



EMMANUEL
MUSIC

Ryan Turner, Artistic Director

Simone Dinnerstein & Emmanuel Music

BACH | GLASS | MOZART

September 23, 2023 at 7.00 pm
Distler Hall at Tufts University

FROM THE ARTISTIC DIRECTOR

Welcome to Emmanuel Music's 54th year sharing, exploring and digging deeper! One of the perquisites of my role as artistic director is imagining and discovering the ways in which Bach informs our work, speaking to us through other composers and artists. Our 2023–2024 season examines these dialogues across space and time: composers across history finding common ground with Bach in Mozart, Glass and Britten; commissions intended to posthumously probe Bach; and Bach's own conversation spanning biblical times to the 18th century in his monumental *St. Matthew Passion*.

I am elated to welcome back pianist Simone Dinnerstein. Our June 2022 collaboration in a concert of Bach left us all inspired and wanting more! Tonight's unique concert of three keyboard concerti centers around three composers connected by a keen interest in music built on the bass line that creates texture and dissonance through the inner voices, while at the same time enabling a soaring, singing lyricism. While there is no libretto to follow, the theatrical instincts of Bach, Mozart and Glass give ample voice to these instrumental works.

We also enter new territory with the added artistic element of video, curated by video artist Laurie Olinder. I have long been curious about how visual art interacts and illuminates concerted music, and I am thrilled to experience the fruits of this collaboration with Simone and Laurie.

Please join us in December for **Christmas at Emmanuel** in collaboration with the **Boston Children's Chorus** and **Cambridge Common Voices**. A commissioned premiere by **Jonathan Woody** links the Britten *Saint Nicolas* to Bach *Sie werden aus Saba alle kommen*, BWV 65.

Finally, tomorrow morning we launch our cantata season, celebrating the 300th anniversary of Bach's arrival at the Thomaskirche in Leipzig with the cantata that marked the beginning of a new era: *Die Elenden sollen essen*, BWV 75. We hope to see you there!

I remain grateful to this beloved community for your continued enthusiastic support, and am humbled to share the stage with my talented, generous colleagues. Enjoy the concert!



A handwritten signature in dark ink, reading "Ryan Turner".

Ryan Turner
Artistic Director, Emmanuel Music

SIMONE DINNERSTEIN &
EMMANUEL MUSIC

BACH | GLASS | MOZART

SATURDAY, SEPTEMBER 23, 2023 | 7:00 PM

Video installation designed by Laurie Olinder

Concerto for Keyboard and Orchestra in D minor, BWV 1052

J.S. Bach
(1685 — 1750)

- I. Allegro
- II. Adagio
- III. Allegro

Tirol Concerto for Piano and Orchestra

Phillip Glass
(b. 1937)

- Movement I
- Movement II
- Movement III

INTERMISSION

Concerto in C major for Piano and Orchestra, No. 21, K. 467

W.A. Mozart
(1756 — 1791)

- I. Allegro maestoso
- II. Andante
- III. Allegro vivace assai

The Orchestra of Emmanuel Music
Ryan Turner, *conductor*
Simone Dinnerstein, *piano*

This project is funded in part by grants from the Massachusetts Cultural Council and the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council, administered by the Mayor's Office of Arts, Tourism, and Special Events.

THE ORCHESTRA OF EMMANUEL MUSIC

Violin I

Heather Braun-Bakken,
leader
Rose Drucker
Lilit Hartunian
Sean Larkin
Dianne Pettipaw
Lim Nam

Violin II

Danielle Maddon *
Lena Wong
Susan Jensen
Gabriela Diaz
Randall Hiller

Viola

Mark Berger *
Joan Ellersick
Chris Nunn
Daniel Doña

Cello

Rafael Popper-Keizer *
Sarah Freiberg
Colleen McGary Smith

Bass

Nathan Varga *
Kate Foss

Flute

Vanessa Holroyd *

Oboe

Peggy Pearson *
Jennifer Slowik

Bassoon

Adrian Morejon *
Isaac Erb

French Horn

Lauren Winter *
Michael Bellofatto

Trumpet

Paul Perfetti *
Mary Lynne-Bohn

Timpani

Nicholas Tolle

** denotes principal*

PROGRAM NOTES

***Piano Concerti* | Nuts and Bolts**

What is a concerto? How is it different from a sonata or a symphony?

The term "concerto" stems from the idea of playing together. It quickly began to refer to a musical composition where groups of instruments played in dialogue with each other, and then to a model where a large group (the orchestra) contrasted with a small group or a single instrument. You can find examples of all of these from the 18th century. Bach's concertos featuring a single keyboard soloist are among the first of their type.

"Sonata" is a term for a musical form. It is also used to describe a piece containing three or four separate pieces called movements. By the mid-18th century, the term 'sonata' was usually used to indicate a piece for a single instrument or solo instrument with keyboard. Symphonies also have movements; but they are written for a large ensemble of instruments.

Keyboard concertos: organ, harpsichord, or piano?

The music on this concert dates from different periods. During Bach's time, the 1730s, the main keyboard instruments were organ (pitches made by air blowing through pipes) and harpsichord (which uses quills to pluck strings), although there were a few other types of keyboard instruments in use. The bright percussive sound of the harpsichord allows it to penetrate the orchestra sound and it functions well as a solo instrument. The piano, which makes sound by striking a string with a hammer, was just being developed during Bach's lifetime and he only had the opportunity to play one a few years before his death in 1750. The piano has a larger dynamic range (it can get much louder and softer); it can produce many more colors and articulations due to the sustain pedal (which controls how long the strings reverberate). This gives the performer additional expressive tools. Listen to the piano's ability to create a long crescendo or decrescendo (getting louder or softer) to enhance the trajectory of the sequences.

All of Bach's keyboard concertos originally existed as works for another solo instrument, possibly violin or organ. The large differences between organ and harpsichord reveal that Bach's thinking for keyboard is more generalized and abstract. This opens the door to hearing the music played on modern piano, which similarly has its own unique sound and shares characteristics of the other instruments familiar to Bach. Far from being an anachronistic transfer, hearing the concerto on piano can reveal aspects of the composition that cannot be sufficiently emphasized with harpsichord, and allow a piano master to highlight.

By the time Mozart wrote the C Major Piano Concerto K. 467 in 1785 the piano was fully established as a solo instrument, although the harpsichord was still in wide use. Mozart creates music that exploits the piano's ability to change dynamics and colors; but the instruments built in the 18th century were generally smaller and softer, with a shorter

PROGRAM NOTES

keyboard and fewer notes, than the modern grand piano. You can hear the effect of the piano's color in the beautiful slow movement, where the large leaps and long melodic line can be shaped by a brilliant performer.

Philip Glass exploits the full range, dynamic power, and texture of the modern piano as he integrates its sound with the string ensemble in the "Tirol Concerto."

Why is Philip Glass considered a "minimalist"?

In the 1960s a new sound was developed in classical music composition; instead of conventional tonality or serialism, this music explored the coloristic effects of repeating a simple set of harmonies with shifting and changing rhythmic patterns. The surface of the music was very active and the underlying foundation static. Since the texture was constructed of a cyclical chord progression with continuous rapid figuration above, these simple components were termed "minimal", hence the name "minimalism."

Philip Glass was at the forefront of this new genre, along with Terry Riley and Steve Reich. He has become celebrated for using minimalism in long dramatic forms like operas; the new style was also quickly adopted by Hollywood, as the continuous texture and slow pace of change was ideal as soundtrack music for films. Glass's later works move beyond strict minimal techniques, and he himself rejects the label. Glass also explores pre-existing melodic content in some of his works; in the "Tirol Concerto" a folk melody from the Austrian Alps introduces and underpins each movement.

Despite the great differences between these three pieces, there are elements that connect them together. Listen to how rapid cascades of notes are used to create energy, forward motion, and virtuosic display; how the listener is drawn towards moments of inner quiet, and moments of maximum drama and tension; and how melody is used, particularly in the slow movements, to imitate the expressiveness of song. Although there are no words and no story associated with these pieces, the brilliant dramatic instincts of each composer yield vivid and compelling narratives in sound.

Program Notes by Pamela Dellal

PROGRAM NOTES

Artist Statement: Laurie Olinder - Video Artist

Watching the shadow of leaves trembling on a wall, a current of air fluttering the leaves on a branch or the sun's reflection rippling on the water's surface

The rhythm of nature has a music all its own. This is what inspires me. The mind seeks to find connections to these cadences.

Piano Concerti | A Deeper Dive

J.S. Bach, *Concerto for Keyboard and Orchestra in D minor, BWV 1052*

All of Bach's keyboard concertos are reworkings of older works; some of the source material, presumed to pre-date his arrival in Leipzig, has been lost. The D minor concerto is documented in its final form by an autograph score from 1738; however its musical origins can be traced back to at least the 1720s, where the outer movements can be heard in the opening sinfonias (instrumental movements) of two Leipzig church cantatas: BWV 146 and BWV 188, and the middle movement in the first chorus of BWV 146.

The opening of the first movement states its theme in unison; the skeletal outline etches all the harmonic regions the piece will explore. The severe angularity of the motive, with jagged syncopated leaps to dissonant notes, creates rhythmic, harmonic, and melodic tension simultaneously. Urgency pervades the movement; long sequences penetrate the structure, seemingly driving towards rest but never achieving it. Bach includes several highly virtuosic passages for the solo keyboard, including a free cadenza and intricate finger-crossing passagework; the suspense created by these moments of virtuosity heightens the dramatic tone.

The second movement is even more filled with foreboding and dread; a unison theme stated in the strings, also restlessly seeking stability, is punctuated by a profoundly lyrical and deeply expressive melody in the solo keyboard part. In the cantata BWV 146, a four-part choral texture is layered upon the dialogue between keyboard and orchestra, singing a Biblical quote: "Wir müssen durch viel Trübsal in das Reich Gottes eingehen" (We must enter the Kingdom of God through much sorrow). Bach's reworking and reimagining of this material prompts us to muse on this text: did he always have this message in mind when he created the movement? Did he find the previously written concerto compatible with this text, and therefore combined it after the fact? The answers are unknowable, but the heaviness and grief of the music is palpable. The struggle is embodied in the passacaglia; the opening theme is played repeatedly in the bass instruments, forming a matrix that the piano melody strains against.

PROGRAM NOTES

The final movement begins, unlike the first two, with a brilliant texture, full of energy and motion. The first solo statement in the keyboard recalls the rich colors of the Brandenburg concertos, even referring to a motive from the sixth concerto. Striking contrasts in volume, with episodes where mysterious string chords hover behind the solo instrument, catch the ear and highlight the drama. Extended solo passagework for the keyboard further heightens the intensity with a variety of metrical subdivisions. If the middle movement felt despairing, this final movement is a vigorous confrontation with the challenges of life.

Philip Glass, *The Tirol Concerto*

The Tirol Concerto for Piano and Orchestra was commissioned by the Tirol Tourist Board in the Austrian state of Tirol (Tyrol), which is located in the Alps. The concerto had its world premiere at the Tyrol Festival "Klangspuren" in Jenbach, Austria on 22nd September 2000. While staying in the Tyrol, Glass studied sound documents and sheet music of Tyrolean folk-music. In the Tirol Concerto for Piano and Orchestra he used original folk-music source material directly for the first time. It was written for the pianist Dennis Russell Davies, who premiered the work. The work is scored for piano and strings.

The first movement of the Tirol Concerto begins with piano alone playing a folk melody ("Maria, hilf doch mir"). Glass quickly builds this up into a dense texture with an air of grandeur, even a bit of Hollywood glitz. After the chorale-like introduction, the texture and tempo shift to a more driving, pulsing character; the piano remains ubiquitously present while the strings enter as a supportive presence. An abundance of chromatic sequences sweep the movement along in one headlong rush.

The second movement opens with a lyrical tune in the strings, derived from the same melody as the first movement; here it is tinged with melancholy, even tragedy. There is also a musical link to a track from the film score to the movie "The Truman Show" from 1998. Glass's harmonic language is generally filled with consonant triads; here he introduces moments of aching dissonance – suspended and unresolved sonorities that add emotional weight to the coloration. This evolves into a skein of variations over a repeated harmonic pattern, with colorful shifts of melodic direction and textural figuration that deepen and expand the existing vocabulary of harmony and sound.

The spirited third movement is a playful scherzo with cross rhythms and a jazzy bounce. The textures are brilliant and cover an expansive range; with shifting accents and meters, the movement is always on its toes. Glass ends the movement with an extended boogie-woogie solo for the piano left hand.

PROGRAM NOTES

W.A. Mozart, *Concerto in C major for Piano and Orchestra, No. 21, K. 467*

Mozart wrote 27 concertos for keyboard and full orchestra (including woodwinds and brass). The greatest of these works were completed during the years 1784-1786; these towering masterworks represent the pinnacle of Mozart's fame and success, and established the concerto form as a major genre that composers would use to stake their own claims to greatness. It paralleled the rise of the new instrument, named for its ability to create a wide variety of dynamics ("fortepiano" literally means "loud-soft") compared to the harpsichord, which has a much more limited range of volume. In addition, Mozart's operatic instincts forge minidramas of conversation, contest, or soliloquy.

The C major concerto K. 467, #21, was composed in 1785. Like other Mozart pieces in this key, it is marked by brilliance and a sunny mood. The opening motive simultaneously offers spacious grandeur and pert playfulness with its little glissando; here is the overture to an opera, suggesting nobility, intrigue, and misunderstandings to follow. Mozart's gift for melodic invention spins out endless varieties of the theme and the piano introduces yet more melody upon its entrance, insinuated into transitional material. The structure unfolds symphonically; broad expanses of passagework are colored by astonishing chromaticism and mode shifting, while the lengthy development section suspends tension before tumbling back to a satisfying recapitulation of the opening theme.

The second movement employs a different cast of virtuosity: here the writing is supremely vocal, evoking not only Mozart's own complex heroines, but even Bellini's bel canto divas of the following century. It features a dreamy, spun-out melody which Mozart extends and alters with the freedom of an improvisation. The elegance and sensuality of this movement has been appropriated many times in popular culture, most notably in the film "Elvira Madigan." The serenity and sweetness of the melody is undercut by pungent passages of chromaticism, making the return to the simplicity of the opening all the more poignant.

The final movement is a sonata-rondo form, with witty interchanges between the soloist and the orchestra. The repeated return of the cheerful rondo theme gives this movement a light-hearted and playful quality, with more than a hint of opera buffa. The thematic development sections have a furious energy and the dialogue between piano and orchestra enhances the sense of individual characters in conflict; listen for the insistent question-and-answer session between the piano and the basses, embedded in swirling arpeggios. The movement hurtles to its climax and then evaporates in evanescence; the drama was a comedy all along.

Program Notes by Pamela Dellal

ABOUT THE ARTISTS



Simone Dinnerstein is an American pianist with a distinctive musical voice. *The Washington Post* has called her "an artist of strikingly original ideas and irrefutable integrity." She first came to wider public attention in 2007

through her recording of Bach's *Goldberg Variations*, reflecting an aesthetic that was both deeply rooted in the score and profoundly idiosyncratic. She is, wrote *The New York Times*, "a unique voice in the forest of Bach interpretation."

Since that recording, she has had a busy performing career. She has played with orchestras ranging from the New York Philharmonic and the Montreal Symphony Orchestra to the London Symphony Orchestra and the Orchestra Sinfonica Nazionale Rai. She has performed in venues from Carnegie Hall and the Kennedy Center to the Berlin Philharmonie, the Vienna Konzerthaus, the Seoul Arts Center and the Sydney Opera House.

Simone has made thirteen albums, all of which topped the Billboard classical charts, with repertoire ranging from Couperin to Glass. From 2020 to 2022, she released a trilogy of albums recorded at her home in Brooklyn during the pandemic. *A Character of Quiet* (Orange Mountain Music, 2020), featuring the music of Philip Glass and Schubert, was described by *NPR* as, "music that speaks to a sense of the world slowing down," and by *The New Yorker* as, "a reminder that quiet can contain multitudes." Richard Danielpour's *An American Mosaic* (Supertrain Records, 2021), surpassed two million streams on Apple Music and was nominated for a 2021 Grammy Award in the category of Best Classical Instrumental Solo. The final installment in the trilogy, *Undersong*,

was released in January 2022 on Orange Mountain Music.

In recent years, Simone has created projects that express her broad musical interests. She gave the world premiere of *The Eye Is the First Circle* at Montclair State University, the first multi-media production she conceived, created, and directed, which uses as source materials her father Simon Dinnerstein's painting *The Fulbright Triptych* and Charles Ives's Piano Sonata No. 2. She continues to perform it across the country this season. She premiered Richard Danielpour's *An American Mosaic*, a tribute to those affected by the pandemic, in a performance on multiple pianos throughout Brooklyn's Green-Wood Cemetery. Following her recording *Mozart in Havana*, she brought the Havana Lyceum Orchestra from Cuba to the U.S. for the first time, performing eleven concerts. Philip Glass composed his Piano Concerto No. 3 for her, co-commissioned by twelve orchestras. Working with Renée Fleming and the Emerson String Quartet, she premiered André Previn and Tom Stoppard's *Penelope* at the Tanglewood, Ravinia and Aspen music festivals, and performed it at Carnegie Hall, the Kennedy Center, and presented by LA Opera. She has also created her own ensemble, Baroklyn, which she directs from the keyboard. This season, Simone presents two series anchored by Bach at Miller Theatre at Columbia University and at the Gogue Center for the Performing Arts at Auburn University. She joins Awadagin Pratt for a four-hand piano program presented by Washington Performing Arts at The Kennedy Center, and is the featured soloist for the Chamber Orchestra of New York's performance at Carnegie Hall's Zankel Hall. Simone is committed to giving concerts in non-traditional venues and to audiences who don't often hear classical music. For the last three decades, she has played concerts throughout the United States for the Piatigorsky Foundation,

an organization dedicated to the widespread dissemination of classical music. It was for the Piatigorsky Foundation that she gave the first piano recital in the Louisiana state prison system at the Avoyelles Correctional Center. She has also performed at the Maryland Correctional Institution for Women in a concert organized by the Baltimore Symphony Orchestra. In 2009, Simone founded Neighborhood Classics, a concert series open to the public and hosted by New York City Public Schools to raise funds for their music education programs. She also created a program called Bachpacking during which she brought a digital keyboard to elementary school classrooms, helping young children get close to the music she loves. She is a committed supporter and proud alumna of Philadelphia's Astral Artists, which supports young performers. Simone is on the piano faculty of the Mannes School of Music and is a guest host/producer of WQXR's Young Artists Showcase.

Simone counts herself fortunate to have studied with three unique artists: Solomon Mikowsky, Maria Curcio and Peter Serkin, very different musicians who shared the belief that playing the piano is a means to something greater. *The Washington Post* comments that "ultimately, it is Dinnerstein's unreserved identification with every note she plays that makes her performance so spellbinding." In a world where music is everywhere, she hopes that it can still be transformative.



Laurie Olinder is a multi media designer, painter textile designer and photographer.

She is a founding member of New York's Ridge Theater and has been recognized with an OBIE Award, a New York Dance and Performance "Bessie" Award and an Eliot Norton Award for Outstanding Design in the Theater.

Ms. Olinder has designed projections for numerous contemporary composers and performers, including John Adams, The Brooklyn Youth Chorus, The Brooklyn Philharmonic, Gavin Bryars, Bryce Dressner, Philip Glass, Michael Gordon, Henryk Gorecki, The Kronos Quartet, David Lang and Julia Wolfe. Her work has been shown at noted performance venues such as ART, BAM, Carnegie Hall, Lincoln Center, and MASS MoCA.

ABOUT THE ARTISTS



Hailed as "powerfully expressive" (*Boston Classical Review*), an "effervescent" conductor of "finesse" (*Boston Globe*) and a "thinking man's conductor" (*Boston Musical Intelligencer*), **Ryan**

Turner stands alone for his masterful interpretations of Bach, Stravinsky, and Harbison. Now in his fourteenth season as Artistic Director of Emmanuel Music in Boston, Mr. Turner has established himself as a sterling conductor and innovative programmer. Praising his performance of John Harbison *The Great Gatsby*, critics remarked on his "supple, even liquid shaping of phrase, impeccable technique and truly refreshing communication of the intimacy of ensemble playing."

Passionate and assiduously fluent in the music of Bach, Mr. Turner has conducted the complete cycle of 200 sacred Bach cantatas, as well as the complete masterworks of Bach: *St. John Passion*, *St. Matthew Passion*, his own reconstruction of the *St. Mark Passion*, *Mass in B minor* and *Christmas Oratorio*, and the complete Orchestral Suites. In addition, he has led major works by Stravinsky, Mozart, Handel, Britten and Harbison. A champion of new music, Ryan Turner has programmed and premiered the works of composers John Harbison, Matthew Aucoin, James Primosch, Jonathan Bailey Holland, Kati Agócs, Julian Grant, Damien Geter, Zanaida Robles, Yehudi Wyner, Elena Ruehr, and Omar Najmi, including 15 commissions for Emmanuel Music.

As an opera conductor, Mr. Turner recently led acclaimed performances with the Boston Lyric Opera of Frank Martin's *Le Vin herbé* and Philip Glass's *In the Penal Colony*. At the helm of Emmanuel Music, he has conducted

Stravinsky's *Rake's Progress*, Harbison's *The Great Gatsby*, Britten *The Beggar's Opera*, Mozart's *La Clemenza di Tito*, *Die Entführung aus dem Serail*, and *Apollo et Hyacinthus*, Handel's *Susanna*, *La Resurrezione*, and *Apollo e Dafne*, Weill's *The Seven Deadly Sins*, and Sondheim's *A Little Night Music*.

In addition to his work as a conductor, Mr. Turner has appeared as tenor soloist in oratorio, recital, and opera. Some highlights include performances with the Mark Morris Dance Group in Handel's *L'Allegro, il Penseroso ed il Moderato*, six seasons with the Carmel Bach Festival, and fifteen years as tenor soloist with Emmanuel Music. He made his Carnegie Hall debut as the tenor soloist in Handel's *Messiah* in 2008, with a return in 2016. His discography includes Bach *BWV 76* with Emmanuel Music, Praetorius *Christmas Vespers* with Apollo's Fire, and Kapsberger *Apotheosis* with Ensemble Abendmusik.

Ryan Turner is Director of Vocal Ensembles at the Massachusetts Institute of Technology where he is conductor of the M.I.T. Concert Choir and Chamber Chorus.

Previous posts include Musical Director of Opera and Voice and Historical Performance faculty at the Longy School of Music of Bard College, music faculty at Boston University, Music Director of the Newburyport Choral Society, Director of Choral Activities at Phillips Exeter Academy, Music Director of the Concord Chorale and Chamber Orchestra, Assistant Director of Choral Activities at the University of Rhode Island and Music Director of the Concord Chorus.

Raised in El Paso, Texas, Mr. Turner holds degrees from Southern Methodist University and The Boston Conservatory. He lives north of Boston with his wife, soprano Susan Consoli, and their two children, Aidan and Caroline.

EMMANUEL MUSIC



Engagement at Emmanuel Music

Engagement at Emmanuel Music creates community using the compositions of J. S. Bach as a springboard for discussion, discovery, and inspiration. Find one of our musicians at a Boston Public Library neighborhood branch in Dorchester, Jamaica Plain, or East Boston creating an atmosphere for reflection during a **Breathe with Bach** session. Grab your favorite art supplies and color a page of our **Coloring Bach** coloring book while you listen to selected cantatas this season. Join us for a **Cantata Conversation** on a Saturday morning, then walk over to the sanctuary to hear rehearsal of the very music you were just talking about. Lend your voice to our annual Thanksgiving **Chorale Sing**, or receive feedback on a solo performance in our summer **Masterclass for All**, both led by Artistic Director Ryan Turner and Bach Institute Director Pamela Dellal.

The Emmanuel Music **Bach Institute** will present its January Intensive from Jan. 4-15, 2024. An invited group of talented young musicians will spend 10 days exploring Bach's marvelous cantata repertoire, including lectures, masterclasses, open rehearsals, and stimulating conversations. All evening and weekend events are free and open to the public.

This season's Intensive will center on Bach's multi-faceted engagement with time - musical, historical, and spiritual. We welcome special guest Nicholas Phan as we delve into questions about Bach's time - and ours! Bach's music is fully alive at Emmanuel Music; come watch us play in our living laboratory, testing and examining sound, text, and structure to discover the underlying messages in the music.

In addition to offering robust programming built around our performance season, Emmanuel Music is proud to be in partnership for various education and enrichment initiatives with Kwong Kow Chinese School, Boston Latin Academy, Project Step, Boston Conservatory at Berklee Dance Division, and Princess Day Boston.

To learn more about these and other initiatives, please visit emmanuelmusic.org/learn-and-engage.

ABOUT EMMANUEL MUSIC



Ryan Turner conducting the Emmanuel Music ensemble. PHOTO BY JULIAN BULLITT.

Through its performing, teaching, mentoring, and scholarly activities, **Emmanuel Music** occupies a unique niche: a living laboratory for the music of J. S. Bach. Emmanuel Music finds new and creative ways for audiences and musicians to engage with the artistic, spiritual, and humanistic aspects of the music of J. S. Bach, the cornerstone of our musical output for our first fifty years.

We seek to make Bach's music deeply relevant to our current lives, including highlighting the connections between Bach and artists that he influenced, especially creative voices that have been marginalized in our society.

Building on the symbiotic partnership between an arts nonprofit and an intellectually curious and open-minded religious community, Emmanuel Music further embraces Bach's sacred music, especially his cantatas, as opportunities to explore the transcendent aspects of our shared human experience.

By embracing a revised mission and strategic plan in March 2021, Emmanuel Music asserts its role as an essential musical, humanistic, intellectual force for participatory engagement in its local community, and around the world through its online programming.

The strategic planning process has led us to affirm our dedication to building our identity around the creative output of a single composer. This affirmation is especially significant today when many arts organizations are looking to re-think their identity, including disengaging from over-reliance on the historic cultural influence of White European men.

Our essence, and what makes us unique amongst our peers, is the richness and depth that the musicians--and, by extension, the audiences--gain through the cycle of learning, re-learning, and experiencing performances of Bach's works. This includes exploring the themes of his sacred works that are broadly relatable, rather than uniquely Lutheran. According to Bach Institute Director Pamela Dellal, the themes that Bach explores, especially his sacred cantatas, are "so deeply embedded in all of us that you don't have to believe one ideology in order to understand the profundity of what he's writing." As one Board member recently noted, "We're always struggling. Bach provides a way of dealing with life's struggles."

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Inès Hamadi
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Bianca Castrillion-Robles
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SPECIAL THANKS

Tom Stephenson for audio recording and audio streaming
Bill Nigreen and Kathleen McDermott for artist housing
Jeffrey Rawitsch and Distler Hall at Tufts University for use of space and live streaming support
Rentex Technology Rentals

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23 24

1

La Belle Époque

October 14-15, 2023 at First Church in Boston

Lili Boulanger Nocturne et cortège for violin & piano

Eric Moe *Frozen Hours Melt Melodiously into the Past* for flute, clarinet, strings & piano

Zoltán Kodály Duo for violin & cello, Op. 7

Claude Debussy *Trois poèmes de Stéphane Mallarmé* for soprano & piano

Ernest Chausson Piano Quartet in A Major, Op. 30

Season 26

2

As near as memory –

November 18-19, 2023 at First Church in Boston

Giacomo Puccini *Crisantemi* for string quartet

Charlotte Bray *Fire Burning in Snow* for soprano, oboe, clarinet, violin & cello

Gordon Jacob Sextet in B-flat Major for piano & winds, Op. 6

Sergei Rachmaninoff Trio élégiaque No. 2 in d minor, Op. 9

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Cascading Baroque Passion

Saturday, October 28, 4 pm | Old South Church, Boston

*Sunday, October 29, 4 pm | First Parish, Sudbury

Heavenly Baroque Christmas

*Saturday, Dec. 9, 4 pm | First Unitarian Church, Worcester

Sunday, Dec. 10, 4 pm | Church of the Covenant, Boston

Blazing Italian Baroque

*Saturday, March 9, 4 pm | First Parish, Wayland

Sunday, March 10, 4 pm | Old South Church, Boston

Rustic Classical

*Friday, April 19, 8 pm | Old South Church, Boston

Sunday, April 21, 4 pm | Worcester Historical Museum

*indicates concert will also be live-streamed

Buy subscriptions and single tickets online at www.oldpostroad.org

MAKE MUSIC

Chorale Sing | *Sunday, November 19, 2023*

Lend your voice to our annual Thanksgiving Chorale Sing

Masterclass for All | *Summer 2024*

Receive feedback on a solo performance in our summer Masterclass for All, both led by Artistic Director Ryan Turner and Bach Institute Director Pamela Dellal.

EXPLORE

Christmas at Emmanuel Family Event

December 17, 2023 at 2:00pm

The music tells a story! Families with elementary age children are invited to join us for an interactive spectacle of musical storytelling and arts and crafts.

St. Matthew Panel Discussion

March 23, 2024 at 2:30pm

Leipzig Cantatas Lecture by Christoph Wolff

May 5, 2024 at 1:00pm

DISCUSS

Cantata Conversations | 10:00-11:30am

10/21, 11/4, 11/11, 2/10, 2/17, and 3/4

Join us for a Cantata Conversation on a Saturday morning, then walk over to the sanctuary to hear the very music you were just talking about.

EMMANUEL MUSIC

Ryan Turner, Artistic Director

2023/24 UPCOMING EVENTS

Christmas at Emmanuel

December 17, 2023 | 4.00pm

in collaboration with Cambridge Common Voices and Boston Children's Chorus
Charles Blandy, *Nicolas*

J. S. Bach *Sie werden aus Saba alle kommen*, BWV 65
Jonathan Woody *As though on snow* (commissioned premiere)
Benjamin Britten *Saint Nicolas*

The Bach Institute Intensive

January 4-15, 2024

For nearly two weeks in January the Bach Institute invites young artists to participate in the Sunday morning Bach cantata performances at Boston's Emmanuel Church; study Bach cantata arias and recitatives through in-depth text study and intensive private coaching; and perform in public masterclasses – all culminating in a Showcase Concert featuring the Institute Fellows at the conclusion of the Intensive.

St. Matthew Passion

March 23, 2024 | 4.00pm

with St. Paul's Choir School

Jonas Budris, *Evangelist* | David McFerrin, *Jesus*

Lindsey Chapel Series

Thursdays at 12 pm

February 15, 2024–March 21, 2024

Bach: The complete Sonatas and Partitas for solo violin

Bachfest in Boston

June 5, 2024 | 7.00pm

Bach BWV 94, 101, 113 & 137
with commissioned prelude motets by Epstein, Harbison, Ruehr and Wallen

For more information, please visit emmanuelmusic.org.