

**The Dina Koston and Roger Shapiro Fund  
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**BACH  
COLLEGIUM  
JAPAN**

**MASAAKI SUZUKI,  
*CONDUCTOR & HARPSICHORD***

**RODERICK WILLIAMS OBE,  
*BARITONE***

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**Saturday, February 11, 2023 ~ 8:00 pm  
St. Mark's Episcopal Church**

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**There will be no preconcert talk for this event.**

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**Harpichord by Thomas and Barbara Wolf, Washington, 1991**

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# BACH COLLEGIUM JAPAN

Masaaki Suzuki, conductor & harpsichord  
Roderick Williams OBE, baritone

Ryo Terakado, violin  
Mika Akiha, violin  
Stephen Goist, viola  
Emmanuel Balssa, violoncello  
Robert Franenberg, violone  
Masamitsu San'nomiya, oboe/oboe d'amore  
Liliko Maeda, flauto traverso

Hisato Iwasaki, stage manager  
Akiko Sugiyama, orchestra and tour manager



## PROGRAM

### **JOHANN SEBASTIAN BACH (1685-1750)**

Orchestral Suite no. 2 in B minor, BWV 1067 (1738-9)

Overture  
Rondeau  
Bourrées I & II  
Polonaise & Double  
Menuet  
Badinerie

### **JOHANN GOTTLIEB JANITSCH (1708-1762)**

Sonata da Camera in G minor,  
“O Haupt voll Blut und Wunden”

*Largo*  
*Allegretto*  
*Adagio*  
*Vivace*

## **GEORG PHILIPP TELEMANN (1681-1767)**

Cantata “Der am Ölberg zagende Jesus,” TWV 1:364 (1741)

*Arioso*: “Die stille Nacht umschloß den Kreiss der Erden”

*Aria*: “Ich bin betrübt bis in den Tod”

*Recitative*: “Er rung die heiligen Hände aus überhäuftem Schmerz”

*Aria*: “Mein Vater!”

*Recitative*: “Allein, die Angst nahm jeden Nu mit Haufen zu”

*Aria*: “Kommet her, ihr Menschenkinder”

## **INTERMISSION**

## **GEORG PHILIPP TELEMANN**

“Pariser” Quartet in D Major (TWV 43:D3) (1738 or before)

*Prèlude*: *Vivement*

*Tendrement*

*Vite*

*Gaiment*

*Modérément*

*Vite*

## **JOHANN SEBASTIAN BACH**

Cantata “Ich habe genug,” BWV 82 (1727 with revisions)

*Aria*: “Ich habe genug”

*Recitative*: “Ich habe genug”

*Aria*: “Schlummert ein, ihr matten Augen”

*Recitative*: “Mein Gott! wenn kömmt das schöne: Nun!”

*Aria*: “Ich freue mich auf meinen Tod”



# ABOUT THE PROGRAM

## JOHANN SEBASTIAN BACH, *Orchestral Suite no. 2*

The orchestral suite was a popular genre in early 18th-century Germany as the suite was transforming from functional dance music into concert music for a seated audience. Bach's *Orchestral Suite in B minor* is scored for solo "[Flute] traversière" (transverse flute), violin I/II, viola and basso continuo, and the work is composed in eight movements. The focus on the solo instrument, as in the solo concerto, which was gaining in popularity around the same time, assisted in the move away from the largely ensemble-based dance music of the past. The Baroque suite, however, could never truly shirk its roots as can be seen in the reliance on dance movements as the basis for the larger work. The sarabande, bourrée, polonaise, and menuet form the core of the suite, bounded by movements that speak to the more grandiose, stage-based qualities to which the suite aspired.

The overture is both the first movement of the work and the genre that most clearly connects the orchestral suite to the idea of the contemporary stage. That Bach referred to this entire work and the three other orchestral suites (BWV 1066-1069) as "overtures" is important as they relate specifically to the French overture that had been created and popularized by Jean Baptiste Lully (1632-1687) in the previous generation. These pieces were known not only for their rounded-binary form, in which the slower, duple-meter initial section (A) was followed by a faster, often fugal second section (B), capped with a short reminder of the beginning section (A'), but also for the dotted rhythms that pervade their stately opening sections. For contemporary audiences, this specific type of overture would have aurally signaled the majesty of the French stage in the time of King Louis XIV (the 'Sun King').

While the polonaise is a dance form, it was a newer, almost exotic addition to the standard suite movements of the period. This particular polonaise seems to resemble a famous folk tune of the period and has been identified as a stylization of the Polish folk song "Wezme ja kontusz" (I'll take my nobleman's robe).<sup>1</sup> For the final movement, the title "Badinerie," like the scherzo, means to joke or jest. These types of works are often challengingly fast for the performers and this badinerie has become a show-piece for flautists. Just try to imagine what a humorous sight it would have presented though, were it actually danced and you will understand the title.

There has been extended discussion among early music specialists including Joshua Rifkin and Gonzalo X. Ruiz about an earlier, seemingly lost, version of this suite composed in A minor. Rifkin argues that the instrumentation would

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<sup>1</sup> Adrian Thomas, *The Cambridge Companion to Chopin* (Cambridge: Cambridge University Press, 1992), 146.

have been for violin while Ruiz suggests the oboe.<sup>2</sup> While each theory marshals interesting evidence, it is important to remember that in Bach's time, pieces were often rewritten, in many cases quite quickly to accommodate available performers. Therefore, the idea that Bach may have changed his original piece to B minor to better suit a flautist who would be available for the performance was not an uncommon occurrence in the Baroque period. In sum, this work is impressive for the period, evincing all the stately spectacle of the high Baroque courtly concert with a dash of concluding whimsy.



## JOHANN GOTTLIEB JANITSCH, *Sonata da Camera*, “O Haupt voll Blut und Wunden”

*Sonata da camera* as a genre in the Baroque period was synonymous with the dance suite. These were usually comprised of movements such as the allamande, courante, sarabande, and gigue, as well as the bourrée and increasingly the minuet, as heard in Bach's orchestral suite. The term sonata was derived from the Italian verb “sonare,” meaning ‘to sound’ as on an instrument, rather than to be sung. In the early Baroque, any piece composed for an instrument could have been called a sonata. The *sonata da camera*, however, denoted a secular piece meant for the camera, or chamber, as opposed to the *sonata da chiesa*, a sonata composed specifically for the church or sacred musical performances. This piece by Janitsch curiously calls itself a *sonata da camera*, but behaves more like a *sonata da chiesa*, in that it does not use obvious or named dance forms, relying rather on the language of Italian tempo markings. In this one may observe the slippage between the concept of the suite and the growing importance of the symphony, which commonly used tempi as titles for many of the movements. Additionally, with regard to the sacred nature of this work, the third movement of the sonata, *Adagio ma non troppo* is based upon the secondary namesake of the larger work: “O Haupt voll Blut und Wunden”, Hans Leo Hassler's famous Passion chorale, “O sacred head now wounded.”

O sacred head now wounded  
With grief and shame way down,  
Now scornfully surrounded  
With thorns thine only crown,  
How art thou pale with anguish,  
With sore abuse and scorn.  
How does that visage languish,

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2 Joshua Rifkin, “The B-Minor Flute Suite Deconstructed” in *Bach Perspectives*, no. 6: J. S. Bach's Concerted Ensemble Music, *The Overture*, ed. Gregory Butler (University of Illinois Press, 2007): 10-19; Gonzalo X. Ruiz, *Orchestral Suites for a Young Prince* (notes), Avie AV2171.

Which once was bright as morn.  
What language shall I borrow  
To thank thee dearest man?  
For this, thy dying sorrow,  
Thy pity without end.  
O make me thine forever,  
And should I fainting be,  
Lord, let me never, ever  
Outlive my love to thee.

The use of a sacred piece such as this chorale as the basis for a secular work is not without precedent in the period as even cantatas, which are now firmly associated with sacred performing spaces, were initially able to move contextually across and through sacred, quasi-sacred, and secular arenas without contest.



## **GEORG PHILIPP TELEMANN, Cantata** **“Der am Ölberg zagende Jesus;” “Pariser” Quartet**

In the high Baroque period, cantatas were multimovement works, central to Lutheran worship. Taking their theme from either the gospel reading or from the chorale, these musical entertainments were devotions composed to musically convey, through voice and instrumentation, the emotional life of the scriptures. As such, they were composed in great numbers. Telemann composed over 1,700 of these cantatas in his career. His solo cantata, “Der am Ölberg zagende Jesus,” TWV 1:364 (1741), is an example of the style, which emphasizes the alternation of arias and recitatives, the alternating roles of the narrator and Christ, and the contrasting emotions depicted in the retelling of the night Jesus spent in the Garden of Gethsemane.

The cantata begins with “Die stille Nacht,” an *accompagnato* piece that like the *arioso*, sits between aria and recitative in style. It highlights the “terrifying night... of fear and uncertainty,” through the unsettled quality in both voice and strings, setting the tone for the emotional journey of the next six movements. The pulsing strings create tension like a restless heartbeat, while the vocal part moves between calm *legato* and impassioned melismas. This anxious feeling continues in the following aria: “Ich bin betrübt bis in den Tod” (‘I am saddened unto death’) and is only alleviated slightly in the following aria “Mein Vater! Wenn dir’s wohlgefällt” (‘My father, if it so please you’). The major key signifies a momentary hopefulness heard in the words of Matthew 26:39, ‘My father, if it so please you, let the cup now pass from me.’ This, of course, is not to be and the final recitative, “Allein, die Angst nahm jeden Nu” (‘Alone, the fear took every moment’) moves the narrative from fear to resignation. In the final aria, “Kommet her, ihr Menschenkinder”

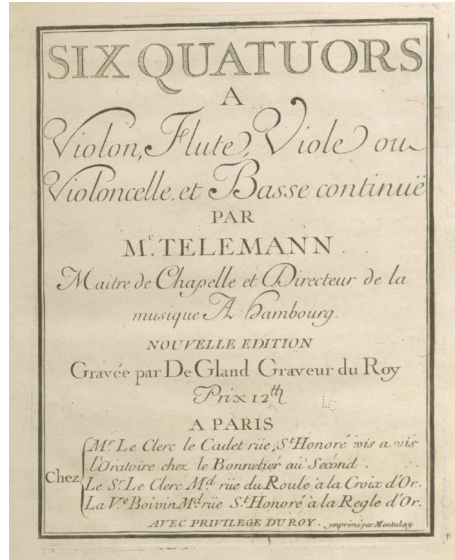


(‘Come here, you children of men’) that resignation has transformed into a joyous acceptance and anticipation of Christ’s role as redeemer for all humankind.



Telemann composed the “Paris” quartets during his visits to the French capital in 1737. Composed as Sonata à 4 for flute, violin, viola da gamba and continuo in the French style, they were meant to suit the musical tastes of his hosts. In the manner of the high Baroque, each movement conveys a contrasting emotional character. This “Affectk” was part of a larger philosophical movement called the Doctrine of the Affections, in which music, like other arts, were meant to move the audience to experience the emotions conveyed through the work. This sense of *ethos*, even catharsis was understood to be the main *raison d’être* for the arts by the philosophers of the age.

Emotional shifts notwithstanding, the quartets are predominantly light and lively, even in the slower *largo* or *adagio* sections. These movements display the buoyant and dance-like character for which contemporary Parisian music was known. What is particularly beautiful in Telemann’s style throughout these quartets is his chameleon manner of using Germanic *Fortspinnung* qualities—the motor rhythms and the prolongation or sequencing of phrases—with the lightest of touches that nod more to Antonio Vivaldi (1678-1741) or even Lully in places, rather than to his more sober (or somber) Germanic contemporaries.



Title page for *Six Quatuors à Violon, Flute, Viole ou Violoncelle, et Basse continue par Mr. Telemann* (Paris, n.d.) held by the Library of Congress (M420.A2 T18 case)

Interestingly, manuscript sources for this sonata were found in the music library of Count Schönborn in Wiesentheid-Unterfranken (Bavaria) by Fritz Zobeley.<sup>3</sup> He firmly ascribed the pieces to Telemann's other cosmopolitan Germanic colleague, Georg F. Händel (1685-1759). Like Telemann, Händel, who had been musically trained in both Germany and Italy, was able to move between styles, merging his contrapuntally-challenging Germanic style, often found in the harmony or the fugal, choral sections, with a light lyrical, Italianate quality in the vocal arias. That Zobeley heard Händel in the music of Telemann was not unusual for 1931, as Händel's music was, at the time, better known than Telemann's; Telemann had a mid-20th century resurgence with a collection of recordings and scholarship that helped to re-assert his place in the larger Baroque canon.<sup>4</sup>



## JOHANN SEBASTIAN BACH, Cantata “Ich habe genug”

The cantata for the Feast of the Purification, “Ich habe genug,” BWV 82 (c. 1727) is one of Bach's best-known vocal works. Bach initially scored this solo cantata for bass, oboe, strings, and basso continuo, but later reset it for soprano. The popularity of the work lies in its uncomplicated form that highlights the beauty of the three arias, which, like those in the earlier Telemann cantata, convey a narrative that moves through contrasting affects. Here, however, rather than fear to joy, the path is world-weariness through hope, intimate conversations with God, toward a joyful longing for death.

The opening aria “Ich habe genug” (‘I am content’) conveys an expressive theme in c minor. Contentment here conveys happiness but also a weariness of the soul. Johann Mattheson (1681-1764), a German music theorist, considered the key of c minor, which begins and ends this cantata, to be the key of the sweetest sadness, lovely and even sleep inducing. As this aria leads to the famous slumber song or lullaby aria, this affective quality is fitting. The intervening recitative moves from A-flat major to B-flat major, which by contemporary thought equated to symbolism of death and eternity (A-flat) to belief in the hope for a better world, expressed by the key of B-flat major. Anna Magdalena Bach copied a version of the next aria, “Schlummert ein” (‘Fall asleep, you dull eyes’) into her second notebook. The melody has a sinuous quality that is supported by the *legato* phrasing in the strings. The rondo form brings the main theme back repeatedly throughout the aria like a comforting refrain. Bach's key choice of E-flat major further supports these qualities as it was associated with prayer and communication with the divine, as in a bedtime prayer. The short following recitative, “Mein Gott! wenn kömmt das schöne” (‘My God! When the beautiful comes’) closes with an *adagio*

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3 Fritz Zobeley, “Werke Händels in der Gräflich von Schönbornschen Musikbibliothek,” in *Händel Jahrbuch 1931* (Leipzig: Breitkopf & Härtel, 1931).

4 Eric Cross, “Telemann Revived,” *Early Music* 36/1 (February 2008): 146-150.

that bids the world good night. The cantata thus returns to the key of c minor for the rousing, vivace concluding aria: “Ich freue mich auf meinen Tod” (‘I look forward to my death’). This joyful work is dance-like in quality with strong rhythms and periodic phrase structures. While the style and lyrics are seemingly at odds with one another, Bach’s particular strain of Lutheran Pietism would have applauded the positivity of this musical setting against the sentiment of the lyrics. The cantata ends with a positive celebration of the soul’s anticipation of a joyful reunion with God in heaven.

*Stacey Jocoy  
Music Reference Specialist  
Library of Congress, Music Division*



## TEXTS & TRANSLATIONS

{Texts provided by Artists}

Georg Philipp Telemann, “Der am Ölberg zagende Jesus,” TVWV 1:364  
Trans. Michael Marissen

### DER AM ÖLBERG ZAGENDE JESUS

#### 1. Arioso

Die stille Nacht umschloss  
den Kreis der Erden,  
Die Nacht, die sonst der Müden Labsal ist,

Wenn sie die täglichen Beschwerden  
Durch angenehme Ruh versüsst.  
Jedoch, (o schreckenvolle Nacht,  
Die meinen Geist vor Angst  
verschmachten heisst.)

Denn Jesus, als das Abendmahl vollbracht,  
Nimmt seinen Weg zum Hof Gethsemane,  
Da überfällt ihn solch ein Weh,  
Voll Zittern, Angst und Zagen,  
Dass er vor Schmerzen kaum  
So viel kann sagen:

#### 2. Aria

Ich bin betrübt bis in den Tod.  
Meine Seele will verzagen,  
Die Gebeine sind zuschlagen,  
Mich umringet Höllennot.

#### 3. Recitativo

Er rung die heiligen Hände  
Aus überhäuftem Schmerz.  
Die Augen schlug er himmelwärts,  
Und dass der Vater ihm nur etwas  
Labsal sende,  
So hub er seine Stimm empor,  
Und bracht ihm dies Gebet  
Mit heissen Seufzern vor:

### THE DISTRESSED JESUS ON THE MOUNT OF OLIVES

#### 1. Arioso

The silent night encompassed  
the earth’s horizon,  
The night, which otherwise is  
the relief of the weary

When it, by dint of pleasant rest,  
Softens their everyday burdens.  
But ... (oh terrible night  
That bids my spirit faint for fear!).  
For Jesus, when the Last Supper

has been accomplished,  
Takes his path to the villa Gethsemane,  
Where such a woe falls upon him  
– full of trepidation, fear, and distress –  
That, for sorrows, he is scarcely able  
To say this much:

#### 2. Aria

I am grieved to the point of death.  
My soul will lose heart,  
Limb and bone are stricken,  
Hell’s direness besets me.

#### 3. Recitativo

He wrung his saintly hands,  
Out of heaped-up sorrow.  
His eyes he cast heavenward;  
And so that [God] the Father might only send him  
some relief,  
He lifted up his voice,  
And offered him this prayer,  
With ardent sighs:

**4. Aria**

Mein Vatter! wenn dirs wohlgefällt,  
So lass den Kelch jetzt von mir gehen.

Mein Schmerz ist unerträglich gross,  
Drum reiss mich von demselben los.  
Jedoch, dir sei es heimgestellt.  
Dein Wille soll allein geschehen.

**5. Recitativo**

Allein, die Angst nahm jeden Nu  
mit Haufen zu,  
Bis er zuletzt gar  
mit dem Todte rang,  
Und durch der Marter heisse Glut,  
Das klare Blut aus dem  
hochteuren Leibe drang.

**6. Aria**

Kommet her, ihr Menschenkinder,  
Kommet her, verstockte Sünder,  
Seht, was Jesus für euch tut.

Ach! ich stelle mich mit ein,  
Und will gern der grösste sein.

Doch, da mich die Schulden reuen,  
Muss mich auch dein Schmerz befreien  
Von der heissen Höllenglut.

**4. Aria**

My Father!, if it well-pleases you,  
Then let the cup [of suffering] now pass from me.

My sorrow is unbearably great;  
Therefore wrest me free from that.  
But let it be up to you.  
Your will alone shall be done.

**5. Recitativo**

[Jesus being] alone, his fear grew  
in heaps every instant,  
Until in the end he even wrestled with  
[the figure of] Death,  
And by dint of torment's hot embers,  
The unblemished blood thrust out of his  
highly precious body.

**6. Aria**

Come here, you children of humankind,  
Come here, hardened sinners;  
Behold what Jesus does for you.

Ah! I place myself in with [them]  
And will gladly be [reckoned as]  
the greatest [sinner].

Yet, because I repent of my transgressions,  
Your sorrow must also exempt me  
From the hot embers of hell.



J. S. Bach, "Ich habe genug," BWV 82  
Trans. Michael Marissen & Daniel R. Melamed

**1. Aria**

Ich habe genug,  
Ich habe den Heiland, das Hoffen  
Der Frommen,  
Auf meine begierigen Arme genommen,  
Ich hab ihn erblickt,  
Mein Glaube hat Jesum ans Herze gedrückt;  
Nun wünsch ich noch heute mit Freuden  
Von hinnen zu scheiden:  
Ich habe genug.

**2. Recitativo**

Ich habe genug.  
Mein Trost ist nur allein,  
Dass Jesus mein und ich sein  
Eigen möchte sein.  
Im Glauben halt ich ihn,  
Da seh ich auch mit Simeon  
Die Freude jenes Lebens schon.  
Lasst uns mit diesem Manne ziehn!  
Ach! möchte mich  
Von meines Leibes Ketten  
Der Herr erretten;  
Ach! wäre doch mein Abschied hier,  
Mit Freuden sagt ich, Welt, zu dir:  
Ich habe genug.

**1. Aria**

I have enough,  
I have taken the savior, the hope  
Of the pious,  
Into my eager arms;  
I have beheld him;  
My faith has pressed Jesus to my heart;  
Now I wish, with joy, this very day  
To depart from here:  
I have enough.

**2. Recitativo**

I have enough.  
My one and only consolation is  
That Jesus would be my own  
And I his.  
I hold him in faith;  
Thus, with Simeon, I, too, already see  
The joy of that life [in heaven].  
Let us go with this man [Jesus, to die].  
Ah, that from my body's chains  
The Lord would rescue me;  
Ah, were indeed my leave-taking here,  
I would say with joy to you, world:  
I have enough.

### 3. Aria

Schlummert ein, ihr matten Augen,  
Fallet sanft und selig zu!

Welt, ich bleibe nicht mehr hier,  
Hab ich doch kein Teil an dir,  
Das der Seele könnte taugen.  
Hier muss ich das Elend bauen,  
Aber dort, dort werd ich schauen  
Süssen Frieden, stille Ruh.

### 4. Recitativo

Mein Gott, wenn kömmt das schöne: Nun!,  
Da ich im Friede fahren werde  
Und in dem Sande kühler Erde  
Und dort bei dir im Schosse ruhn?

Der Abschied ist gemacht:  
Welt, gute Nacht!

### 5. Aria

Ich freue mich auf meinen Tod,  
Ach! hätt er sich schon eingefunden.  
Da entkomm ich aller Not,  
Die mich noch auf der Welt gebunden.

### 3. Aria

Fall into [death's] slumber, you languid eyes,  
Droop gently and blissfully shut.

World, I will remain here no longer;  
I have indeed no share in you  
That could be fit for my soul.  
Here [on earth] I must build up misery,  
But there [in heaven], there I will look upon  
Sweet peace, quiet rest.

### 4. Recitative

My God, when will the beautiful “Now” come,  
When I will go in peace,  
And rest [here] in the sand of the cold earth  
And there with you in the bosom [  
of Abraham—heaven]?

I have taken my leave:  
World, good night.

### 5. Aria

I look forward to my death;  
Ah, had it already come about.  
Then I will escape all the distress  
That [had] bound me yet in the world.



## About the Artists

### Bach Collegium Japan

Bach Collegium Japan was founded in 1990 by Masaaki Suzuki, its inspirational Music Director, with the aim of introducing Japanese audiences to period instrument performances of great works from the baroque period. Comprised of both baroque orchestra and chorus with soloists, their activities include an annual concert series of Bach's cantatas and a number of instrumental programs. Masato Suzuki, the son of Masaaki Suzuki, serves as Principal Conductor of this world-renowned group.

The ensemble has acquired a formidable international reputation through their acclaimed recordings of the major choral works of Johann Sebastian Bach for the BIS label. One of their most recognized accomplishments is the complete cycle of Church Cantatas, a huge undertaking consisting of recording over fifty CDs, that commenced in 1995 and finished in 2014; this major achievement was recognized with a 2014 *ECHO Klassick* 'Editorial Achievement of the Year' award. Other recognitions include the Bach Motets that was honored with a German Record Critics' Award (Preis der Deutschen Schallplattenkritik), Diapason d'Or de l'Année 2010, and with a *BBC Music Magazine* Award in 2011. The ensemble furthered their expertise in the classical repertoire, releasing a recording of Mozart's Requiem in November 2014, which they followed with the release of Mozart's Great Mass in C Minor. The recording won the Choral category in the 2017 Gramophone Awards and BBC Music Magazine again recognized Masaaki Suzuki and Bach Collegium Japan as the "Recording of the Month." The disc follows their first recording of

Mozart released in 2015 – the Requiem – based on Masato Suzuki’s completion on Joseph Eybler’s first and Süßmayr’s subsequent work, and builds on Suzuki’s continuing wish to explore the tradition and line of Christian music. In 2020 the group celebrated their 30th anniversary with their second *Gramophone* Award in the Choral category for *St. Matthew Passion*.

Bach Collegium Japan and Masaaki Suzuki have shared their interpretations across the international music scene with performances in venues as far afield as Amsterdam, Berlin, Vienna, Paris, Hong Kong, London, Dublin, Los Angeles, Melbourne, New York, and Seoul, and at major festivals such as the BBC Proms, the Edinburgh International Festival, the Hong Kong Arts Festival, New Zealand International Arts Festival, Ghent’s Festival of Flanders, Festival Cervantino in Mexico, Prague Spring Festival, Leipzig Bachfest, Thüringer Bachwochen, and Fribourg International Festival of Sacred Music. They have also collaborated with other globally recognized ensembles such as their invitation to the New York’s Lincoln Center where Masaaki Suzuki and the choir performed with the New York Philharmonic Orchestra to open its Bach Variations Festival in 2013.

The ensemble’s previous North American tour took place in the 2018/19 season, including performances at Carnegie Hall, Montreal’s Bach Festival, Armstrong Auditorium and for early music presenters in Seattle and Vancouver. The full ensemble successfully concluded a much-anticipated European tour last fall that began in Wrocław, continuing to Cologne, Vienna, Dusseldorf, Lausanne, Paris, Antwerp, Madrid, and ended in The Hague, presenting two different programs, Bach’s B Minor Mass and a selection of cantatas. It was a particularly important event that marked the revival of the ensemble’s international activities, as their last European tour was abruptly interrupted by the pandemic in March 2020.

This occasion celebrates the ensemble’s ninth North American tour. Members of the Bach Collegium Japan orchestra, with Masaaki Suzuki leading from the harpsichord, reunite with baritone Roderick Williams OBE for their February 2023 tour that includes returns to Yale University’s School of Music, Library of Congress in Washington, D.C., the Boston Early Music Festival, Toronto’s Royal Conservatory, and Kansas City Friends of Chamber Music, and their debut with a performance at New York’s 92NY and two performances at the Ordway Theatre for the Schubert Club in Saint Paul.



### **Masaaki Suzuki, conductor**

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. He has remained their Music Director ever since, taking them regularly to major venues and festivals in Europe and the USA and building up an outstanding reputation for the expressive refinement and truth of his performances.

In addition to working with renowned period ensembles, such as the Orchestra of the Age of Enlightenment and Philharmonia Baroque Orchestra, Suzuki is invited to conduct repertoire as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn

and Stravinsky, with orchestras such as the Bavarian Radio, Danish National Radio, Gothenburg Symphony, Orchestre Philharmonique de Radio France, and Yomiuri Nippon Symphony Orchestras. This season he visited the Montreal Bach Festival, the New York Philharmonic, the San Francisco Symphony, the Mozarteumorchester Salzburg and the Lahti Symphony Orchestra.

Suzuki's impressive discography on the BIS label, featuring all Bach's major choral works as well as complete works for harpsichord, has brought him many critical plaudits - the *Times* has written: "it would take an iron bar not to be moved by his crispness, sobriety and spiritual vigour." 2018 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete sacred and secular cantatas initiated in 1995 and comprising sixty-five volumes. The ensemble has recently recorded the Gramophone's awarded Bach's *St. John's Passion* and *St. Matthew's Passion*.

Bach Collegium Japan has been invited in a previous season to participate, as one of three ensembles, in the cantata cycle at Bachfest Leipzig, where they also gave a critically acclaimed performance of Mendelssohn's *Elias*; their busy touring schedule also took them to the USA performing at venues including the Alice Tully Hall, New York and San Francisco's Davies Symphony Hall. This autumn, they had completed a European tour with concerts in Wroclaw, Cologne, Vienna, Dusseldorf, Lausanne, Paris, Antwerp, Madrid, and The Hague. The ensemble will also visit the United States and Canada during winter.

Suzuki combines his conducting career with his work as an organist and harpsichordist; he recently recorded Bach's solo works for these instruments. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and Professor Emeritus of the early music department at the Tokyo University of the Arts, he was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music from 2009 until 2013, where he remains affiliated as the principal guest conductor of Yale Schola Cantorum.

In 2012 Suzuki was awarded with the Leipzig Bach Medal and in 2013 the Royal Academy of Music Bach Prize. In April 2001, he was decorated with 'Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik' from Germany.



### **Roderick Williams OBE, baritone**

Roderick Williams is one of the most sought-after baritones of his generation and performs a wide repertoire from baroque to contemporary music in the opera house, on the concert platform and in recital. He enjoys relationships with all the major UK opera houses and has sung world premieres of operas by, among others, David Sawer, Sally Beamish, Michel van der Aa, Robert Saxton and Alexander Knäifel.

He performs regularly with all the BBC orchestras, and many other ensembles including the Royal Scottish National Orchestra, the Philharmonia, London Sinfonietta, Royal Liverpool Philharmonic Orchestra, the Hallé, Britten Sinfonia, Bournemouth Symphony and Scottish Chamber Orchestra. Abroad Roderick has worked with the Berlin Philharmonic, New York Philharmonic, Deutsches Symphonie-Orchester Berlin, Russian National Orchestra, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Accademia Nazionale di Santa Cecilia in Rome and Bach Collegium Japan amongst others. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne Festivals.

Recent and future opera engagements include Oronte in Charpentier's *Medée*, Don Alfonso / *Così fan Tutte*, Pollux / *Castor and Pollux*, Sharpless / *Madame Butterfly* and baritone soloist in the new production of Britten's *War Requiem* all for English National Opera, Toby Kramer in Van der Aa's *Sunken Garden* in the Netherlands, Lyon and London, Van der Aa's *After Life* at Melbourne State Theatre, Sharpless for the Nederlandse Reisopera, the title roles of *Eugene Onegin* for Garsington Opera, *Billy Budd* for Opera North, Van der Aa's *Upland* for Netherlands Opera, Oper Köln, Park Avenue Armory New York and the Bregenz Festival, and Papageno / *Die Zauberflöte* as well as the title role in *Il ritorno di Ulisse* for the Royal Opera House. Recent and future concert engagements include concerts with the New York Philharmonic, Rias Kammerchor, Singapore Symphony, Gabrieli Consort, Sao Paulo Symphony, London Philharmonic Orchestra, Philharmonia Baroque, City of Birmingham Symphony Orchestra, Cincinnati Symphony, Music of the Baroque Chicago, Berlin Philharmonic, Hallé Orchestra, London Symphony Orchestra, Royal Liverpool Philharmonic, BBC Proms, Bayerische Rundfunk, Melbourne Symphony Orchestra, Bergen Philharmonic Orchestra, and with the Orchestra of the Age of Enlightenment.

He is also an accomplished recital artist who can be heard at venues and festivals including Wigmore Hall where he recently performed all three Schubert cycles in one season, Kings Place, LSO St Luke's, the Perth Concert Hall, Oxford Lieder Festival, London Song Festival, Beethovenhaus, Snape Maltings, Edinburgh Festival, Liverpool Philharmonic Hall, Concertgebouw and the Musikverein, Vienna. He appears regularly on Radio 3 both as a performer and a presenter.

Roderick Williams is also a composer and has had works premiered at the Wigmore and Barbican Halls, the Purcell Room, with the Rias Kammerchor and live on national radio. From 2022/23 season he takes the position of Composer in Association of the BBC Singers

He will be the Artist in Residence at the 2023 Aldeburgh Festival and is currently 'singer-in-residence' for Music in the Round in Sheffield, presenting concerts and leading on dynamic and innovative learning and participation projects that introduce amateur singers, young and old, to performing classical song repertoire. He was Artist in Residence for the Royal Liverpool Philharmonic Orchestra between 2020-22. He was awarded an OBE for services to music in June 2017.



# Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from Elizabeth Sprague Coolidge, has been the venue for countless world-class performers and performances. Gertrude Clarke Whittall presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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