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FESTIVAL



THE 25th YEAR

SV
Bf

JUNE 11-18, 2017

KENNETH NAFZIGER,
ARTISTIC DIRECTOR



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WELCOME...

Back in early 1993, when the first Shenandoah Valley Bach Festival was in its planning stage, there was no reason to believe that there would be a year two, or twenty, or now twenty-five! That January, then EMU President Joe Lapp gave the word to run with the idea, and in June the first festival happened. Four of us scrambled to plan a program, find players and singers and soloists, advertise, and offer requisite hospitality: Scott Hosfeld, Helen Nafziger, Marcia Kaufman and I worked very hard to make the 1993 debut of the SVBF an event for which there would be call for years two, three, seventeen, and beyond.

Many are owed heart-felt thanks for this continued success: EMU and its past and present administrators who have supported the festival; instrumentalists from all over the country (of whom ten of the originals will be performing this year); mostly local and volunteer singers (of whom seven of the members of that first choir will be performing again this summer); the large and ever-widening circle of supporters of the festival; and all of our audiences, many of whom have returned time and time again. So this twenty-five-year celebration is cause for a thunderous round of communal applause.

Several years ago, the festival adopted the tag line, Bach is just the beginning, in recognition of the historical importance of Johann Sebastian Bach in the world of music, not only classical, but many other musics as well. ...(J)ust the beginning means that our programming will make clear that many individuals and varied world cultural expressions have continued to make Bach a relevant musical force around the world and across time. We will continue to call attention to this unique gift of the imagination of J. S. Bach to inspire the imaginations of many.

This summer, there are several ways in which this anniversary year will be observed. First, there are three works from our first season that are being repeated in 2017, along with several other works from across the years that are audience favorites. One new element this year is live music for a 1914 silent film. Maria Newman, Los Angeles musician and composer, has written several scores to accompany silent movies, as well as many other works. We will hear two: a violin concerto (for which she will be the soloist), and a viola concerto. A second new element this summer will be the world premiere of Eleonel Molina's recent Cuban-influenced work. Molina is a long time violinist in the Bach Festival orchestra.

It's been well beyond my wildest dreams that this festival would live for twenty-five years, but my experience and intuition tell me that the SVBF will live for another twenty-five years (at least), outliving the lives and the dreams of those of us who made the first one happen. And it is my hope that you will enjoy these concerts, that you are or will become continuing supporters of the festival, and that Johann Sebastian Bach will do what he did and does so well – inspire the best from all of us.



Ken Nafziger
Artistic Director and Conductor



COMMONWEALTH of VIRGINIA

Office of the Governor

Terence R. McAuliffe
Governor

June 11, 2017

Dear Friends:

I extend a warm welcome to all those attending the 25th anniversary season of the Shenandoah Valley Bach Festival. Congratulations to the organizers and participants of this event on a remarkable 25 years of service.

This occasion is a reflection of hard work, discipline, and devotion to the art of classic music. The Shenandoah Valley Bach Festival offers the public an opportunity to experience concerts with orchestras, soloists, and choirs from all parts of the United States. I commend your commitment to enriching the Shenandoah Valley community with your performances and for sharing your enthusiasm for classical music. Thank you for all you do to strengthen the Commonwealth.

Best wishes for another successful festival.

Sincerely,

A handwritten signature in black ink, appearing to read "Terence R. McAuliffe".

Terence R. McAuliffe

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THE FESTIVAL AT A GLANCE

SUNDAY, JUNE 11	<i>Talking Music</i> , with David McCormick Martin Greeting Hall, EMU Campus Center, 2:15 p.m.	
	Festival Concert 1..... Lehman Auditorium, EMU, 3 p.m.	5
MONDAY, JUNE 12	Baroque Academy Artist Faculty Recital..... First Presbyterian Church, 17 Court Square, noon	9
TUESDAY, JUNE 13	Noon Chamber Music Concert First Presbyterian Church, 17 Court Square, noon	11
	Orchestra rehearsals (open to listeners) Lehman Auditorium, 9-11:30 a.m. and 2:30-5 p.m., Tuesday & Wednesday	
WEDNESDAY, JUNE 14	Noon Chamber Music Concert First Presbyterian Church, 17 Court Square, noon	13
THURSDAY, JUNE 15	Noon Chamber Music Concert First Presbyterian Church, 17 Court Square, noon	15
FRIDAY, JUNE 16	Noon Chamber Music Concert First Presbyterian Church, 17 Court Square, noon	17
	<i>Talking Music</i> , with Kenneth Nafziger Martin Greeting Hall, EMU Campus Center, 6:45 p.m.	
	Festival Concert 2..... Lehman Auditorium, EMU, 7:30 p.m.	19
SATURDAY, JUNE 17	Noon Chamber Music Concert First Presbyterian Church, 17 Court Square, noon	27
	<i>Talking Music</i> , with Maria Newman Martin Greeting Hall, EMU Campus Center, 6:45 p.m.	
	Festival Concert 3..... Lehman Auditorium, EMU, 7:30 p.m.	29
SUNDAY, JUNE 18	Leipzig Service..... Lehman Auditorium, 10 a.m.	35

3
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FESTIVAL CONCERT 1

SUNDAY, 11 JUNE 2017, 3:00 PM • LEHMAN AUDITORIUM

This concert is underwritten in part by Ed and Cathy Comer, Alden and Louise Hostetter, and Ron and Shirley Yoder.

1 Orchestral Suite No. 3 in D Major, BWV 1068 [1731]

Johann Sebastian Bach

1685-1750

Overture

Air

Gavotte I & II

Bourée

Gigue

The suite, established in concert life by about 1600, adopted the convention of paired slow-fast dances: allemande – courante, sarabande – gigue. By the middle of the seventeenth century, an overture was commonly added, soon standardized as the French overture (with a slow dotted-rhythm introduction followed by a fast imitative section, and a brief return to the opening slow material). By Bach's time, it was customary to insert dances into the traditional order according to the wishes of the composer. This suite, one of four by Bach, is likely an earlier work (from his Cöthen years) remodeled for use in Leipzig. Bach's need for instrumental music in Leipzig increased when, in 1729, he was appointed director of the Collegium Musicum.

From the earliest appearances of the suite, dances were of international origins, and evolved slowly from folk dances to courtly dances to keyboard or instrumental dances designed to be listened to rather than danced. The *Air*, not a dance, is among the most famous melodies Bach ever wrote. It is an Italianate song for the violins. The roots of the *gavotte* are in France, where it is still known as a folk dance in Brittany. It is a duple meter dance in a sprightly tempo, characterized by phrases that begin and end in the middle of the measure. The *bourée* is also a French dance, still danced in the Auvergne region. Also in a duple meter, and quicker than the *gavotte*, it is sometimes boisterous. The *gigue* has its own international history: originally from Ireland and England (the *jig*), it came to acquire Italian and French attributes. Bach's is mostly in a quicker Italian version with a flowing triplet rhythm, combined with the imitative texture characteristic of a French *gigue*.

¹ played in 1993, the first season; again in the sixth and tenth seasons.

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Shunté Lofton as Maria and David Anthony Lewis as Toby in *Twelfth Night*, 2016. Photo by Michael Bailey.

² Concerto for Clarinet and Orchestra in A Major, K. 622 [1791]

Wolfgang Amadeus Mozart

1756-1791

Allegro
Adagio
Rondo: Allegro

Leslie Nicholas, clarinet

One of Mozart's last works, this concerto for clarinet and orchestra was composed for his friend, Anton Stadler. Wind instruments (as well as voices, especially the soprano voice) held a special attraction for Mozart throughout his career. The critic Ronald Woodley describes that attraction, writing, "In the early Romantic rhetoric of the time, breath is spirit, and for Mozart...wind instruments, especially the clarinet and the horn, become mediators between the world of the spirit and the world of the body." The **Clarinet Concerto** demonstrates the critic's point. The concerto was performed for the first time on 16 October 1791 in Prague; Stadler was the probable soloist. This performance occurred about six weeks prior to Mozart's death.

The concerto was first published in 1801 in the version for the clarinet in A that is normally used today. Mozart's version was, however, for the basset horn, a slightly lower and somewhat darker sounding instrument. The basset horn was invented in the 1770s and passed rather quickly out of usage.

INTERMISSION – 20 MINUTES
Desserts and drinks are available on the patio.

Concerto for Flute and Harp and Orchestra in C Major, K. 299 [1778]

Wolfgang Amadeus Mozart

Allegro
Andantino
Rondo: Allegro

Emma Resmini, flute
Morgan Short, harp

This concerto is one of the most popular of Mozart's concertos, as well as the only work he ever wrote for harp. It was composed in April of 1778 during a sojourn with his mother in Paris. The piece was commissioned by Duke Adrien-Louis de Bonnières, a gifted amateur flautist, for himself and his daughter Marie Louise-Philippine, a harpist and a (mediocre) composition student of Mozart's. When Mozart completed the piece, the duke at first refused to pay him, then offered him half the agreed upon fee, which Mozart refused to accept.

² played in 1993, the first season. Mr. Nicholas was the soloist then and now.

3 Brandenburg Concerto in G Major, No. 4, BWV 1049 [1719-1720]

Johann Sebastian Bach

Allegro
Andante
Presto

David McCormick, violin
Nancy Buckingham Garlick, recorder
David McGown, recorder

The **Brandenburg Concertos** are among the best known and most cherished of Johann Sebastian Bach's works. Each is a remarkable essay in Bach's state-of-the-art understanding of the Baroque concerto. Dedicated in 1720 to the Margrave Christian, a Hohenzollern prince in Berlin, they were composed during Bach's years at Cöthen. The Margraviate of Brandenburg at the time was an important power center, with roots back to mid-twelfth-century Holy Roman Empire days, when it functioned as a shield against the powers to the north. At the time of the Reformation, it became the recognized leader of German Protestantism and continued its influence with the political, economic and territorial gains that led to the court of Frederick the Great.

Concerto No. 4, the airiest of the Brandenburg concertos, with its two-recorder and solo violin combination, its dancing rhythms, and its transparent textures, raises an interesting question: is this a solo concerto with ripieno (accompanying) strings and winds; a concerto grosso for concertino violin and winds with ripieno strings; or a three-way textural contrast with: one soloist (violin) versus two others (recorders) and the three together playing against the rest of the ensemble? The title page (in French) reads à *Violino Principale, Flauti d'Echo*, terms not used by Bach in any other works. *Echo* would suggest that the solo violin is the primary voice, but that is not the case. The two recorders are at least of equal importance with the violin. In this respect, it is like the other concertos from this set of six: Bach treats the solo instruments in novel and unconventional ways, defying the distinctions that labels too often create.

3 played in 1997, the fifth season; again in the seventeenth and twenty-first seasons. This performance is the first with two recorders instead of transverse flutes. Mr. McCormick was invited as the solo violinist for this concerto before he was hired as the new Executive Director.

MONDAY NOON CONCERT

June 12 • First Presbyterian Church

This concert is underwritten in part by Chris and Betsy Little.

BACH TO ITALY: BAROQUE TREASURES FROM THE 17th and 18th CENTURIES

the faculty of the Virginia Baroque Academy:

Judith Malafronte, mezzo-soprano

Anne Timberlake, recorders

Daniel Lee, Baroque violin

Martha McGaughey, viola da gamba

Arthur Haas, harpsichord

Ciaccona for Recorder, Violin, and Continuo [1637]

Tarquinio Merula

1595-1665

Ed e pur dunque vero *from* **Scherzi Musicali** [1632]

Claudio Monteverdi

1567-1643

Sonata à 3, Il Corisino [1621]

Francesco Turini

1589-1656

Sonata in E Minor for Violin and Continuo, Op. 5 No. 8 [1700]

Arcangelo Corelli

1653-1713

Preludio. Largo

Allemanda. Allegro

Sarabanda. Largo

Giga. Allegro

**Clori, mia bella Clori, Cantata for Mezzo-soprano, Recorder,
Violin and Continuo**

Antonio Caldara

1670-1736

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TUESDAY NOON CONCERT

June 13 • First Presbyterian Church

This concert is underwritten in part by Michael and Violet Allain and Jim and Joyce Benedict.

Trio Sonata in D Minor, Op. 2, No. 1, HWV 386

George Frideric Handel

1685-1759

Andante
Allegro
Andante
Allegro

Nancy Garlick, recorder
David McCormick, violin
Paige Riggs, cello
Lynne Mackey, harpsichord

Sonata for Flute and Piano [1992]

Carl Vine

b. 1954

Fast
Slow
Very fast

Emma Resmini, flute
Bora Lee, piano

Introduction and Allegro, Op. 46 [1905]

Maurice Ravel

1875-1937

Morgan Short, harp
Emma Resmini, flute
Leslie Nicholas, clarinet
Joan Griffing, violin
Amy Glick, violin
Diane Phoenix-Neal, viola
Beth Vanderborgh, cello

Sonata Obligato in E Major for Violin and Harpsichord, BWV 1016 **Johann Sebastian Bach**

1685-1750

Adagio
Allegro
Adagio
Allegro

Amy Glick, violin
Lynne Mackey, harpsichord

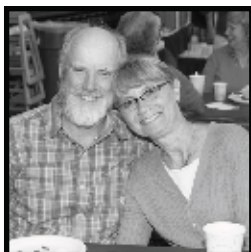
Tasmanian Ants [2006]

Ian Keith Harris

b. 1935

Black Sugar Ants
Red Soldier Ants
Bull Ants
The Inchman
Argentine Ants
Coda

Sandra Gerster, oboe
Marvin Mills, harpsichord



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WEDNESDAY NOON CONCERT

June 14 • First Presbyterian Church

This concert is underwritten in part by Jay and Leslie Chadwick.

Elegy for Viola and Piano [1934, rev. 1961]

Diane Phoenix-Neal, viola
Naoko Takao, piano

Elliott Carter

1908-2012

Cello Sonata in D Minor, H.125 [1913-1917]

Allegro ben moderato
Adagio non troppo – molto allegro agitato

Beth Vanderborgh, cello
Naoko Takao, piano

Frank Bridge

1879-1941

Four Irish Songs

Lovely Jimmie
Poor Auld Ass
Loverly Armoy
Linking O'er The Lea

Veronica Chapman Smith, soprano
Jay Chadwick, horn
Clement Acevedo, piano

Havelock Nelson

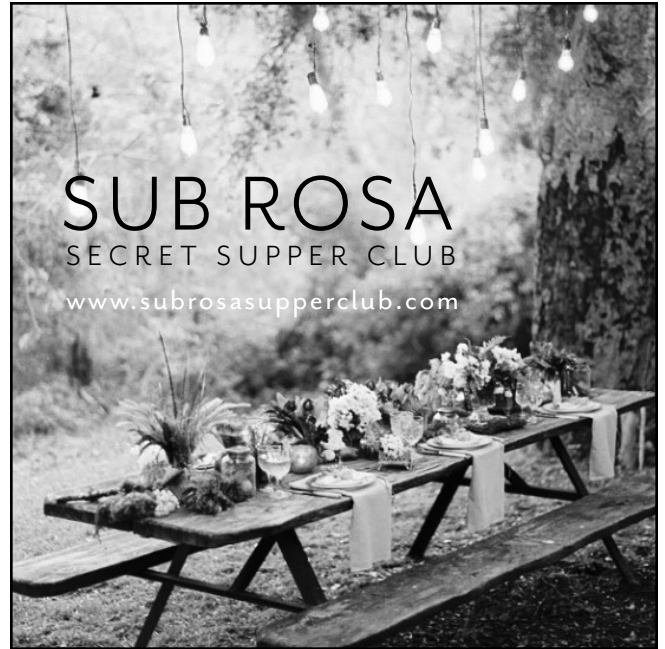
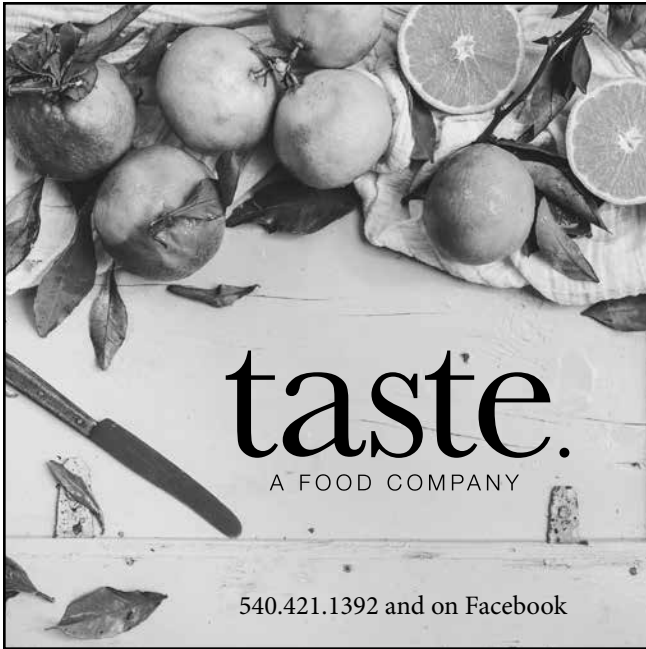
1917-1996

Kol Nidrei, Op. 47 [1881]

Paige Riggs, cello
Marvin Mills, piano

Max Bruch

1838-1920



THURSDAY NOON CONCERT

June 15 • First Presbyterian Church

This concert is underwritten in part by Roy and Donna Heatwole.

Piano Quartet in D Minor, Op. 8 [1880]

Allegro con brio
Molto andante cantabile
Moderato assai energico
Adagio quasi recitativo – Allegro

Musica Harmonia
Joan Griffing, violin
Diane Phoenix-Neal, viola
Beth Vanderborgh, cello
Naoko Takao, piano

Zygmunt Noskowski

1846-1909

Deux Rhapsodies [1905]

L'étang
La cornemuse

Sandra Gerster, oboe
Christy Kauffman, viola
Lise Keiter, piano

Charles Martin Loeffler

1861-1935

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FRIDAY NOON CONCERT

June 16 • First Presbyterian Church

This concert is underwritten in part by Janet S. Einstein.

Trio in B-flat for Clarinet, Cello, and Piano, Op. 11 [1797]

Allegro con brio
Adagio
Tema con variazioni

Lynda Dembowksi, clarinet
Eric Stoltzfus, cello
Clement Acevedo, piano

Ludwig van Beethoven

1770-1827

Dance Suite from “Terpsichore”

Ballet de Grenoville
Two Courantes
Pavane de Spaigne
La Bourree
Three Bransles

Judith Saxton and Susan Messersmith, trumpets
David Wick, horn
Jay Crone, trombone
Harold van Schaik, bass trombone

Michael Praetorius

1571-1621

arr. Allan Dean

Chaconne Piangendo [2011]

Jay Crone, trombone
Marvin Mills, organ

James R. Sochinski

b. 1947

Suite Italienne for Violin and Piano [1934]

Introductione
Serenata
Tarantella
Gavotta con due variazioni
Scherzino
Minuetto e finale

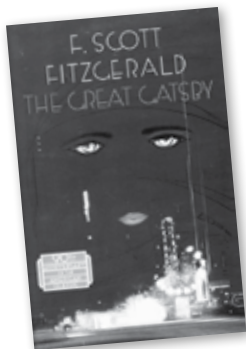
Maria Lorcas, violin
Clement Acevedo, piano

Igor Stravinsky

1882-1971



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June 24TH - July 17TH

Monday - Thursday
10AM - 5PM

Aug. 12TH - Sep. 4TH

Friday - Saturday
10AM - 6PM

Sep. 30TH - Oct. 23RD

Sunday

Nov. 24TH - Dec. 17TH

NOON - 5PM



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FESTIVAL CONCERT 2

FRIDAY, 16 JUNE 2017, 7:30 PM • LEHMAN AUDITORIUM

This concert is underwritten in part by C. Robert and Charity S. Showalter, Donald E. and Marlene C. Showalter, and Nelson L. and Phyllis E. Showalter.

Concerto for Viola and Orchestra [2006]

Maria Newman

b. 1962

Cadenza

Chorale – Allegro

Scott Hosfeld, viola

(edited from the composer's notes)

Maria Newman's **Concerto for Viola and String Orchestra** was originally commissioned as an orchestral string overture for performance by the Dorian Festival Orchestra at Luther College in Decorah, Iowa. The circumstances by which Newman's commission arose initially did not include a soloist. Titled Dorian Festival Overture, (named for the festival and not the mode) the work featured the string orchestra forces alone in a concert overture celebrating inflections of the great Lutheran choral traditions. It was not until after the initial performances of the overture that Newman joined the solo voice of the viola with the orchestral texture. Adding an extended solo cadenza in front of the concerto proper (the original start of the overture), the main body of the work is fashioned around a homophonic vocal-like chorale. The complete chorale manifests itself several times during the concerto, framing interruptions of galloping allegros and idiosyncratic episode. All the while, the viola serves as a capable primary voice, singing its commentary above and in partner with the orchestra. And though the work is complete as an overture alone, the addition of the solo viola brings a completely different set of colors to the palette. The result is a fearsome tour de force for the viola, united with an equally intense rapport between soloist and ensemble.



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**Sinfonia Concertante for Violin, Viola, Cello and Orchestra in A Major,
No. 11 [1784]**

Carl Philipp Stamitz
1745-1801

Allegro molto
Allegro non presto – Trio

Joan Griffing, violin
Diane Phoenix Neal, viola
Beth Vanderborgh, cello

Carl Philipp Stamitz was born of a German father and a Czech mother. His father was a composer and violinist of the famed Mannheim Orchestra, an ensemble noted for its experimental new sounds in string playing. It was in this context that Carl grew up, and under his father's tutelage, he became a member of the orchestra at age seventeen. He was considered a virtuoso, skilled as both violinist and violist. He traveled to most of the musical capitals of the late eighteenth century. At the end of his life, he and his family returned to Jena, his mother's birthplace. Work evaporated for him, both composing and performing, and his life ended in poverty.

His musical style resembles that of early Mozart, with emphasis on melodic character, simpler harmony, and less reliance on polyphony. Stamitz composed more than fifty symphonies, more than sixty concertos, and thirty-eight sinfonia concertantes, of which this performance is one example. The sinfonia concertante was a late eighteenth-century adaptation of the Baroque concerto grosso, a composition in several movements of contrasting tempi for a small group of instruments (here, a violin, viola, and cello) set off against the larger orchestral ensemble (here, strings, two clarinets, and two horns).

INTERMISSION – 20 MINUTES
Desserts and drinks are available on the patio.

4 Vier ernste Gesänge, Op. 121 [1896]

Johannes Brahms
1833-1897
orch., Malcolm Sargent
1924-1967

Denn es gehet dem Menschen
Ich wandte mich
O Tod, wie bitter bist du
Wenn ich mit Menschen und Engelzungen redete

Daniel Lichti, bass

1.

Denn es gehet dem Menschen wie dem Vieh,
wie diess stirbt, so stirbt er auch;
und haben alle einerlei Odem,
und der Mensch hat nichts mehr denn das Vieh;
denn es ist alles eitel.
Es fährt alles an einen Ort;
es ist alles von Staub gemacht,
und wird wieder zu Staub.
Wer weiß, ob der Geist des Menschen
aufwärts fahre,
und der Odem des Viehes unterwärts
unter die Erde fahre?
Darum sahe ich, dass nichts bessers ist,
denn daß der Mensch fröhlich sei
in seiner Arbeit,
denn das ist sein Teil.
Denn wer will ihn dahin bringen,
daß er sehe,
was nach ihm geschehen wird?

For the fate of humans and of animals is the same;
as one dies, so dies the other.
They have the same breath,
and humans have no advantage over the animals;
for all is vanity.
All go to one place;
all are from the dust,
and shall return to the dust again.
Who knows whether the human spirit
goes upward,
and the spirit of animals goes downward
to the earth?
So I see that there is nothing better
than that all should find enjoyment
in their work,
for that is their lot.
Who can bring them
to see
what will be after them?

[Ecclesiastes 3.19-22]

2.

Ich wandte mich und sahe an alle,
die Unrecht leiden unter der Sonne;
und siehe,
da waren Tränen derer Unrecht litten,
und hatten keinen Tröster;
und die ihnen Unrecht taten waren zu mächtig,
daß sie keinen Tröster haben konnten.
Da lobte ich die Toten,
die schon gestorben waren,
mehr als die Lebendigen,
die noch Leben hatten,
und der noch nicht ist,
ist besser, als alle beide,
und des Bösen nicht inne wird,
das unter der Sonne geschieht.

I returned and saw all
the oppressions that are practiced under the sun.
And behold,
the tears of the oppressed,
and they had no comforter.
On the side of their oppressors there was power,
and they had no comforter.
I praised the dead,
those who have already died,
more fortunate than the living,
who are still alive,
and those no longer living;
what is better than both,
is the one who has not yet been and
has not seen all the evil done under the sun.

[Ecclesiastes 4.1-3]

3.

O Tod, wie bitter bist du,
wenn an dich gedenket ein Mensch,
der gute Tage und genug hat
und ohne Sorge lebet,
und dem es wohlgeht in allen Dingen
und noch wohl essen mag!

O Tod, wie bitter bist du.
O Tod, wie wohl tust du dem Dürftigen,
der da schwach und alt ist,
der in allen Sorgen steckt,
und nichts Bessers zu hoffen,
noch zu erwarten hat!

O Tod, o Tod, wie wohl tust du.

O death, how bitter you are,
the thought of you,
to the one at peace among possessions,
who has nothing to worry about
and who is prosperous in everything,
and can still enjoy food!

O death, how bitter you are.
O death, how welcome you are
to the one who is failing in strength and old,
who is anxious about everything,
who has nothing better to hope for,
and who has lost patience!

O death, how welcome you are.
[Sirach 41.1-2]



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4.

Wenn ich mit Menschen
und mit Engelzungen redete,
und hätte der Liebe nicht,
so wär ich ein tönend Erz,
oder eine klingende Schelle.
Und wenn ich wiessagen könnte,
und wüßte alle Geheimnisse
und alle Erkenntnis,
und hätte allen Glauben,
also daß ich Berge versetzte;
und hätte der Liebe nicht,
so wäre ich nichts.
Und wenn ich alle meine Haben den Armen gäbe,
und ließe meinen Leib brennen,
und hätte der Liebe nicht,
so wäre mir's nichts nütze.

Wir sehen jetzt durch einen Spiegel
in einem dunkeln Worte;
dann aber von Angesicht zu Angesichte.
Jetzt erkenne ich's stückweise;
dann aber werd ich's erkennen,
gleich wie ich erkannt bin.
Nun aber bleibet Glaube, Hoffnung, Liebe,
diese drei,
aber die Liebe ist die größte unter ihnen.

If I speak in the tongues of mortals
and of angels,
but do not have love,
I am a noisy gong
or a clanging cymbal.
And if I have prophetic powers,
and understand all mysteries
and all knowledge,
and if I have faith
so as to remove mountains,
but do not have love,
I am nothing.
If I give away all my possessions to the poor,
and if I give my body to be burned,
but do not have love,
I gain nothing.

We see now in a mirror,
darkly,
but then we will see face to face.
Now I know only in part;
then I will know fully,
even as I have been fully known.
And now abide faith, hope, and love,
these three;
and the greatest of these is love.

[1 Corinthians 13.1-3, 12-13]

On a working vacation early in May of 1896, Brahms took this collection of texts with him. This was shortly after it had become clear that Clara Wieck Schumann, the love of his life, was nearing death. He publicly denied that this cycle was about Clara Schumann, though he later admitted as much to a friend, calling them a birthday present for himself, but written under the cloud of Wieck Schumann's impending death. Brahms himself, though he did not know it at the time, was suffering the early symptoms of liver cancer.

Vienna, by the end of the century, was suffering an erosion of its earlier ideals. The Empire itself was sliding into an irrelevance marked by increasing authoritarianism, anti-democratic and anti-semitic thought and action, a deterioration of workers' lives, and increasing housing shortages. These changes were taking place barely fifty years after the optimistic liberal democratic movements in Europe of which Beethoven's **Symphony No. 9** was a testament. Brahms lived uncomfortably with these changes.

Jan Swafford, a biographer of Brahms, understands these songs as the composer's final testament. The first, he says, describes the past. It is a funeral dirge, like the second movement of **Ein deutsches Requiem**.

The second, Swafford says, is about the present:

What Brahms saw in the present, for himself, for Vienna, for humanity, was terrifying. Austria was succumbing to a ferocious mythology of blood and authoritarianism under the cloak of populism, all of it fed by an evil well-spring of hatred. 'Anti-semitism is madness!' Brahms had cried. From all the madness, he could not know when or how, rivers of blood would flow. For all its gentleness, his second Serious Song is suffused with that prophecy, and with compassion for the victims to come ... Years before, when Amalie and Joseph Joachim had a son, Brahms had written them before he could stop his pen: 'One can hardly in the event wish for him the best of all wishes, not to be born at all.'

The third song has to do with a future that awaits us all. Swafford believes that in this song, Brahms' personal grief over the impending death of his beloved is worked out with extreme tenderness, calling it "Brahms' final message to the world and to himself."

What Brahms expressed in the last song, setting Paul's words to the Corinthians, was ... a credo for himself and as best he knew, for humanity, without illusions. For himself, however, it was a despairing testament. It begins in E-flat major with almost an ardent sweep ... But gradually that theme, and that sense of love, fall into tenderness and meditation: Youth becomes age, *eros* melts into *agape* ... With the words, 'And now abide faith, hope and love, these three; and the greatest of these is love' set to a gently lilting three-beat, Brahms took his leave of music.

Clara Wieck Schumann died 20 May 1896, and Brahms, who never wanted to hear any word about his own liver cancer or of his impending death, could not bring himself to attend the first performance of **Vier ernste Gesänge**. Brahms died 3 April 1897, peacefully, terribly weakened by the cancer, but surrounded by friends.

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5 Symphony No. 8 in B Minor, D. 759, Unfinished [1822]

Franz Schubert

1797-1828

Allegro moderato
Andante con moto

The subtitle for this symphony, “Unfinished,” was certainly not the composer’s. It reflects instead the opinions of those whose concept of a symphony is that it (always) has four movements. Those who know and love this symphony recognize it as a complete work; it does not require additional movements to complete its integrity. No other “unfinished” work has ever attained the level of popularity that this one maintains. There is no indication why Schubert did not complete the symphony, but the annotator Anthony Burton raises the possibility that, compared to other symphonies of the early nineteenth century,

...the music itself is so personal, even intimate, in its nature that it could hardly have been expected to receive a sympathetic hearing at any public concert of the time. It may have indeed been the realization that he was engaged on a piece which might have, literally, no potential audience that led Schubert to lay it aside in the autumn of 1822, and make no attempt to complete it or have it performed for the rest of his life.

Schubert gave the two-movement score to a friend, Anselm Hüttenbrenner, as a gift of thanks. This friend kept the score until 1865 when, finally, he was persuaded by a conductor to allow the work to be performed, twenty-seven years after the composer’s death. A combination of its intimacy, of both tragic and sublime character, of its exquisite use of harmonic and key relationships, and of a beauty of orchestra color mark this symphony as a gem without equal.

The symphony was written in 1822 when Schubert was twenty-five years old, and performed for the first time in Vienna on 17 December 1865. It was hailed as the “symphonic discovery of the decade.” Alfred Einstein, noted nineteenth-century specialist, wrote that the symphony “...in its mystery and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.”

SATURDAY NOON CONCERT

June 17 • First Presbyterian Church

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Fanfare for Barcs [1989]

Kerry Turner

b. 1960

Pieces for Four Horns, Op. 35 [1930]

Nikolai Tcherepnin

1873-1924

Night (Nocturne)
An Old German Song (Ancienne Chanson Allemande)
A Popular Song (Un Chant Populaire Russe)
The Hunt (La Chase)

David Wick, Jay Chadwick, Tara Islas, and Roger Novak, horns

Trio for Horn, Violin and Piano [2011]

Eric Ewazen

b. 1954

Andante teneramente
Scherzo
Andante grazioso
Maestoso/Allegro energico

Tara Islas, horn
Amy Glick, violin
Clement Acevedo, piano

from **Songs of Travel** [1901-1904]

Ralph Vaughan Williams

1872-1958

The Vagabond
Let beauty awake
The Roadside Fire
Wither must I wander
Bright is the ring of words

Daniel Lichti, bass baritone
Clement Acevedo, piano

I'm glad I'm not a tenor

Ben Moore

b. 1960

Daniel Lichti, bass baritone
Clement Acevedo, piano

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March 16, 2018 – *Profound Joy*, Timothy Seaman

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6 La bella cubana [c. 1910]

Eleonel Molina, violin

José Silvestre White

1836-1918

arr. Guido López Gavilán

b. 1944

José Silvestre White was a composer, violinist, and teacher. He was born in Matanzas, Cuba, and died in Paris. His first musical education came from his father, and over time he mastered sixteen instruments. He was an acquaintance of Louis Moreau Gottschalk, a virtuoso pianist from New Orleans. They performed concerts together in France. White, while a student at the Conservatory of Paris, won first prize in violin. In 1875, the Cuban poet José Martí wrote in a Mexican journal, “Whatever is deserving of praise, White earned it. Whatever art possesses, White has it.” White was also a political activist, and left Cuba for a period of time, living in Mexico, Venezuela, and Brazil. He was a prolific composer, primarily for the piano. His habanera, *La bella Cubana*, is a charmingly sentimental song that has been arranged for nearly every kind of ensemble imaginable. It is heard frequently on Cuban radio, in the streets, and in concert halls.

In the late nineteenth century, Thomas A. Edison and others developed technologies to record and reproduce sound. Their earliest, the wax cylinder, began to be replaced around 1920 by a newer diamond disc technology that Edison claimed to be able to reproduce sound that was indistinguishable from the live sound of popular musicians of the day. The disc was about ten inches in diameter, turned at about eighty revolutions per minute, and used a diamond stylus. In 1924, Edison worked with José White to record **La bella cubana** with this, his latest experimental technology.

Volver atrás from Suite Habana [2017]

Eleonel Molina

b. 1967

Suite Habana existed first as a work for string quartet and percussion, and was performed for the first time at a Bach Festival noon concert two years ago. Since then, it has been revised and this single-movement work for chamber orchestra will be added to **Suite Habana**. This is its first performance. The composer describes it as a fusion of two eighteenth-century Cuban dance forms, the contradanza and the danzón, with contemporary harmonies. Rhythms and harmonic patterns of the eighteenth-century ancestors are employed. *Volver atrás* may be translated as “to go back.”

Eleonel Molina was born in Havana and came to the U.S. in 1995. In the summer of 2001, he made his first visit to Harrisonburg to see his sister, a singer in the Cuban choir, Exaudi. Since the summer of 2011, Molina has been a member of the Bach Festival Orchestra. He is an active orchestral player in the DC-Baltimore area, and a violin teacher, especially of young children, using methods of instruction that he learned as a young Cuban violinist.

6 played in 2001, the ninth season.

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Concerto for Violin and Orchestra, Abilene [2014]

Maria Newman

b. 1962

Ballad
Motet
Round Dance

(edited from the composer's notes)

American composer Maria Newman's **Concerto for Violin and Orchestra, Abilene**, was commissioned in 2014 by the Royal Oaks Chamber Orchestra (Houston) for violinist Brian Lewis, in honor of the orchestra's tenth anniversary season. Newman's work is loosely based on one of the most extraordinary and life-changing pieces of children's literature of all time, *The Miraculous Journey of Edward Tulane*, written by Kate DiCamillo.

The book tells of a toy rabbit and the little girl, Abilene, who loves him. The author reveals Edward's presentation as a special gift to Abilene from her mysterious grandmother. Abilene emphatically believes Edward to be good and elegant, even though he's quite a selfish and vain toy rabbit. And so, they live for a good number of years.

Following a violent shipwreck while on a family vacation, Edward is separated from Abilene, and much later is plucked from the lonely and vast sea by a fisherman's net. Edward experiences many varied chapters in his life without Abilene as he falls into the hands of different characters all around the globe. Only after much hardship does Edward learn to love truly and selflessly in the face of emptiness, death, and abandonment. As time marches forward, a slow but certain emergence of Edward's own valiant soul is revealed, and miraculously he is reunited with Abilene again forever. In short, the story is a terrifying, yet glorious fable about learning how to love.

The opening of Newman's concerto mimics the sound of a bagpipe filling its bag with air, and immediately sprints forward. Quite percussive in style, Newman pairs the solo violin with drum and timpani in a long run of fervent haste, perhaps leaving the listener with the feeling that this toggle between fight and flight is a precursor to the adversity imminent in the story. As the movement develops, ballad-style episodes bringing to mind conversations between characters are displayed, and a number of motivic elements recur. For example, the opening cadenza described earlier almost serves as a rondo theme, each utterance hailing a new chapter in Newman's musical interpretation of DiCamillo's fable. As a whole, the opening movement serves as the ballast upon which most of the programmatic action occurs. There is a second cadenza featuring completely different material. Sweet, yet weeping and turbulent, this musical manifestation might illustrate the loneliness of Edward, or perhaps the humans who befriend him, and who seem desperately to need the comforting presence of the toy rabbit.

The middle movement, *Motet*, divulges Edward's rising goodness of heart. Here, the music emerges in strophic song form, as the violin soars above the simplicity of the chorale-like setting of the orchestra.

The finale is in the form of a round-dance, and paints a joyous picture of Edward and Abilene as they reunite. Newman's violin solo spins and twirls in a wild gigue. Edward and Abilene's uninhibited dance points to a return of the blessed bliss of childhood, for though they are painfully full of the heavy price of maturity and understanding, in the company of one another they are forever free.

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Act I
Act II
Act III

Augusta Nafziger, soprano
Scott Hosfeld, conductor

(edited from the composer's notes)

Composer-in-residence and co-founder of the Los Angeles-based Malibu Coast Silent Film Orchestra, Maria Newman has long been associated with the Mary Pickford Library as a Composition Fellow, and with Turner Classic Movies. Hailed by NPR's Jim Svejda as "hugely musical, bewitching, witty, profound and playful, with an instantly recognizable and unusually appealing musical personality." Newman is a member of the Hollywood Newman musical dynasty, including composers Randy Newman, Lionel Newman, Thomas Newman, and David Newman. Maria Newman is the youngest daughter of nine-time Academy Award-winning composer/conductor, Alfred Newman. She has been recognized as a *Variety* magazine music legend, and by the United States Congress. One might say that music is in her genes.

Newman began her collaboration with the Mary Pickford Foundation in 1997, when she was commissioned to compose new music for the silent classic feature film, "Daddy Long Legs" (1919). A fervent advocate of live music performance, Newman carved out a partnership with the Pickford Library to incorporate silent film screenings with live musicians into her already active classical music performance schedule. Successfully bridging the gap of a century, Newman has since composed new music for a major library of early restored vintage silent features and short films of all genres, breathing life back into valiant pieces of American film and art history that are our legacy, and that were until recently locked away, ignored, untouched and forgotten.

The music for **Cinderella (1914)** was commissioned by the Omaha (Nebraska) Conservatory of Music, for performance by the Omaha Cinema Orchestra. The work received a pair of premiere performances in July of 2013 at the Westside Performing Arts Center in Omaha conducted by Scott Hosfeld. It has since been performed across the nation, including a special live screening in Malibu, California, on 28 December 2014, one-hundred years to the day of its theatrical release. The film tells its tale in a complete story arc that emerges as serious, rather than light-hearted.

The film stars "America's Sweetheart," Mary Pickford, as Cinderella, the kind and lovely daughter of a deceased nobleman left to the neglect and abuse of an evil stepmother and stepsisters, and depicting the heroine's rise to happiness as the well-loved princess of the land. Thematically speaking, Newman's music is developed as a collaborative force rather than a background entity, as though in duet with the film. Newman utilizes musical cells that clearly represent characters and emotions. Passionately imagined, the scoring includes a soprano singing in descant as the metaphorical voice of Cinderella.



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Bereitet den Weg dem Herren.

Alleluia.

Machet sein Steige richtig.

Alleluia.

Excita quaesumus Domine
potentiam tuam et veni,
ut ab imminentibus peccatorum
nostrotrum periculis, te protegente,
mereamur eripi,
et te liberante salvari,
per Dominum nostrum Jesum Christum,
Filium tuum, qui tecum vivit et regnat,
in unitate Spiritus Sancti Deus,
per Omnia secula seculorum.

Amen.

Prepare the way of the Lord.

Alleluia.

Make the pathways straight.

Alleluia.

Stir up your might,
and come, O Lord, we pray you,
that from the imminent danger of our sins
and under your protection,
we might be rescued,
and be set free by you,
through our Lord Jesus Christ,
your son, who lives and reigns with you,
in the unity of the Holy Spirit,
one God now and forever.

Amen.

Prelude

Fantasy and Fugue in G Minor, BWV 542 [c. 1707-1723]

Johann Sebastian Bach

1685-1750

Motet

Sanctus in G Major, BWV 240

attributed to

Johann Sebastian Bach

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria ejus.

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.

Hymn

Prelude on Lobt Gott, ihr Christen allzugleich, BWV 609 Let all together praise our God

Johann Sebastian Bach

1. Let all to - geth - er praise our God be - fore the high - est
2. O ten - der Child, you veil in flesh the splen - dor of your
3. Un - lock the door a - gain to - day that leads to par - a -

throne; to - day God o - pens heav'n a - gain and sends to us a
might; a ser - vant's garb now wraps the one who clothed the sky with
dise; the an - gel bars the way no more. To God let praise - es

Son, and sends to us a Son.
light, who clothed the sky with light.
rise, to God let praise - es rise!

Text: Nikolaus Hermann, c. 1544 [1480-1561]

Music: Nikolaus Hermann, harmonized by Johann Sebastian Bach, 1725, from Cantata 151

Reading from the Gospel of Luke: St. Luke 1.46-55 (from the Inclusive Bible translation)

Mary said:

“My soul proclaims your greatness, O God,
and my spirit rejoices in you my Savior.

For you have looked with favor upon your lowly servant,
and from this day forward all generations will call me blessed.

**For you, the Almighty, have done great things for me,
and holy is your name.**

Your mercy reaches from age to age for those who fear you.

You have shown strength with your arm;
you have scattered the proud in their conceit;

**you have deposed the mighty from their thrones
and raised the lowly to high places.**

You have filled the hungry with good things,
while you have sent the rich away empty.

**You have come to the aid of Israel your servant,
mindful of your mercy –**

the promise you made to our ancestors –
to Sarah and Abraham
and their descendants forever.”

Homily

Mercy

Prayers

7 Magnificat in D Major, BWV 243 [1732-1735]

Johann Sebastian Bach

Chorus

Magnificat anima mea Dominum.

My soul magnifies the Lord.

Aria – Soprano II

Et exultavit spiritus meus in Deo salutary meo.

And my spirit rejoices in God my Savior.

Quartet – Soprano, Alto, Tenor & Bass

*Vom Himmel hoch, da komm' ich her,
ich bring' euch gute neue Mär,
der guten Mär bring' ich so viel,
davon ich singen und sagen will.*

*From heaven on high I come,
bearing good news and glad tidings,
glad tidings in such abundance,
of which I will sing and tell.*

Aria – Soprano I

Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent

For he has regarded the lowliness of his handmaiden.
Behold, from henceforth, I will be called blessed

Chorus

omnes generations.

by all generations.

Aria – Bass

Quia fecit mihi magna,
qui potens est, et sanctum nomen eius.

For the Mighty One has done
great things for me, and holy is his name.

Chorus

*Freut euch und jubiliert,
zu Bethlehem gefunden wird
das herzeliebe Jesulein,
der soll euch Freud³ und Wonne sein.*

*Celebrate and rejoice,
you shall find in Bethlehem
the dear little Jesus-child
who shall be your joy and bliss.*

Duet – Alto & Tenor

Et misericordia a progenie in progenies,
timentibus eum.

His mercy is for those who fear him
from generation to generation.

Chorus

Fecit potentiam in bracchio suo,
dispersit superbos
mente cordis sui.

He has shown strength with his arm,
and scattered the proud
in the imaginations of their hearts.

Chorus

*Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.*

*Glory to God in the highest,
and peace on earth to those
with whom God is well pleased.*

Aria – Tenor

Deposuit potentes de sede
et exaltavit humiles.

He has brought down the powerful,
and lifted up the lowly.

Aria – Alto

Esurientes implevit bonis,
et divites dimisit inanes.

He has filled the hungry with good things,
and sent the rich empty away.

Duet – Soprano & Bass

*Virga Jesse floruit,
Emanuel noster apparuit,
induit carnem hominis,
fit puer delectabilis.
Alleluia.*

*The root of Jesse has flourished,
Immanuel has appeared
and has become flesh,
a most exquisite child.
Alleluia.*

Trio – Soprano I, Soprano II & Alto

Suscepit Israel puerum suum
recordatus misericordie suae.

He has helped his servant Israel
in remembrance of his mercy.

Chorus

Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

According to the promise made to our ancestors,
to Abraham and to his descendants forever.

Chorus

Gloria Patri et Filio
et Spiritui Sancto,
sicut erat in principio
et nunc et in saecula saeculorum.
Amen.

Glory to the Father, and to the Son,
and to the Holy Spirit,
as it was in the beginning,
is now, and forever will be.
Amen.

[Luke 1.46-55]

Blessing

May God bless you with a restless discomfort

Sister Ruth Marlene Fox, 1985

May God bless you with a restless discomfort
about easy answers, half-truths and superficial relationships,
so that you may seek truth boldly and love deep within your heart.

AMEN.

May God bless you with holy anger at injustice, oppression,
and exploitation of people, so that you may tirelessly work
for justice, freedom, and peace among all people.

AMEN.

May God bless you with the gift of tears to shed with those who suffer
from pain, rejection, starvation, or the loss of all that they cherish,
so that you may reach out your hand to comfort them and transform their pain into joy.

AMEN.

May God bless you with enough foolishness to believe that
you really can make a difference in this world, so that you are able,
with God's grace, to do what others claim cannot be done.

AMEN.

Hymn

O love come down

Johann Sebastian Bach

(final chorale from the **Christmas Oratorio**, with a new text, written by Jean Janzen,
in honor of the twenty-fifth anniversary of the Shenandoah Valley Bach Festival.)

10

O Love come down from hea - ven,
grant us the strength to o - pen

10

16

our Hope, our Prince of Peace,
your gates of right - eous - ness.

Walk with us on our

20

20

42

jour - ney that in this bro - ken world, your jus - tice and your

2

2

50

heal - ing flow through us by your grace.

4

8

10

4

8

10

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Postlude

Pièce d'Orgue, BWV 572 [before 1708]

Johann Sebastian Bach

Veronica Smith Chapman, soprano
Heidi Kurtz, mezzo soprano
Joel Ross, countertenor
Brian Thorsett, tenor
Daniel Lichtj, bass

Marvin Mills, organ
Les Helmuth, cantor
Isaac Villegas, homilist

My soul magnifies the Lord / my spirit rejoices in God my Savior, / for he has regarded the low estate of his handmaiden. / For behold, henceforth all generations shall call me blessed; for he who is holy has done great things for me / and holy is his name.

So begins the Magnificat, which Bach set to music for presentation on Christmas Day 1723 in the church of St. Nicholas, Leipzig. The string orchestra surges. The brass flashes and blares. The singers chant, exult, declaim, purl, mourn, lament, and give glory, alone, severally, all together.

The Magnificat had been set to music a thousand times. The text, from Luke's gospel, is the virgin Mary's response to her cousin Elizabeth's recognition that she has been specially blessed – and the news that she shall bear the Christ child... Her song is a yes to new life, a yes variously expressed: through the fresh invocation of an older biblical text; through the promise of service, a taking-on of new responsibilities; through the delight and the confidence in the challenge ahead.

Bach's **Magnificat** is a coat of many colors. It is a buoyant setting of the scripture, and a compact anthology of sacred music: joyful choir, tender aria, double-barrel duet, strident crowd chorus, children's nursery song. It is a piece of theological wit, a German Lutheran's demonstration of his Latin prowess. On top of that, it is an announcement of Bach's aims, a musical declaration of intent. In Leipzig, he would devote himself to sacred song: music sonically varied, semi-dramatic, edifying, magnificent, corresponding at once to the seasons of the Christian year and the voices in his head.

[Paul Elie, **Reinventing Bach**, © 2012,
Farrar, Straus and Giroux, New York; pp. 181-182]

Thus it was that Bach's **Magnificat** was heard for the first time at the Vespers on Christmas Day, 1723. Vespers began at 1:30 on feast days, was modeled after the regular Sunday morning liturgy, but shorter. The rubrics also specified the time by which the sermon should be ended! The original key was E-flat major, and there were four interpolations, insertions

that were devotional seasonal music that had become a tradition in Leipzig. (These interpolations are included in today's performance.) Ten years later, the key was changed to D major, and the interpolations removed, making the work more adaptable to other seasons of the year.

It is clear that for Bach, **Magnificat** was a “musical declaration of intent.” When he moved from Cöthen to Leipzig, the resources of his new place of employment gave him a much fuller complement of instruments and voices with which to make this “coat of many colors.” By introducing himself to Leipzig listeners in this way, he demonstrated the music he was capable of creating and setting a standard for what he expected sacred music to be.

If one listens carefully to these short movements and reads carefully the color or action words in the text, one hears a musical translation, so to speak, of the words of the Magnificat. Martin Luther pronounced this text the most revolutionary document ever written. Each phrase of the text is given its own musical garb, or in the words of author Jan Chiapusso, each phrase is pictured “with surety and directness that call to mind the powerful brush of Michelangelo...or the natural simplicity of Giotto.” As the work comes to its conclusion, Bach repeated musical material from the opening movement, making literal the phrase, “as it was in the beginning...” Thus these twelve short movements are bound together in a coherent whole.

The four interpolations used the same texts used by Bach's predecessor at Leipzig, Johann Kuhnau. The first is a stanza of a 1534 Martin Luther hymn, *Vom Himmel hoch, da kom ich her*. The tune is also attributed to Luther. The second is a 1556 Seth Calvisius text, *Freut euch und jubiliert*; the music is most likely by Bach. The third is a shortened version of the angels' song as recorded in Luke's gospel; again the music is by Bach. The final one is a duet on an ancient Latin text, *Virgo Jesse floruit*. The imagery comes from the Prophet Isaiah. This duet was later taken over in the Cantata No. 110 for Christmas Day.

The **Sanctus** (BWV 240) is a manuscript found in Johann Sebastian Bach's estate that ended up in the library of his son, Carl Philipp Emanuel. It is in the father's handwriting, but not considered to be his work. Rather, it is most likely an adaptation of another composer's work for a specific event for which Bach needed a short setting of the Sanctus text.

The tune of the final hymn in this morning's service is the well-known Passion chorale; the setting is from the sixth and final cantata of Bach's Christmas Oratorio. The text is newly written for this, the twenty-fifth anniversary of the Shenandoah Valley Bach Festival. Jean Janzen, a highly respected poet from Fresno, California, wrote this text. Her work has been a feature in other Bach Festivals, most recently in Eugene Friesen's commissioned work, **Glory**, premiered here in 2012.

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ARTIST BIOS

With a voice that has been described as “exquisite,” “sublime,” and “pure beauty,” soprano **Veronica Chapman-Smith** has performed with opera companies and orchestras across the country while keeping firm roots in her hometown of Philadelphia. With this performance, she marks her fourth appearance with the Shenandoah Valley Bach Festival.



Ms. Chapman-Smith has performed a wide variety of operatic roles, including Lily (*Porgy and Bess*) with Lyric Opera of Chicago; Gianetta (*The Gondoliers*), First Lady (*The Magic Flute*), and Clara (*Porgy and Bess*) with Opera Delaware; Nedda (*I Pagliacci*) with Sycamore Opera; and the Handmaiden 1 (*Turandot*), The Cousin (*Madama Butterfly*), Solo Gospel Quartet (*Coffin in Egypt*), and Solo voice for a commissioned piece by Lembit Beecker titled *I Have No Story to Tell*, all with Opera Philadelphia. As Liu (*Turandot*) with Opera Birmingham, Mr. Huebner noted that Ms. Chapman-Smith “sang passionately in the tear-jerking Act 1 aria, ‘Signore, ascolta,’ her final high pianissimo notes suspended in pure beauty.”

Ms. Chapman-Smith has also been a soloist with leading orchestras and choral groups, performing with West Shore Symphony, Memphis Symphony (Home for The Holidays), Colorado Symphony (Opera of The Rocks), Charlotte Symphony (Holiday Concert), Choral Arts Society of Philadelphia, Mendelssohn Club of Philadelphia, Ursinus College, and Orquestra Sinfonica Municipal de Caracas to name a few.

Nancy Buckingham Garlick was soloing as a clarinetist with orchestras in Westchester County, New York, while still in high school. She earned music degrees at the Crane School of Music, NYSU at Potsdam, the Manhattan School of Music (during which time she played with the Opera Orchestra of New York), and a DMA from Catholic University. Further studies include work at Écoles Américaines des Beaux Arts in Fontainebleau, France with Mlle. Nadia Boulanger, and the Tanglewood Music Festival, where she played under Leonard Bernstein.



In 1971, she was appointed principal clarinet of the New Haven Symphony and in 1973 appeared as soloist with the Boston Pops Orchestra. Later she began teaching at The College of Wooster (Ohio) and soon was appointed music director of The Wooster Symphony Orchestra. In 1983 she performed at Carnegie Recital Hall with the Wooster Trio.

In 1985 Garlick joined the faculty of the University of Virginia and served as director of the McIntire Chamber Music Series. During this

time, she also served as principal clarinetist of the Charlottesville University Symphony, the Pennsylvania Sinfonia, and the Ash Lawn Opera.

As a result of teaching a graduate course on music in Shakespeare, Garlick began an intense study of early music and recorder performance. She has participated in the Amherst Early Music Festival for several seasons and performed in many masterclasses for internationally renowned recorderists. She currently studies with Gwen Roberts. Garlick has played with an American group in Cornwall, England; Gilleleje, Denmark; and most recently, Dundee, Scotland. Currently she teaches clarinet and recorder and is a member of The Wild Geese, a Baroque ensemble, and The Crozet Recorder Quartet.

Violinist **Joan Griffing** is the concertmaster of the Shenandoah Valley Bach Festival Orchestra, first violinist with the Virginia Symphony Orchestra, and first violinist and faculty member at the Eastern Music Festival. In the past 15 years, she has performed and given master classes in Taiwan, Brazil, New Zealand and Australia. She is a founding member and tours regularly with the chamber music group Musica Harmonia, formed to promote peace and cultural understanding through musical collaboration. The group recorded a CD of chamber music by Gwyneth Walker, *When the Spirit Sings*, released in January 2017. The CD includes two works composed specifically for Musica Harmonia.



Ms. Griffing was invited to be an Artist-in-Residence at the Brush Creek Arts Foundation in Wyoming in May 2012. In the fall of 2012, Dr Griffing spent five months in New Zealand, collaborating with musicians at the University of Otago in Dunedin and studying the role of music in peace and conflict issues. Recent performances include solo violinist in *The Lark Ascending* by Vaughan Williams with The Dance Theater of Harlem in May 2014, solo violinist in *Sinfonia Concertante* by Stamitz with the University of Wyoming Chamber Orchestra, and trio performances in Puerto Rico at the Music of the Americas conference *Decolonizing Music* in October 2016.

Along with her Musica Harmonia colleagues, Ms. Griffing recently recorded works for piano and strings by Vincent Persichetti for a CD to be released in 2018. She earned her bachelors of music and masters of music degrees in violin performance from Indiana University and her doctor of musical arts from The Ohio State University. She holds the position of professor of music at Eastern Mennonite University.

Arthur Haas is one of the most sought-after performers and teachers of Baroque music in the United States today. He received the top prize in the Paris International Harpsichord Competition in 1975 and then stayed in France for many years as an active member of the growing European early music scene. While





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in Paris, he joined the Five Centuries Ensemble, a group acclaimed for its performances and recordings of Baroque and contemporary music.

He is a member of the Aulos Ensemble, one of America's premier period instrument ensembles, whose recordings of Bach, Vivaldi, Telemann, and Rameau have won critical acclaim in the press, as well as Empire Viols, and the exciting new group, Gold and Glitter. He has recorded harpsichord music of Jean-Henry D'Anglebert, Forqueray, Purcell and his contemporaries, Elisabeth Jacquet de La Guerre, François Couperin, and most recently the three books of *Pièces de Clavecin* of J.P. Rameau.

Annual summer workshop and festival appearances include the International Baroque Institute at Longy, Portland (ME) Bach Festival, and the Amherst Early Music Festival, where he served as artistic director of the Baroque Academy from 2002 to 2011. Haas is professor of harpsichord and early music at Stony Brook University, where he leads the award-winning Stony Brook Baroque Players, and is a founding faculty member of Juilliard's historical performance program. In fall 2012, he joined the distinguished faculty of the Yale School of Music.

Critically acclaimed conductor & music director of the award-winning Malibu Coast Chamber Orchestra, **Scott Hosfeld** is a favorite among his professional colleagues and students. Mr. Hosfeld earned his BM and MM from New York City's Manhattan School of Music with the highest honors. Grand Prize Winner of Young Artists International, Hosfeld made his Carnegie Recital Hall debut as violist and founder of the Riverside String Quartet. As founder and violist of the Val Coeur String Quartet, Mr. Hosfeld has toured Russia, Ukraine, Kazakhstan, Eastern and Western Europe and Central and South America.

As an entrepreneur, Mr. Hosfeld served as the founding executive and artistic director of the Icicle Creek Music Center (ICMC) in Leavenworth, Washington. Hosfeld's vision enabled ICMC to grow from an international annual summer festival into a year-round chamber music and arts center. In great demand as an educator, Mr. Hosfeld has served as faculty/artist-in-residence for the University of Arizona, Eastern Mennonite University, James Madison University, Louisiana State University, Central Washington University, and California State University at Long Beach.

Commended by the United States Congress, the California State Senate, the California State Assembly, and twice from his home city of Malibu for his work as a major visionary for the non-profit Malibu Friends of Music. Hosfeld is the recipient of a 2010 Malibu Music Award as "Classical Artist of the Year." He has proudly served as a founding member of the City of Malibu Cultural Arts Commission. Additionally, Mr. Hosfeld is has performed on hundreds of major motion picture titles and television episodes, and served as a music



director and producer in the motion picture industry since moving to Los Angeles.

Heidi Kurtz, mezzo-soprano, is a native of Pocomoke City, Maryland. She is a member of The Crossing, one of the nation's foremost ensembles dedicated to performing contemporary choral music. She is a core member of the Philadelphia Singers and recently appeared with them as the soprano soloist in The Pennsylvania Ballet's production of *A Midsummer Night's Dream* with music by Mendelssohn. She has also appeared as a soloist with The Mendelssohn Club of Philadelphia, Choral Arts, Singing City and Vox Amadeus, and is a member of the Chorus of the Opera Company of Philadelphia.

Ms. Kurtz has made several solo appearances at the Shenandoah Valley Bach Festival including *Misa Cubana*, *Samson*, Beethoven's *Symphony No. 9* and Bach's *St. Matthew Passion* and *B minor Mass*. Since 1999, she has been a guest artist with the Chester County Chorale in their yearly performance of Handel's *Messiah*. Ms. Kurtz has appeared as a concert soloist performing works by Berlioz, Mozart, Vivaldi, Mahler, Britten and MacMillan. She has appeared on several recordings, most recently The Crossing's *Christmas Daybreak* and as a soloist on The Crossing's *I Want to Live*.

Ms. Kurtz holds a bachelor's degree in music from Eastern Mennonite University and continued her studies in Temple University's Vocal Performance master's degree program. She lives in Philadelphia with her husband and two sons.



Period violinist **Daniel S. Lee** enjoys a varied career as a soloist, chamber musician, concertmaster, and teacher. Praised for his "ravishing vehemence" and "fleet-fingered, passionate... soulful performance," (New York Times) he has performed as a soloist and leader with Early Music New York, New York Baroque Incorporated, Quodlibet Ensemble, San Francisco Bach Choir, TENET, Trinity Baroque Orchestra, and Yale Schola Cantorum. He founded and co-directs the Sebastians, an award-winning period ensemble lauded for its "stylistic authority and rhythmic verve." (New York Times) As a violino piccolo specialist, he frequently appears as a soloist in Bach's first Brandenburg Concerto and Cantata 140, and has transcribed and performed numerous works for the instrument by Bach's contemporaries.

He has also appeared on the stages of the 4x4 Baroque Music Festival, Connecticut Early Music Festival, Internationale Bachakademie Stuttgart, NYS Baroque, Pegasus Early Music, and York Early Music Festival. A graduate of the Juilliard School, Yale School of Music, and University of Connecticut, he studied period violins with Robert Mealy and Petra Müllejans and the modern violin with Patinka Kopec,



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Stephen Clapp, Ani Kavafian, and Theodore Arm. As a modern violinist, he made his Carnegie Hall debut at age sixteen performing alongside Itzhak Perlman, Pinchas Zukerman, and the Israel Philharmonic Orchestra. He has held teaching positions at Connecticut College, University of Bridgeport, and Purchase College, SUNY. Also a conductor, he is the music director of the Albano Ballet. More information can be found at www.danielslee.com.

Acclaimed as one of Canada's finest concert and oratorio singers, **Daniel Lichti** continues to build on his success with major symphonic, choral and concert organizations worldwide. In his illustrious career spanning more than forty years, he has sung with the Canadian Opera Company, at Teatro dell'Opera di Roma, L'Opéra de Montréal, Opéra de Québec and Edmonton Opera.



Hailed by critics for his “stentorian vocal prowess”, and “enormous warmth and majesty,” Mr. Lichti has performed internationally as a soloist in oratorio and opera, working under conductors such as Robert Shaw, Helmuth Rilling, Christopher Hogwood, Bruno Weil, Bernard Labadie, and Yannick Nézet-Séguin.

Recent performances include Brahms' *Ein deutsches Requiem*, Handel's *Messiah*, and Barber's *Dover Beach* with the acclaimed Penderecki String Quartet. Daniel starred as *Elijah* with Toronto Mendelssohn Choir, and was a guest soloist in Ottawa Bach Choir's *B Minor Mass*. He returned to sing at the 109th annual Bach Festival in Bethlehem, Pennsylvania and was invited to perform Verdi's *Requiem* with Montreal's Choeur Classique at Maison Symphonique under Louis Laviguer.

Mr. Lichti is renowned for the “emotional intensity” and “seamless legato phrasing” that he brings to Schubert's *Die Winterreise*, performing this song cycle at Washington's National Gallery, in Israel, Paris, and Vienna, as well as on tour in Western Canada and at the Festival of the Académie de Fourvière in Lyon, France.

Since 1998 he has been Associate Professor and Coordinator of Voice for the Faculty of Music at Wilfrid Laurier University in Waterloo, and has been invited to present masterclasses around the world.

Lynne Mackey is founder and director of the Virginia Baroque Performance Academy, with this year's Baroque workshop marking its ninth year as part of the Shenandoah Valley Bach Festival. She is a pianist and harpsichordist, and has performed solo recitals and chamber music in the United States, South America, Europe, and Africa. In Virginia, she also tours with the Virginia Commission for the Arts. Mackey holds her master's and doctorate degrees from The Juilliard School and the Eastman School of Music, and a bachelor's degree from the University of Michigan. Highlights of her career include performances at Weill Recital Hall and Merkin Hall



in New York City, the Banff Centre in Alberta, Canada, and at the International Gaudeamus Interpreters Competition in Rotterdam.

Awards include an Appalachian College Association Fellowship for a one year residency at the University of Virginia in the field of contemporary music, and a Residency in Paris at the Cité Internationale des Arts for winter and spring of 2014. In April 2016, she performed as guest harpsichord concerto soloist with the Chamber Symphony of Presbyterian College in South Carolina. Most recently, she was accepted as a participant in the International Baroque Institute at Longy. She has taught as associate professor at Eastern Mennonite University and at Bluefield College, where she was also department chair. She has also taught at the University of Virginia, Hollins University, the University of Mary Washington, and currently teaches at Mary Baldwin College.

Judith Malafronte has sung with opera companies, orchestras, oratorio societies, and early music groups throughout the world. She has appeared as mezzo-soprano soloist with the San Francisco Symphony, the Los Angeles Philharmonic at the Hollywood Bowl, the St. Louis Symphony, and Mark Morris Dance Group, as well as opera companies in Europe and oratorio societies and early music groups throughout the United States. Master classes have taken her to Europe and Asia.



Malafronte is on the faculty at Yale University, where she is a Lecturer in Voice. She teaches a freshman seminar on Shakespeare and Music as well as graduate level courses in historical performance. Former director of the Yale Collegium Singers, Malafronte has curated and produced numerous concerts and theater projects in collaboration with Yale's museums, libraries, professional schools and social clubs. In addition, she teaches a popular course on opera for Yale Alumni College and instructs choral conductors in vocal technique.

She has earned degrees from Vassar College and Stanford University, and studied in Paris with Mlle. Nadia Boulanger and with Giulietta Simionato as a Fulbright scholar. Malafronte has recorded for major labels in a broad range of repertoire, from medieval chant to contemporary music, and writes regularly for online and print outlets including Opera News, Early Music America Magazine, The Classical Review, and Parterre Box. She maintains an active private voice studio in New York City.

Early music specialist **David McCormick** performs regularly on both violin and vielle (medieval fiddle) and is in demand as an educator and arts leader. He served for six years as Artistic Director of Charlottesville-based baroque ensemble Three Notch'd Road and is a founding member of Alkemie, a medieval ensemble based in New York City.





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This season he begins his role as Executive Director of the Shenandoah Valley Bach Festival, where he will also appear as featured violin soloist for the opening concert of the 25th Anniversary Season. He has also recently performed with Washington Bach Consort, Opera Lafayette, and as featured guest artist for the Bach-Handel Festival at Shenandoah University.

Mr. McCormick maintains an active private violin and viola studio and served as President of the Charlottesville Music Teachers Association for two years. His degrees in music education and performance from Shenandoah University and Case Western Reserve University include specialized training in chamber music and historical performance. He is a 2017 recipient of Shenandoah Conservatory's Rising Stars Alumni Award.

Martha McGaughey, viola da gamba, was for many years a member of the Paris-based Five Centuries Ensemble, known for its performances of both early and contemporary music. She is a founding member of New York's Empire Viols and Aula Harmoniae, and of Musical Assembly, whose recording of the chamber music of François Couperin has received critical acclaim. Aula Harmoniae toured Korea in the fall of 2013.

She has toured with the Waverly Consort, performed with Concert Royal, the Aulos Ensemble, and the New York Collegium, and appears regularly with the Long Island Baroque Ensemble as well as the Capella Oratoriana of Brooklyn. McGaughey has also collaborated with the British viol consort Phantasm in several concerts and a CD of the consort music of William Byrd. She has recorded for the Fonit Cetra and Erato labels in Italy and France, as well as for EMI.

McGaughey has taught at the École Nationale de Musique in Angoulême (France), at the Eastman School of Music, and at Stanford University. She studied in Basel with Jordi Savall and in Brussels with Wieland Kuijken. She has twice been a Regents' Lecturer at the University of California, San Diego; teaches regularly at Amherst Early Music, the Albuquerque Baroque Workshop, and the San Francisco Early Music Society summer workshops; and has been on the faculty at the Mannes College of Music in New York since 1986.

David McGown pursues early music as an avocation/second career in parallel with his employment as marine engineer in a Washington, DC area naval architecture/marine engineering firm. He grew up playing trumpet and French horn from grade school through college. He discovered the recorder his freshman year at Virginia Tech, which ignited a lifelong passion for early music, taking up the cornetto as well as other renaissance wind instruments in the school's Collegium Musicum. He holds degrees in both music and mechanical engineering.

While in college he helped found the New River Consort in



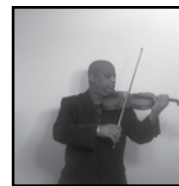
Blacksburg, performing in public concerts throughout Virginia, and performed in a Renaissance band at Busch Gardens, in Williamsburg, Va. After a 25-year hiatus from active music pursuits, he returned to studying recorder in earnest. He is a student of Gwyn Roberts, with masterclass instruction by Saskia Coolen, Reine-Marie Verhagen, Marian Verbruggen, members of the Flanders Recorder Quartet, and others. He is a regular attendee of the Amherst Early Music Festivals and workshops, taking full advantage of the instructional and growth opportunities.

Mr. McGown is very active musically in the Washington, D.C. area, playing in several local ensembles including *Sine Nomine*, *Consort Anon*, *12th Street Consort*, and *Concerto Degli Imperfetti*. He has performed at the Apostolic Nunciature, various area Washington/Baltimore area churches, at the Maryland Renaissance Festival, and at the Shenandoah Valley Bach Festival in 2016. He co-directs the Washington Recorder Society and is President of Capitol Early Music, a Washington D.C. non-profit that sponsors concerts and workshops by professional early music performers for the benefit of D.C. area early music amateurs and enthusiasts.

Marvin Mills, organist and choral director, has performed throughout the United States, often at the invitation of chapters of the American Guild of Organists, and has been featured at three of its national conventions. Concerto appearances include the Jacksonville, Pittsburgh, and Peabody Symphonies in works by Handel, Rheinberger, Hindemith, and Jongen. He has served as university organist at Howard University, music director of The National Spiritual Ensemble, and is organist at St. Paul's UMC, Kensington, Maryland. A frequent guest artist with The Ritz Chamber Players (Jacksonville, Florida) and MasterSingers of Wilmington (Delaware), he has been keyboard artist/choral director for the Shenandoah Valley Bach Festival since 2001.

PipeDreams (Minnesota Public Radio) featured Mills, a prize-winning composer, in the broadcast *Music of Color*; his Kennedy Center Millennium Stage Recital was webcast; and he was a recitalist for the inaugural weekend of the Dobson pipe organ in Philadelphia's Kimmel Center Verizon Hall. Aspiring singers have performed his *Four Spirituals* for Denyce Graves at colleges and universities throughout the country. The Cathedral of St. John the Divine commissioned a setting of a Phyllis Wheatley poem, *On Virtue*, for its Poets Corner. Mills appears online at TheVillageOrganist.net and on YouTube.

Eleonel Molina's career has spanned many continents, combining both classical and popular music. In the United States, Molina has played with the former National Chamber Orchestra (now National Philharmonic), the National Gallery of Art Orchestra, the Harlem Chamber



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Orchestra, Baltimore Symphony's Soulful Symphony, and Baltimore Chamber Orchestra, among many others. He founded Opus Strings, which introduces urban Washington children to classical and popular music performance.

In his native city of Havana, Cuba, Molina was part of the first violin sections of both the Cuban National Symphony Orchestra and the Cuban National Opera and Ballet. Molina was then in the first violin section of the Montecarlo Chamber Orchestra in Montecarlo, France. Before immigrating to the United States, he was concertmaster of the Caracas Chamber Orchestra and the Venezuela National Symphony.

At such venues as Wolf Trap and the River Concert Series in St. Mary's, Md., Molina has played with some of the leading lights in popular music, including Stevie Wonder, Lionel Ritchie, Barry White, Whitney Houston, Smokey Robinson, Ray Charles, and Dog Scantling and the Imperial Band. He also played with the famous Cuban folk artist Gonzalo Rubalcaba and the Venezuelan National Folk Orchestra.

Molina earned his bachelor of music degree at the National Conservatory of Art in Havana, Cuba and his master of music degree at Catholic University's Benjamin T. Rome School of Music in Washington, D.C.

Augusta Nafziger has participated in three past Bach Festival choruses, in addition to singing a solo in Mendelssohn's *Elijah* at the 2014 festival. She is a head chorister in the Shenandoah Valley Children's Choir and was the soloist for the choir's viral "Shenandoah" video, created in 2016 for the National Park Service's centennial celebration. A rising junior at Fort Defiance High School, Augusta has had roles in Fort Defiance musicals such as *Once On This Island* and *In The Heights*. She also participates in advanced chorus, student council, Key Club, cross country, tennis, and other extracurricular activities.



Ken Nafziger, artistic director and conductor, is professor emeritus of music at Eastern Mennonite University. A graduate of Goshen College, he received a doctor of musical arts in music history and literature from the University of Oregon and was a post-doctoral conducting student with Helmuth Rilling in Frankfurt/Main and Stuttgart, Germany.



This spring, Nafziger retired from forty years of teaching at EMU. Over the years, his teaching responsibilities included the EMU Chamber Singers and courses in conducting, interdisciplinary humanities studies, the honors program, church music, and world music. The ending of the years of teaching does NOT include leaving his work with the Shenandoah Valley Bach Festival!

Nafziger is also music director and conductor of the chamber choir Winchester Musica Viva in Winchester, Virginia. The ensemble completed its 37th season, marked by a concert of the music of one of its

own (Dr. Georgiann Toole), a Christmas concert for choir, brass and organ, and an all-Bernstein concert in anticipation of the 100th anniversary of his birth.

Nafziger received the 2015 Circle of Excellence in the Arts Award, given by the Forbes Center for the Performing Arts, the Arts Council of the Valley, and the College of Visual and Performing Arts at James Madison University, in recognition of his sustained contributions in the arts and his creative and superior accomplishments that have improved the cultural vitality of the Shenandoah Valley.

Nafziger has worked with many of Cuba's premier orchestral and choral ensembles over the past number of years, including guest conducting appearances with Cuba's leading orchestras and choirs, teaching master classes on a variety of musical topics, and participating with musical colleagues in a number of joint projects. These visits have resulted in the guest appearance of Exaudi and its director, María Felicia Pérez, at the 2001 Bach Festival, and invitations to the EMU Chamber Singers and Winchester Musica Viva to perform there.

His resume includes significant work in church music. He edited or assisted in editing three hymnals (the ones in the hymnal racks), producing correlated teaching materials and recordings for those hymnals, and co-wrote a book on the significance of singing among Mennonites. His work is widely known in many denominations. A January workshop, which he founded for church music leaders, has run successfully for thirty years and draws a large population of church musicians from a wide geographic and denominational spread. He is a frequent guest conductor, workshop leader, and clinician across the United States and Canada.

American composer and violinist **Maria Newman**, was born into one of the most famous and influential musical families in Hollywood. She is the youngest daughter of nine-time Academy Award winning film composer Alfred Newman (1900-1970), who was the celebrated conductor of the famed Hollywood Bowl Orchestra. Educated at Yale University, where she was named a George Wellington Miles Scholar, Ms. Newman was inducted as a lifetime member of the American Academic Honor Society in Music, Pi Kappa Lambda. Ms. Newman's original library of music compositions has earned her accolades as an Annenberg Foundation Composition Fellow and Mary Pickford Library Composition Fellow.



Commended and recognized by the United States Congress for her work in the field of classical music composition and performance, Ms. Newman is a multiple award winning composer, violinist, violist, pianist, conductor and educator who has both performed internationally and been presented as featured composer at venues such as Carnegie Hall, The Kennedy Center, the U.S. Capitol Building and National Archives in Washington D.C., Hearst Castle Private Theatre, the President's Own Marine Band Barracks, the Washington State Capitol Building Rotunda,

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the Annenberg Retreat at Sunnyslands (Camp David of the West), Nokia's NOVO Theatre, and the music scoring stages of MGM, Paramount, Sony, Universal, Warner Bros., and many others. Newman's critically acclaimed and extensive library of original works represents a range of genres, from largescale orchestral and choral works, to ballet, chamber/solo works & scores for historic silent film.

Acclaimed as "real genius" by Fanfare Magazine, Ms. Newman has been nominated for the International Grawemeyer Award in Music, and the Pulitzer Prize by Jim Svejda, (NPR's *The Record Shelf Guide to the Classical Repertoire*). Svejda hails Newman as, "hugely musical, bewitching, profound and playful, with an instantly recognizable and unusually appealing musical personality...one of the most charming and distinctive composers of her generation."

"A sound like liquid gold..." (Eleanor Hood - *Cameo Concerts*) aptly describes the inspiring performances of clarinetist **Leslie Nicholas**. He has appeared around the globe at venues including Alice Tully Hall of New York's Lincoln Center and Washington's Kennedy Center for the Performing Arts. Mr. Nicholas has been principal clarinetist with the West Virginia Symphony, the Dallas Chamber Orchestra, Civic Orchestra of Chicago, and with the New York Harlem Opera throughout Europe. He has played under world famous conductors Daniel Barenboim, Claudio Abbado, and Sir Georg Solti. Principal clarinetist and director of the Wintergreen Festival's Performance Academy, he has also often been featured at the Garth Newel Music Center. With the Shenandoah Valley Bach Festival and Lancaster Festival, Nicholas has appeared in principal and solo roles for more than two decades.

Mr. Nicholas is strongly committed to presenting the finest chamber music, performing with distinguished collaborating artists Jon Kimura Parker, Yolanda Kondonassis, William Preucil, David Shifrin, Christopher O'Riley, and others. As a champion of contemporary music, his recent premieres include commissions by Gwyneth Walker and Nickitas Demos. Nicholas has recorded and toured internationally with Musica Harmonia, and he performs regularly with the Allegheny Trio.

Mr. Nicholas has taught at Vanderbilt's Blair School of Music, the University of North Carolina-Chapel Hill, Georgia State University, James Madison University, Capital University, Kenyon College, Radford University, and the American Institute of Musical Studies in Graz, Austria. He is presently lecturer in music at Washington & Lee University, teaching artist at the Durham Arts Council School, and on faculty at both Southern Virginia and Eastern Mennonite Universities.

Mr. Nicholas' principal teachers include Stephen Girko, Ronald deKant, Carmine Campione, Clark Brody, Larry Combs, and Robert Marcellus. He holds performance degrees cum laude from the University of Texas and Northwestern University, with additional study at Southern Methodist University and post-graduate (doctor of musical



arts) study at the University of Cincinnati's College-Conservatory of Music.

Violist **Diane Phoenix-Neal** performs nationally and internationally as a collaborative chamber musician and as a soloist. She also enjoys her roles as a clinician and educator nationwide. Her performances, including chamber performances with Musica Harmonia, have taken her to concert stages throughout the world, most recently to France, Poland, and Puerto Rico. Her sound is described as "rich and sumptuous" (Classical Voice of North Carolina) with "an admirable combination of precision and fire" (The New York Times).

Originally from North Carolina, she is a longstanding performing faculty member of the Eastern Music Festival and currently holds the positions of assistant professor of viola at James Madison University and principal violist of the Shenandoah Valley Bach Festival. A champion of new music for viola, she commissions works from composers worldwide and regularly presents world premiere performances of works written for her.

Her recent recitals and projects featuring contemporary music for viola have been presented at the Northwestern University New Music Conference, the New Frontiers Festival at the University of Wyoming and at the Academy of Music in Kraków, Poland. Phoenix-Neal received her training from the Juilliard School as a student of William Lincer and of the Juilliard Quartet, from North Carolina's School of the Arts, and received her doctorate from the University of North Carolina at Greensboro.

Flutist **Emma Resmini** has performed as soloist numerous times with the National Symphony, as well as the Dallas Symphony, Pittsburgh Symphony, and McLean Orchestra. As the first prize winner of the 2016 Philadelphia Orchestra Greenfield Competition, she will perform as a soloist with the orchestra in 2017. In June 2016, Emma was the Performance Today young artist in residence, with interviews and performances airing over three days. Her performance at the 2016 New Music Gathering was reviewed by the contemporary classical music website *I Care If You Listen* which raved, "Emma Resmini stunned the crowd." She was also a featured soloist in the Curtis Institute of Music's tribute concert to composer Kaija Saariaho, performing *NoaNoa* for flute and electronics.

Recent engagements include the Penn Composers Guild, National Flute Association Convention, New York Flute Club Concert Series, Music for Food, Odeon Chamber Music Series, Shenandoah Valley Bach Festival, and Music at Penn Alps, as well as performances of Schoenberg's *Pierrot Lunaire* with the Curtis 20/21 Ensemble at the Miller Theater in New York, the Kimmel Center in Philadelphia, and the



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Kennedy Center in Washington, D.C. Emma is a fierce advocate of new music. She has premiered works by numerous composers, including Sean William Calhoun, Kai-Young Chan, René Samson, Russell Nadel, Alyssa Weinberg, Aiyana Tedi Braun, and Andrew Davis. She is also a member of Bowerbird's Arcana New Music Ensemble which made its debut in June 2016 with Morton Feldman's *Samuel Beckett, Words and Music*.

With a worldwide following, Emma's classical flute videos have millions of views across social media. Emma attends the Curtis Institute of Music, studying with Jeffrey Khaner, Principal Flutist of the Philadelphia Orchestra. She was the youngest member ever accepted to the National Symphony Orchestra Youth Fellowship, and was a long-time student of NSO flutist Alice Kogan Weinreb.

Joel Ross, tenor and countertenor, graduated from Messiah College in Grantham, Pa. with a bachelor of science in music education with a concentration in voice. In 2011, he completed a master of music degree in conducting at Shenandoah Conservatory. While at Shenandoah, he studied conducting with Karen Keating and Deen Entsminger and voice with Michael Forest. He



has performed as a countertenor and tenor with several professional choirs in Washington, D.C., including Chantry, an early music ensemble, and the National Cathedral Choir, directed by Michael McCarthy. He spent six years singing with Sons of the Day, an all-male a cappella septet, and currently sings in Good Company, a semi-professional a cappella sextet based in Harrisonburg. He also serves as the music director and writes and arranges music for Good Company.

Ross teaches in Shenandoah County, where he directs the string orchestra programs at Signal Knob Middle School and Strasburg High School and teaches AP music theory. He regularly composes and arranges music for the Strasburg High School String Ensemble and has submitted several of his works for publication. He also is the founder and administrator of Shenandoah Summer Strings, a week-long summer orchestra camp in Shenandoah County.

According to Elizabeth Hainen, principal harpist of the Philadelphia Orchestra, harpist **Morgan Short** (age seventeen) gave a "stellar performance" of Mozart's *Flute and Harp Concerto* with members of the Philadelphia Orchestra in a "Play with the Pros" concert at Skidmore College in 2015. In the same year, Ms. Short was awarded the Ambassador Middendorf Award from the U.S. Navy and was invited to solo with the Navy, performing Debussy's *Danses Sacree et Profane*. Soon after, she soloed with the Roanoke Symphony Youth Orchestra, performing Handel's *Harp Concerto* as a Young Artists Award winner in 2014. In 2016, Morgan received an International Young Artists Award from



Liberty Symphony and was afforded the opportunity to solo with the orchestra performing Handel's concerto once again.

Ms. Short's Carnegie Hall debut was at age fifteen, as principal harpist with Virginia Tech's Symphonic Wind Ensemble hosted by the New York International Music Festival. She has also served as principal harpist for the New River Valley Symphony, Roanoke Youth Symphony, and Appalachian Symphony.

Ms. Short has been an active participant in summer festivals since age ten, attending the American Harp Institute, Young Artists Harp Seminar, Saratoga Harp Colony, Masterworks Festival, Somerset, and Suzuki Teacher Training. She has performed in twenty three masterclasses with notable harpists: Elizabeth Hainen, Marissa Robles, Judy Loman, Joan Holland, Gillian Sella, Maria Luisa Rayan, Mieko Inoue, and conductor Cristian Macelaru.

Additional highlights include Young Artists International Harp Competition (third prize), American Harp Society's Mid-Atlantic Competition (2nd prize), Wales International World Music Competition (honorable mention), and Bland Music Scholarship Competition (fourth place in the state).

Morgan currently studies with Jacquelyn Bartlett (UNCSA) and Elisabeth Remy Johnson (principal harpist Atlanta Symphony), and will attend Conservatory in the fall.

Hailed as "a strikingly gifted tenor, with a deeply moving, unblemished voice," **Brian Thorsett** excels in opera, oratorio, and recital across the world. Since taking to the stage, Thorsett has been seen and heard in more than one hundred diverse operatic roles, ranging from Monteverdi to Britten, back to Rameau, and ahead again to works composed specifically for his talents. Upcoming roles include Alfredo in *La Traviata* and the title character in the premiere of Josheff's *The Dream Mechanic*. As a concert singer Thorsett fosters a stylistically diversified repertoire of more than 250 works, which has taken him to concert halls across the U.S. and Europe. Future highlights include Evangelist and soloist in both Bach's *St. Matthew Passion* and *St. John Passion*, Handel's *Messiah*, Britten's *War Requiem*, as well as the *Requiems* of Mozart and Verdi.



An avid recitalist, Thorsett will be featured in several recitals: *Winterreise* with piano trio and various collaborations with viola, oboe, horn, and piano. Closely associated with expanding the vocal-chamber genre, he has been involved in premieres and commissions of Ian Venables, Scott Gendel, Michael Scherperel, Peter Josheff, David Conte, Shinji Eshima, Gordon Getty, Michel Bosc, Noah Luna, Laurence Lowe, Brian Holmes, Eric Davis, Robert Conrad, Eric Choate, and Nicholas Carlozzi.

Thorsett has also performed in recordings, commercials, and movies as the voice for Soundiron's *Library Voice of Rapture: The Tenor*. He is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American Artist program, American Bach Soloists'

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Academy, the Britten-Pears Young Artist Programme at Aldeburgh, England, and spent two summers at the Music Academy of the West. Thorsett is currently assistant professor of voice and opera at Virginia Tech's School of Performing Arts and served on the faculties of the University of California at Berkeley and Santa Clara University.

Anne Timberlake has appeared across the United States performing repertoire from Bach to twenty-first-century premieres. She holds degrees in recorder performance from Oberlin Conservatory, where she studied with Alison Melville, and Indiana University, where she studied with Eva Legene and won the 2007 Early Music Institute Concerto Competition. Critics have praised her “fine technique and stylishness,” “unexpectedly rich lyricism” (*Letter V*), and “dazzling playing” (*Chicago Classical Review*).

Ms. Timberlake has received awards from the American Recorder Society (ARS) and the National Foundation for the Advancement of the Arts, and was awarded a Fulbright Grant. With Musik Ekklesia, she has recorded for the Sono Luminus label. She is a founding member of the ensemble Wayward Sisters, specializing in music of the early baroque. In 2011, Wayward Sisters won Early Music America's Naxos Recording Competition. Wayward Sisters released their debut CD on the Naxos label in 2014.

Ms. Timberlake enjoys teaching as well as playing. In addition to maintaining private and online studios, she has coached through Indiana University's Pre-College Recorder Program, the Amherst Early Music Festival, the San Francisco Early Music Society, the Virginia Baroque Performance Institute, Mountain Collegium, and for numerous ARS chapters. Students have ranged in age from six to eighty three, and in level from beginning to pre-professional. Find her at www.an-timberlake.com.

Cellist **Beth Vanderborgh** enjoys a rich and varied career as soloist, chamber musician, orchestral musician, and pedagogue. Currently, she serves on the faculty of the University of Wyoming, as principal cellist of the Cheyenne Symphony Orchestra, and on the Artist-Faculty of the Eastern Music Festival. She is a founding member of the acclaimed Stanislas Sextet, based in Nancy, France, and tours regularly with Musica Harmonia. *The Classical Voice of North Carolina* described her playing as “...impeccable musicianship, rhythmic precision, technical expertise, and expansive, passionate musicianship. Gorgeous music, exquisitely performed, and I



do not believe I have overdone the superlatives.”

Ms. Vanderborgh has captured top prizes in the Baltimore Chamber Awards, the National Society of Arts and Letters Cello Competition, and the Ulrich Solo Competition. She has performed on four continents, including recitals at the Kennedy Center, the Phillips Collection, the Teatro Nacional in Costa Rica, and the American University in Blagoevgrad, Bulgaria.

She has recorded two CDs for Albany Records, both released in 2013: *Chamber Music of Jennifer Higdon* (“Highly recommended!” *Fanfare Magazine*) and *Salon Music of August Nölck for Cello and Piano*. *Strad Magazine* described her Nölck recording as “lyrical and technically accomplished... eloquent and persuasive.” In addition, as a member of the Stanislas Sextet, she was featured in a disc of Brahms string sextets recorded by Radio France.

At the University of Wyoming, she has taught applied cello, string solo literature, string chamber literature, cello pedagogy, form and analysis, baroque performance ensemble, chamber music, and has directed the chamber orchestra.

Ms. Vanderborgh has performed in the cello sections of the Pittsburgh Symphony Orchestra, the Washington Concert Opera, the North Carolina Symphony, the Charlotte Symphony, the New Mexico Symphony, the Washington Bach Consort, the Orchestra of Santa Fe, the Colorado Symphony, and is former principal cellist of the Winston Salem Symphony, the Piedmont Opera, the Greensboro Opera, and the Carolina Chamber Symphony. In addition, she has taught cello at Duquesne University Pre-College, Alderson Broaddus College, and Guilford College.

Ms. Vanderborgh holds degrees from the Manhattan School of Music, the Eastman School of Music, and the University of Maryland, where her teachers included David Geber, Evelyn Elsing, David Soyer.

Isaac S. Villegas is the pastor of Chapel Hill Mennonite Fellowship in North Carolina. He is the child of Latin American immigrants to Los Angeles, Calif. He earned a bachelor of arts degree in biblical studies from Westmont College and a master of divinity degree from Duke Divinity School. He is a member of the governing board of the North Carolina Council of Churches and has served on the national board of his denomination, Mennonite Church USA. He is the co-author of *Presence: Giving and Receiving God* (Cascade, 2011).



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SPECIAL THANKS

- ... to **Eastern Mennonite University**, for providing facilities for meetings, rehearsals, and concerts, and for its financial and campus-wide support to ensure the success of the festival.
- ... to **First Presbyterian Church**, for the use of their facilities for the noon concerts, the Baroque Workshop, and the Road Scholar program.
- ... to **Whitesel Music, Josh Dove, owner**, for loaning the grand piano for noon concerts and for hosting a concert at Whitesel; and to performers for "Bach and Beyond": **Clement Acevedo, Alexander Chang, Nicole Chang, and David McCormick**.
- ... to **WMRA 90.7-WEMC 91.7 Public Radio, and Harrisonburg Radio Group**, for promotional support.
- ... to **Kirsten Moore**, for creating this season's concept design.
- ... to **Helen Nafziger and Judy Bomberger**, usher coordinators; and to **all ushers**.
- ... to **Janet Trettner**, for chairing the Bach Guild.
- ... to **facilitators of the Road Scholar Program: Ming Ivory and Reta Finger**, coordinators; and to speakers **Clement Acevedo, Michael Allain, Susan Black, David McCormick, and Ken Nafziger**.
- ... to **Lynne Mackey**, director, for managing the Baroque Workshop.
- ... to **Jacinda Stahly and Ada Zhang**, interns, for providing management assistance.
- ... to **The Hub Coworking and EMU**, for providing meeting space for the festival

board.

- ... to **Ken Nafziger**, for writing program notes, and to **Jeremy Nafziger and David McCormick**, for their editorial efforts.
- ... to **Blue Sprocket Sound**, for producing archival recordings.
- ... to **Jeff Warner**, for preparing the stage design and lighting.
- ... to **Hampton Inn – University**, for offering a special rate to our guests.
- ... to **EMU personnel** for significant support:
- Cindy Mathews**, ad management, mailings, choir management assistance, and music engraving
- Matt Hunsberger**, stage and facilities management
- The EMU Marketing and Communications staff and freelancers**, assistance in promoting the Festival
- Lynn Veurink**, box office manager
- The EMU Development Office**, fundraising assistance
- Bruce Emerson**, food services
- Lori Gant, Loretta Helmuth, and Physical Plant staff**, coordination of details
- ... to **Donna Heatwole and LaDene King**, musician housing coordinators
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The organ used on June 18: Bennett & Giuttari, Op. 40 (David M. Storey, Baltimore, Md.)

Programs and artists are subject to change without notice or refund.

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25TH ANNIVERSARY GALA

The Bach Festival celebrated twenty five years with live music, dancing, award-winning wines, and a gourmet meal by Taste. The event took place Saturday, March 18, at Bluestone Vineyard in Bridgewater, Va. We hope to make this a yearly event!

Special thanks to the Gala Committee: **Janet Tretter, Michael Allain, and David McCormick and to Ed and Cathy Comer for providing the beautiful floral centerpieces.**

The “Brahms” Level sponsors for the gala were The Carl G. and Louise M. Showalter Family



The Bloom Trio played during cocktail hour and dinner



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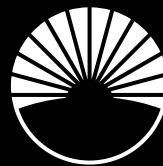
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