

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

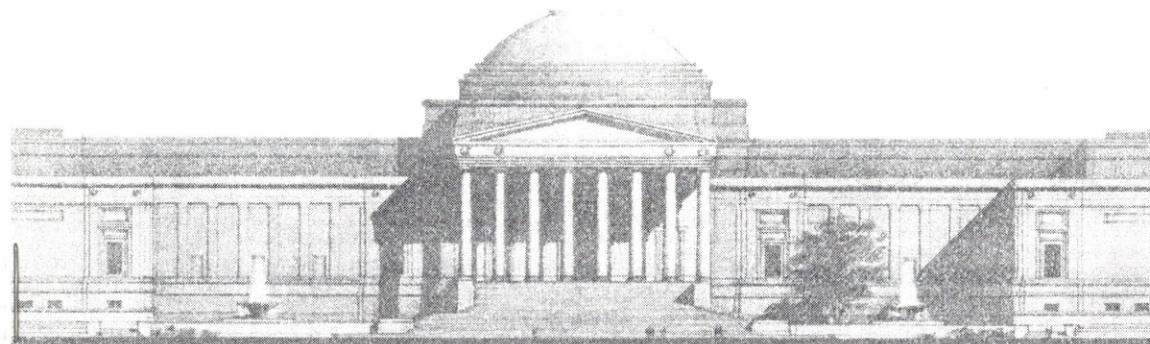
The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of  
the West Building after 6:30 pm is not permitted.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

*Mailing address*  
2000B South Club Drive  
Landover, MD 20785

[www.nga.gov](http://www.nga.gov)



The Sixty-sixth Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art  
2,681st Concert

**Washington Bach Consort**  
J. Reilly Lewis, *conductor*  
Scott Dettra, *organist*

June 22, 2008  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

*Music of the Bach Family*

Johann Sebastian Bach (1685–1750)

*Kyrie-Christe-Kyrie, BWV 672–674*

Johann Sebastian Bach

*Sei Lob und Preis mit Ehren, BWV 231*

Carl Philipp Emmanuel Bach (1714–1788)

*Fugue on BACH*

Johann Bach (1604–1673)

*Unser Leben ist ein Schatten*

Johann Sebastian Bach

*Pastorale: Final Movement, BWV 590*

Johann Michael Bach (1648–1694)

*Das Blut Jesu Christi*

Johann Sebastian Bach

*Fantasia: Christ lag in Todesbanden, BWV 695*

Johann Ludwig Bach (1677–1731)

*Gott, sei uns gnädig*

**INTERMISSION**

Wilhelm Friedemann Bach (1710–1784)

*Christe, der du bist Tag und Licht*

Johann Christoph Bach (1642–1703)

*Lieber Herr Gott, wecke uns auf*

Heinrich Bach (1615–1692)

*Erbarm dich mein, o Herre Gott*

Johann Ludwig Bach

*Uns ist ein Kind geboren*

Johann Ernst Bach (1722–1777)

*Fugue in F Major*

Johann Sebastian Bach

*Der Geist hilft unserer Schwachheit auf, BWV 226*

## The Musicians

### WASHINGTON BACH CONSORT

Founded in 1977 by J. Reilly Lewis, the Washington Bach Consort is a professional chorus and period-instrument orchestra noted for its command of eighteenth-century music. The consort's mission is to perform the music of Johann Sebastian Bach and his baroque contemporaries to the highest artistic standards. Acclaimed as one of the nation's outstanding performing arts institutions, the ensemble has appeared at numerous festivals and has made three European tours. Recordings include the complete motets of Johann Sebastian Bach, the first American recording of his F Major and G Minor Masses, a soon-to-be-released compilation of his solo soprano cantatas featuring Elizabeth Futral, and the *Magnificat* settings of both Johann Sebastian and Carl Philipp Emanuel Bach. The Music Division of the Library of Congress has incorporated the Washington Bach Consort's archive of performance recordings and concert programs into its permanent collection.

### J. REILLY LEWIS

Washington Bach Consort founder and music director J. Reilly Lewis is recognized internationally as an accomplished conductor and keyboard artist, as well as a leading specialist in baroque music, particularly the music of Johann Sebastian Bach. A native of Washington, DC, Lewis is an organist and harpsichordist whose background includes study in Germany as a Fulbright scholar. He has been the featured soloist with the National Symphony Orchestra, has presented numerous solo organ recitals in the United States and abroad, and has performed Bach's complete *Goldberg Variations* in recital on multiple occasions. Lewis' festival appearances include the American Music Festival in Taipei, the Aspen Music Festival, the Cologne New Music Festival, the Handel Festival in Halle, and the

Mostly Mozart Festival in New York City. In addition to regular appearances as conductor and music director of the Washington Cathedral Choral Society, he has guest-conducted the Buffalo Philharmonic Orchestra in Bach's *B Minor Mass*, and the National Symphony Orchestra in Handel's *Messiah*. Among Lewis' many honors and awards are the Special Recognition Mayor's Arts Award for contributions to the arts and cultural community of Washington, the University Club of Washington's Distinguished Washingtonian Award for the Arts, and Washingtonian Magazine's 2005 Washingtonian of the Year and Music Hall of Fame.

### SCOTT DETTRA

Scott Dettra is the organist and associate director of music at Washington National Cathedral. He is responsible for the organ playing at more than 350 services per year and assists Cathedral music director Michael McCarthy with the direction of the Cathedral choirs. Dettra is also assistant conductor and keyboard artist of both the Cathedral Choral Society and the Washington Bach Consort. A prize-winning organist, he has performed at national conventions of the American Guild of Organists and the Association of Anglican Musicians, and has appeared at many notable venues throughout the world. Locally, he has appeared as a harpsichord soloist with the Washington Ballet and the Washington Bach Consort. Dettra appeared at the 2004 Lincoln Center Festival as organist for the North-American premiere of John Tavener's seven-hour work *The Veil of the Temple*. He holds two degrees from Westminster Choir College and has also studied at Manhattan School of Music. His principal organ teachers have been Joan Lippincott, Dennis Keene, and his father, Lee Dettra.

Performing members of the Washington Bach Consort

*Soprano*

Joellen Brassfield  
Kate Vetter Cain  
Sarah Berger  
Robin Smith

*Alto*

Marjorie Bunday  
Barbara Hollinshead  
Naomi DeVries Pomerantz  
Jay Wilcox

*Tenor*

Gary Glick  
Jerry Kavinski  
Dustin Lucas  
Jason Rylander

*Bass*

Jon Bruno  
Steven Combs  
Richard Giarusso  
Thomas Stork  
Patrick Walders

Caroline Kang, *cello*  
Jeffrey Koczela, *bass*  
Scott Dettra, *organ*

The Program

In the history of music in central Germany from the sixteenth to the nineteenth century, no family name was more important than that of Bach. The Bach family produced an unparalleled number of musicians of every kind, from fiddlers and town musicians to organists, court musicians, and conductors. The outstanding figure among them was Johann Sebastian Bach (1685–1750), and three of his sons rank high among the famous Bachs, but a great many other distinguished musicians were born into earlier and later generations of the family. Nine of the great composers with the surname Bach are represented on this evening's program, which is the National Gallery's contribution to the 2008 Washington Early Music Festival.

Johann(es) Bach (1604–1673) was born in Wechmar. After spending five years as an apprentice and two years as a journeyman to the town piper of Wechmar, he became a town musician and church organist. His career eventually took him to Erfurt, where he presided over the installation of a church organ that was reputed to be the largest and finest in the town.

Heinrich Bach (1615–1692) was a younger brother of Johann Bach. He was taught music by his father, Hans Bach, and by Johann. In 1641 he became a court and town musician in Arnstadt, where he was also the organist of the Liebfrauenkirche. The sermon that was preached at his funeral, which was printed and has been preserved, describes him as an "organist who touched the heart" and a "*musicus practicus*" famous for his art.

Johann Christoph Bach (1642–1703), a son of Heinrich Bach, was probably the most important member of the family before Johann Sebastian. He received a thorough musical grounding from his father, and at age nineteen he was appointed organist of the Monplaisir Palace Chapel in Arnstadt. He also served as organist in Saint George's Church in Arnstadt and as harpsichordist in the court orchestra of the Duke of Eisenach. As a composer, he was ahead of his time, producing music in the *galant* and *cantabile* style, which was simpler and more direct than the polyphonic style of his contemporaries.

Johann Michael Bach (1648–1694) was another son of Heinrich Bach who received his early training from his father. Johann Michael also studied with Jonas de Fletin, the choir director of the Liebfrauenkirche in Arnstadt, who encouraged his interest in vocal music. In 1665 Johann Michael succeeded his brother Johann Christoph as organist of the Monplaisir Palace Chapel. In 1673 he was appointed town organist in Gehren, where he expanded his activities to include instrument manufacture and functioned as the town clerk as well.

Johann Ludwig Bach (1677–1731) probably received some early instruction from his father, Johann Jacob Bach, before attending the Gotha Gymnasium. From 1699 until the end of his active career, he was the principal court musician at Meiningen, serving Duke Ernst Ludwig, for whose funeral in 1724 Johann Ludwig wrote the music. The preservation of this work and many of his other cantatas is due primarily to Johann Sebastian, who is known to have performed eighteen of them. Some of Johann Ludwig's works were attributed for many years to Johann Sebastian, either by mistake or due to the chicanery of later publishers.

Wilhelm Friedemann Bach (1710–1784) was the eldest son of Johann Sebastian Bach. Trained by his father and endowed with brilliant gifts, he expressed himself in the genres of his time in a sensitive and highly cultivated musical language. Friedemann attended the Lutheran Latin School in Cöthen until the family moved to Leipzig, where he continued his schooling at the Thomasschule (Saint Thomas' Church School), where his father taught both music and Latin. One of the most famous relics of his education is the *Clavier-Büchlein von W.F. Bach* (1720–1726), which contains inventions, sinfonias, and preludes that Johann Sebastian probably wrote specifically for tutorial purposes, as well as several pieces by other composers (Johann Caspar Richter, Gottfried Heinrich Stölzel, Georg Philipp Telemann, and Friedemann Bach himself). In 1731 Friedemann applied for the post of organist at the Dresden Sophienkirche. Documents pertaining to the audition state that the jury members praised “the skill of the younger Bach....He was the best of three well-qualified candidates.” In Dresden Bach was also active as a composer. In addition to choral music

for performance at the Sophienkirche, he wrote five harpsichord concertos, several sinfonias and trio sonatas, and a number of harpsichord sonatas and smaller keyboard works.

Carl Philipp Emanuel Bach (1714–1788), the second surviving son of Johann Sebastian Bach, was the most important composer in Protestant Germany during the second half of the eighteenth century, and his music influenced his younger contemporaries in both Germany and Austria. Thanks in part to his father's intervention on his behalf, Philipp Emanuel was hired as court composer, conductor, and harpsichordist by Prince Frederick II of Prussia, an avid amateur musician as well as a lavish patron. Frederick's orchestra—40 members strong at its peak—was one of the largest in Germany at the time. Frederick, who took flute lessons from his court flutist, Johann Joachim Quantz, and studied composition as well, usually played in his own court concerts. The years between 1740 and 1755 were a “golden age” for Philipp Emanuel and the other musicians who worked in Sans Souci, Frederick's palace in Postdam, but with the onset of the Seven Years' War in 1756, the prince's preoccupation with warfare led him to neglect his other interests, and one by one the musicians left for other opportunities. Philipp Emanuel Bach took on a huge assignment as music director of Hamburg's five principal churches. According to a report made after his death, the number of musical performances was almost 200 a year, all sung, when they included choral music, by a small choir consisting of pupils from the Johanneum (the city's first grammar-school, which was already 200 years old when Bach took over its choir) and a few professional singers.

Johann Ernst Bach (1722–1777) was a pupil of his uncle, Johann Sebastian Bach, at the Saint Thomas' Church School in Leipzig. After studying law at Leipzig University, he returned to his native Eisenach to assist his father in his church music post, in which he eventually succeeded him. He continued to practice law, even while adding to his duties the music at the ducal court in Weimar. As a composer, Johann Ernst was familiar with the stylistic innovations of his time (*galant* and *cantabile*), although he did not exclude contrapuntal writing. His vocal works are often highly chromatic and full of syncopated rhythms.

Next Week at the National Gallery of Art

**National Gallery Chamber Players String Quartet**

Music by Haydn, Patiño, and Schubert

June 29, 2008

Sunday Evening, 6:30 pm

West Building, West Garden Court

**The Sixty-seventh Season of Concerts  
at the National Gallery of Art**

October–December 2008

All concerts in the West Building, West Garden Court\*

**OCTOBER**

- 3 **Frederic Yonnet, harmonica player**  
Music for jazz harmonica and small ensemble  
  
• Friday at 5:30 pm and 7:15 pm  
Sculpture Garden
- 5 **musica(aperta)**  
Spanish music and art from 1500 to the present. Presented in honor of Hispanic Heritage Month
- 12 **Gilles Vonsattel, pianist**  
Music by J. S. Bach, Liszt, Muhly, Rorem, and Schubert. Presented in connection with the Swiss Cultural Festival
- 15 **Michele Campanella, pianist**  
Music by Domenico Scarlatti  
Presented in honor of *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*  
  
Wednesday, 12:10 pm  
West Building Lecture Hall
- 19 **Festival Strings Lucerne**  
Music by Brahms, Mendelssohn, and Sarasate. Presented in connection with the Swiss Cultural Festival
- 22 **Brazilian Guitar Quartet**  
  
• Wednesday, 12:10 pm  
West Building Lecture Hall
- 26 **Vienna Piano Trio**  
Music by Haydn, Schubert, and Smetana
- 29 **Musica ad Rhenum**  
Music for recorder, cello, and harpsichord  
Presented in honor of *Jan Lievens: A Dutch Master Rediscovered*  
  
• Wednesday, 12:10 pm  
West Building Lecture Hall

**NOVEMBER**

- 2 **National Gallery Vocal Arts Ensemble**  
Music by seventeenth-century composers  
Presented in honor of *Jan Lievens: A Dutch Master Rediscovered*
- 9 **The Coast Orchestra**  
Live music for the film  
*In the Land of the Head Hunters*  
Presented in honor of *George de Forest Brush: Indian Paintings*
- 16 **Euclid String Quartet**  
Quartets by Ades, Beethoven, and Chernin
- 23 **The Singers' Companye**  
Samuel Gordon, conductor  
Music by Native American and other American composers  
Presented in honor of *George de Forest Brush: Indian Paintings*
- 30 **Verge Ensemble**  
Music by Elliott Carter and Jeffrey Mumford

**DECEMBER**

- 7 **Till Fellner, pianist**  
Beethoven Sonata Cycle
- 14 **New York Opera Society and Soloists from Norway**  
Presented in connection with the Norwegian Christmas Festival at Union Station
- 21 **Alessandra Marc, soprano**  
With the National Gallery Strings  
Christmas Concert
- 28 **National Gallery Orchestra**  
Manfred Knoop, guest conductor  
New Year Concert

\* unless otherwise indicated