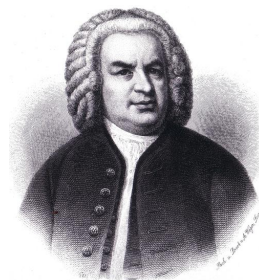


Bach Beat

The Newsletter of the Bach Cantata Choir



November 2017

www.bachcantatachoir.org

Vol. 11, No. 1

Reformation Concert



Sunday, November 12, 2017 at 2:00 p.m.

Harvest and Holiday Market to follow concert



Johann Sebastian Bach: *Cantata No. 79, Gott der Herr ist Sonn und Schild*

Johann Christoph Altnickol: *Sanctus*

Claude Goudimel: *Psalm 42*

Paul Manz: *E'en So, Lord Jesus, Quickly Come*

G.F. Handel: *Chandos Anthem No. 9, O Praise the Lord*

All Bach Cantata Choir concerts are held at the Rose City Park Presbyterian Church at the corner of NE 44th & Sandy (office address 1907 NE 45th Ave) in Portland, Oregon (map). Free-will offerings gratefully accepted.

A New Season Begins

By John Chilgren—Bass



Year number thirteen!

For those who never tire of Baroque music, there is much to enchant your ears! We shall begin the season with a Reformation Concert celebrating 500 years since Martin Luther, the great architect of the Protestant Reformation, sent his manifesto, the 95 Theses, to the Archbishop of Mainz and perhaps posted them on the door of All Saints' church in Wittenberg where he was professor of theology at the university.

For our opening concert we will present works by J. S. Bach, G. F. Handel, and two composers who may be new to our audience, Claude Goudimel and Johann Christoph Altnickol. And from the early 20th century we honor another Lutheran organist and composer, Paul Manz.

Of course the choir looks forward to the early summer of 2018 when we will journey abroad for our first tour to Germany, visiting and performing in towns, churches, and schools where J. S. Bach himself studied, wrote, and taught so earnestly for his immensely productive 65 years on earth.

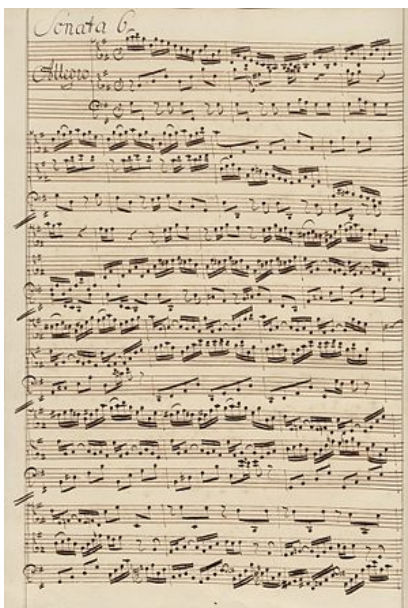
Claude Goudimel (c.1514-1592)

The French composer Claude Goudimel was born in the city of Besançon (60 miles east of Dijon) that now boasts a UNESCO heritage site, a 17th century citadel. The details of his birth remain obscure, the precise date unknown but believed to be about 1514. This places him in the realm of Renaissance composers. Equally obscure are any details of his youth and training until he is documented as a published composer in 1549 while studying at the University of Paris. His book of chansons, published in conjunction with a merchant bookseller, Nicolas Du Chemin, began a career first as a proofreader and later as an associate with Du Chemin, the two having some success in publishing works of up-and-coming French composers and writers. In 1551 he published a book of psalms set to music and dedicated to the French aristocrat Jean Brinon II. And in 1555 the house of Du Chemin published *Moduli undecim festorum*, a collection of Latin motets, one each for eleven major festivals of the church year. Goudimel was among the composers in this first edition.

Around 1557 Goudimel moved to Metz, converted to Protestantism and took a serious interest in the text and music of the *Genevan Psalter*, a collection of melodies designed to be sung with metrical translations of the 150 Psalms. This work was the first and most influential music to be composed by and for the Reformed Church. Goudimel harmonized the entire Psalter into polyphonic versions for four parts and is the only composer to have done so. He would continue to publish a variety of works, including masses, Magnificats, 19 chanson spirituelles, dozens of chansons, eight books of psalms set in motet style, and another complete harmonization of the Genevan Psalter. Strongly allied with the Huguenot and Calvinistic cause, Goudimel left Metz owing to the friction in Paris between rival religious factions, notably the Huguenots and Roman Catholics under Catherine de Medici, queen dowager of France. Returning to Besançon and later to Lyon where he thought he'd be safe, Goudimel encountered the firestorm created by the St. Bartholomew's Day Massacre that had spread throughout France. Goudimel was murdered sometime between 28-31 August, 1592 in Lyon, his body thrown into the Rhone.



Psalm 42, to be sung at this concert, is the 3rd most popular Genevan melody (Genevan Psalter Resource Center). Despite the serious and wistful text, the melody is rather sprightly and joyous.



Johann Christoph Altnickol (1720-1759)

After the sudden and unexpected death of Bach's first wife Maria Barbara, J. S. Bach married a young gifted soprano, Anna Magdalena Wicke, with whom he had 13 children, six surviving into adulthood. One of the daughters, Elisabeth Juliane Friederica (1726-81), herself an accomplished singer and musician, married one of her father's gifted students, Johann Christoph Altnickol. Altnickol (or Altnikol) was born New Year's Day, 1720, in a small town in Germany that is now part of Poland. After graduating from the University of Leipzig in 1744, Altnickol soon became a private pupil of J. S. Bach, also becoming his copyist (1744-47) as well as eventual son-in-law (1749). The score pictured here is in his hand.

Already an accomplished organist, Altnickol received an appointment in the municipality of Niederwiesa in 1748 and soon after, through his connections with the elder Bach, received an appointment as organist at St. Wenzel's

Church in Naumburg, where the now famous Hildebrandt organ had recently been built and inspected by J. S. Bach himself. Altnickol continued as organist in Naumburg until his death July 25, 1759. Bach wrote of Altnickol, "Ultimately, he is a pupil for whom I need not feel embarrassed."

There are few extant works of Altnickol, including a few cantatas, keyboard, and vocal works. A Magnificat and some cantatas have been lost, and it is seldom that any of his works are performed. The polyphonic *Sanctus II* performed at this concert, written in 1748, is one of two settings based on the Gregorian *cantus firmus*, the *Sanctus I* performed in unison with a polyphonically treated string ensemble.

Georg Frederic Handel (1685-1759)

Handel was born the same year as Bach (1685) and, like his Baroque compatriot, was highly prolific. Best known for *Messiah*, *Water Music*, and *Music for the Royal Fireworks*, his avalanche of music extends to keyboard, wind ensembles, trio and solo sonatas for various instruments, orchestral works, concerto grossi, organ concertos, canticles, anthems, operas, cantatas, and oratorios, among other genre.



Bach spent his entire life in Germany, but Handel did not. Although secure in a position as *Capellmeister* at Hanover for the Elector George Louis (the future King George I of England), Handel had already made a name for himself while in Italy, mastering the details of Italian opera. He had also spent time in London. With King George I on the throne, Handel journeyed to England to stay for good. He became a British subject and was appointed as composer to the Chapel Royal at St. James Palace. Handel's most notable contributions to church music are the large-scale **Chandos Anthems** written between 1717-

1719 when Handel was house composer for the Duke of Chandos (James Brydges) who lived on a palatial estate north of London. Together, they produced anthems for chorus, soloists, and orchestra. At any given time about 120 musicians in residence performed daily and for worship services in the neighboring parish.

Chandos Anthem No 9, *O Praise the Lord with One Consent*, opens with the highly recognizable tune "O God, Our Help in Ages Past." The text was written by the English hymnist Isaac Watts (1674-1748) with the tune attributed to the great English organist and composer William Croft (1678-1727) while he was organist at St. Anne's Church in Soho, hence the tune name "St. Anne." One of Croft's legacies is his "Funeral Sentences" (c. 1724) that were sung at Handel's funeral as well as at every British state funeral since their publication, including those of Princess Diana and Margaret Thatcher.

Handel made his home at 25 Brook Street, London. He died there on April 14, 1759, was given full state honors, and was buried in Westminster Abbey. Unlike Bach, Handel never married or sired any children.



Johann Sebastian Bach (1685-1750)

J. S. Bach composed his *Cantata 79, Gott der Herr ist Sonn und Schild* (*God the Lord is Sun and Shield*), for the Feast of the Reformation held October 31. Written during his third year as *Thomaskantor* in Leipzig in 1725, it was first performed on October 31, 1725, and again five years later in Leipzig. It is truly festive in nature, with horns, tympani, oboe, strings and continuo. Dr. Christiane Krautscheid, a German music publisher explains: "The sun stands for the clarity, of faith and the shield for Christ, protecting the true believers from temptation. The cantata begins with fanfare-like motive on the horns, the opening chorus proclaiming the unwavering belief of the faithful in ultimate victory. Bach uses a highly complex contrapuntal method of combining two themes for this section whereas the aria for alto that comes next is more intimate and introspective.

"The following chorale, which takes up the horn motive of the opening chorus, is meant as an expression of thanks and praise on behalf of the congregation. Without any instrumental interlude, a duet for soprano and bass ensues. In this episode, vigorous outbursts in the strings symbolizing the attacks of the archfiend become interwoven with the confident singing of true believer. A chorale of striking simplicity brings the cantata to a close."

The third movement featuring the chorale, *Nun danket alle Gott*, has been called the German *Te Deum*, being found in all German hymnals and many American hymnals. The German clergyman and hymnist, Leipzig-born Martin Rinkart, wrote this now-celebrated text in 1636, just before his town of Eilenburg was beset by the deadly plague which left more than 4,000 dead.

Paul Manz (1919-2009)

Also included in the November concert is a short but popular work "E'en So, Lord Jesus, Quickly Come" by the American composer Paul Manz (1919-2009). Born in Cleveland, Manz was an organist, composer, recitalist and teacher who performed internationally and was recognized throughout the world for his hymn festivals and extraordinary performances in Lincoln Center, the Cathedral of St. Rombout in Belgium, the Kennedy Center, and with the Chicago Symphony, among others. He was Cantor Emeritus at the Evangelical Lutheran Church of Saint Luke, Chicago, Illinois, as well as Cantor Emeritus of Mount Olive Lutheran Church in Minneapolis, Minnesota. He was the director of the newly-established Paul Manz Institute of Church Music, and was Professor Emeritus of Church Music at Christ Seminary at the Lutheran School of Theology in Chicago. He is listed as one of the 10 most influential organists of the 20th century.

John Chilgren sings bass with the Bach Cantata Choir and formerly sang with the Portland Symphonic Choir and Choral Arts Ensemble. For 20 years he was pianist and choral director of three SW United Methodist Churches and has been a book and film reviewer for more than 45 years.

Thank you!

We appreciate the generosity of all who support the Bach Cantata Choir.

Join our Growing List of Season Sponsors!

Sponsorships are now available at three levels (below). To become a sponsor, visit www.bachcantatachoir.org.

<p>Friends of the Choir (\$100-249)</p> <ul style="list-style-type: none">● Recognition on our website and program.● Invitation to special events, including "Bach-Sing" day carol sing on Dec. 26 and an event in the spring.	<p>Director's Circle (\$250-499) Composer's Circle (\$500+)</p> <ul style="list-style-type: none">● All the benefits available to Friends of the Choir.● Two tickets to the Baroque Holiday Concert.
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Bach Cantata Choir

3570 NE Mathison Place
Portland OR 97212
www.bachcantatachoir.org

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Harvest and Holiday Market!

Following the concert is our second annual Harvest and Holiday Market, featuring many handcrafted gifts and edibles, as well as wines, specialty baskets, and other surprises.

We are also accepting donations of gift certificates and goods. To donate, please visit our website.



The Bach Cantata Choir's mission is to sing the entire set of cantatas by Johann Sebastian Bach over a period of 30 years.

The Bach Cantata Choir is a legally organized non-profit corporation under Oregon law, and is a registered 501(c)(3) corporation with the IRS. Donations to the choir are tax-deductible to the extent provided by law and regulation.

The *BachBeat* newsletter is published cyclically by the Bach Cantata Choir.

Emily Rampton, Editor