



BOULDER BACH FESTIVAL

Mina Gajić, Artistic Director
Zachary Carrettin, Music Director

1-3.	Concerto in D Minor for two violins, strings, and basso continuo, BWV 1043 <i>Johann Sebastian Bach (1685–1750)</i>	I. Vivace [3:21] II. Largo ma non tanto [6:12] III. Allegro [4:30]	Boulder Bach Festival Mina Gajić, Artistic Director Zachary Carrettin, Music Director	<i>Nicholas Recuber, double bass</i> <i>Christopher Holman, harpsichord and chamber organ</i>
4.	Lamento: Ach, dass ich Wassers gnug hätte <i>Johann Christoph Bach (1642–1703)</i>	[7:38]	Concerto in D Minor for two violins, strings, and basso continuo, BWV 1043 <i>Johann Sebastian Bach (1685–1750)</i> <i>Zachary Carrettin and Yu-Eun Kim, solo violins</i> <i>Brune Macary and Michael Lawrence Smith, violins</i> <i>Paul Miller, viola</i> <i>Coleman Itzkoff, cello</i> <i>Nicholas Recuber, double bass</i> <i>Christopher Holman, harpsichord</i>	Concerto in D Minor for harpsichord and strings, BWV 1052 <i>Johann Sebastian Bach</i> <i>Mina Gajić, harpsichord</i> <i>Zachary Carrettin and Yu-Eun Kim, violins</i> <i>Paul Miller, viola</i> <i>Coleman Itzkoff, cello</i> <i>Nicholas Recuber, double bass</i>
5-7.	Concerto in D Minor for harpsichord and strings, BWV 1052 <i>Johann Sebastian Bach</i>	I. Allegro [8:01] II. Adagio [6:30] III. Allegro [7:53]	Lamento: Ach, dass ich Wassers gnug hätte <i>Johann Christoph Bach (1642–1703)</i> <i>Claire McCahan, mezzo-soprano</i> <i>Zachary Carrettin, violin</i> <i>Paul Miller and Vijay Chalasani, viola</i> <i>Joseph Howe and Coleman Itzkoff, cello</i>	Motet: Es ist nun aus mit meinem Leben <i>Johann Christoph Bach</i> <i>Josefien Stoppelenburg, soprano</i> <i>Claire McCahan, mezzo-soprano</i> <i>Daniel Hutchings, tenor</i> <i>Adam Ewing, baritone</i> <i>Christopher Holman, harpsichord and chamber organ</i>
8.	Motet: Es ist nun aus mit meinem Leben <i>Johann Christoph Bach</i>	[10:28]		
	Total Time:	[54:38]		

This album is the culmination of an extraordinarily fruitful artistic collaboration that took place at the 2022 Boulder Bach Festival in Boulder, Colorado. The recordings were made immediately after the public concerts concluded. They document four of the many memorable musical interpretations at the Festival, which occurred not just because of the many talented artists, but also thanks to the kindness and generosity of countless members of the community and region. Although many musicians converged on Boulder from all over the globe, the Festival also featured several remarkable local artists. The entire project took place against the backdrop of some of the most majestic natural scenery in the world.

Under the leadership of directors Zachary Carrettin and Mina Gajić, the artists – all of whom had extensive experience performing on period instruments or singing in historical ensembles – experimented with a novel interpretative approach: realizing historical idioms on modern setups. Nevertheless, some period nuances were mixed in, such as a baroque bow for the double bass and a classical viola bow. These musical decisions were made by ear and with the formidable professional experience of each player influencing each choice. Instead of calibrating musical interpretation to a specific historical setup, musicians took the opposite approach by calibrating their setup to the overarching interpretation. This strategy recaptured the radically authentic spirit of discovery, experimentation and risk that was the hallmark of the historical interpretation movement, now in its seventh decade.

The “Bach Double” (BWV 1043), as it is affectionately known, is one of J.S. Bach’s most well-loved concertos. Like the D minor keyboard concerto BWV 1052, Bach wrote the concerto for Leipzig’s Collegium Musicum, a group made up mostly of university students that performed weekly at Zimmermann’s public coffee house. This was a space where concerts could happen outdoors in the courtyard during the warmer months. Bach directed the Collegium’s concerts in addition to arranging the weekly music at four different churches in Leipzig. The double concerto was probably written around 1730-31 in the heyday of the concert series. Manuscript copies abound from the 18th century, but none in Bach’s own hand survive.

Philipp Spitta (1841 – 1894), an early Bach biographer, wrote that “the two [solo] violins play not so much against one another, as both against the whole band.” Spitta went on to mention the extraordinarily expressive middle movement, one of the great gems of Bach’s musical invention. The finale is particularly invigorating, ending with an impetuous spill-over effect that increases the overall drama. Although many violinists learn this concerto at an early age, it is hard to tire of it even as an adult, thanks to its continually appealing invention, well-proportioned structure and elegant, expressive melodies.

Johann Christoph Bach (1642 – 1703) is not to be confused with J.S. Bach’s uncle (1645 – 1693), who had the same name and introduced J.S. to the organ; or J.S.’s eldest brother (1671 – 1721) who also had the same name and mentored J.S. after his parents died. There were so many Bachs with the same name that they have caused much

confusion among scholars and musicians.

The J.C. Bach whose works appear on this recording began his career as an organist in Arnstadt. After only two years he moved to Eisenach. There, he served as the organist and harpsichordist in the court chapel of the Duke of Eisenach. Not much is known of his life, but J.S. respected him highly, noting that he was a “profound composer.” Later, J.S. Bach’s son Carl Philipp Emanuel Bach amended his father’s comments to read, “this is the great and expressive composer.” Both J.S. and CPE performed their ancestor’s works in Leipzig and Hamburg. According to scholar Daniel Melamed, Spitta saw J.C. Bach as an important forerunner to the musical style of J.S. and Telemann. Few works by J.C. survive, most of which are in the “Altbachisches Archiv,” a remarkable manuscript collection that was lost in World War II, only to turn up in 1999 in Ukraine.

The extraordinary alto lament “Ach, dass ich Wassers gnug hätte” calls for a small string ensemble led by a more expressive and active violin part. The text is Biblical, based on the book of Jeremiah, Psalm 38 and the Lamentations. It is a piece of astounding depth and pathos, and seems to glide through different tonalities effortlessly, always finding the right gesture and tonality to express the moving text.

The D minor keyboard concerto BWV 1052 by J.S. Bach (1685 – 1750) has a long and storied history. The earliest manuscript is by CPE Bach and dates to 1734, but this copy doesn’t contain the solo

keyboard part. Rather, this is found in J.S. Bach’s own manuscript of his eight harpsichord concertos. There has been considerable speculation that this piece was originally a violin concerto, owing to the many figurations in it that seem idiomatic to a bowed string instrument. This theory originated with Spitta and others, and it caught hold strongly enough that the famous violinist Ferdinand David made a version for violin in 1873. Recent research by Christoph Wolff and Gregory Butler led both to conclude that the piece began its journey through time as an organ concerto, composed soon after Bach arrived in Leipzig. Bach had previously worked out much of the music in his cantatas, which he continually adapted for other purposes. Hints of BWV 1052 can be found in the cantatas *Wir müssen durch viel Trübsal in das Reich Gottes eingehen* (BWV 146, 1726) and *Ich habe meine Zuversicht* (BWV 188, 1728).

Copies of the keyboard concerto by Agricola (1740) and others attest to the work’s popularity. The grand scale of the piece and its brooding character appealed strongly to nineteenth century musicians. Mendelssohn’s great-aunt Sara Levy performed it, as did both Fanny and Felix Mendelssohn. New orchestrations were made with clarinets and horns. Structurally, the piece owes much to Vivaldi’s models with full ritornello sections in the first and last movements. However, the inner movement is formed overtop a lengthy ground bass melody that repeats four times. Like the Bach double concerto, this concerto from Bach’s Leipzig tenure was probably meant to be performed at the weekly Collegium Musicum series at Zimmermann’s coffee house.

J.C. Bach's motet *Es ist nun aus mit meinem Leben* is a short, intimate work written almost entirely in a homophonic or chordal style. At the end of each verse, Bach set the concluding words "Welt, gute Nacht!" to an open cadence, obliging their repetition and allowing for an elegant, melodious close. The brief codetta contains some of the most beautiful music of an already remarkable composition, simple in its means but always sumptuous in its effect. Like J.C. Bach's lament, his motet does not feature virtuoso vocal writing, but it is expressive even in its smallest details.

Although much of the music on this program centers on the lament (even to the extent that the two instrumental pieces are predominantly in minor keys), J.C. Bach's motet summarizes the 18th century's prevailing understanding of death as merely a passage of the spirit into a new, eternal world. Music itself has a strange life of its own when works pass on through new generations of performers far removed from the work's original time and territory. This in essence is the ultimate responsibility of musical interpretation: to give glittering new life to old notes. It is a task taken up with renewed vigor by the Boulder Bach Festival, and its fruitful results can be heard throughout these remarkable recordings.

- Paul V. Miller



Text and translations for
Lamento: Ach, dass ich Wassers gnug hätte

Johann Christoph Bach

Ach, dass ich Wassers g'nug hätte in meinem Haupte,
und meine Augen Tränenquellen wären,
dass ich Tag und Nacht beweinen könnte meine Sünde.

Meine Sünde gehe über mein Haupt.

Wie eine schwere Last ist sie mir zu schwer worden;
darum weine ich so, und meine beiden Augen fließen mit Wasser.

Meines Seufzens ist viel, und mein Herz ist betrübet,
denn der Herr hat mir voll Jammers gemacht
am Tage seines grimmigen Zorns.

Oh, that I had enough water in my head,
And my eyes were fountains of tears,
That I could bewail my sin day and night.
My sin hangs over my head
A heavy burden, it has become too great for me,
Therefore I weep so, and my eyes both flood with tears.

My sighs are many, and my heart is grieved,
For the Lord has filled me with lamentation
On the day of his bitter wrath.





Text and translations for

Motet: Es ist nun aus mit meinem Leben

Johann Christoph Bach

1. Es ist nun aus mit meinem Leben, 1. It is all over with my life;
Gott nimmt es hin, der es gegeben. God, who has given it, takes it away.
Kein Tröpflein mehr ist in dem Faß, Not a drop more is in the flask;
es will kein Fünklein mehr verfangen, not a spark more will catch;
des Lebens Licht ist ausgegangen. the light of life has gone out.
Kein Körnlein läuft mehr in dem Glas, Not a grain more runs through the hourglass;
es ist nun aus, es ist vollbracht, it is over; it is finished.
Welt, gute Nacht! World, good night!

2. Komm Todestag, du Lebenssonne, 2. Come, day of death, you sun of life,
du bringest mir mehr Lust und Wonne, you bring me more happiness
als mein Geburtstag bringen kann, than my birthday can bring.
du machst ein Ende meinen Leiden, You make an end of my sorrows,
daß sich schon mit den Kindtaufsfreuden which began with my baptism
vor jenen hat gefangen an, and have continued ever since.
nun ist es aus, es ist vollbracht, It is all over; it is finished.
Welt, gute Nacht! World, good night!

3. Gott Lob! jetzt kann ich recht genesen, 3. Praise God! Now I can truly heal.
mein Sodom bist du mir gewesen, You have been my Sodom,
o Sündenwelt, du Lasterhaus. O world of sin, you house of corpses.
Der Tod soll mir ein Engel heißen, To me, death is an angel
der mir wie Loth den Weg kann weisen, who, as to Lot, can show the way to me.
ich folg mit Freuden nur hinaus, I follow only with joy,
hinaus eh' Gottes Donner kracht, until God's thunder breaks.
Welt, gute Nacht! World, good night!

<p>4. Du warest mir auch mein Ägypten, da mich viel Kreuzeshenker wippten bis auf die Tränen und das Blut. Der Tod will aus den Dienstbarkeiten mit Israel mich ausbegleiten, wie kommst du Freiheit mir zugut! Es ist nun aus, es ist vollbracht, Welt, gute Nacht!</p>	<p>4. You were also my Egypt, where many executioners flogged me to the point of tears and blood. Death leads me out of slavery as Israel was led; freedom, how welcome you come to me! It is over; it is finished; world, good night!</p>
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<p>5. Wie gerne will ich von dir scheiden, von dir und deinem Jammerleiden, o Welt, mein Babel warest du, die manchen Handel mir verwirret, daß ich wie eine Taub' gegirret durch Weinen, Seufzen immer zu; nun ist es aus, es ist vollbracht, Welt, gute Nacht!</p>	<p>5. How I will rejoice to be severed from you, from you and your lamentable sorrows, O world. You were my Babel, ever throwing me into such confusion that, like a cooing dove, I wept and sighed endlessly. It is over; it is finished; world, good night!</p>
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<p>6. Welt, gute Nacht! Behalt das Deine und laß mir Jesum als das Meine, denn ich laß meinen Jesum nicht! Behüt euch Gott, ihr meine Lieben, laßt meinen Tod euch nicht betrüben, durch welchen mir so wohlgeschieht; mein Leid ist aus, est ist vollbracht, Welt, gute Nacht!</p>	<p>6. World, good night! Keep what is yours and leave me Jesus for my own, for I will not leave my Jesus! God will shield you, my loves; let my death not burden you, for it does me such good. My sorrow is over; it is finished - world, good night!</p>
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<p>7. Was wollet ihr euch nach mir sehnen? Ei stillet, stillet eure Tränen, weil meine schon gestillet sind, mir wischt sie Jesus von den Augen, was sollen denn die euren taugen, und lachet mit mir als ein Kind. Was Jesus macht, ist wohl gemacht! Welt, gute Nacht!</p>	<p>7. What, do you pine for me? Dry, dry your tears, for mine have already been dried: Jesus wipes them from my eyes. Those you have shed are enough; laugh with me as children. What Jesus does is well done! World, good night!</p>
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Boulder Bach Festival began in 1981 as a music festival in the mountains dedicated to the work of J.S. Bach, presenting virtually every genre in a variety of venues. Guest artists and ensembles ranged from Joshua Rifkin's Bach Ensemble to the Takács String Quartet, and BBF's successive Music Directors each brought a distinct approach to style and performing forces.

Zachary Carrettin, conductor, violinist, violist, and cellist *da spalla*, became Music Director in 2013, and in his first ten years radically expanded the scope of the festival. In 2018, pianist and historical keyboardist Mina Gajić was named Artistic Director. Together, these two visionary Directors have transformed BBF into a year-round concert series presenting 500 years of music on period, modern, acoustic, and electric instruments, and presenting a variety of vocal styles and techniques. In these years, BBF has commissioned living composers, resurrected lost works of the past, and presented a multitude of first-ever performances in the State of Colorado, including many 19th- and 20th-century musical artworks presented on original instruments.

Gajić's personal collection of early-Romantic to post-Romantic Era concert grand pianos by Érard and Pleyel has contributed tremendously to what BBF has been able to present, in addition to the professional experiences it offers the musicians in its signature Fellowship Artist Initiative. This effort offers young professionals collaboration with world-renowned artists and scholars in explorations that are rare in any city worldwide, made possible to them in Boulder, Colorado, with the BBF. Examples include period instrument performances of small and large ensemble works by Mendelssohn, Chopin, Brahms, Clara

Schumann, Berg, Lili Boulanger, Bartók, Ives, Antheil, etc., in addition to 16th-, 17th-, and 18th-century composers of vocal and instrumental music.

Boulder Bach Festival remains committed to the work of JSB, his family, predecessors, contemporaries, and successors, "navigating the waters of music history with J.S. Bach as our compass—across time and across cultures." However, BBF is also committed to supporting new work. After all, Johann was a living, working composer in his time!

This recording, made immediately following Festival Week at the conclusion of Boulder Bach Festival's 41st year, represents the first time that BBF has collaborated with a record label to present the work internationally. With the vision and support of board president Jane Houssiere, BBF artists from London, New York, Los Angeles, Amsterdam, Chicago, and Pittsburgh were able to stay in Boulder, producing this document alongside the Colorado-based BBF artists with whom they collaborated during Festival Week. Fellowship Artists, Boulder International Chamber Music Competition winners, guest artists, and longtime BBF artists shared the Festival Week experience, presenting four separate concert programs and this subsequent recording.

With a rich history of presenting J.S. Bach's large and small vocal and instrumental works, BBF co-directors chose to record JSB alongside his elder relative and influence, Johann Christoph Bach (1642 – 1703). The juxtaposition of JCB's richly profound vocal works that utilize minimal material with maximum effect, with JSB's riveting, highly contrapuntal, and at times ferociously wild instrumental concertos, is the result.



Recorded in Pyramix with Merging Technologies Horus. Mastered with Merging Technologies Hapi. Recorded in DXD at 24 bit, 352.8kHz in Native 7.1.4



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BOULDER BACH FESTIVAL

DSL-92265

Producer: Erica Brenner
Recording, Mixing & Mastering Engineer: Daniel Shores
Editing Engineer: Erica Brenner
Harpichord Technician: Tami Morse
Photography: Owen Zhou
Liner Notes: Paul V. Miller
Translations: Derek Sharman
Cover Painting: “Sunfire”, 2014 Liane Anna Schaefer
Oil and mixed media on canvas, 72x72 inches
Graphic Design: Joshua Frey
Executive Producer: Collin J. Rae
Blu-ray Authoring: Stefan Bock, MSM-Studios

Recorded at Boulder Bach Festival, Boulder Colorado
May 16-20, 2022



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