets. Like nearly all the motets of that period, those by the Meiningen Bach would appear to be largely "Kasualien-Motetten" (motets written for a specific occasion). It is fairly certain that most of them were written for a time of mourning; this can only be ruled out for the Christmas motet *Uns ist ein Kind geboren*.

In two motets, Bach employs a cantus firmus drawn from liturgical chant. The text of *Uns ist ein Kind geboren* is from Isaiah and was used as the introit antiphon for Christmas Day. Johann Ludwig quotes the 3rd Psalm tone to which the introit could be sung in his setting at the verse “welches Herrschaft ist auf seiner Schulter” (*and the government shall be upon his shoulder*). The motet could thus have been used as an introit, although it is also possible that Bach's quotation was meant to be evocative rather than liturgical.

The love of eighteenth-century composers for creating an exordium – a rhetorical call to attention of the “friends, Romans, countrymen” type – at the beginning of a composition is well illustrated in Johann Ludwig's motets. The motet opens with reiterated statements of a personal pronoun – “Uns, uns, uns, uns ist ein Kind geboren,”

If Johann Ludwig's motets are not known except in relation to those of Johann Sebastian it is because they are hardly known at all. To judge from surviving sources, they were not widely circulated in the early eighteenth century. In general, eighteenth-century German motets, except for those of Johann Sebastian, are largely an invisible repertory. It cannot be claimed that Johann Ludwig's motets rise to the level of Johann Sebastian's – nothing does – but after those works, they are arguably the best and most thought-provoking motets in a repertory dominated by formulaic music designed for forces of limited abilities. Johann Ludwig brought to the motet excellent craftsmanship, a sense of harmonic surety, the ability to spin a short musical idea into an extended work, and skill at adapting textual and musical features of other kinds of vocal music (particularly the vocal concerto). Johann Ludwig's motets also represent the best of the

contextual repertory around Johann Sebastian's. It is even possible that Johann Sebastian knew these works and that he had a role in their transmission and survival.

### **C.P.E. Bach – Magnificat (Berlin Version)**

In 1738, Carl Philipp Emanuel Bach received what he termed 'an unexpected and gracious summons... from the then crown prince of Prussia', the future Frederick the Great. Frederick was the eighteenth century's most paradoxical monarch: on the one hand a ruthless potentate whose military adventures became the model for subsequent German expansionism; on the other a Francophile son of the Enlightenment, an avid social reformer, and a musician who made the gentle, pastoral flute the must-play instrument of the European gentleman amateur. Emanuel Bach would remain in his service for thirty years.

As harpsichordist at Frederick's court, Bach stood some way down the musical and financial pecking order. Above him were Kapellmeister Carl Heinrich Graun and Johann Joachim Quantz, Frederick's pet flautist-cum-flute-teacher. A far less compliant personality (not for nothing was he a Bach), Emanuel came to resent both his status and the pervasive atmosphere of sycophancy at court. More than once he sought a way out. And while there is no conclusive evidence, it seems likely that he composed his Magnificat in the summer of 1749 as a calling card, with a view to succeeding his ailing father as Leipzig Thomaskantor. He applied for the post on Johann Sebastian's death in 1750, and again in 1755, each time without success.

Three decades later, now director of music in Hamburg, Emanuel revised his Magnificat for a performance in 1779, adding trumpets and timpani, expanding the horn part, and composing a new setting of 'Et misericordia'. Our performance tonight uses Emanuel Bach's original version.

On one level Emanuel's work stands as a homage to his father's Magnificat: most obviously in the D major euphoria of the opening, the muscular arpeggio motif to illustrate the Lord's might at 'Fecit potentiam' (set by Emanuel as a bass aria), and the near-verbatim quotation at 'Deposit potentes', where, like his father, he sets off the powerful in a torrent of tumbling scales. In the gargantuan final movement, beginning as a *stile antico* fugue ('Sicut erat in principio') and expanding to a majestic double fugue, with a new running counter-subject, at 'Amen', Emanuel unfurls the contrapuntal mastery he had honed with his father.

Elsewhere in this eclectic work the idiom is far more up-to-date. Counterpoint, all-pervasive in Johann Sebastian's Magnificat, is virtually non-existent in the solo movements. The bravura tenor aria 'Quia fecit mihi magna', colored by high-pitched horns, could have sailed straight out of an opera by the Dresden court composer Johann Adolf Hasse. And while the fiery 'Deposit potentes', set as an alto-tenor duet, lifts its headlong opening motif straight from Johann Sebastian, the elegant melodic continuation and homophonic textures, underpinned by a marching bass line, belong firmly to a later age.

Emanuel likewise proclaims his independence in the arias 'Quia respexit' and 'Suscepit Israel', both in his tenderest vein of *Empfindsamkeit* – the eighteenth-century cult of 'heightened sensibility' of which he was the most eloquent exponent. The soprano's 'Quia respexit' evokes the lowly handmaiden in gentle sighing phrases, with a downward plunge to paint 'humilitatem'. The words 'ecce enim' inspire a new-found confidence in the tonality (warming from minor to major) and vocal line. Even more touching is the alto aria 'Suscepit Israel', glossed by the cool, limpid sonority of two flutes. Here, as in the choral 'Et misericordia eius', Bach tempers the

emotionalism of *Empfindsamkeit* with melodic lines of Italianate grace and poise. Mozart is already glimpsed on the horizon.

– Richard Wigmore

## TEXTS

### Cantata BWV 91

#### Coro

Gelobet seist du, Jesu Christ,  
Dass du Mensch geboren bist  
Von einer Jungfrau, das ist wahr,  
Des freuet sich der Engel Schar.  
Kyrie eleis!

#### Choral e Recitativo

Der Glanz der höchsten Herrlichkeit,  
Das Ebenbild von Gottes Wesen,  
Hat in bestimmter Zeit  
Sich einen Wohnplatz auserlesen.  
Des ewgen Vaters einigs Kind,  
Das ewge Licht von Licht geboren,  
Itzt man in der Krippe findt.  
O Menschen, schauet an,  
Was hier der Liebe Kraft getan!  
In unser armes Fleisch und Blut,  
(Und war denn dieses nicht verflucht,  
verdamm't, verloren?)  
Verkleidet sich das ewge Gut.  
So wird es ja zum Segen auserkoren.

#### Aria

Gott, dem der Erden Kreis zu klein,  
Den weder Welt noch Himmel fassen,  
Will in der engen Krippe sein.  
Erscheinet uns dies ewge Licht,  
So wird hinfüro Gott uns nicht  
Als dieses Lichtes Kinder hassen.

#### Recitativo

O Christenheit!  
Wohlan, so mache die bereit,  
Bei dir den Schöpfer zu empfangen.  
Der grosse Gottessohn  
Kömmt als ein Gast zu dir gegangen.  
Ach, lass dein Herz durch diese Liebe  
rühren;  
Er kömmt zu dir, um dich for seinen Thron  
Durch dieses Jammertal zu führen.

#### Chorus

*Praised be you, Jesus Christ,  
that you have been born as a man  
from a virgin - this is true-  
at which the host of angels rejoices.  
Lord, have mercy.*

#### Chorale and Recitative

*The splendor of the highest glory,  
the exact likeness of God's being,  
has at the appointed time  
chosen a place to dwell.  
The only child of the eternal father,  
the eternal light born from light,  
is now found in the manger.  
O humanity, behold  
what here the power of love has done!  
In our poor flesh and blood,  
(and was this then not cursed,  
doomed, lost?)  
eternal goodness has clothed itself.  
Thus it is chosen for blessedness.*

#### Aria

*God, for whom the orbit of the earth is too small,  
whom neither the world nor heaven can contain,  
is willing to be in the narrow manger.  
There appears for us this eternal light,  
therefore henceforth God will not hate us  
since we are children of this light.*

#### Recitative

*O Christendom!  
Come now, prepare yourself  
to welcome the creator amongst you.  
The mighty Son of God  
has descended and comes to you as a guest.  
Ah, let your heart be moved by this  
love;  
He comes to you, in order to lead you  
through this vale of sorrow to his throne.*



### **Aria (Duetto)**

Die Armut, so Gott auf sich nimmt,  
Hat uns ein ewig Heil bestimmt,  
Den Überfluss an Himmelsschätzen.  
Sein menschlich Wesen machet euch  
Den Engelsherrlichkeiten gleich,  
Euch zu der Engel Chor zu setzen.

### **Choral**

Das hat er alles uns getan,  
Sein groß Lieb zu zeigen an;  
Des freu sich alle Christenheit  
Und dank ihm des in Ewigkeit.  
Kyrie eleis!

### **Uns ist ein Kind geboren**

Uns ist ein Kind geboren, ein Sohn ist uns  
gegeben, welches Herrschaft ist auf seiner  
Schulter; und er heißet Wunderbar, Rat,  
Held, Ewig-Vater, Friedefürst.

Auf daß seine Herrschaft groß werde und  
des Friedens kein Ende auf dem Stuhl  
Davids und seinem König- reich, daß er's  
zurichte und stärke mit Gericht und  
Gerechtigkeit von nun an bis in Ewigkeit.  
Solches wird tun der Eifer des Herrn  
Zebaoth.

(Isa. 9:5-6)

### **Magnificat**

Magnificat anima mea Dominum.  
Et exultavit spiritus meus in  
Deo salutari meo

Quia respexit humilitatem  
ancillae suae.  
Ecce enim ex hoc  
beatam me dicent omnes generationes

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

### **Aria (Duet)**

*The poverty that God takes upon himself  
has appointed for us an everlasting salvation,  
the abundance of the treasures of heaven.  
His human existence makes you  
like the glory of the angels,  
and places you among the choir of angels.*

### **Chorale**

*He has done all this for us  
to show his great love;  
at this all Christendom rejoices  
and thanks him for this in eternity.  
Kyrie eleison! (Greek: Lord, have mercy)*

*For unto us a child is born, unto us a son is  
given: and the government shall be upon his  
shoulder; and his name shall be called  
Wonderful, Counselor, the mighty God, the  
everlasting Father, the Prince of Peace.*

*Of the increase of his government and peace  
there shall be no end, upon the throne of  
David, and upon his kingdom, to order it,  
and to establish it with judgment and with  
justice from henceforth even forever. The  
zeal of the Lord of hosts will perform this.*

(KJV Isa. 9:6--7)

*My soul doth magnify the Lord :  
and my spirit hath rejoiced in  
God my savior.*

*For he hath regarded : the lowliness of his  
handmaiden.  
For behold, from henceforth :  
all generations shall call me blessed.*

*For he that is mighty hath magnified me :  
and holy is his name*

(Please turn the page quietly.)

Et misericordia a progenie in progenies,  
timentibus eum.

Fecit potentiam in bracchio suo,  
dispersit superbos mente  
cordis sui.

Deposuit potentes de sede  
et exaltavit humiles.  
Esurientes implevit bonis,  
et divites dimisit inanes.

Suscepit Israel puerum suum recordatus  
misericordiae suae.  
Sicut locutus est ad patres nostros, Abraham  
et semini eius in saecula.

Gloria Patri et Filio  
et Spiritui Sancto,

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

*And his mercy is on them that fear him :  
throughout all generations.*

*He hath shewed strength with his arm :  
he hath scattered the proud in the imagination  
of their hearts.*

*He hath put down the mighty from their seat  
and hath exalted the humble and meek.  
He hath filled the hungry with good things :  
and the rich he hath sent empty away.*

*He remembering his mercy hath holpen his  
servant Israel :  
as he promised to our forefathers, Abraham  
and his seed for ever.*

*Glory be to the Father, and to the Son :  
and to the Holy Ghost;*

*As it was in the beginning, is now,  
and ever shall be : world without end.  
Amen.*

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Choir of St. Luke in the Fields  
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