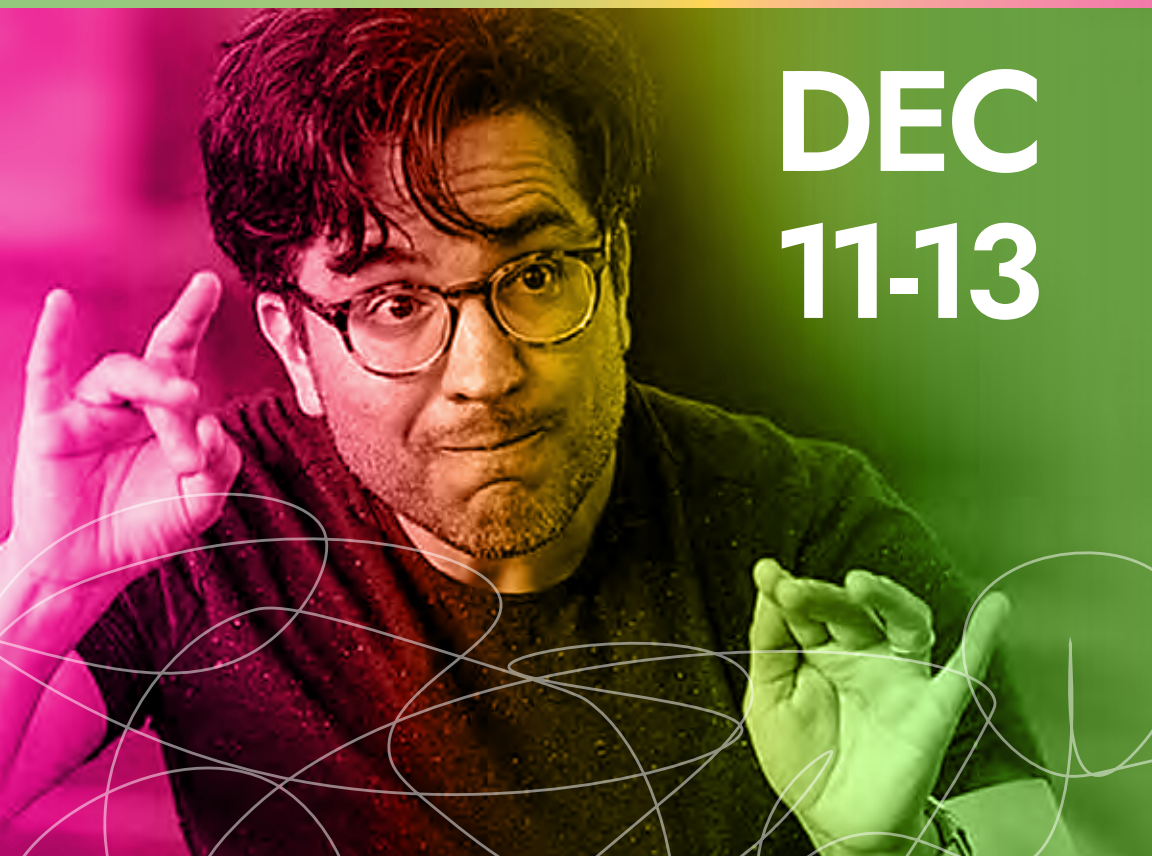


Philharmonia Baroque Orchestra & Chorale



**DEC
11-13**

A Bach Christmas

philharmonia.org

PHILHARMONIA BAROQUE ORCHESTRA & CHORALE

Philharmonia Baroque Orchestra & Chorale presents audiences throughout the world with performances that capture the spirit, style, and distinctive sound of early music history. Recognized as “America’s leading historically informed ensemble” (*The New York Times*), the ensemble performs on period-specific instruments, presenting repertoire ranging from early Baroque to late Romantic, as well as new works and major operatic productions. The ensemble engages audiences through its signature Bay Area series, national and international tours, recordings, commissions, and education programs. Philharmonia was founded by Laurette Goldberg, led by Music Director Laureate Nicholas McGegan for 35 years, and Richard Egarr for five years. The 2024-25 season introduces four candidates to be Philharmonia’s next Music Director.

Philharmonia’s musicians are leaders in historical performance and serve on the faculties of The Juilliard School, San Francisco Conservatory of Music, and Stanford University. The organization regularly welcomes eminent guest artists including countertenors Tim Mead and Anthony Roth Costanzo, violoncellist Steven Isserlis, and maestros John Butt and Kristian Bezuidenhout. Philharmonia enjoys artistic collaborations with The Juilliard School, Dunedin Consort, and the American Modern Opera Company (AMOC), and appears regularly at Lincoln Center, Norfolk Chamber Music Festival, and Tanglewood.


Among the most recorded orchestras in the world, Philharmonia boasts a discography of nearly 50 recordings, including a coveted archival performance of mezzo-soprano Lorraine Hunt Lieberson in Berlioz’s *Les Nuits D’été*, and a GRAMMY®-nominated recording of Haydn symphonies. In 2020, Philharmonia released three groundbreaking recordings: a full collection of commissioned works by Pulitzer Prize winner Caroline Shaw, a selection of arias sung by rising star contralto Avery Amereau, and Handel’s *Saul* with countertenor Aryeh Nussbaum Cohen.

Philharmonia’s Jews & Music series has taken audiences on journeys of discovery of Jewish themes that have emerged across music and visual art over time, curated by Jews & Music Scholar-in-Residence Francesco Spagnolo.

The organization also presents SESSIONS, an intimate and casual series that presents guided tours of music, socio-political history, and art. In the 2024-25 season, SESSIONS presents “Bach in Bengal,” a cross-genre performance that skillfully weaves Baroque themes with Indian classical music, hosted by Composer-in-Residence Tarik O’Regan.

 [philharmoniabaroque](#)

 [philharmoniabaroqueorchestra](#)

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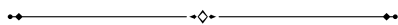
Tenor Nicholas Phan will replace Sherezade Panthaki in tonight's performance of Graupner's *Reiner Geist*

Described by the *Boston Globe* as “one of the world’s most remarkable singers,” American tenor Nicholas Phan is increasingly recognized as an artist of distinction. An artist with an incredibly diverse repertoire that spans nearly 500 years of music, he performs regularly with the world’s leading orchestras and opera companies. An avid recitalist and a passionate advocate for art song and vocal chamber music, in 2010 Phan co-founded Collaborative Arts Institute of Chicago, an organization devoted to promoting this underserved repertoire.

A celebrated recording artist, Phan’s most recent album, *A Change Is Gonna Come*, was released to critical acclaim in May 2024. His album, *Stranger: Works for Tenor by Nico Muhly*, was nominated for the 2022 Grammy Award for Best Classical Solo Vocal Album. His previous albums, *Clairières and Gods and Monsters*, were nominated for the same award in 2020 and 2017. He is the first singer of Asian descent to be nominated in the history of the category, which has been awarded by the Recording Academy since 1959.

Sought after as a curator and programmer, in addition to his work as artistic director of CAIC, Phan is the host and creator of BACH 52, a web series examining the music of Johann Sebastian Bach. He has created programs for broadcast on WFMT and WQXR and has also served as guest curator for projects with the Philadelphia Chamber Music Society, Bravo! Vail Music Festival, San Francisco Opera Center, and San Francisco Performances, where he served as the vocal artist-in-residence from 2014-2018. Phan’s programs often examine themes of identity, highlight unfairly underrepresented voices from history, and strive to underline the relevance of music from all periods to the currents of the present day.

Soprano Jennifer Paulino will replace Sherezade Panthaki in tonight's performance of Bach's works



San Francisco Bay Area soprano Jennifer Paulino's voice has been praised as "graceful yet powerful" and "sensitive and clear" by *San Francisco Classical Voice*. Her performance in Handel's *Messiah* with Seraphic Fire was praised in *South Florida Classical Voice*: "The sheer beauty and sincerity that soprano Jennifer Paulino brought to I know that my Redeemer liveth would be hard to equal."

Jennifer specializes in 17th and 18th century repertoire, and appears with period ensembles and orchestras nationally. Recent performances include a concert of cantatas by Conti, Bernier, and J.S. Bach with Grammy nominated Agave baroque ensemble, and Buxtehude's *Jesu Membra Nostri*, J.S. Bach's *Magnificat*, and Johann Kunau's *Magnificat* with renowned Belgian ensemble Vox Luminis at the 2022 Berkeley Festival and Exhibition. She regularly appears with Philharmonie Austin and the Redeemer Choir, as well as Cantata Collective (CA), Bach Collegium San Diego, California Bach Society, Santa Cruz Chorale, San Francisco Choral Society, and at the Carmel Bach Festival. Jennifer is also is passionate about collaborating with living composers and has premiered works by Stacy Garrop, Lansing McLoskey, Jocelyn Hagen, and Preben Antonsen, among others.

Jennifer studied baroque styles with Julianne Baird, Jill Feldman, and Michael Chance, and holds degrees from the Royal Conservatory of The Hague, Netherlands and Westminster Choir College of Rider University in Princeton, NJ. In 2010, Jennifer won second prize in the Gerhard Herz Young Artists Competition for her interpretation of works by Bach, Mozart, and Handel, and in 2012 she was the Cal-West regional winner and a national finalist for the Artist Awards Competition for the National Association Teachers of Singing.

WELCOME

FROM THE CEO AND BOARD PRESIDENT



Dear Friends,

It has been a thrilling start to our 2024-25 season with our concert sets: *Dreams and Passions*, Vivaldi, Venice, and *The Four Seasons*, and our incredibly successful Southern California tour at The Soka Performing Arts Center in Orange County, The Granada Theatre in Santa Barbara, and The Soraya in Los Angeles. We've enjoyed seeing and meeting our longtime subscribers, returning Philharmoniacs, and fresh faces alike!

This December, we welcome **Music Director candidate Ruben Valenzuela** to conduct holiday classics and rarely performed works with our beloved **Philharmonia Chorale**, who will join us for the first time this season.

The **advent cantatas** of **Bach** are towering centerpieces of Baroque repertoire, and the two you will hear tonight may have several familiar melodies which never grow tiresome. There is another lesser-known composer at play here, **Christoph Graupner**, whose music matches the caliber of Bach's power and emotion. **Soprano Sherezade Panthaki** will sing Graupner's moving cantata *Reiner Geist, lass doch mein Herz*. If you haven't heard its beauty, you are in for a real treat!

As the year comes to a close, we wish you a joyful holiday season with friends and family. Let's all take a moment to reflect on the importance of music in our lives, and how grateful we are for all you do to keep the music going.

Best wishes for a healthy and happy New Year,

Emma Moon
Executive Director & CEO

Anne Katz
President of the Board

WE WANT TO HEAR FROM YOU!

Make sure to tell us your thoughts
in our post-show survey.



philharmonia.org/survey

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Nicholas McGegan, *Music Director Laureate*
Richard Egarr, *Music Director Emeritus*

Emma Moon, *Executive Director & CEO*

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VALÉRIE SAINTE-AGATHE, CHORALE DIRECTOR

Valérie Sainte-Agathe, a native of Martinique, is the Chorale Director of Philharmonia Baroque Orchestra & Chorale.

She has served as the Artistic Director of the San Francisco Girls Chorus since 2013, and developed projects with Chanticleer, The King's Singers, Roomful of Teeth, Tenet and Voices of Music. She toured with Kronos Quartet to conduct the world premiere of *At War With Ourselves* by Michael Abels throughout the U.S. and was recently invited as a guest conductor with the San Francisco Symphony for a program featuring works of Brahms conducted by Nathalie Stutzmann. Later this fall, she will be the Guest Conductor for new music ensemble Volti, creating pieces by Caroline Shaw and Pamela Z.

In 2018, Ms. Sainte-Agathe made her Carnegie Hall debut with the Philip Glass Ensemble, conducting with Michael Riesman in Glass's *Music with Changing Parts*. She also conducted the Philip Glass Ensemble in another performance of this work making her debut at London's prestigious Barbican Center in 2019. Between 2014 and 2016, she prepared choruses for Lisa Bielawa's made-for-TV opera, *Vireo* and for Taylor Mac's "Holiday Sauce" production.

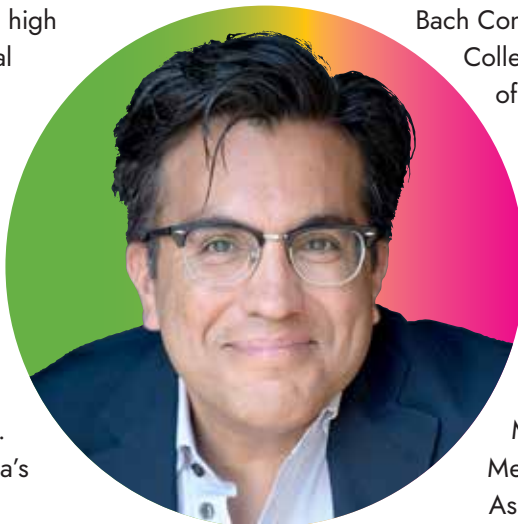
She released two recordings: *Final Answer*, on Orange Mountain Music, and *My Outstretched Hand*, featuring composer Aaron Jay Kernis and The Knights conducted by Eric Jacobsen.



RUBEN VALENZUELA, CONDUCTOR

Ruben Valenzuela is the Founder and Artistic Director of Bach Collegium San Diego (BCSD). As a conductor and keyboardist he has led BCSD in notable performances of music of the Renaissance, early and high Baroque, early Classical period, as well as music of the twentieth century. Valenzuela's performances have been described as 'dramatic' and 'vibrant' and 'able to unlock the true power of Baroque music' (SanDiegoStory.com). Under Valenzuela's leadership, BCSD has achieved international acclaim through virtuosic performances of iconic repertoire, in addition to lesser-known works. Valenzuela and BCSD were the recipients of Early Music America's 2023 Laurette Goldberg Award for achievement in early music engagement. Additionally, Valenzuela was awarded the 2020 Louis Botto Award for Innovative Action and Entrepreneurial Zeal by Chorus America.

With BCSD he has toured to the Festival Internacional del Órgano Barroco in Mexico City, and to the Festival Internacional de Música Renacentista y Barroca Misiones de Chiquito in Bolivia. Recently, he led BCSD and the Pauliner Barockensemble in a noteworthy performance at Bachfest 2024 (Leipzig Germany), with additional performances in Arnstadt and Naumburg. Valenzuela is regularly called upon as a guest director and keyboardist. Notable guest



engagements include Bach Vespers at Holy Trinity, New York City, Marsh Chapel Choir and Collegium at Boston University, Bach at Emmanuel Church, Boston, Juilliard415 at Lincoln Center, New York City, Washington Bach Consort, Westminster Choir College with the Orchestra of St. Luke's, and Seraphic Fire. Upcoming engagements include Handel+Haydn Society, Philharmonia Baroque, Bach Vespers at Holy Trinity, New York City, and the Academia de Música Antigua (UNAM), Mexico City.

As a musicologist Valenzuela has undertaken research at the Centro Nacional de Investigación, Documentación e Información Musical, Carlos Chavez (CENEDIM, Mexico City), and at the Archivo del Cabildo of Mexico City Cathedral. In 2016, he presented a paper titled: Mexican Religious Iconography (Angels musicians and the Basso Continuo in Mexico City Cathedral) for the inaugural Historical Performance Institute of the Jacobs School of Music, Indiana University.

Valenzuela's musical interests are wide ranging to include a lifelong interest in Jamaican popular music of the late 1950s and 1960s, and in particular Blue Beat (Jamaican R&B), Ska, Rocksteady, and early Reggay. He is member of the Kingston Beat All-Stars, a Los Angeles based band which performs the music of Jamaica's musical golden age.

Valenzuela holds a PhD in Musicology from Claremont Graduate University.

SHEREZADE PANTHAKI, SOPRANO

Soprano Sherezade Panthaki enjoys ongoing international collaborations with many of the world's leading conductors including Nicholas McGegan, Masaaki Suzuki, Martin Haselböck, Stephen Stubbs, Nicholas Kraemer, Matthew Halls, and Gary Wedow.

Celebrated for her "full, luxuriously toned upper range" (*The Los Angeles Times*), and "astonishing coloratura with radiant top notes" (*Calgary Herald*) particularly in the music of Bach and Handel, recent seasons

have included performances with the New York Philharmonic, Philharmonia Baroque Orchestra, Philadelphia Orchestra, Bach Collegium Japan, Wiener Akademie (Austria), NDR Hannover Radiophilharmonie (Germany), the Los Angeles Philharmonic, the Boston Early Music Festival, Tafelmusik Baroque Orchestra (Canada), Minnesota Orchestra, St. Louis Symphony, Calgary Philharmonic, Houston Symphony, Seattle Symphony, Mark Morris Dance Group, St. Thomas Church Fifth Avenue New York, The Choir and Orchestra of Trinity Wall Street, and Voices of Music. Ms. Panthaki



is no stranger to classical and modern concert repertoire; she is in high demand for her interpretations of Mozart, Haydn, Mendelssohn, Brahms, and Poulenc, as well as numerous new music premieres. Her

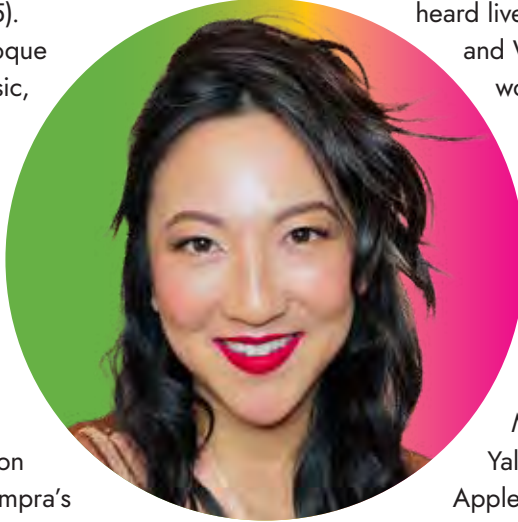
discography includes the recently released recording of Handel's *Joseph and his Brethren* with Nicholas McGegan and Philharmonia Baroque, solo Bach cantatas with the Cantata Collective, and Graupner's opera *Antiochus und Stratonica* with the Boston Early Music Festival.

Born and raised in India, Ms. Panthaki holds graduate degrees with top honors from the Yale School of Music and the University of Illinois, and a Bachelor's from West Virginia Wesleyan College. She is a founding member and artistic advisor of the newly-debuted Kaleidoscope Vocal Ensemble—a vocal octet celebrating racial and ethnic diversity in performances and educational programs of early and new music. Ms. Panthaki is a frequent guest clinician and masterclass leader across the United States. She has taught voice to graduate music students at Yale University, and currently heads the Vocal program at Mount Holyoke College.

MINDY ELLA CHU, MEZZO-SOPRANO

Mindy Ella Chu is praised for her “expressive vigor” and “liquid ornaments,” (*SF Chronicle*). She made her international solo debut performing John Rutter’s *Magnificat* and Handel’s *Messiah* in Japan (2015).

Specializing in baroque and contemporary music, Mindy has performed as soloist in concerts at PMF Japan (2015), Carmel Bach Festival’s mainstage mezzo-soprano (2017), and Salzburg Festival (2023). In Opera, she performed in Monteverdi’s *Orfeo* on tour (*Apollo’s Fire*), Campora’s *Le Carnaval De Venise* where she understudied main role Leonoré (BEMF), as Une Prêtresse in Desmerst’s *Circé* (BEMF), as Dido in Purcell’s *Dido and Aeneas* (Voices of Music), as Ambassador in new opera *Song of the Ambassadors* (Derrick Skye), and also premiered *Sweetland* (The Industry).



Mindy has worked with groups such as Quicksilver, The Thirteen, BCSD, and BEMF Chamber Opera Series. She is currently on a world tour of Schütz’s *Musikalische Exequien* staged by Peter Sellars. Mindy has been heard live on BBC Radio 3, KUSC and WQXR NYC. She has worked with Arvo Pärt, David Lang, Gustavo Dudamel, Nicholas McGegan and Masaaki Suzuki.

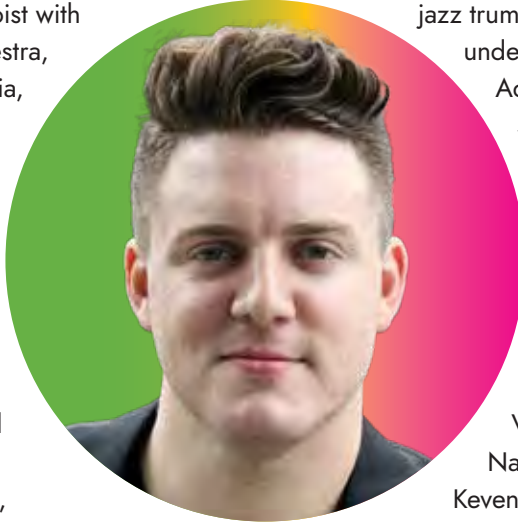
Her solo mezzo-soprano can be found on Hyperion Records (*Fauré Ave Maria Op. 67, No.2*, Yale Schola Cantorum), Apple Music (*Durufié Requiem Pie Jesu*, Stanford University), and Nine Bethany Swann Songs, for High Voice & Piano Trio Op. 18 by Daniel Carr (MSR Classics, YouTube). Mindy holds an MM in Early Music from Yale University.

MICHAEL JONES, TENOR

Born into a musical family, Michael Jones is a GRAMMY® award-winning international soloist, chamber musician and clinician.

Noted as singing “particularly beautifully” by the Chestnut Hill Local (Philadelphia), Michael has appeared as a soloist with the Philadelphia Orchestra, Choral Arts Philadelphia, Academy of Sacred Drama, Haverford University Choir and Orchestra, Disney’s All-American College Band and Peoria Area Civic Chorale, among several others. Michael has sung at the Finnish National Opera House, Lincoln Center’s Merkin Hall, Los Angeles’ Disney Hall, and Philadelphia’s Verizon Hall at the Kimmel Center, to name a few.

In addition to his extensive solo career, Michael also regularly performs with some of the nation’s finest choral ensembles. Most notably, Michael sings with two GRAMMY® award-winning groups, The Crossing and Conspirare, as well as Santa Fe Desert Chorale, True Concord Voices and Orchestra, Opera Philadelphia, Apollo’s Fire, Variant 6, ekmeles, Les Canards Chantants, Madison Choral Project, Music of the Baroque, William Ferris Chorale, Grant Park Opera Chorus, Constellation Men’s Ensemble, Bridge Ensemble, Vocal Arts Ensemble of Cincinnati, Alium Spiritum and Chorosynthesis. Michael has been a finalist in callbacks with



Chanticleer and Cantus and was one of eight, internationally, selected to audition for Voces8 in spring of 2019.

Michael studied at the Cincinnati Conservatory of Music for his bachelors in jazz trumpet. While there, he was under the tutelage of David Adams, Kim Pensyl, Dr. Scott Belck, and Rick VanMatre. For his graduate degree, he attended Northwestern University’s Bienen School of Music for a masters in jazz trumpet, studying with Victor Goines, Donald Nally, Brad Mason, and Keven Keys.

In addition to his vocal career, Michael also plays trumpet all over the world in multiple settings; from New Orleans style brass band to chamber orchestra to small group jazz. You name it: Michael has done it. In the fall of 2019, Michael played with the critically acclaimed Youngblood Brass Band, dubbed by Dazed and Confused as “hip-hop’s heaviest brass section,” for their European fall tour.

When living in Philadelphia, Michael regularly played with Ocean Avenue Stompers the Bachelor Boys Band for private events and weddings all along the east coast. In addition, Michael plays regularly at City Church Philadelphia and whenever one of his favorite people Taylor Kelly calls for a “soul” gig, he’s there.

JOEL CHAPMAN, BASS-BARITONE

Joel Chapman (he/him) is a New York City-based songwriter, bass-baritone, and conductor. With backgrounds in choral music, accessibility advocacy, musical theater, and comedy, Joel brings fresh spins and improbable ideas to the forefront of his art and leadership.

Joel writes music, even though he once wrote a song called "I Don't Write Music." His 2023 album "I'm Sorry It Took So Long" is available on all streaming platforms.

Recent commissions as a composer include a live-streamed audiovisual creation for remote singers called Interdependence (Voliti), an electric and earthy score for a 20-minute dance in the 2020 premiere of Charles Mee's *Utopia* (RAWdance, Cutting Ball), and six art songs for The Young Activists' Songbook.

As a music director, singer, and actor, recent credits include *The White Rose* (developmental workshop, actor and music director, Los Angeles), *Path of Miracles* (singer, ODC Dance), *At War with Ourselves* (chorus, Kronos Quartet), *A Grand Night for Singing* (actor, 42nd Street Moon), *Fefu and Her Friends* (music consultant, American Conservatory Theater), *A Christmas Carol* (music director, American Conservatory Theater), and *Tinderella* (music director/orchestrator, Faultline and Custom Made Theatre).

Though he loves certain pre-existing works

that have stood the test of time, Joel's true passion is in new works development: he sang with the acclaimed new-music ensemble Voliti for 11 years, and he is co-creator of

Gravity, a New(tonian) Musical, seen in workshops and performances

throughout the Bay Area and Los Angeles and a finalist for the 2017 O'Neill National Music Theater Conference in New York City. In addition to singing with Voliti, Joel has sung professionally with Clerestory and Philharmonia Baroque Orchestra.

Joel is a graduate of

Stanford University, where he received his B.A. in Music with honors with focus in vocal performance and conducting. Joel studied with Gregory Wait, Laura Dahl, and Stephen Sano. Joel later received his M.A. in Music, Science, and Technology from Stanford at the Center for Computer Research in Music and Acoustics (CCRMA), where he studied digital signal processing, recording technologies, and specialized in sound design.

As an educator, he teaches voice and songwriting privately and has been on faculty at esteemed institutions like San Francisco University High School, the Piedmont East Bay Children's Choir, and the Sitka Fine Arts Camp. Joel was the music director for the Unitarian Universalists of San Mateo for 7 years.

Joel is an avid Go player, enjoys cats and dogs equally, and loves public transit.



THE PLAYERS AND THEIR INSTRUMENTS

Philharmonia's musicians perform on historically accurate instruments.
Below each player's name is information about their instrument's maker and origin.

cm Concertmaster

***** Principal

† Principal 2nd Violin

bc Basso Continuo

VIOLIN

Elizabeth Blumenstock, cm

*Andrea Guarneri,
Cremona, Italy 1660;
on loan from Philharmonia Baroque
Orchestra Period Instrument Trust*

*Egon & Joan von Kaschnitz
Concertmaster Chair*

Jolianne von Einem, †

*Mathias Knilling, 1835
Mittenwald School*

Manami Mizumoto

*Joan Carol Klotz,
Mittenwald, Germany, 1761*

Carla Moore

*Johann Georg Thir,
Vienna, Austria, 1754*

Maxine Nemerovski

David Tecchler, Rome, Italy, 1733

Katherine Kyme

*Carlo Antonio Testore,
Milan, Italy, 1720*

Isabelle Seula Lee

Jason Viseltear, New York, 2018

Anthony Martin

*Thomas Oliver Croen,
Walnut Creek, California, 2005;
after Francesco Gobetti,
Venice, Italy, c. 1717*

Lisa Grodin

*Giovanni Rota,
Cremona, Italy c. 1803*

Noah Strick

*Celia Bridges,
Cologne, Germany, 1988*

VIOLA

Aaron Westman*

*Francis Beaulieu,
Montreal, Canada, 2012;
after Bros. Amati,
Cremona, Italy, c. 1620*

Maria Caswell

*Anonymous,
Mittenwald, Germany, c. 1800*

Ellie Nishi

Anonymous, Germany, 18th Century

VIOLONCELLO

William Skeen, bc

*Anonymous,
Northern Italy, c. 1680*

Osher Cello Chair Endowment

Clara Abel

*Gaspar Bourbon,
Brussels, Belgium, late 17th century*

Zheng Cau Memorial Cello Chair

Eva Lymenstull

*Labeled Peter Wamsley,
London, England, c. 1730s*

DOUBLE BASS

Kristin Zoernig, bc

*Joseph Wrent,
Rotterdam, The Netherlands, 1648*

OBOE

David Dickey*

*Randy Cook; Basel, Switzerland;
2008 after Jonathan Bradbury,
London, c. 1720*

*Principal Oboe Chair
in Memory of
Clare Frieman Kivelson and
Irene Valente Angstadt*

Gonzalo X. Ruiz

*Joel Robinson, New York, 1990;
after Saxon models, c. 1720*

BASSOON

Andrew Schwartz, bc

*Paul Hailperin, Zel, Germany;
after M. Deper*

TRUMPET

Kathryn Adduci*

*Rainer Egger,
Basel, Switzerland, 2006;
after L. Ehe, Nuremberg,
Germany, 1748
Tromba di Tirarsi
made by Matthew Parker,
England, 2012*

ORGAN

Hanneke van Proosdij, bc

*Noorlander Orgels,
Barneveld, Netherlands, 2020*

CHORALE

* Soloist

SOPRANO

Angela Arnold
Kayla Bojkovsky
Samantha Dotterweich
Julia Grizzell
Sarah Sims
Lilith Spivack

ALTO

Mindy Ella Chu*
Anna Keyta
Courtney Miller
Michelle Pavlova
Nathan Stroud
Jacque Wilson

TENOR

William Betts
Mickey Butts
Corey Head
Michael Jones*
Benjamin Liupaogo
John Mansfield

BASS

Vladimir Avetisian
Joel Chapman*
Jeff Fields
Sepp Hammer
Ari Nieh
Chung-Wai Soong



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Noah Strick

Elizabeth Williams

RECCHIUTI



A Bach Christmas

DECEMBER 11-13, 2024

Ruben Valenzuela, conductor
Sherezade Panthaki, soprano
Mindy Ella Chu, mezzo-soprano
Michael Jones, tenor
Joel Chapman, bass-baritone
Philharmonia Chorale, Valérie Sainte-Agathe, chorale director

JOHANN SEBASTIAN BACH (1685-1750)

Nun Komm, der Heiden Heiland, BWV 62

Chorus: *Nun komm, der Heiden Heiland*
Aria (tenor): *Bewundert, o Menschen, dies große Geheimnis*
Recitative (bass): *So geht aus Gottes Herrlichkeit und Thron*
Aria (bass): *Streite, siege, starker Held!*
Recitative (soprano, alto): *Wir ehren diese Herrlichkeit*
Chorale: *Lob sei Gott dem Vater ton*

CHRISTOPH GRAUPNER (1683-1760)

Reiner Geist, lass' doch mein Herz, GWV 1138/11

Aria: *Reiner Geist, lass' doch mein Herz*
Accompagnato: *Du allerwertester und reinster Geist*
Aria: *Mit dem heiligsten Entzücken*
Recitativo: *Ach, weiche nicht*
Aria da capo: *Mit dem heiligsten Entzücken*
Recitativo: *Ach, weiche nicht*
Aria: *Ich recke schon die matten Hände*
Sherezade Panthaki, soprano

INTERMISSION

GRAUPNER

Overture in F major, GWV 445

[no title]

Le Contentement

Air en Polonese

Bourrée

Le Desire: Largo

Air

Hornpipe

Menuet

BACH

Herz und Mund und Tat und Leben, BWV 147a

Chorus: *Herz und Mund und Tat und Leben*

Aria (alto): *Schäme dich, o Seele nicht*

Aria (tenor): *Hilf, Jesu, hilf, dass ich auch dich bekenne*

Aria (soprano): *Bereite dir, Jesu, noch heute die Bahn*

Aria (bass): *Laß mich der Rufer Stimme hören*

Chorale: *Jesus bleibet meine Freude*

The December 11 performance is co-presented
with Stanford Live as part of its 2024-25 season.

Length of performance is approximately 120 minutes including one 20 minute intermission.

The use of cameras or recording devices of any kind is strictly prohibited.

Please silence or turn off noise making devices before the performance begins.

TEXTS & TRANSLATIONS

Nun komm, der Heiden Heiland, BWV 62

Chor

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

Arie (Tenor)

Bewundert, o Menschen, dies große Geheimnis:
Der höchste Beherrscher erscheint der Welt.
Hier werden die Schätze des Himmels entdeckt,
Hier wird uns ein göttliches Manna bestellt,
O Wunder! die Keuschheit wird gar nicht
befleckt.

Rezitativ (Bass)

So geht aus Gottes Herrlichkeit und Thron
Sein eingeborner Sohn.
Der Held aus Juda bricht herein,
Den Weg mit Freudigkeit zu laufen
Und uns Gefallne zu erkaufen.
O heller Glanz, o wunderbarer Segensschein!

Arie (Bass)

Streite, siege, starker Held!
Sei vor uns im Fleische kräftig!
Sei geschäftig,
Das Vermögen in uns Schwachen Stark zu machen!

Rezitativ (Duett) (Soprano, Alto)

Wir ehren diese Herrlichkeit
Und nahen nun zu deiner Krippen
Und preisen mit erfreuten Lippen,
Was du uns zubereit';
Die Dunkelheit verstört' uns nicht
Und sahen dein unendlich Licht.

Chor

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

Chorus

Now come, Savior of the heathens,
known as the Virgin's child,
over whom the whole world marvels,
that God had ordained such a birth for him.

Aria (Tenor)

Marvel, O humanity, at this great mystery:
the Supreme Ruler appears to the world.
Here the treasures of heaven are uncovered,
here a divine manna is presented to us,
O miracle! The purity will be entirely
unblemished.

Recitative (Bass)

Thus from God's glory and throne
goes forth his only-begotten Son.
The hero out of Judah breaks forth
to run his course with joy
and to purchase us fallen ones.
O brilliant radiance, O wonderful light of blessing!

Aria (Bass)

Struggle, conquer, powerful hero!
Be mighty for us in the flesh!
Be effective,
to strengthen the potential in us, the weak!

Recitative (Duet) (Soprano, Alto)

We honor this glory
and approach your manger now
and praise with joyful lips
what you have prepared for us;
the darkness does not confuse us
and we see your eternal light.

Chorus

Now come, Savior of the heathens,
known as the Virgin's child,
over whom the whole world marvels,
that God had ordained such a birth for him.

Translation ©Pamela Dellal

Reiner Geist, lass' doch mein Herz, GWV 1138/11

Aria

Reiner Geist, laß' doch mein Herz
deinen Wohnungstempel werden,
Zieh mit deinem Gnadenschein
ewig in denselben ein.
So hab' ich bei Freud' und Schmerz
schon die Himmelsburg auf Erden.

Accompagnato

Du allerwertester und reinster Geist,
der du mit Vater und dem Sohne,
auf einem Seraphinenthrone
in gleicher Würde heilig heißt.
Ach, kehre bei mir ein
und laß' mein Herz doch deine Wohnung sein.

Aria

Mit dem heiligsten Entzücken
will ich dich ins Herze drücken.
Ach! Mein Tröster, weiche nicht!
Erd' und Himmel mögen brechen,
dich will doch beständig sprechen:
Du verbleibt mein Seelenlicht.

Recitativo

Ach, weiche nicht,
Wenn Höll' und Teufel nur
Von Sündenschulden spricht.

Aria da capo

Mit dem heiligsten Entzücken
will ich dich ins Herze drücken.
Ach! Mein Tröster, weiche nicht!

Recitativo

Ach, weiche nicht,
wenn mir der Tod die Augen bricht
Und mich in Sarg und Erde leget.
Gedenke nur daselbst an mich,
wenn sich das Herz ganz schwach beweget,
so kann ich dich alsdenn vernügt umfassen
und nimmermehr aus meiner Seelen lassen.

Aria

Ich recke schon die matten Hände,
o Gott, o Gott, ganz sehnsuchtsvoll nach dir.
Ach, zieh mich aus dem Weltgetümmel
nur bald in deinen schönen Himmel.
Geliebter Tröster gönne mir
doch bald ein längst gewünschtes Ende.

Aria

Pure spirit, let my heart become
the temple of your dwelling
May you enter it for eternity
with your radiant grace.
Thus I will have, in joy and in pain
the castle of heaven on earth.

Accompagnato

You most precious and purest spirit,
who, with your father and son,
who, on a throne of seraphims
is deemed holy in equal dignity.
Oh, come to me and
let my heart be your dwelling.

Aria

With the most sacred delight,
I seek to hold you in my heart.
Ah! My consoler, do not yield!
For Earth and Heaven may break
But I shall continue to say:
You remain the light of my soul

Recitativo

Oh, do not yield,
When hell and the devil
Merely speak of the guilt of sin.

Aria da capo

With the most sacred delight,
I seek to hold you in my heart.
Ah! My consoler, do not yield!

Recitativo

Ah, yield not
When death breaks my eyes
And lays me down in coffin and earth.
Just think of me thereat,
when the heart moves but very faintly,
I shall be able to blithely embrace you
and never again let you out of my soul.

Aria

I already stretch my weary hands,
O God, O God, longingly after you.
Oh, take me out of the worldly turmoil
and soon into your beautiful Heaven.
Beloved consoler, indulge me
but soon with a long-desired end.

Translation ©Michael Sawall

TEXTS & TRANSLATIONS

Herz und Mund und Tat und Leben, BWV 147a

Chor

Herz und Mund und Tat und Leben
Muß von Christo Zeugnis geben
Ohne Furcht und Heuchelei,
Daß er Gott und Heiland sei.

Arie (Alto)

Schäme dich, o Seele nicht,
Deinen Heiland zu bekennen,
Soll er seine Braut dich nennen
Vor des Vaters Angesicht!
Doch wer ihn auf dieser Erden
Zu verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kommt zur Herrlichkeit.

Arie (Tenor)

Hilf, Jesu, hilf, daß ich auch dich bekenne
In Wohl und Weh, in Freud und Leid,
Daß ich dich meinen Heiland nenne
Im Glauben und Gelassenheit,
Daß stets mein Herz von deiner Liebe brenne.

Arie (Soprano)

Bereite dir, Jesu, noch heute die Bahn,
Beziehe die Höhle
Des Herzens, der Seele,
Und blicke mit Augen der Gnade mich an.

Arie (Bass)

Lass mich der Rufer Stimme hören,
Die mit Johanne treulich lehren,
Ich soll in dieser Gnadenzeit
Von Finsternis und Dunkelheit
Zum wahren Lichte mich bekehren.

Choral

Jesus bleibt meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum laß ich Jesum nicht
Aus dem Herzen und Gesicht.

Chorus

Heart and mouth and deed and life
must give testimony of Christ
without fear or hypocrisy,
that He is God and Savior.

Aria (Alto)

Do not be ashamed, O soul,
to acknowledge your Savior,
so that he will call you his bride
before his Father's face!
Yet whoever, on this earth,
is not shy to deny him,
shall be denied by him
when he approaches glory

Aria (Tenor)

Help, Jesus, help that I may also acknowledge you
in prosperity and in woe, in joy and in sorrow,
so that I may call you my Savior
in faith and calmness,
that my heart may always burn with your love.

Aria (Soprano)

Prepare, Jesus, even today the path
cover up the holes
in my heart, my soul,
and look upon me with eyes of mercy.

Aria (Bass)

Let me hear the voice of the crier,
who with John teaches truly
that in this time of grace,
from darkness and shadow
I will turn towards the light of Truth.

Chorale

Jesus shall remain my joy,
my heart's comfort and sap,
Jesus shall fend off all sorrow,
he is the strength of my life,
the delight and sun of my eyes,
the treasure and wonder of my soul;
therefore I will not let Jesus go
out of my heart and sight.

Translation ©Pamela Dellal

PROGRAM NOTES

JOHANN SEBASTIAN BACH (1685-1750)

Nun komm, der Heiden Heiland, BWV 62

At the heart of Johann Sebastian Bach's legacy as a musician lie his cantatas. They are motets in multiple movements for voices and instruments that would reflect on the theological significance of a particular Sunday's readings, according to the seasons of the Lutheran church into which Bach was born and in which he worked his whole life.



Included in the more than 200 cantatas by Bach that survive are two complete sets tailored to the Lutheran church's yearly cycle of weekly feasts, commemorations and meditations. Even without the many cantatas by Bach that have not survived, it is a body of work that ranks in scale and ambition alongside Wagner's music dramas, Mozart's piano concertos and Schubert's songs. The speed and utilitarianism with which Bach wrote these pieces makes them even more remarkable.

Each of Bach's cantatas is a unique musical and theological drama. The great protestant reformer Martin Luther had suggested music could "make text come alive." Like his Passions, Bach's cantatas represented a conscious effort, along Lutheran lines, to remind the people of early eighteenth-century Germany how pertinent the story of Christ's sacrifice remained to their lives—and often via dramatic means. From their devotional footing,

these works lean towards the aesthetics of opera. According to Lutheranism's principle of the "priesthood of all believers," they often espouse a deeply personal relationship to God—the sense of an individual, or a communal group, opening up a discourse with the divine being and boldly defining its own place in the equation, even if that place is inevitably a humble, undeserving one.

Woven through these works are hymn or "chorale" tunes, often written by Luther, that church congregations at the time of Bach would have recognized and quite often known intimately. These provide tangible paths through music that can be extraordinarily dense and complex and is often full of symbolism (both explicit and coded). Often, particular cantatas exploited particular strengths in the musical personnel Bach had at his disposal on a particular weekend in his various workplaces in Arnstadt, Mühlhausen, Weimar, Leipzig and elsewhere.

A favorite advent-themed chorale tune of the time was Luther's *Nun komm, komm, der Heiden Heiland*, adapted in 1524 by the theologian from the Ambrosian hymn *Veni redemptor gentium*. In 1714, Bach wrote the first of two cantatas based on this chorale while working in Weimar—a six-movement piece exploiting the dark, severe character of the tune. It's a testament to Bach's imagination that ten years later, while working in Leipzig and really into the stride of his cantata project, Bach was able to deliver a second cantata on the same chorale, also in six movements, that contrasts so starkly with its predecessor. Unlike its predecessor, Bach's later BWV62 setting of *Nun komm, komm, der Heiden Heiland* is bustling and celebratory right from the beginning.

PROGRAM NOTES

We don't know who wrote the cantata's text. It deals with the coming of the Lord "from highest heaven," and the mystery of his birth. Musically speaking, an Italian influence is clear from the opening movement launching with the buzzing instrumental spirit of a violin concerto by Vivaldi. The sense of anticipation of the coming of Christ—a vital plank of Lutheran thought and truly a light in the poverty-stricken darkness of northern Europe in the 1700s—is unmistakable.

CHRISTOPH GRAUPNER

(1683-1760)

Reiner Geist, lass doch mein Herz, GWV 1138/11

Bach secured his place in history with the joint position of Cantor at the Church of St Thomas in Leipzig and Director of Music at Leipzig Churches—a tenure that began in 1723, proved the crowning glory of the composer's career and delivered the cantata just heard.

Bach, however, was not the first choice for the job.

That was Georg Phililpp Telemann. Nor was Bach second choice. That was Christoph Graupner. Both Telemann and Graupner were persuaded to stay in their respective jobs by generous salary raises. They might also have feared the huge responsibility and political complications of the Leipzig position—conditions which would provide Bach with almost constant frustration.



Graupner's position was in Darmstadt, where he was employed as conductor to the Hesse-Darmstadt Court under Landgrave Ernst Ludwig, a music-loving aristocrat who had plucked Graupner from relative obscurity in Hamburg and given him plenty of resources with which to make and compose music for church and stage. This cantata hails from Graupner's heyday at Darmstadt, before Ernst Ludwig went bankrupt and the music stopped.

Graupner had a distinctive compositional voice. His music demonstrates an emotional clarity and dramatic effect that would likely have seized the attention of his congregation immediately. A 1781 article published in Darmstadt attempted to put the composer's work in context, describing his ability to "link art with nature, splendor with simplicity and charm with beauty," thus bringing about "edification and enjoyment."

Like Bach, Graupner knew how to use musical time to dramatic effect and deployed the skill with particular relish in response to text. The words of the composer's cantata *Reiner Geist, lass doch mein Herz* were by the Darmstadt court librarian Georg Christian Lehms, whose sacred poetry was much admired by Bach and Telemann. Lehms's texts tended to deal with the theme of withdrawal from an evil world, as does this one, which again underlines the Lutheran idea of a personal relationship with God. That person is embodied by the soprano soloist, whom Graupner enjoys contrasting with a pair of oboes. The oboes lay long lines over the soprano's opening aria, an invitation to the Holy Spirit immediately reinforced by an insistent recitative.

In the more severe aria in a minor key, “Mit dem heiligsten Entzücken,” the pair of oboes’ duet in response

to the soprano promises to take the Spirit fully to heart; the aria is repeated, in a shortened version, after a tiny but highly expressive recitative. A longer but no less heartfelt recitative follows, displaying the influence of Italian opera on Graupner’s cantatas, before the final aria in which the soprano beseeches God to “take me out of the hustle and bustle of the world.” Graupner gifts his soprano a deeply expressive, shapely melody underpinned by weaving oboes and bassoon. The music’s languorous harmonies are less adventurous than Bach’s, but the music’s direct simplicity cuts through.

Overture in F major, GWV 445

Graupner’s rival for the Leipzig job, Georg Philipp Telemann, was known for composing grand overtures consisting of multiple dance-derived movements tracing some sort of narrative. Graupner’s own Overture in F major represents his contribution to the genre. In addition to the standard dance movements, two carry abstract titles that might hint at some sort of narrative or non-musical theme (the opening first movement has no title at all).

The two titled movements are strikingly forward given the time they were written (the exact date is unknown), looking in their anticipation of Romantic ideals and evocations—a feature of Telemann’s work, in particular, which may well have influenced Graupner’s. The serenity of “Le Contentement” sets up the sultry atmosphere of “Le Desire,” made all the more intimate by downsized scoring that carries with it the

inwardness of chamber music. Elsewhere, Graupner brings his distinctively direct, economical style to a Polonaise (a dance of Polish origins), Air (a simple song), Hornpipe (an athletic sailor’s dance) and Menuet (a gallant dance with stately rhythms).

JOHANN SEBASTIAN BACH (1685-1750)

Herz und Mund und Tat und Leben, BWV 147, Pt. 1

In 1723, the year he was appointed to the Leipzig job that Graupner turned down, Bach needed to write a cantata for the Feast of the Visitation. As so often, he looked back to his existing works—specifically, to a cantata he had written for the Fourth Sunday of Advent in 1716 during his stretch working as Court Organist in Weimar.

Bach expanded the cantata from six movements to ten, composing additional recitatives and chorales. What we hear today is not the ten-movement Leipzig version, but a reconstruction of the original 6-movement Weimar version of the cantata, the manuscript score to which has been lost—with a twist.

There are upsides and downsides to hearing the original six-movement version. What we normally don’t get is perhaps the most famous cantata music Bach wrote: the movement titled ‘Wohl mir, dass ich Jesum habe’ (known in English as “Jesu, Joy of Man’s Desiring”); however, in tonight’s performance, this masterwork will end the cantata. On the other hand, we benefit from the lucid theological structuring of Bach’s original version. As the conductor Sir John Eliot Gardiner has pointed out, Bach’s original

PROGRAM NOTES

version lines up four arias back-to-back that trace, in order, the spiritual journey of advent—the season leading up to Jesus’s birth at Christmas—through repentance (alto aria), faith (tenor aria), preparation (soprano aria) and conversion (bass aria).

In placing those arias in succession, Bach was responding to what Gardiner describes as the ‘theological point-making’ of Salomo Franck, the writer who assembled the cantata’s text with such lyrical style and relish for individual words (notably their repetition or emphasis). Throughout the work, Bach responds to Franck’s text with wonderful naturalness and ease that fills the music with a pleasing, mellifluous quality.

Bach’s thrilling opening chorus leaps over Franck’s complex text and instrumental ritornellos (a phrase or melody that returns as a refrain), using cross-rhythms for momentum and various configurations of the assembled musical forces, bouncing off the idea of two elements engaged in a tight exchange. The first example of the latter is heard right at the start, as the trumpet converses with bassoon.

An irregular tread is also a feature of the alto aria with solo oboe d’amore (a deeper, more creamy sounding early incarnation of the oboe) that compels the listener to affirm their faith. There are plenty of triplets around (these being rhythmic devices in which three notes are played in the time usually allotted to two, resulting in a swinging, lilting rhythmic feel).

Triplets run in chains through the organ part of the tenor aria “Hilf, jesu, hilf”—which petitions the savior to recognize the devotion of the faithful individual—and the solo violin

part of the soprano aria “Bereite dir, Jesu, noch itzo die Bahn,” which asks Jesus to “prepare the way” for a believing soul. After a bass solo that calls with severity on “the voice of the caller,” the cantata normally ends quietly with a statement of the choral. Tonight, however, we are treated to the lilting and familiar sonorities of “Jesu, Joy of Man’s Desiring.”

Program notes by Andrew Mellor © 2024

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