

# Bach at St. Bartholomew's

Edition 2021

Virtual concerts featuring the "English" Suites  
of, **Johann Sebastian Bach.**

*"Bach sollte nicht Bach, sondern Meer heissen"*  
(“Bach should not be called *Brook*, he should be called *Ocean*.”)  
--Ludwig van Beethoven

*This year's Bach at St. Bartholomew's series features the complete six "English" Suites, which have been landmark works of keyboard music for over two centuries.*

*Each Suite includes a Prelude followed by a series of dances. In most cases, the prelude follows the pattern of an Italian concerto grosso. This is a genre for which Vivaldi is the most famous, and Vivaldi's music was immensely popular in Bach's time.*

*The dance music follows a pattern that had become codified in the court of Louis IV, and its popularity later spread across Europe. Specific dances in a specific order became a part of life for any upwardly-aspiring individual in the time of Bach. (See p. 3 for a bit more about the dances and their distinctive characteristics).*

## The performer

Dr. **Theodore S. (Ted) Davis** located to Baltimore in 2003 following a nearly 20-year career including previous positions in Richmond, Virginia and Cambridge, Massachusetts. He holds music degrees in organ performance from Birmingham-Southern College (Birmingham, Alabama), choral conducting from Northwestern University (Evanston, Illinois), and harpsichord from the Longy School of Music (Cambridge, Massachusetts). In 2017, he received his doctorate from The Peabody Conservatory.

Ted is an active organ and harpsichord recitalist as well as a chamber music performer and conductor. As a soloist he has performed around the mid-Atlantic region, New England, and the Southeast. He has achieved national recognition in organ-playing competitions, and is an active composer with works printed by two publishers. Other musical interests have led to studies in a *capella* vocal music with the *Western Wind* of New York, as well as studies in vocal and instrumental music with the medieval and renaissance consort *Sirinu* of England, and baroque ensembles *The Parley of Instruments*, also of England, and *Tafelmusik* of Toronto. He has served as assistant to the music directors in Baroque opera productions at the *Boston Early Music Festival* and the *Amherst Early Music Festival*.

Ted has been organist and choirmaster at St. Bartholomew's Episcopal Church in Baltimore since 2005. As part of the music series Ted has established, he conducts the church choir in choral evensong services, presents an annual "Bach at St. Bartholomew's" series, and conducts choral concerts (when not observing pandemic protocols), this last such event being a performance of Handel's *Messiah*, Part I, with period-instrument orchestra, in December 2019.

## Welcome from St. Bartholomew's Church!

This "Bach at St. Bartholomew's" series is one of many ways we celebrate the beauty and transcendent power of great music.

Please consider making a contribution as you are able, as this will help enable us to produce more musical offerings in the future.

Contributions may be made by check (sent to the church address below) or [online](#).

A portion of the donations from these concerts will benefit Outreach programs at St.

Bartholomew's. Our outreach mission is to nurture multi-generational relationships with our neighbors, locally and globally. Among many other activities, we support the 40 West Assistance and Referral Center, which provides food and emergency assistance for thousands of Baltimore residents annually, and Hope Harbor, which creates long-term partnerships with families seeking help to break the cycle of poverty.

Your support is deeply appreciated.

St. Bartholomew's Episcopal Church • 4711 Edmondson Avenue • Baltimore, Maryland 21229

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On Facebook: *St. Bartholomew's Episcopal Church*, and *Music at St. Bartholomew's*

All virtual concerts will premiere on [our YouTube page](#) according to the schedule below, and will continue to be viewable after their premieres.

The six “English” *Suites* — Johann Sebastian Bach (1685-1750)

**PREMIERING  
SUNDAY, APRIL 25, 7:00 P.M.**

Suite No. 2 in a minor (BWV 807)

Prelude  
Allemande  
Courante  
Sarabande  
Bourrée I - Bourrée II  
Gigue

**PREMIERING  
SUNDAY, MAY 2, 7:00 P.M.**

Suite No. 5 in e minor (BWV 810)

Prelude  
Allemande  
Courante  
Sarabande  
Passepied I - Passepied II  
Gigue

**PREMIERING  
TUESDAY, APRIL 27, 12:15 P.M.**

Suite No. 1 in A (BWV 806)

Prelude  
Allemande  
Courante I  
Courante II  
Double I  
Double II  
Sarabande  
Bourrée I - Bourrée II  
Gigue

**PREMIERING  
TUESDAY, MAY 4, 12:15 P.M.**

Suite No. 4 in F (BWV 809)

Prelude  
Allemande  
Courante  
Sarabande  
Menuet I - Menuet II  
Gigue

**PREMIERING  
FRIDAY, APRIL 30, 12:15 P.M.**

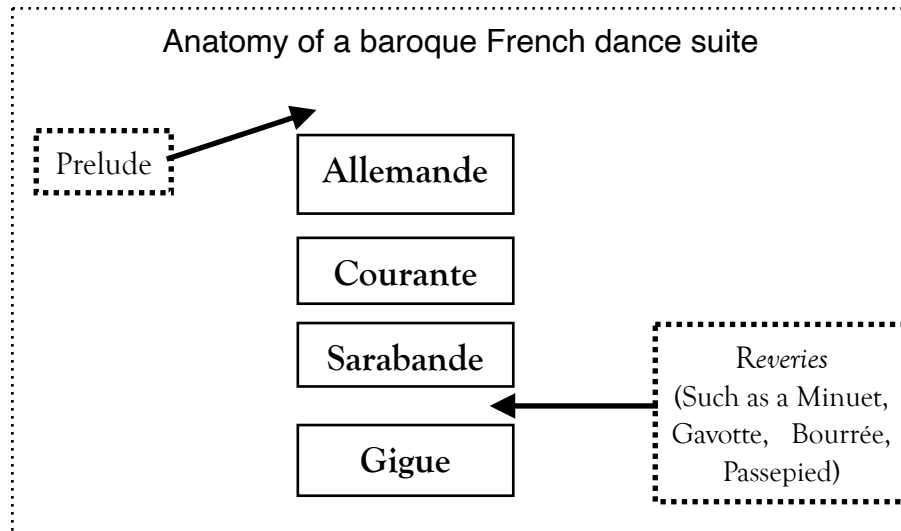
Suite No. 3 in g minor (BWV 808)

Prelude  
Allemande  
Courante  
Sarabande  
Gavotte I - Gavotte II  
Gigue

**PREMIERING  
FRIDAY, MAY 7, 12:15 P.M.**

Suite No. 6 in d minor (BWV 811)

Prelude  
Allemande  
Courante  
Sarabande  
Double  
Gavotte I - Gavotte II  
Gigue



### Dance descriptions

*translated from publications of Bach's contemporaries, including Johann Mattheson (1739), Johann Gottfried Walther (1732), Johann Joachim Quantz (1752).*

**Allemande:** duple meter; composed, solemn, and ceremonious; serious and harmonious, expressing satisfaction or amusement, delighting in order and calm.

**Courante:** triple meter; a mood of sweet expectation, longing and gratifying.

**Sarabande:** triple meter; solemn and reverent

**Reveries:**

**Bourrée:** duple meter; a happy dance in a dactylic rhythm, contented and pleasant, carefree

**Gavotte:** duple meter; joyous

**Passepied:** triple meter; quite fast [relative to a minuet]

**Menuet:** triple meter; nimble, expressing pleasure in moderation

**Gigue:** triple meter; striving for haste, fleeting, somewhat like a brook rushing ahead