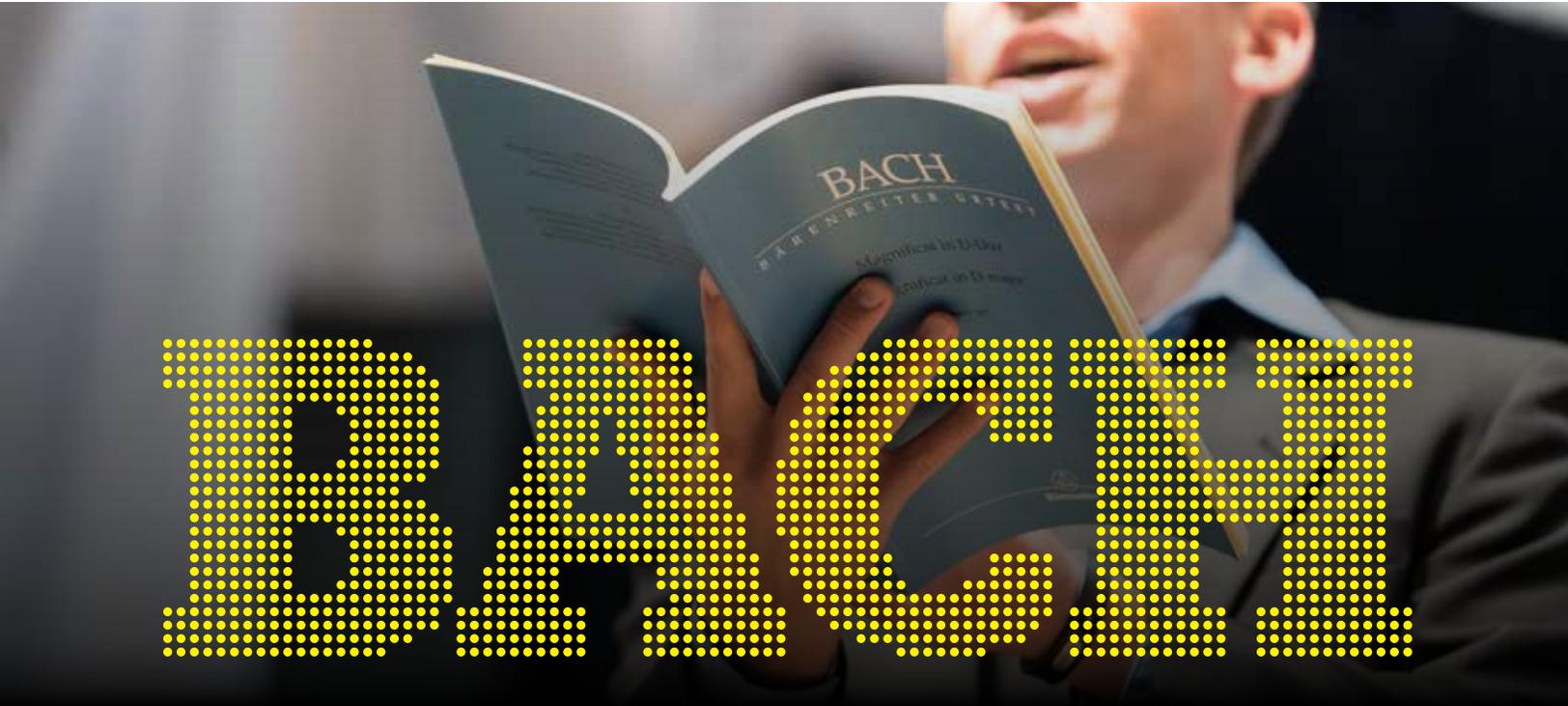


# 26th Annual Shenandoah Valley Bach Festival

A man in a dark suit and light blue shirt is shown from the chest up, looking down at an open book he is holding. The book's cover is light blue and features the text 'BACH HANDBOOK' and 'Magnificat in D Major' and 'Cantata in D major'. The background is a blurred grey.

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# WELCOME...

A warm welcome to our twenty-sixth season! As you have come to expect, there is a delicious smorgasbord of musical treats for you in these ten days. For those of you visiting the Shenandoah Valley Bach Festival for the first time, a special welcome. Have a wonderful time, tell your friends about us, and do come back again!

Two anniversaries are being observed this season. Last year was the 250<sup>th</sup> anniversary of the birth of Georg Philipp Telemann. It was marked by world-wide performances of his music and offered an opportunity for a new appreciation of his music. We skipped over that last summer because we were busy celebrating our own 25<sup>th</sup> anniversary. The opening concert and the noon recital series offer a significant number of works by Telemann. Bach was a friend of his, and I'm sure he would not object to Telemann's presence among Bach Festival offerings.

The second anniversary to be observed this summer is the 100<sup>th</sup> anniversary of the birth of the beloved American composer, Leonard Bernstein. This past winter, I attended a recital of Bernstein songs, narrated by Alexander Bernstein, son of the composer, who re-created an historical context for each of the songs. There were notably consistent elements in the songs that spanned his lifetime: his interests were boundless; he took great delight in the people with whom he worked; he refused to respect boundaries set by those who wanted to tell him what and how to compose; he was fluent in five languages; he was always an educator – from teaching languages to his children, to teaching music to the whole world via **Leonard Bernstein's Young People's Concerts** on CBS-TV from 1958-1972; he was an activist on matters of peace and social justice; and his political views aroused the ire of government officials (the FBI collected some 500 pages on him that the FBI found suspicious or incriminating). His music-making often had significant social overtones, as, for example, when he conducted the finale from Beethoven's **Symphony No. 9** to commemorate the 1989 fall of the Berlin Wall at the site of the Wall, and changed the opening word from "Freude!" (joy) to "Freiheit!" (freedom). His operetta **Candide** was written to mock the excesses of McCarthyism. It was revealing to hear many of his songs speak to the time for which they were written, **and** to the very present moment in history, e.g., *Take care of this house* from the bi-centennial musical **1600 Pennsylvania Avenue** (racism), and *Somewhere* from the musical **West Side Story** (immigration). One can only wonder what he might be writing were he still alive today.

And finally, warm words of congratulations and thanks to Lynne Mackey and her colleagues on the tenth anniversary of the Baroque Academy. It was Lynne's idea and hard work that made this happen for the first time in 2009. It has been a wonderful contribution to the musical life of the Shenandoah Valley.

Ken Nafziger  
Artistic Director and Conductor



3  
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# THE FESTIVAL AT A GLANCE

SUNDAY, JUNE 10	<i>Talking Music</i> , with David McCormick Strite Conference Room, EMU Campus Center, 2:15 pm	
	Festival Concert 1.....	5
	Lehman Auditorium, EMU, 3 pm	
MONDAY, JUNE 11	Noon Chamber Music Concert.....	11
	Asbury United Methodist Church, 205 S. Main Street, noon	
TUESDAY, JUNE 12	Orchestra rehearsals (open to listeners) Lehman Auditorium, 9-11:30 am and 2:30-5 pm, Tuesday & Wednesday	
	Noon Chamber Music Concert.....	13
	Asbury United Methodist Church, 205 S. Main Street, noon	
WEDNESDAY, JUNE 13	Noon Chamber Music Concert.....	17
	Asbury United Methodist Church, 205 S. Main Street, noon	
THURSDAY, JUNE 14	Noon Chamber Music Concert.....	19
	Asbury United Methodist Church, 205 S. Main Street, noon	
	Baroque Academy Faculty Concert .....	21
	Asbury United Methodist Church, 205 S. Main Street, 7:30 pm	
FRIDAY, JUNE 15	Noon Chamber Music Concert.....	23
	Asbury United Methodist Church, 205 S. Main Street, noon	
	<i>Talking Music</i> , with Kenneth Nafziger Strite Conference Room, EMU Campus Center, 6:45 pm	
	Festival Concert 2 .....	25
	Lehman Auditorium, EMU, 7:30 pm	
SATURDAY, JUNE 16	Noon Chamber Music Concert.....	31
	Asbury United Methodist Church, 205 S. Main Street, noon	
	<i>Talking Music</i> , with Kenneth Nafziger Strite Conference Room, EMU Campus Center, 6:45 pm	
	Festival Concert 3 .....	33
	Lehman Auditorium, EMU, 7:30 pm	
SUNDAY, JUNE 17	Leipzig Service .....	47
	Lehman Auditorium, 10 am	

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# FESTIVAL CONCERT 1

SUNDAY 10 JUNE 2018

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*This concert is underwritten in part by Susan Black, Jay Chadwick, and David Wick.*

## **Brandenburg Concerto No. 5 in D Major, BWV 1050 [1720-21]**

Allegro  
Affettuoso  
Allegro

Joan Griffing, violin  
Emma Resmini, flute  
Marvin Mills, harpsichord

## **Johann Sebastian Bach**

1685-1750

The Brandenburg Concerti, on a very short list of the world's favorite music, were dedicated to Christian Ludwig, Margrave of Brandenburg, a Hohenzollern prince in Berlin. They were written during Bach's tenure in Cöthen. Each is a remarkable essay in Bach's state-of-the-art understanding of the Baroque concerto. If these were intended as an application for a new position, the Margrave Christian should have been most impressed.

The solo instruments in this concerto are harpsichord, flute and violin. It is likely that the composer was the harpsichordist in the first performance.

The harpsichord plays a major role here, including in the lengthy and astonishing cadenza for the harpsichord near the end of the first movement, most likely due to the fact that Bach was sent from Cöthen to bring back a new two-manual harpsichord that had been purchased from a builder in Berlin. The *Affettuoso* reflects clearly that Bach was fully aware of and comfortable with the more graceful *galant* style that was new to the aesthetic of the time.

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Georg Philipp Telemann was certainly one of the most celebrated among composers during his lifetime. Born in Magdeburg, Germany in 1681, he was largely a self-taught composer and musician, eventually becoming a capable performer of many instruments. He wrote his first opera at age twelve, and about the same time, his parents, opposed to his interest in music, took his instruments from him and destroyed them all. Nevertheless, he persisted, eventually becoming one of the most prolific composers of all time. During his lifetime, he was by far the most famous living composer, held in high esteem by the European music world. In the eyes of many who followed him, however, his genius was vastly overshadowed by that of Johann Sebastian Bach, and also that of George Frideric Handel. Many, down to recent times, held a rather low opinion of his work, based largely on the idea that no one could sustain the creative imagination to produce more than 3000 pieces! He himself late in his career remarked to Frederick II's court music director in Berlin, "I have written melodies for so many years that I am completely exhausted, and have copied my own work many thousand times over, as others alongside me."

Telemann's earliest employment was in Leipzig, where he re-founded the Collegium Musicum, a group of about forty mostly student instrumentalists who provided music for public concerts and civic events, and sometimes accompanied the music in Leipzig's churches. He composed sacred music for both the St. Thomas and the Nikolai churches. In 1704, Telemann took a position in Sarou, where he became acquainted with the music of Lully and other French composers, as well as Polish and Moravian music. He worked primarily for the court. After positions in both Eisenach and Frankfurt, in 1721 he was appointed to a post in Hamburg, where in addition to his composing and performing responsibilities, he also became a publisher for his own works. He published some forty volumes that were sold all over Europe. The city of Hamburg loved Telemann, and the relationship between community and composer was strong and mutually beneficial. This was his final post; he died in 1767. He was succeeded by Carl Philipp Emmanuel Bach.

Johann Sebastian Bach held Telemann in high regard; there were many contacts between the two of them over the years. He named Telemann godfather to his son, Carl Philipp Emmanuel, gracing the son with his godfather's middle name. C. P. E. Bach, who succeeded Telemann in Hamburg, wrote of his father's relationship to Telemann, "In his younger days he saw a good deal of Telemann, who also stood godfather to me. He esteemed him, particularly in his instrumental things, very highly." When in 1723 the cantor position came open in Leipzig, the position was first offered to Telemann. He turned it down when the Hamburg town council offered him a substantial raise in his salary. The position was offered next to Johann Christoph Graupner, who also turned it down. The council reluctantly decided that, since no one better was available, the position should be offered to Johann Sebastian Bach!

In his detailed and thoroughly researched book about Telemann, *Music for a Mixed Taste* (© 2008), author Steven Zohn included these thoughts in the Afterword to his book:

*As the process of exploring and explaining Telemann has gathered momentum in recent decades, the value of his music has become ever more apparent. The true wonder is not that he composed more than Bach and Handel put together, but that he composed so much good – even great – music. Meanwhile, the question of whether Telemann was a Minor Master or Great Man, if not entirely settled in some minds, has become less urgent with musicology's retreat from historical narratives centered around a handful of canonical figures. There is good reason to believe that interest in Telemann will continue to grow in future years, and not only because his music is more accessible than ever before ...*

*One encouraging trend is the growing appreciation of Telemann's influence on his German contemporaries, a welcome change from the bad old days when historians reflexively denigrated him to underscore the greatness of Bach and Handel. But if coming to terms with Telemann's achievement is essential for a genuine understanding of eighteenth-century music, the study of his works ought to be recognized first and foremost as its own, rich reward.*

**Concerto for Two Horns and Orchestra in D Major, TWV 52:D2 [1714]**

**Georg Philipp Telemann**

1681-1767

Allegro – Adagio – Allegro  
Largo  
Allegro assai

David Wick & Jay Chadwick, horns

Telemann seems to have been fond of the sound of the horn: he composed a concerto for one horn, six for two horns, and one for three horns and violin. In addition, there are more than fifteen overtures and suites that have from two to four solo parts. This concerto was likely composed at Darmstadt around 1714. It is very much in an Italian concerto style, and from early in Telemann's career. In three movements, the first is in three different tempi, fast – slow – fast. The quick movements are based on musical figures aptly suited to the horn; the horns are silent in the *Adagio*. They are also silent in the *Largo* second movement; the final quick movement is *gigue*-like, with musical figures characteristic of the horn.

INTERMISSION – 20 MINUTES

Desserts and drinks are available on the patio.

**Concerto for Flute, Oboe d'amore, and Viola d'amore  
in E Major, TWV 53:E1 [1730]**

**Georg Philipp Telemann**

Andante  
Allegro  
Siciliana  
Vivace

Emma Resmini, flute  
Sandra Gerster, oboe d'amore  
Paul Miller, viola d'amore

This deliciously exquisite concerto is among the most beautiful Telemann ever wrote. It's rarely heard these days because one of the instruments, the viola d'amore that was very popular in the eighteenth century, is hardly ever heard these days (The instrument will be introduced from the stage at this performance.) The combined sonorities of the three solo instruments result in a somewhat darker and gentle quality: the flute (transverse, not a recorder), the oboe d'amore (which we've heard here on many occasions, as Bach writes often for this slightly more mellow sounding oboe), and the viola d'amore (D'amore is Italian meaning "of love"). The opening *Andante* gives each of the solo instruments opportunity to sing in a legato, imitative style. The second movement gives each instrument the chance to demonstrate its prowess alone, then in combination with one other instrument, and then in combination as a trio of soloists. The third movement, likewise, allows each of the solo instruments its own space, again, in a well-constructed ensemble piece. At the conclusion of this movement, all motion stops, and there is a short cadenza that Telemann composed, a rarity in music of this time. The final movement gives each of the instruments opportunity to demonstrate its more virtuosic side.

Ouverture. Grave – Allegro

Saraband. Die schlaffende Thetis (*Thetis sleeping*)

[Thetis in Greek mythology is known as the goddess of the sea, the mother of Achilles, and known to have possessed significant powers over the universe.]

Bourée. Die erwachende Thetis (*Thetis awakening*)

Loure. Der verliebte Neptune (*Neptune in love*)

[Neptune in Roman mythology is known as the god of the sea, the brother of Jupiter and Pluto, and the counterpart of the Greek god Poseidon. Before being associated with the sea, Neptune was considered the god of fresh water springs.]

Gavotte. Spielende Najaden (*Naiads at play*)

[In Greek mythology, the Naiads are a type of female spirit, or nymph, presiding over fountains, wells, springs, streams, brooks and other bodies of fresh water. They were beautiful, light-hearted, and beneficent to their communities, so long as these communities did nothing to offend them!]

Harlequinade. Der schertzende Tritonus (*Triton at play*)

[Triton is a god in Greek mythology, considered to be the messenger of the sea. He is the son of Poseidon and Amphitrite, god and goddess of the sea, and a message bearer for his father. His upper body is human, the lower body fish-like. His special attribute was a twisted conch shell, on which he blew like a trumpet to calm or raise the waves. It produced a loud cacophonous sound that put giants to flight.]

Der stürmende Aeolus (*turbulent Aeolus*)

[Aeolus was a name given to three different mythical characters, the most famous of which is mentioned in Homer's *Odyssey*. There he was the keeper of the winds who gave Odysseus a closed bag that contained all the winds, except for the west wind that would have taken him home.]

Menuet. Der angenehme Zephir (*agreeable Zephyrus*)

[Zephyrus is the Greek god of the west wind, the gentlest of the four winds, and the messenger of spring.]

Gigue. Ebbe und Fluth (*ebb and flow*)

Canarie. Die lustigen Bootsleute (*the merry sailors*)

Telemann's suite was written for the 100<sup>th</sup> anniversary of the founding of Hamburg's College of Admiralty, celebrated on 6 April 1723. A newspaper account of the time noted that

*the day before yesterday ... a splendid jubilee banquet was prepared, to which were invited their magnificences the Burgo-masters and the Gentlemen of the Council concerned with the Admiralty and nautical matters, as well as the principal Elders of the City, Councilors and Merchants, together with its Sea Captains, 37 in number, who were entertained most lavishly. At this feast there was sung a very admirable Serenade ... in the beautiful composition of Herr Telemann ... ships lying offshore did not fail to add to the festivities, some by the firing of cannon, and all by flying pennants and flags ...*

**Wassermusik** was played as prelude music to that banquet, "uncommonly well suited to the occasion," it was reported. Seven of the ten movements picture the sea in its various moods, connected to mythological figures associated with water. Annotator Robert King wrote that

*the last two movements bring us back to the Hamburg of real life. The ebb and flow of the tide, portrayed in a Gigue, was important not only to Hamburg's harbor but also for a more mundane purpose: its rise and fall was the principal device for cleaning out the city's sewers and drainage canals! The final word goes to the sailors, enjoying a good evening's entertainment in the quayside taverns. They dance a stomping Canarie before, presumably, staggering off into the night ... and maybe, if they are unlucky, finding themselves up in front of the Admiralty authorities on a charge the next morning!*



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# MONDAY NOON CONCERT

11 June 2018, Asbury United Methodist Church

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*This concert is underwritten in part by Fred and Gail Fox.*

**Suite for Two Violins in D Major, TWV 40:108, *Gulliver's Travels* (1728-29)**

**George Philipp Telemann**

1681-1767

Intrada  
Lilliputian Chaconne  
Brobdingnagian Gigue  
Reverie of the Laputans and their Attendant Flappers  
Loure of the Well-mannered Houyhnhnms and Wild Dance of the Untamed Yahoo

Paul Miller & David McCormick, baroque violins

**Sonata No. 2 in E-flat Major, Op. 120 (1894)**

**Johannes Brahms**

1833-1897

trans. Jeffrey Kahner

Allegro amabile  
Allegro appassionato  
Andante con moto

Emma Resmini, flute  
David Berry, piano

*from* **From the Depths of the Soul (2016)**

**Gwyneth Walker**

b. 1947

Go down, Moses  
Deep river"  
*Interlude:* Time for reflection  
Down to the river to pray

Joan Griffing, violin  
Diane Phoenix-Neal, viola

**"A Julia de Burgos" (from *Songfest*, 1977)**

**Leonard Bernstein**

1918-1990

**Extinguish my eyes (from *Two Love Songs*, 1949)**

**When my soul touches yours (from *Two Love Songs*, 1949)**

**Silhouette (Galilee, 1951)**

**My new friends (from *The Madwoman of Central Park West*, 1979)**

Jessica Spafford, soprano  
Lori Piitz, piano

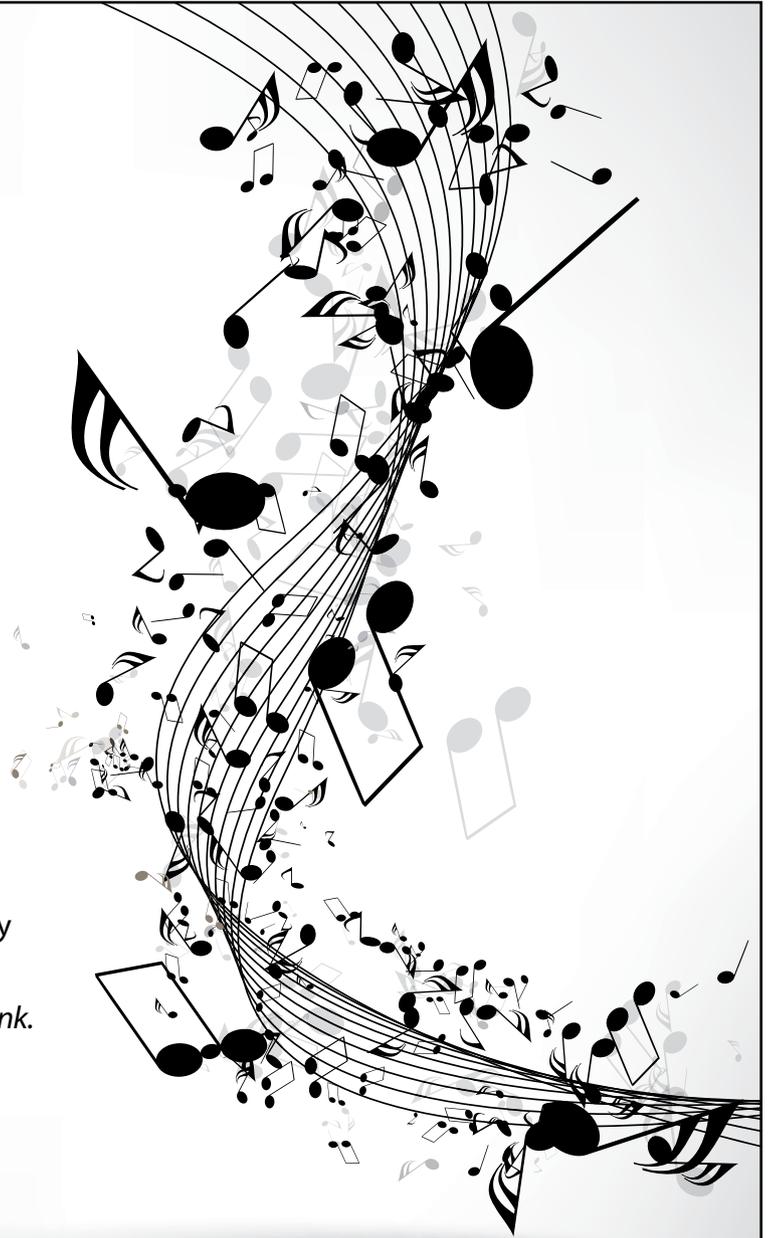


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# TUESDAY NOON CONCERT

12 June 2018, Asbury United Methodist Church

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

## **Concerto for Two Harpsichords in C Minor, BWV 1062 (1736)**

**Johann Sebastian Bach**

1685-1750

(without tempo indication)

Andante

Allegro assai

Arthur Haas & Lynne Mackey, harpsichords  
Daniel S. Lee & David McCormick, violins  
Katie Overfield-Zook, viola  
Martha McGaughey, viola da gamba  
Sam Suggs, double bass

## **Sonata a tre in D Minor, Op. 3, No. 2 (1689)**

**Arcangelo Corelli**

1653-1713

Grave

Allegro

Adagio

Allegro

Amy Glick & David McCormick, Baroque violins  
Arthur Haas, harpsichord  
Martha McGaughey, viola da gamba

## **La Lucrezia, HWV 145 (1708)**

**Georg Frideric Handel**

1685-1759

### **Recitative**

O Numi eterni! O stelle!  
che fulminate empjii tiranni,  
impugnate a miei voti  
orridi strali voi con fochi tonanti  
incenerite il reo Tarquinio e Roma;  
dalla superba chioma,  
omai trabocchi il vacillante alloro,  
s'apra il suolo in voragini, si celi,  
con memorando esempio,  
nelle viscere sue l'indegno – e l'empio.

Oh eternal Gods! Oh stars  
who strike down impious tyrants,  
answer my prayers;  
fearful lightning with thundering flame,  
incinerate the guilty Tarquin and Rome.  
From the proud head  
let the waving laurel now be wrested,  
let a chasm open in the earth  
as a memorable example,  
to swallow the unworthy villain.

**Aria**

Già superbo del mio affanno,  
traditor dell'onor mio  
parte l'empio, lo sleal.  
Tu punisci il fiero inganno, del fellow,  
del mostro rio, giusto Ciel, parca fatal.

**Recitative**

Ma voi for se nel Cielo  
per castigar maggior del mio delitto, state oziosi,  
o provocati Numi:  
se son sorde le stelle,  
se non mi odon le sfere,  
a voi tremende Deità del abisso mi volgo, a voi  
s'aspetta del tradito onor mio  
far la vendetta.

**Aria**

Il suol che preme,  
l'aura che spira  
l'empio Romano,  
s'apra, s'infetti.  
Se il passo move,  
se il guardo gira,  
incontri larve,  
ruine aspetti.

**Recitative**

Ah! che ancor nell' abisso  
dormon le furie, i sdegni e le vendette;  
Giove dunque per me non la saette,  
è pietoso l'inferno?  
Ah! ch'io già sono in odio al Cielo, ah! dite:  
e se la pena non piomba sul mio capo,  
a' miei rimor si è rimor so il poter  
di castigarmi.  
Questi la disperata anima mia puniscan, sì, sì  
Ma il ferro che già intrepido stringo

**Arioso**

Alla salma infedel porga la pena.

Now proud of my sorrow,  
the betrayer of my honor  
leaves, heartless, disloyal.  
Punish the proud liar,  
the guilty monster, for his felony, just Heaven, deadly Fate.

But perhaps in heaven,  
to punish my crimes more,  
the gods stand idle;  
if the stars are deaf,  
if the spheres hear me not,  
I turn to you, great god of the abyss,  
my betrayed honor awaits  
upon your vengeance.

May the earth he treads,  
the air he breaths,  
the villainous Roman,  
open, poison him.  
Where he walks,  
where he looks,  
may demons meet him,  
ruin await him.

Ah! Still in the abyss  
the furies, rage, and revenge sleep;  
Has Jove no thunderbolts for me?  
Is hell merciful?  
Ah! I am already despised in heaven, ah! say:  
if punishment does not rain down upon my head  
for my remorse, remorse itself  
will have the power to punish me.  
Punish my hopeless soul, yes, yes.  
But the steel which I fearlessly grasp

brings to the faithless body its punishment.

**Recitative**

A voi, padre, consorte, a Roma, al mondo  
 presento il mio morir;  
 mi si perdoni il delitto esecrando  
 ond'io macchiai involontaria il nostro onor,  
 un'altra più detestabil colpa  
 di non m'aver uccisa  
 pria del misfatta, mi si perdoni.

**Arioso**

Già nel seno comincia  
 a compir questo ferro  
 i duri uffizii;

**Recitative**

Sento ch'il cor si scuote  
 più dal dolor di questa caduta invendicata,  
 che dal furor della vicina morte.  
 Ma se qui non m'è dato  
 castigar il tiranno, opprimer l'empio  
 con più barbaro esempio,  
 per ch'ei sen cada estinto  
 stringerò a danni suoi mortal saetta,  
 e furibonda e cruda  
 nell' infer no farò la mia vendetta.

Tracy Cowart, mezzo soprano  
 Arthur Haas, harpsichord  
 Martha McGaughey, viola da gamba

To you, father, husband, to Rome, to the world,  
 I offer my death;  
 may I be forgiven for my horrible crime  
 with which I unwillingly stained our honor;  
 for another more detestable sin,  
 that of not killing myself  
 before the misdeed, may I be forgiven.

Already in my breast  
 the steel begins to fulfill  
 its hard offices;

I feel my heart shudder  
 more with sadness at this unavenged defeat  
 than with horror of approaching death.  
 But if I am not granted  
 to punish the tyrant here and now  
 or defeat him with the barbarous cruelty he deserves,  
 I will see to it that he falls dead,  
 I will grasp the deadly arrow,  
 and furious and cruel  
 I will avenge myself in Hell.

*trans. John Mark Rozendaal and Alessandra Visconti*

**Blue Monk (1954)****Django (1955)****Oleo (1954)**

Ryan Kauffman, sax  
 Peter Spaar, bass  
 Mark Hartman, guitar  
 Caleb Pickering, drums

**Thelonious Monk**

1917-1982

**John Lewis**

1920-2001

**Sonny Rollins**

b. 1930

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**October 19, 2018** – *Trauma Healing*, Barry Hart, Ph.D.

**January 11, 2019** – *Vocalist Sarah Grace Fitzsimmons*

**March 29, 2019** – *Renovating the Mansion at Monticello*, Diane Ehrenpreis

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These events are funded in part by the VMRC Shenandoah Lyceum Endowment.



[www.vmrc.org](http://www.vmrc.org)

# WEDNESDAY NOON CONCERT

13 June 2018, Asbury United Methodist Church

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*This concert is underwritten in part by Anne McFarland.*

**from Eight Pieces for Clarinet, Viola and Piano, Op. 83 (1910)**

Allegro con moto  
Romänische Melodie  
Nachtgesang: Andante con moto  
Allegro vivace ma non troppo

Leslie Nicholas, clarinet  
Diane Phoenix-Neal, viola  
Naoko Takao, piano

**Max Bruch**

1838-1920

**Beau soir (1877-78)  
Claire de lune (1905)**

Kelley Mikkelsen, cello  
Lise Keiter, piano

**Claude Debussy**

1862-1918

**Infanta Marina, Op. 83 (1961)**

Diane Phoenix-Neal, viola  
Naoko Takao, piano

**Vincent Persichetti**

1915-1987

**Five Pieces for Violin, Oboe and Piano**

Prelude  
Gavotte  
Elegy  
Waltz  
Polka

Amy Glick, violin  
Sandra Gerster, oboe  
Lise Keiter, piano

**Dmitri Shostakovich**

1906-1975  
arr. Lev Atovmian

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# THURSDAY NOON CONCERT

14 June 2018, Asbury United Methodist Church

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*This concert is underwritten in part by Rosemary King.*

## **Duet in C Major for Two Violas, F.60**

Allegro di molto  
Scherzo  
Vivace

Ralph Allen & Diane Phoenix-Neal, violas

## **Wilhelm Friedemann Bach**

1710-1784

## **Remember not, Lord, our offences**

## **My soul oppressed with care and grief**

## **O Lord, I lift my heart to thee**

## **O how amiable are thy dwellings**

## **I was glad**

Elena Mullins & Sian Ricketts, soprano  
Tracy Cowart, alto  
Corey Shotwell, tenor  
Brian MacGilvray, bass

## **Henry Purcell**

1659-1695

## **William Byrd**

c. 1540-1623

## **Orlando Gibbons**

1583-1625

## **Thomas Weelkes**

c. 1576-1623

## **Henry Purcell**

## **Sing God a simple song** (*from Mass, 1971*)

## **There's a law about men** (*from Trouble in Tahiti, 1952*)

John Fulton, baritone  
Andrew Pfeiffer, piano

## **Leonard Bernstein**

1918-1990

## *from* **Arpeggione Sonata, D. 821 (1824)**

Allegro moderato

Beth Vanderborgh, cello  
Naoko Takao, piano

## **Franz Schubert**

1797-1828



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# BAROQUE ACADEMY FACULTY CONCERT

THURSDAY, 14 JUNE 2018, 7:30PM / ASBURY UNITED METHODIST CHURCH

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

## **BACH and his WORLD** BAROQUE MASTERPIECES FROM FRANCE AND GERMANY

Judith Malafronte, mezzo-soprano  
Anne Timberlake, recorders  
Daniel Lee, Baroque violin  
Martha McGaughey, viola da gamba  
Arthur Haas, harpsichord

### **Trio Sonata in B-Flat, BuxWV 55, Op. 1, No. 4**

Vivace  
Lento  
Allegro

Violin, viola da gamba and harpsichord

### **Dietrich Buxtehude**

1637-1707

### **Christi, Glieder, ach bedenket, from BWV 132**

Mezzo-soprano, violin and continuo

Christi Glieder, ach bedenket,  
was der Heiland euch geschenket  
durch der Taufe reines Bad!  
Bei der Blut- und Wasserquelle  
werden eure Kleider helle,  
die befleckt von Missetat.  
Christus gab zum neuen Kleide  
roten purpur, weiße Seide,  
diese sind der Christen Staat.

### **Johann Sebastian Bach**

1685-1750

Christ's members, ah, consider,  
what the Savior has bestowed on you  
through the pure bath of baptism!  
Through the spring of blood and water  
your garments will become bright,  
which are stained from sin.  
Christ gave as new garments  
crimson robes, white silk,  
these are the trappings of the Christian.

**Les Folies Françaises ou Les Dominos, 13<sup>e</sup> ordre**

Harpsichord

**François Couperin**

1668-1733

**Les Oiseaux, excerpts from the 14<sup>e</sup> ordre**

Recorder, violin, viola da gamba and harpsichord

**François Couperin**

INTERMISSION – 20 MINUTES

**Sonata in D Minor**

[Prélude]

Presto

Aria

Presto

Violin, viola da gamba and continuo

**Elisabeth-Claude Jacquet de La Guerre**

1666-1729

**Pièces de Viole in E Minor**

Prélude

Gavotte

**François Couperin**

**Ich will doch wohl Rosen brechen, from BWV 86**

Mezzo-soprano, violin and continuo

**Johann Sebastian Bach**

Ich will doch wohl Rosen brechen,  
wenn mich gleich die Dornen stechen.  
Denn ich bin der Zuversicht,  
daß mein Bitten und mein Flehen  
Gott gewiß zu Herzen gehen,  
weil es mir sein Wort verspricht.

I will yet indeed pluck roses,  
even if they prick me with thorns.  
For I have confidence  
that my prayers and my pleading  
go straight to the heart of God,  
because he gave me his word.

**Organ Trio Sonata in D Minor, BWV 527**

Andante

Adagio e dolce

Vivace

arranged for recorder, violin and continuo

**Johann Sebastian Bach**

# FRIDAY NOON CONCERT

15 June 2018, Asbury United Methodist Church

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

from **Piano Trio in D Minor, Op. 120 (1922)**

**Gabriel Fauré**

1845-1924

Andantino  
Allegro non troppo

Joan Griffing, violin  
Beth Vanderborgh, cello  
Naoko Takao, piano

**Concerto in G Major for 4 Horns, TWV 40:201**

(originally for 4 violins without basso continuo)

**George Philipp Telemann**

1681-1767

trans. R. D. King

Adagio – Allegro  
Grave  
Allegro

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

**Tres escenas ritmicas (2017)**

**Jorge Amado**

b. 1982

Danzable  
Cantabile misterioso  
Vivo marcato

Eleonel Molina & Maria Lorcás, violins

**Danzón (1998)**

**Paquito D’Rivera**

b. 1948

Lynda Dembowski, clarinet  
Eric Stoltzfus, cello  
Lise Keiter, piano

**Oblivion (1982)**

Jennifer Rickard, violin  
Beth Vanderborgh, cello  
Lise Keiter, piano

**Spiegel im Spiegel (1978)**

Kelley Mikkelsen, cello  
Lise Keiter, piano

**Contrapunctus X from Art of the Fugue, BWV 1080 (before 1742)**

**Mein gläubiges Herze from Cantata No. 68 (1725)**

Judith Saxton & Susan Messersmith, trumpets  
David Wick, horn  
Jay Crone, trombone  
Harold Van Schaik, bass trombone

**Astor Piazzolla**

1921-1992

**Arvo Pärt**

b. 1935

**Johann Sebastian Bach**

1685-1750

arr. Robert Nagel

**Johann Sebastian Bach**

arr. Walter Barnes

# FESTIVAL CONCERT 2

FRIDAY, 15 JUNE 2018

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

## **Concerto No. 4 in G Major for Piano and Orchestra, Op. 58 [1805-06]**

**Ludwig van Beethoven**

1770-1827

Allegro moderato  
Andante con moto  
Rondo. Vivace

David Berry, piano

The audience attending the concert in Vienna's Theater an der Wien on 22 December 1808 experienced a most unusual evening. Beethoven had written a new piano concerto, and after two other pianists rejected his invitation to be the soloist (the music was too hard, they said), he opted to do solo honors himself. It was a monster concert, filled with several premier performances plus other Beethoven works: heard for the first time were the **Symphonies No. 5 and 6**, the **Piano Concerto No. 4**, along with the **Fantasia for Piano, Choir and Orchestra** (apparently a disaster in performance), several movements from his **Mass in C**, and the concert aria **Ah, perfido!** In all, this was about four hours of music with the audience seated in a hall at a near-freezing temperature, Beethoven's loss of hearing made him an irascible conductor, Viennese audiences were not especially new music-friendly, and the orchestra was sorely under-rehearsed and independent minded.

Composer Johann Friedrich Reichardt attended that first performance, and noted that Beethoven "played with astounding cleverness and skill at the fastest possible tempi. The *Adagio*, a masterly movement of beautifully developed song, he sang on the instrument with a profound and thrilling melancholy." The concerto was mostly ignored after Beethoven's death until Felix Mendelssohn performed the work in Leipzig in 1836. Robert Schumann, a member in the audience on that occasion, was in awe, saying, "I sat in my place without moving a muscle or even breathing." Since then the **Piano Concerto No. 4** has remained a great favorite of both pianists and audiences.

The usual conception of a concerto is a piece for solo instrument and orchestra, with soloist and orchestra pitted against one another. Beethoven's **Concerto No. 4** resembles chamber music, with more conversation, more intimacy, more serenity, more contemplation. The piano's voice opens the first movement, a sharp break from the usual orchestral opening ritornello. Both piano and orchestra sing, and while there are moments of virtuosity for the pianist, the over-arching atmosphere is one of contemplation. The second movement is a threatening sort of conversation, with the orchestra as an angry voice and the piano as a calming voice, in alternation with each other. Already in the later part of the nineteenth century, people were referring to this movement as a musical version of the legend of Orpheus taming the wild beasts with his lyre, or in the words of Franz Liszt, they "sink at last into acquiescence with true love," or in modern parlance, "Love wins." The third movement is a cheerful and vivacious rondo, with an assertive but brief coda.

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

## Five Mystical Songs [1906-1911]

### 1 Easter

Rise heart; thy Lord is risen. Sing his praise  
Without delays.  
Who takes thee by the hand, that thou likewise  
With him may'st rise;  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The crosse taught all wood to resound his name,  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long;  
Or since all musick is but three parts vied  
And multiplied.  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

### 2 I got me flowers

I got me flowers to straw thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sunne arising in the East,  
Though he give light, & th' East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many sunnes to shine endeavour?  
We count three hundred, but we misse:  
There is but one, and that one ever.

## Ralph Vaughan Williams

1872-1958

### 3 Love bade me welcome

Love bade me welcome: yet my soul drew back.  
Guiltie of dust and sinne.  
But quick-ey'd Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning  
If I lack'd anything.

A guest, I answer'd, worthy to be here:  
Love said, You shall be he.  
I the unkinde, ungrateful? Ah, my deare,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame  
Go where it doth deserve.  
And know you not, sayes Love, who bore the blame?  
My deare, then I will serve.  
You must sit down, sayes Love, and taste my meat:  
So I did sit and eat.

### 4 The Call

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joyes in love.

## 5 Antiphon

Let all the world in ev'ry corner sing:

My God and King.

The heav'ns are not too high,

His praise may thither flie;

The earth is not too low,

His praises there may grow.

Let all the world in ev'ry corner sing:

My God and King.

The Church with psalms must shout,

No doore can keep them out;

But above all, the heart

Must bear the longest part.

Let all the world in ev'ry corner sing:

My God and King.

John Fulton, baritone

Ralph Vaughan Williams was in the process of composing settings for some poems by George Herbert when he received a commission for a new work to be premiered at the annual Three Choirs Festival in Worcester, England. He found the poems of Herbert intriguing, and admired him for his use of liturgical language and symbols, for his handling of King James English, and for the fact that Herbert was both musician and priest. The song cycle was first performed on 14 September 1911; the composer conducted the performance. The texts rely heavily on Easter imagery. The songs have been favorites of both singers and audiences from the time they were first heard until the present time.

George Herbert (1593-1633), an English metaphysical poet, studied at Cambridge, intending to take up a political career. He was also a musician, and when he turned to writing sacred poetry, his model was the poet John Donne. He was eventually ordained an Anglican priest, and though he was successful and well-loved, music remained his first love.

from **The Wise Virgins Ballet Music [1940]**

Prologue: Sleepers, wake  
What God hath done is rightly done  
Lord, hear my longing  
See what his love can do  
Ah! How ephemeral  
Sheep may safely graze  
Praise be to God

**William Walton/  
Johann Sebastian Bach**

1902-1983 / 1685-1750

First performed in April 1940, William Walton orchestrated these selections from Bach cantatas and organ pieces for a performance by the Sadler's Wells Ballet Company. Based loosely on the Biblical parable of the five wise and five foolish virgins, the choreography was the work of Sir Frederick Ashton. Walton's skilled and colorful orchestrations provide pleasing and delightful effects that add immeasurably to the music of Johann Sebastian Bach.

The first of these seven movements is the chorale, *Wachet auf, ruft uns die Stimme* from Cantata No. 140. The second is a chorale fantasia, *Was Gott tut, das ist wohlgetan*, from Cantata No. 99. The third was originally an organ piece from the Schuber Chorales, BWV 727, based on a chorale melody, *Herzlich tut mich verlangen*, commonly known as the Passion Chorale. The fourth is taken from Cantata No. 85, originally an aria for tenor and strings, *Seht, was die Liebe tut*. From Cantata No. 26, the opening chorale fantasia, *Ach wie flüchtig, ach wie nichtig*, is the scherzo-like fifth movement of the ballet. A most beloved Bach aria, *Sheep may safely graze*, comes from Cantata No. 208. The finale of the ballet suite is the concluding chorale fantasia from Cantata No. 129, *Gelobet sei der Herr*.



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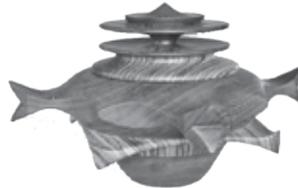
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**May 27– June 29, 2018**  
 10 a.m.–5 p.m.  
 Additional hours by appointment

# SATURDAY NOON CONCERT

16 June 2018, Asbury United Methodist Church

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*This concert is underwritten in part by Carol A. Yetzer.*

## **Two Pieces for Three Trombones (1961)**

Felicity  
Episode

Jay Crone & Matthew Wright, tenor trombones  
Harold Van Schaik, bass trombone

**Raymond Premru**

1934-1998

## **Intermezzo for String Trio (1905)**

The Bloom Trio  
Maria Lorcás, violin  
Kathleen Overfield-Zook, viola  
Lisa Wright, cello

**Zoltán Kodály**

1882-1967

## **Sonata for Two Violins in C Major, Op. 3, No. 3 (c. 1730)**

Adagio – Vivace  
Adagio  
Allegro

Ralph Allen & Amy Glick, violins

**Jean-Marie Leclair**

1697-1764

## **Seven Variations on “Bei Männern welche Liebe fühlen” from Mozart’s *Die Zauberflöte*, WoO 46 (1801)**

Kelley Mikkelsen, cello  
Lise Keiter, piano

**Ludwig van Beethoven**

1770-1827

*from* **Three Madrigals (1947)**

Poco allegro

Jacob Roege, violin  
Diane Phoenix-Neal, viola

**Requiem for Three Cellos and Piano, Op. 66 (1892)**

Beth Vanderborgh, Lisa Wright & Kelley Mikkelsen, cellos  
Lise Keiter, piano

**What a wonderful world (1967)**

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

**Bohuslav Martinu**

1890-1959

**David Popper**

1843-1913

**Bob Theile/George Weiss**

1922-1996/1921/2010  
arr. Tara Islas

# FESTIVAL CONCERT 3

SATURDAY, 16 JUNE

*This concert is underwritten in part by Sidney Bland and Linda Heatwole Bland and Janet S. Einstein.*

***“How could I know my son was going to grow up to be Leonard Bernstein?” the father of an American legend once famously quipped. Samuel Bernstein, and immigrant from Russia, opposed his eldest son’s choice of music over the successful beauty-supply business he had established in the Boston area. But on November 14, 1943, Samuel and his wife Jennie got an indelible impression of the effect the once sickly, pale child they called Lenny would have on the world.***

***Filling in at the last minute for the flu-stricken Bruno Walter, 25-year-old Lenny conducted that Sunday’s matinee concert by the New York Philharmonic in Carnegie Hall; it was also broadcast live across the nation. The result – which included a front-page story in The New York Times (alongside war news) – was a major step in his transformation into the larger-than-life phenomenon whose centennial the music world celebrates this year.***

***– Thomas May, © 2018, Kennedy Center Playbill, February 2018***

## ***Music, in Bernstein's words, matters:***

Stillness is our most intense mode of action.  
It is in our moments of deep quiet that is born every idea, emotion, and drive  
which we eventually honor with the name of action.  
We reach highest in meditation, and farthest in prayer.  
In stillness every human being is great.

The point is, art never stopped a war and never got anybody a job.  
That was never its function.  
Art cannot change events.  
But it can change people.  
It can affect people so that they are changed  
... because people are changed by art – enriched, ennobled, encouraged –  
they then act in a way that may affect the course of events  
... by the way they vote, they behave, the way they think.

A work of art does not answer questions,  
it provokes them;  
and its essential meaning is in the tension between the contradictory answers.

It is the artists of the world,  
the feelers  
and the thinkers who will ultimately save us;  
who can articulate,  
educate,  
defy,  
insist,  
sing  
and shout the big dreams.

**This will be our reply to violence:  
to make music more intensely,  
more beautifully,  
more devotedly than ever before.**

I'm no longer quite sure what the question is,  
but I do know that the answer is Yes.

**Prelude on *O Mensch, beweine dein Sünden grosse*, BWV 622**

**Johann Sebastian Bach /**

**Max Reger**

1685-1750/1873-1916

Bach's prelude on *O Mensch, beweine dein Sünden grosse* is one of forty-six found in his **Orgelbüchlein** (1706-1717). This anonymous tune is prominent in Lutheran hymnals, a text by Sebald Heyden (1530), a lament for one's misdeeds. Reger, an admirer of Bach's and an organist himself, transcribed the work for string orchestra.

**Gabriel's Oboe**

Sandra Gerster, oboe

**Ennio Morricone**

b. 1928

Morricone's memorable film score for **The Mission** (Roland Joffé, 1986) contains this engaging and memorable oboe melody that stands as a mediating bridge between the Guarani Indians and Spanish and Portuguese Jesuits who worked to bring Christianity to them, in the borderland areas of modern Brazil, Paraguay and Argentina. It is an exquisitely beautiful melody about which one YouTube listener was moved to comment, "For a while, light shone, and it was all right with the world."

**Chichester Psalms [1965]**

**Leonard Bernstein**

1918-1990

**Part I:**

**Psalm 108.2**

Urah, hanevel, v'chinor!  
A-irah shahar!

Awake, psaltery and harp!  
I will rouse the dawn!

**Psalm 100**

Hariu l'Adonai kol haarets.  
Iv'du et Adonai b'simha.  
Bo-u l'fanav bir'nanah.  
D'u ki Adonai Hu Elohim.  
Hu asanu, v'lo anahnu.  
Amo v'tson mar'ito.  
Bo-u sh'arav b'todah,  
Hatseirotav bit'hilah,  
Hodu lo, bar'chu sh'mo.  
Ki tov Adonai, l'olam has'do,  
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.  
Serve the Lord with gladness.  
Come before his presence with singing.  
Know ye that the Lord, he is God.  
It is he that hath made us, and not we ourselves.  
We are his people and the sheep of his pasture.  
Enter into his gates with thanksgiving,  
and into his courts with praise.  
Be thankful unto him, and bless His name.  
For the Lord is good, his mercy is everlasting,  
and his truth endureth to all generations.

**Part II:**

**Psalm 23**

Adonai ro-i, lo ehsar.  
Bin'ot deshe yarbitseini,  
Al mei m'nuhot y'nahaleini,  
Naf'shi y'shovev,

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
he leadeth me beside the still waters,  
he restoreth my soul,

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BY JANE AUSTEN,  
ADAPTED BY EMMA WHIPDAY



Constance Swain and Sara J. Griffin in *The Two Gentlemen of Verona*. Photo by Michael Bailey.

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Yan'heini b'ma'aglei tsedek,  
L'ma'an sh'mo.  
Gam ki eilech  
B'gei tsalmavet,  
Lo ira ra,  
Ki Atah imadi.  
Shiv't'cha umishan'techa  
Hemah y'nahamuni.

he leadeth me in the paths of righteousness,  
for his name's sake.  
Yea, though I walk  
through the valley of the shadow of death,  
I will fear no evil,  
for thou art with me.  
Thy rod and thy staff  
they comfort me.

#### **Psalm 2.1-4**

Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'al m'shiho.  
N'natkah et mos'roteimo,  
Yoshev bashamayim  
Yis'hak, Adonai  
Yil'ag lamo!

Why do the nations rage,  
and the people imagine a vain thing?  
The kings of the earth set themselves up,  
and the rulers take counsel together  
against the Lord and against his anointed,  
saying, let us break their bonds asunder,  
He that sitteth in the heavens  
shall laugh, and the Lord  
shall have them in derision!

#### **Psalm 23, continued**

Ta'aroch l'fanai shulchan  
Neged tsor'rai  
Dishanta vashemen roshi  
Cosi r'vayah.  
Ach tov vahesed  
Yird'funi kol y'mei hayai  
V'shav'ti b'veit Adonai  
L'orech yamim.

Thou preparest a table before me  
in the presence of mine enemies,  
thou anointest my head with oil,  
my cup runneth over.  
Surely goodness and mercy  
shall follow me all the days of my life,  
and I will dwell in the house of the Lord  
forever.

### **Part III:**

#### **Prelude**

#### **Psalm 131**

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot  
Mimeni.  
Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.

Lord, Lord,  
my heart is not haughty,  
nor mine eyes lofty,  
neither do I exercise myself  
in great matters or in things  
too wonderful for me.  
Surely I have calmed  
and quieted myself,  
as a child that is weaned of his mother,  
my soul is even as a weaned child.

Yahel Yis'rael el Adonai  
Me'atah v'ad olam.

Let Israel hope in the Lord  
from henceforth and forever.

**Psalm 133.1**

Hineh mah tov,  
Umah nayim,  
Shevet ahim  
Gam yahad.  
Amen.

Behold how good,  
and how pleasant it is,  
for brethren to dwell  
together in unity.  
Amen.

Dante Witter, boy soprano  
Elena Mullins, soprano  
Sian Ricketts, alto  
Corey Shotwell, tenor  
Brian MacGilvray, bass

Every summer the Cathedral of Chichester, in Sussex, England, joins choral forces with its neighbors, Winchester and Salisbury, to produce a music festival. (Chichester has a great musical tradition, going back to its famed organist and composer of the early seventeenth century, Thomas Weelkes.) For its 1965 festival, Leonard Bernstein was commissioned to write these Psalms, which were completed on 7 May 1965. The world premiere took place on 15 July 1965, in Philharmonic Hall, New York, with the composer conducting.... The first performance of the original version, as conceived by Mr. Bernstein for all-male choir, was heard on 31 July 1965 at Chichester.

*(from the preface to the score)*

**Chichester Psalms** stands as one of the priceless landmarks of American music from the last half of the twentieth century. Arguably among Bernstein's finest compositions, and one of his last, these psalm settings reflect the style and thought that marked the composer's entire life: energetic, eclectic, and rooted in the richness of his Hebrew cultural tradition, social justice, and a deeply-held passion for humankind's well-being. They also represent a turn away from his more experimental compositions, a change the composer described this way:

For hours on end I brooded and mused  
On *materiae musicae*, used and abused;  
On aspects of unconventionality,  
Over the death in our time of tonality...  
Pieces for nattering, clucking sopranos  
With squadrons of vibraphones, fleets of pianos  
Played with the forearms, the fists and the palms –  
And then I came up with the Chichester Psalms.  
... My youngest child, old-fashioned and sweet.  
And he stands on his own two tonal feet.

The surprising and crashing dissonance of the opening disjunct melody and harmony are mollified throughout the three movements: the same passage reappears as the prelude to the third movement, where its rough edges are made smooth, and again at the end of the third movement as an a cappella chorale sung to the text, "Behold, how good, and how pleasant it is, for all people to dwell together in unity."

The beginning part of Psalm 23 in the second movement, with the pure sound of the harp-accompanied treble solo voice, is abruptly interrupted with verses from Psalm 2, with the percussion accompanied sound of men's voices. This is typical Bernstein – he loved surprise! He was keenly aware of the distance between what humans could be and what they actually were. That the second movement ends with the triumph of Psalm 23's purity and innocence over a reminder of war-like sounds may be rightly heard as a musical sign of Bernstein's unflagging and realistic optimism about the future of the human race.

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

### **West Side Story: Symphonic Dances [1960]**

**Leonard Bernstein**

Prologue (Allegro moderato)

The growing rivalry between two teenage gangs the Jets and the Sharks.

Somewhere (Adagio)

In a dream ballet, the two gangs are united in friendship.

Scherzo (Vivace e leggiero)

In the same dream, the gangs break away from the city walls, suddenly finding themselves in a playful world of space, air, and sun.

Mambo (Meno presto)

In the real world again, the competitive dance at the gym between the gangs.

Cha-cha (Andantino con grazia)

The star-crossed lovers Tony and Maria see each other for the first time; they dance together.

Meeting Scene (Meno mosso)

Music accompanies their first words spoken to one another.

Cool Fugue (Allegretto)

An elaborate dance sequence in which Riff leads the Jets in harnessing their impulsive hostility, figuratively "cooling their jets."

Rumble (Molto allegro)

Climactic gang battle; the two gang leaders, Riff and Bernardo, are killed.

Finale (Adagio)

Maria's "I Have a Love" develops into a procession, which recalls the vision of "Somewhere."

*notes by D. Kern Holoman, used by permission:*

Look elsewhere for a medley of the pretty songs from **West Side Story**. This is the jeans-and-sneakers ballet music, in which the studied nocturnal cool of the Manhattan gangs ends in a hot rumble, disaster, and apotheosis. You'll recognize the sinister deserted street-music from the beginning of the show and the extended references to "Cool" and "Somewhere."

The principal sections of this work can be identified as *Prologue (Allegro moderato)*, the growing rivalry between the Jets and the Sharks; *Somewhere (Adagio)*, a visionary dance sequence in which the two gangs unite in friendship; *Scherzo (Vivace leggiero)*, the gangs break out of the city into open space, fresh air, and sunshine; *Mambo (presto)*, reality returns as the gangs compete in dance; *Cha-Cha (Andantino con grazia)*, the lovers' first meeting based on *Maria*; *Meeting Scene (Meno mosso)*, they speak; *Cool/Fugue (Allegretto)*, during which the Jets try to control their hostility; *Rumble (Molto allegro)*, a fight ending in the death of the gang leaders; and *Finale (Adagio)*, the love music again, the procession accepting "the tragic reality, the vision of *Somewhere*." The idea is that the dance sequence distills the essence of the drama, as dance so often does so admirably.

The symphonic orchestration is in part the work of the composer's associates, a common practice on Broadway. What results is a good deal richer in sonority than theater-pit scoring, and, at the same time, offers a smorgasbord of sounds not ordinarily heard at symphony concerts: most notably, the finger-clicking and the raft of percussion (keyboards, battery, tuned drums, and traps, not to mention the police whistle). Though "classical" composers from Gershwin to Milhaud to the present have assiduously pursued the ideal of symphonic jazz, the end product is too often an uncomfortable *mélange*. (A hundred-piece ensemble reading precise notation feels inauthentic to begin with; so do the evening dress and sumptuous venue.) Here, however, the solution is seductive, for the combined allure of Broadway stage and Philharmonic Hall is precisely what defined so much of Bernstein's career.

You will hear a virtual encyclopedia of popular jazz and dance rhythms (swing, mambo, cha-cha) and just about every kind of syncopation in the book. Eventually, the ear begins to make the connection between the Jets' whistled salute (the first thing you hear) and the *Maria* motive. It is said that the composer found these and many other of his thematic ideas in the symphonic repertoire he regularly conducted.

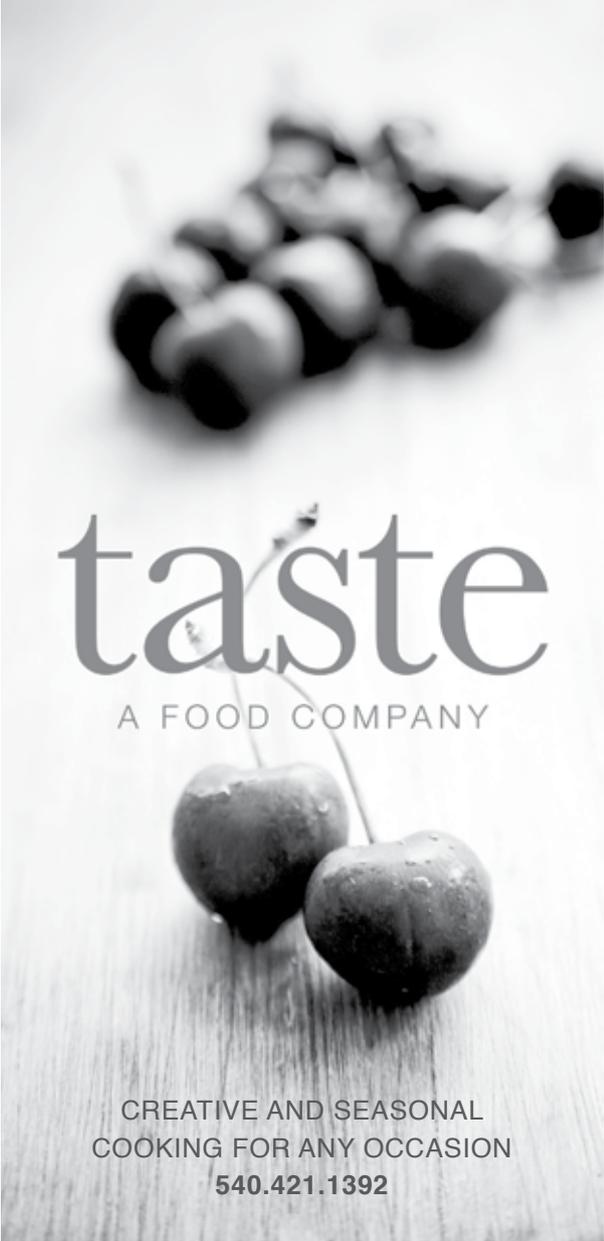
from **Candide [1956]**

Overture  
Glitter and be gay  
Oh, happy we  
Make our garden grow

Jessica Spafford, soprano  
Tracy Cowart, alto  
Joel Ross, tenor  
John Fulton, bass

**Leonard Bernstein**

It was Bernstein's intention to compose "the Great American Opera." In 1956, he completed **Candide**, and referred to it a comic operetta. Based on Voltaire's satirical novel of the same name, the opera takes aim at the congruence of a post-war happiness alongside the toxic McCarthyism of the day, paralleling Voltaire's eighteenth century optimistic philosophy parodied in the novel of the same name. The opera closed after seventy-three performances, and underwent many changes, the last one being in 1989, shortly before Bernstein's death. The opera is filled with great tunes and has an overture that frequently has been a very popular opener for many concerts.

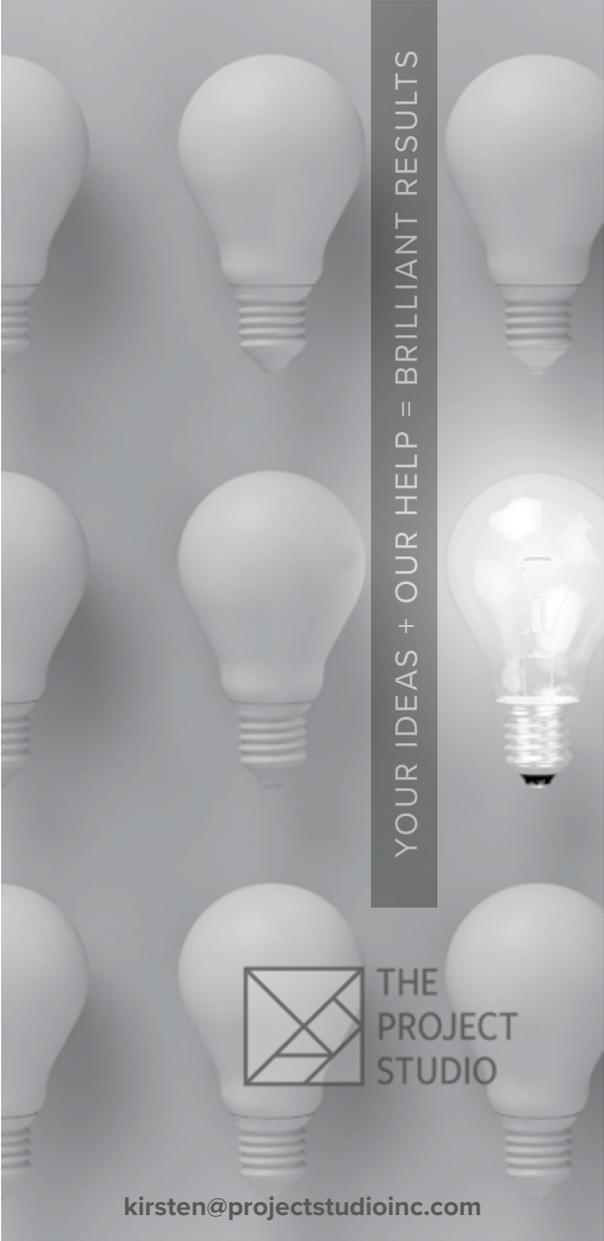


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# LEIPZIG SERVICE

SUNDAY, 17 JUNE

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## Prelude

**Prelude and Fugue in D Major, BWV 532 [c. 1710]**

**Johann Sebastian Bach**

1685-1750

## Hymn

**Prelude: Peel on Darwall's 148th**

STJ 1 **We sing to you, O God**

**James Biery**

b. 1956

## Missa

**Kyrie eleison, from Missa Brevis, [1989]**

**Leonard Bernstein**

1918-1990

HWB 204 **Gloria in excelsis Deo**

## Salutation and Collect

Dominus vobiscum.

**Et cum spiritu tuo.**

The Lord be with you.

And also with you.

Oremus:

Herr, lere mich thun nach deinem Wohlgefallen,  
den du bist mein Gott.

**Allelúia.**

Dein guter Geist führe mich auf ebener Bahn.

**Allelúia.**

Let us pray:

Teach me to do your will,  
for you are my God.

Alleluia.

Let your Spirit lead me on a level path.

Alleluia.

**(Psalm 143.10)**

Graciously impart to us, O Lord,  
the spirit to think and do  
what is right at all times,  
that we who cannot live without you,  
might live according to your will  
We pray through  
our Lord Jesus Christ,  
who lives and reigns with you  
and the Holy Spirit, one God  
now and forever.

Largire quasemus, Dominus,  
semper spiritum cogitandi qua recta sunt,  
propitius et agendi,  
ut qui sine te esse non possumus,  
secundum te vivere valeamus.

Per Dominum  
nostrum Jesum Christum,  
qui tecum vivit et regnat  
in unitate Spiritus Sancti Deus,  
per omnia secula seculorum.

**Amen.**

Amen.

## A Reading from the Gospel of Matthew, 7.15-23

(after the reading of the Gospel)

Word of God, word of life.

**Thanks be to God.**

## Hymn

### **Prelude: Intonation on Church Triumphant**

HWB 138 **Let God who called the worlds to be**

*(stanza 1, the choir; all other stanzas, everyone)*

## **A Reading from the Prophet Micah, 6.1-4, 6-8**

## Cantata

**Es ist dir gesagt, Mensch, was gut ist, BWV 45 [1726]**

**Johann Sebastian Bach**

### **Part One**

#### **Chorus**

Es ist dir gesagt, Mensch, was gut ist  
und was der Herr von dir fordert, nämlich:  
Gottes Wort halten und Liebe üben  
und demütig sein vor deinem Gott.

It has been told you, mortal, what is good  
and what the Lord requires of you, namely:  
to keep God's word, to practice love,  
and to walk humbly with your God.

#### **Recitative – tenor**

Der Höchste läßt mich seinen Willen wissen  
und was ihm wohlgefällt;  
er hat sein Wort zur Richtschnur dargestellt,  
wornach mein Fuß soll sein geflissen  
allzeit einherzugehn  
mit Furcht, mit Demut, und mit Liebe  
als Proben des Gehorsams, den ich übe  
um al sein treuer Knecht dereinsten zu bestehn.

The Most High lets me know his will  
and what is pleasing;  
God's word has been set as a path of righteousness,  
upon which my feet should  
follow at all times  
with fear, with humility, and with love  
as proof of the obedience that I practice,  
so that I may be one day established as a true servant.

#### **Aria – tenor**

Weiß ich Gottes Rechte,  
was ist's das mir helfen kann,  
wenn er mir als seinem Knechte  
fordert scharfe Rechnung an.  
Seele, denke dich zu retten,  
auf Gehorsam folget Lohn;  
Qual und Hohn  
drohet deinem Übertreten!

If I know the commandments of God,  
what will help  
if God sharply judges me,  
his servant?  
Soul, consider how to save yourself,  
your reward follows after obedience;  
misery and shame  
threaten your trespasses!

## **Pulpit Hymn**

### **Erhalt uns, Herr, bei deinem Wort, BuxWV27**

Erhalt uns, Herr, bei deinem Wort  
und steure deiner Feinde Mord,  
die Jesum Christum, deinen Sohn,  
wollen stürzen von deinem Thron.

Beweis dein Macht, Herr Jesu Christ,  
der du Herr aller Herren bist,  
beschirm dein arme Christenheit,  
daß sie dich lob in Ewigkeit.

Gott Heilger Geist du Tröster wert,  
gieb dein'm Volk ein'rlei Sinn auf Erd,  
steh bei uns in der letzten Not,  
g'leit uns ins Leben aus dem Tod.

Verleih uns Frieden gnädiglich,  
Herr Gott, zu unsern Zeiten;  
es ist doch ja kein andrer nicht,  
der für uns könnte streiten,  
denn du, unser Gott, alleine.

Gib unsern Fürst'n und aller Obrigkeit  
Fried und gut Regiment,  
dass wir unter ihnen  
ein geruh'g und stilles Leben führen mögen  
in aller Gottseligkeit und Ehrbarkeit.  
Amen.

### **Dietrich Buxtehude**

1637-1707

Lord, keep us steadfast in your word,  
curb those who by deceit or sword  
would wish to cast your Son  
down from his throne.

Show your might, Lord Jesus Christ,  
that you are Lord of lords alone,  
defend your holy church  
that it may sing your praise eternally.

God, holy spirit and comforter,  
give your people on earth a unity of purpose,  
stand with us in our last moments,  
lead us to life from death.

Grant us peace, in your mercy,  
Lord God, in our time;  
there is indeed no one else  
can battle for us  
except you alone, our God.

Grant to our princes and all those in authority  
peace and good government  
so that we among them  
may lead a calm and peaceful life  
in all godliness and honesty.  
Amen.

## **Homily**

### **The Challenge of the Prophet Micah: What Does God Truly Expect of Us?**

## **Cantata**

### **Part Two**

#### **Arioso – bass**

Es werden viele zu mir sagen an jenem Tage:  
Herr, Herr,  
haben wir nicht in deinem Namen geweissaget,  
haben wir nicht in deinem Namen Teufel ausgetrieben,  
haben wir nicht in deinem Namen viel Taten getan?  
Denn werde ich ihnen bekennen:  
Ich habe euch noch nie erkannt,  
weicht alle von mir, ihr Übeltäter!

#### **Aria - alto**

Wer Gott bekennt  
aus wahren Herzensgrund,  
den will er auch bekennen.  
Denn der muß ewig Brennen,  
der einzig mit dem Mund  
ihn Herren nennt.

#### **Recitative – alto**

So wird den Herz und Mund selbst von mir Richter sein,  
und Gott will mir den Lohn nach meinem Sinn erteilen;  
trifft nun mein Wandel nicht nach seinen Worten ein,  
wer will hernach der Seelen Schaden heilen?  
Was mach ich mir denn selber Hindernis?  
Des Herren Wille muß geschehen,  
doch ist sein Beistand auch gewiß,  
daß er sein Werk durch mich mög wohl vollendet sehen.

## **Johann Sebastian Bach**

There will be many who say to me on that day:  
Lord, Lord,  
have we not prophesied in your name.  
have we not driven out devils in your name,  
have we not done many things in your name?  
Then I will say to them:  
I never knew you, therefore  
all of you, depart from me, you wicked ones?

Those who acknowledge God  
from the depths of their hearts,  
will also be acknowledged by God.  
They must burn forever  
who only with their mouths  
call God their Lord.

Then heart and mouth will be my judges,  
God will judge me according to my thoughts:  
if I on my path do not follow God's words,  
who will then heal my soul's wounds?  
Why do I create my own hindrances?  
God's will must be done,  
but God's assistance is always assured,  
since I am charged to fulfill God's work.

# Chorale

Give me the strength to do with read-y heart and will - ing what -

ev - er you com - mand, my call-ing here ful - fill - ing to

do it when I ought, with all my might--and bless what

ev - er I have wrought, for you must give suc - cess.

## Prayers of the Congregation

*(adapted from the doxological prayer at the end of most Jewish worship services; to be read in unison)*

**Glorified and sanctified be God's great name throughout the world  
which God has created according to God's will.**

**May God's sovereignty be established in our lifetime and during our days.**

**May God's great name be blessed now and to all eternity.**

**Blessed and praised,  
glorified and exalted,  
extolled and honored,  
adored and lauded be the name of the Holy One,  
blessed be God,  
beyond all the blessings and hymns, praises and consolations that are ever spoken in the world;  
and let us say, Amen.**

**May there be abundant peace from heaven and life for us, for all humankind;  
and let us say, Amen.**

**May the One who creates peace on high,  
create peace for us and for all humankind;  
and let us say, Amen.**

## Closing Song

**Oh, Freedom**

**traditional Negro spiritual,  
arr. Shawn E. Okpebolo  
b. 1981**

## Blessing

May God bless you and keep you.  
May the very face of God shine on you and be gracious to you.  
May God's presence embrace you and give you peace.

HWB 424 **God, be merciful and gracious unto us**

## Postlude

**Erbarme dich mein, O Herre Gott, BWV 721 [1713-14]**

**Johann Sebastian Bach**

*The melody in the right hand of the organ is a hymn tune based on Psalm 51 by Johann Hermann Schein (1586-1630). The translation of the opening lines is this: Have mercy on me, O God, according to your steadfast love; according to your abundant mercy, blot out my transgressions. Wash me thoroughly from my iniquity, and cleanse me from my sins.*

Tracy Cowart, alto  
Joel Ross, tenor  
John Fulton, bass  
Elena Mullins, soprano  
Sian Ricketts, alto  
Corey Shotwell, tenor  
Brian MacGilvray, bass  
Les Helmuth, cantor  
Marvin Mills, organist  
Festival Choir and Orchestra  
Rabbi Scott Sperling, homilist

Leipzig in the middle of the eighteenth century was a vibrant city of about 80,000 inhabitants. Of the four churches in the city for which Bach was to provide music each Sunday, most of his musical attention was lavished on the St. Thomas church. St. Thomas had the most music included in its service, the best singers, and the most proficient orchestral players. People traveled for great distances to attend St. Thomas; its music and its preaching were well known throughout the country. The churches of Leipzig were also known for their generosity. Refugees came from all over Europe to find haven from their religious, political and social woes, knowing that they would be well-cared for and find acceptance in Leipzig.

Church bells began ringing at 6 a.m., calling the faithful to worship. The first, and most elaborate, service began at 7 a.m. and lasted about three hours. The first hour included most of the music for the day, the reading of scriptures, and a number of prayers. The performance of the cantata occurred during this first hour and, especially in Bach's hands, came to function as a musical illumination of the gospel for the day, a sermon in music. The second hour was taken up by the sermon, and the third was for the celebration of the Eucharist. The Leipzig service was bilingual, retaining many parts of the Latin liturgy along with Luther's German service.

There were enormous expectations of the St. Thomas cantor. For each Sunday, Bach was expected to compose a new cantata, copy (by hand) the orchestral and choral parts, rehearse and conduct soloists, chorus and orchestra, and serve as the organist. Sunday responsibilities were only a small part of Bach's total job description for the city of Leipzig. The town fathers, who reluctantly accepted Bach as their third choice because no one of better qualifications was available, had at their service for about twenty-seven years the greatest church musician, and, in all likelihood, the greatest musician the world has ever known.

**Es ist dir gesagt, Mensch, was gut ist** was written for the eighth Sunday after Trinity and heard first on 11 August 1726 at St. Thomas. The libretto includes Micah 6.8 (the opening chorus), Matthew 7.22-23 (the bass arioso), and additional texts possibly by Christoph Helm, a Thuringian theologian, churchman and poet. The concluding chorale text is stanza 2 of Johann Heerman's *O Gott, du frommer Gott* (1630); the melody, *Die Wollust dieser Welt*, was written by Ahasuerus Fritsch in 1679.

The opening chorus is in the key of E major, a key used only on rare occasions by Bach. The composer often seems to reserve this key for texts of humans reaching beyond themselves toward God, or of God reaching toward humanity. A prime example of such a text is Micah 6.8. In the chorus, Bach uses a complex fugal structure to convey the exchange between the divine and the human, suggesting that human activity in doing justice and loving mercy is an act of humility, of knowing one's place in the presence of the divine.

The tenor and bass solos represent two ways in which one might respond to Micah's instruction. The tenor aria, passionate like one of the tenor arias from the **St. John Passion**, expresses a servant's longing for perfection. The bass arioso, following the sermon, must have surprised Bach's Leipzig congregation, with its unusually energetic style. The bass sings the words of Jesus, as found in the Gospel reading for the day, condemning in clear and unequivocal language those who do things in Jesus' name, but out of their own self-righteousness. This use of an extreme Baroque language calls attention to the over-zealousness of those who assume they will be heard because they speak God's name publicly and frequently: *Herr, Herr, haben wir nicht...* (Lord, Lord, but didn't we...). The alto aria turns the atmosphere to something more introspective, reminding the listener that God knows the contents of the human heart. The obbligato instrument is the flute, which often, in Bach's hands, is a musical symbol for the presence of the Holy Spirit.

**Erhalt uns, Herr, bei deinem Wort** is a hymn that was sometimes sung as a prelude to the preaching of the day. Martin Luther is the poet; the setting is by Dietrich Buxtehude, a Danish-German organist and composer. In the fall of 1705, Bach walked nearly 250 miles from Arnstadt to Lübeck to hear the organist Buxtehude, an early Baroque composer of the generation prior to Bach. Bach was granted leave (for a month) by his superiors to "comprehend one thing and another about (Buxtehude's) art." Bach chose to stretch that leave to four months, much to the displeasure of his superiors!

Shawn E. Okpebolo is a Kentucky-born composer who has received world-wide acclaim through performances, through grants and commissions, and performances in the major cities of North America. His degrees in composition are from the College-Conservatory of Music at the University of Cincinnati; he currently is a member of the music department at Wheaton College. His arrangement of *Oh, Freedom* is a reminder of the unfinished state, in our time, of a level of justice for all that fulfills the Prophet Micah's words to do justice, to love mercy, and to walk humbly with your God.



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# ARTIST BIOS

A native of Syracuse, N.Y., **David Berry's** performances have been featured in venues such as Carnegie Hall, Merkin Hall, the UW World Series at the University of Washington, as well as live broadcasts of WQXR (New York City). As a performer of new music, he has worked with or premiered works by a number of noted composers, including James Lee III, Jeffery Scott (Imani Winds) and Grammy-award winning composer Jennifer Higdon. Berry was a featured soloist in the Juilliard School's Focus Festival, *All About Elliott*, celebrating the 100th birthday of Elliott Carter, and was also featured in a piano series hosted by author David Dubal at the Kosciusko Foundation and the Cervantes Institute. Berry was Grand Prize Winner of the Bradshaw & Bueno International Piano Competition, as well as a prizewinner in the Thousand Islands International Piano Competition.



An avid chamber musician, Berry has collaborated with members of many of the nation's leading orchestras, including the New Jersey, Houston, St. Louis, Dallas, and Seattle Symphonies. He has toured and regularly concertized as a resident member of the Jacksonville, Florida-based Ritz Chamber Players, the New York City-based Harlem Chamber Players, and the innovative chamber music theater group, The Core Ensemble.

Berry received his Bachelor of Music with High Distinction from the Eastman School of Music, and Masters and Doctor of Musical Arts degrees in Piano Performance from the Juilliard School where he was a recipient of the C.V. Starr Doctoral Fellowship and Susan W. Rose Piano Scholarship. Berry's piano teachers have included Martin Canin, Douglas Humpherys, and George Skafidas, with collaborative piano studies under Russell Miller and chamber music studies under Seymour Lipkin, Jacob Lateiner, and Jonathan Feldman.

Berry is currently Assistant Professor of Music at Eastern Mennonite University and is the incoming president of the Harrisonburg Music Teachers Association/Piano Teachers Forum. He also serves as a member of the artistic planning committee and as Coordinator of Chamber Music for the Gateways Music Festival at the Eastman School of Music.

**Jay Chadwick** has combined a passion for playing the French horn with a full time legal career. Chadwick studied the French horn at the College of William and Mary with David Wick of the Virginia Symphony. He maintains an active symphonic and chamber music performance schedule in Northern Virginia and Washington, D.C. Jay is the principal horn in the Avanti! Chamber Orchestra, and is the second horn in the McLean Orchestra. Chadwick frequently performs in a variety of chamber ensembles, and is a founding member of the Patagonia Winds.



**Tracy Cowart** (mezzo-soprano) enjoys a wide range of vocal interests, from twelfth-century polyphony to contemporary art music. Praised by the *New York Times* as "the real attraction" with a voice that is "light and lithe," Cowart has performed with period ensembles including Apollo's Fire, La Donna Musicale, Exsultemus, Musica Pacifica, Opera Lafayette, the Newberry Consort, Newton Baroque, Seven Times Salt, Three Notch'd Road, and the Washington Bach Consort. As an active resident of New York City, she has appeared at Lincoln Center with the American Classical Orchestra, Carnegie Hall with the Venice Baroque Orchestra and Tenet, and at the Guggenheim Museum and Met Cloisters with the Vox Vocal Ensemble. She has three times been featured as part of Early Music America's Young Performer's Festival with Case Western Reserve University – twice at the Boston Early Music Festival, where she was also awarded a spot with the Early Music America's Select Festival Ensemble, and also at the Berkeley Early Music Festival.



Cowart is a co-founder of the medieval ensemble Alkemie, with whom she ponders the perspectives and sounds of centuries past, especially as they resonate with (and challenge!) our modern-day perceptions. Alkemie has performed on the Capitol Early Music Series, Gotham Early Music Series, Beacon Hill Concert Series, Amherst Glebe Arts Response, and the War Memorial Arts Initiative. The ensemble has served as Artists-in-Residence at Avaloch and Fairmont State University, and will be featured this summer at the 2018 Indianapolis Early Music Festival. This summer she also looks forward to returning to the Catskill



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Also known for her interpretations of new music, Cowart has sung with the Great Noise Ensemble, with whom she performed the world premiere of Armando Bayolo's "Kaddish: Passio: Rothko" and the role of "Hadewijch" in Louis Andriessen's *Die Materie*.

Cowart received her Masters of Music in Early Music from the Longy School of Music and her Doctor of Musical Arts in Historical Performance Practice from Case Western Reserve University; she is faculty with the Amherst Early Music Festival, and has been a guest-artist/lecturer at Pennsylvania State University, Fairmont State University, Bucknell University, and the Society for Seventeenth Century Music. She is a proud collaborator with the Charlottesville-based Early Music Access Project (EMAP).

**John Fulton** (baritone) is delighted to return to the Shenandoah Valley Bach Festival this season. Fulton joined the faculty at Hampton University as an Assistant Professor of Music in Voice. He has become one of the world's sought-after interpreters of Jake in George Gershwin's opera, *Porgy and Bess*. Fulton has performed Jake over 300 hundred times throughout Europe. He has performed in many top European houses, some of which are the Royal Danish Opera, Semper Oper Dresden, Oper Leipzig, Staatsoper Hamburg, Staatsoper Hannover, Komische Oper Berlin, Deutsches Theater (Munich), Operhaus Duesseldorf, Teatro Arriaga (Bilbao, Spain), and most recently Teatro Petruzzelli in Bari, Italy. He has also been a guest soloist with some of the leading orchestras and conductors. He has performed with the Berlin Philharmonic under the baton of Sir Simon Rattle, the Castleton Festival, under the baton of the late Lorin Maazel, the Boston Symphony at Tanglewood, the Boston Symphony at Boston Symphony Hall, and in November of 2016 with the Sydney Symphony at the Sydney Opera House. Fulton received his Bachelor of Music in Vocal Performance from The University of North Carolina at Greensboro, and his Master of Music in Performance from the Eastman School of Music in Rochester, N.Y.



Praised for "exemplary bravura" (New Haven Register), and "expressive animation" (Baltimore Sun), **Sandra Gerster** is a busy musician who is delighted to celebrate her twenty-fifth anniversary as Principal Oboist of the Shenandoah Valley Bach Festival Orchestra!



Currently residing in Baltimore, Ms. Gerster performs regularly with the Baltimore, Maryland and Annapolis Symphonies. As Principal Oboist of the Bach in Baltimore orchestra, Ms. Gerster performs Bach cantatas each month and is a frequent featured concerto soloist. A founding member of the acclaimed oboe trio, Trio La Milpa, she concertizes throughout the U.S. with members of the Baltimore Symphony oboe section. In August 2007, the trio became the first American musical ensemble to tour Greenland. From 1993 to 2005 Ms. Gerster lived in Virginia, performing with the Richmond and Virginia (Norfolk) Symphonies, as well as Virginia Opera and Williamsburg Symphonia. Formerly she was Principal Oboist of the Hartford Symphony, Connecticut Opera, Berkshire Opera, and Opera New England. As a founding member of the Soni Fidelis Quintet, Ms. Gerster made an acclaimed Carnegie Hall debut in 1989 and worked with celebrities such as Susan Saint James and Captain Kangaroo. Ms. Gerster has collaborated with the New World, Franciscan and Cavani String Quartets and in 1998 participated in a special chamber music concert in London for Prime Minister Tony Blair and designated members of his Cabinet.

Currently a faculty member of the Peabody Institute of Music and Baltimore School for the Arts, Ms. Lisicky has previously held teaching appointments at more than twenty educational institutions, including James Madison and Virginia Commonwealth Universities, and the Universities of Richmond and Connecticut.

Violinist **Joan Griffing** is the concertmaster of the Shenandoah Valley Bach Festival Orchestra, first violinist with the Virginia Symphony Orchestra and artist/faculty with the Eastern Music Festival. Griffing earned her Bachelor's and Master's degrees in violin performance from Indiana University, and her Doctor of Musical Arts in violin performance from The Ohio State University. In the spring





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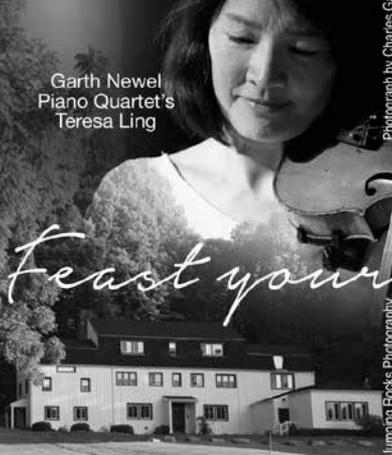
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of 1999, she premiered a violin concerto written for her by Terry Vosbein, composer-in-residence at Washington and Lee University. She has performed as concertmaster with the AIMS Festival Orchestra in Austria and Italy as well as with the Coronado, Grand Teton, Norfolk, and Spoleto festivals in this country. Her international appearances include a three-week tour of Taiwan in 2004 with the Atlanta Pops Orchestra; a series of guest recitals and master classes in the state of São Paulo, Brazil in May of 2006; a presentation at the International Viola Congress in Adelaide, Australia in June of 2007; and a series of chamber music recitals and master classes in the northeastern part of Brazil in August of 2007 and November of 2008. In the fall of 2012, she spent five months in New Zealand, collaborating with artists at the University of Otago in Dunedin and studying the role of music in peace and conflict issues.

Griffing is a founding member of the chamber music group Musica Harmonia, formed to promote peace and cultural understanding through musical collaboration. The group's first CD, chamber music by Gwyneth Walker, was released in 2017. The CD includes two works composed specifically for Musica Harmonia. Griffing and cellist Beth Vanderborgh gave the North American premiere of Double Concerto for Violin and Cello by New Zealand composer Anthony Ritchie in June 2012. She was an Artist-in-Residence at the Brush Creek Arts Foundation in Wyoming in May 2012. Recent solo appearances include solo violinist in Vaughan Williams' *The Lark Ascending* with The Dance Theater of Harlem and the Rockbridge Symphony in May 2014. Griffing and Musica Harmonia colleagues recently recorded works for piano and strings by Vincent Persichetti for a CD to be released in 2018. For twenty-two years, Griffing held the position of professor of music at Eastern Mennonite University. She will assume the position of the Tim and Gail Buchanan Endowed Chair of the Fine Arts Division at Friends University in Wichita, Kansas in August 2018.

**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 a number of years as an active member of the growing European early music scene. While 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.

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 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

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Petra Müllejans and the modern violin with Patinka Kopec, 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.

**Brian MacGilvray**, baritone, teaches music history at Case Western Reserve University and the Cleveland Institute of Music. He holds a Doctor of Philosophy in musicology from CWRU and degrees in voice from Northwestern University and the University of Kentucky. He sings regularly with Quire Cleveland and the Trinity Cathedral Choir and Chamber Singers. His previous choral experience includes Chicago Music of the Baroque, the Chicago Symphony Chorus, and the Grant Park Symphony Chorus.



**Lynne Mackey** is founder and director of the Virginia Baroque Performance Academy, with this year's Baroque workshop marking its tenth 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 2016, she performed in April 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.

**David McCormick** performs regularly on both violin and vielle (medieval fiddle) and is in demand as an educator and arts leader. He was founding Artistic Director of Charlottesville-based baroque ensemble Three Notch'd Road and is a founding member of Alkemie, a medieval ensemble based



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in New York City. He is the founding Artistic Director of Early Music Access Project, a rotating group of musicians bringing a wide range of early music to Charlottesville and surrounding communities. McCormick is also Executive Director of the Shenandoah Valley Bach Festival, where he recently appeared 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. McCormick served for two years as President of the Charlottesville Music Teachers Association. He teaches private violin and viola lessons and offers workshops for educators, students, and performers in early music performance practice. 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.



A native of Poughkeepsie, N.Y., **Paul Miller** is both a music theorist and a performer specializing on historical instruments. He has been heard throughout the United States as a soloist and principal player with groups such as Opera Lafayette, the Washington Bach Consort, Grand Harmonie and the Four Nations Ensemble. His research on the viola d'amore in Bohemia around 1800 was recently published in *Early Music*. Other publications in *Perspectives of New Music*, *Opera Quarterly*, and *Music and Letters* relate to his interest in the eclectic music of Karlheinz Stockhausen. After studying with Stockhausen for six summers in Germany, Miller premiered the composer's solo viola piece *In Freundschaft* in Europe and North America. As a pedagogue, Miller teaches baroque performance at the Tafelmusik Summer Baroque Institute in Toronto, Canada. He has served on the faculties of Temple University, CU-Boulder, Cornell University and Duquesne University. In addition to early music, he enjoys composing and performing new works on a five-string electric violin built by the Montana firm Zeta, while also exploring new ways of creating and shaping sound electronically. His undergraduate studies were at Vassar College, Harvard and the New England Conservatory, and he received a Masters in viola performance and a Doctor of Philosophy in music theory from the Eastman School of Music.

**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.



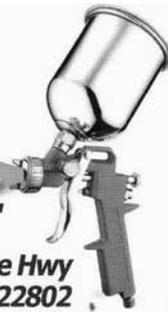
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*PipeDreams* (Minnesota Public Radio) featured Mills, a prize-winning composer, in the broadcast *Music of Color*; his Kennedy Center Millennium Stage Recital was webcast; and he was a recitalist for the inaugural weekend of the Dobson pipe organ in 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.

Praised for her "alluring" performances and "easy virtuosity" (*Cleveland Classical*), early music specialist **Elena Mullins** is equally at home singing 16th-century lute songs, adding percussion to 13th-century estampies, and breaking down 18th-century baroque dance patterns. She takes a scholarly interest in the performance practices of early repertoires, and is co-founder of two medieval ensembles, Alkemie and Trobár. Mullins has performed with a number of period music ensembles, including Les Délices, The Newberry Consort, Apollo's Fire, Three Notch'd Road, and Quire Cleveland. She received her B.A. from the Eastman School of Music, and her Doctor of Musical Arts from Case Western Reserve University, where she returned in 2016 to conduct the Early Music Singers, a Renaissance choir. She is an avid teacher of piano, voice, and baroque dance.



**Kenneth 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.



In addition to his twenty-six years of work with the Shenandoah Valley Bach Festival, Nafziger is also music director and conductor of the chamber choir Winchester Musica Viva in Winchester, Va. This past spring, the choir and orchestra presented the mid-Atlantic premiere of Los Angeles based composer Shawn Kirchner's *Songs of Ascent*.

In June 2015, 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 orchestra 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 across many denominations. He is a frequent guest conductor, workshop leader, and clinician across the United States and Canada.

Flutist **Emma Resmini** is a soloist, collaborative artist, and new music advocate. She has appeared as soloist numerous times with the National Symphony, as well as the Philadelphia Orchestra, Dallas Symphony, Pittsburgh Symphony, and Shenandoah Valley Bach Festival Orchestra. Resmini was a 2016 NPR Performance Today Young Artist in Residence, with interviews and performances airing over three days, primarily focusing on American contemporary composers. Her performances have also been aired on WHYY-TV. Other recent solo engagements include the Penn Composers Guild, National Flute Association Convention, New York Flute Club Concert Series, Music for Food, Odeon Chamber Music Series, and Music at Penn Alps.



Beyond the classical canon, Ms. Resmini is also an avid performer of new music. A review of her performance at the 2016 New Music Gathering raved, "Emma Resmini stunned the crowd" (*I Care If You Listen*). At the Curtis Institute of Music she was a featured soloist in the tribute concert to composer Kaija Saariaho, performing *NoaNoa* for flute and



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electronics, and as a member of the Curtis 20/21 Ensemble's performances of Schoenberg's *Pierrot Lunaire* in New York City, Philadelphia, and Washington, D.C. As an advocate of emerging composers, she has performed the world premiere of over twenty new works. She is also in her third season with the Arcana New Music Ensemble, where her music has been described as "masterfully performed" (DC Metro Theater Arts).

With a worldwide following, her 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.

**Sian Ricketts** enjoys a multi-faceted career as a singer and a period woodwinds specialist. She regularly performs chamber music and orchestral repertoire with ensembles such as Bach Collegium Fort Wayne (Ind.), Labyrinth Baroque (N.Y.), Apollo's Fire (Ohio), and New Vintage Baroque (N.Y.). Ricketts is a co-founding member of the early music ensemble Alkemie, specializing in music of the medieval period. This season, Alkemie has been featured on several concert series, including Gotham Early Music Scene (N.Y.), Capitol Early Music (Va.), Amherst Glebe Arts Response (Va.), and the Indianapolis Early Music Festival. She holds a Doctor of Musical Arts degree in historical performance practice from Case Western Reserve University with concentrations in voice and baroque oboe.



**Joel Ross** graduated from Messiah College in Grantham, Pa. with a Bachelor's of Science in Music Education with a concentration in voice. In 2011, he completed a Master's in Music 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 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, Va. 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 and Musical Theatre. He also regularly composes and arranges music for the Strasburg High School String Ensemble. He is the founder and administrator of "Shenandoah Summer Strings," a week-long summer orchestra camp in Shenandoah County. Under his direction, the Signal Knob and Strasburg orchestras have received exclusively "superior" and "excellent" ratings at District Concert Assessment for the past ten years. In 2014, Ross was presented with the John D. Hodson Academic Service Award, an honor given to one person each year for outstanding contributions to academic excellence at Strasburg High School.

**Corey Shotwell** is a tenor currently residing in Northeast Ohio specializing in the performance of music from the fifteenth through eighteenth centuries. His most frequent engagements include solo concert work from the Baroque period, including Handel's *Messiah* and the cantatas of J.S. Bach. His *St. John Passion* Evangelist has been praised as being sung with "dramatic involvement and seeming ease" and whose "involvement in the text and its declamation was total" (ClevelandClassical.com). He also sang the role of the Evangelist in the modern-era premiere of C.P.E. Bach's *St. Luke Passion* (1775).



His recent operatic engagements include appearances with Haymarket Opera Company in Chicago, the Boston Early Music Festival, and Opera Circle of Cleveland.

His many ensemble credits include solo and chorus work with Apollo's Fire, with whom he has worked as a Young Artist Apprentice, The Newberry Consort, The Thirteen, Bach Collegium-Fort Wayne, Bella Voce, Quire Cleveland, Summit Choral Society, the Lycoming Baroque Choir and Orchestra, and the Chicago Bach Ensemble.

Mr. Shotwell earned his Master of Music degree from the Cleveland Institute of Music and a Bachelor of Music degree from Western Michigan University. A member of the National Association of Teachers of Singing, he is an adjunct

instructor of voice at both the College of Wooster and Cleveland State University, and on voice faculty in the Preparatory & Continuing Education department at the Cleveland Institute of Music.

Coloratura soprano **Jessica Spafford** has had success both nationally and abroad. She earned her Doctor of Musical Arts degree in performance, pedagogy, and literature from James Madison University in 2017. Since then, she has been teaching around the Shenandoah Valley at James Madison University, Mary Baldwin University, Bridgewater College, and Eastern Mennonite University, while maintaining a full private voice studio. In addition to her teaching career, Spafford also pursues an active performing schedule. Aside from being an avid recitalist and master class clinician, most recently she presented and sang the U.S. premiere Lauren Spavelko's song cycle *Baby Book* at the Music by Women Festival in March 2018. Spafford has served as the soprano soloist on Beethoven's *Ninth Symphony*, Schubert's *Mass in G* with the Shenandoah Chamber Society, on songs by Elizabeth Raum and Stephen Hartke—both with the composers in residence during the JMU Contemporary Music Festivals—and as Gretel in Humperdinck's *Hänsel und Gretel* with Luray Opera. In June 2016, she performed in Dresden, Germany, having been recruited to sing the Queen of the Night with the Radebeul Landesbühnen Sachsen Theater in their production of Mozart's *Die Zauberflöte*. While abroad, she also performed the role of Lucy in Menotti's *The Telephone* with the Mittelsächsisches Theater and spent time giving recitals in various cities in Germany and Austria. Previously, she won the Columbus Opera's young singer competition while at Ohio Wesleyan University and performed with the Central Ohio Symphony Orchestra. She went on to earn her Master of Music degree from Duquesne University, where she studied with Sari Gruber. Other prominent teachers include Anne Kopta, Marilyn Nims, and most notably, Dorothy Maddison. Spafford has performed other numerous leading roles in her career such as Soeur Constance in *Dialogues des Carmélites*, Susanna in *Le nozze di Figaro*, Musetta in *La Bohème*, Rosina in *Il barbiere di Siviglia*, Madame Herz in *Der Schauspieldirektor*, and Cunegonde in *Candide*.



Rabbi **Scott Sperling** most recently served as the interim rabbi in Frederick, Md. from January through June 2017. From 2010-2016, he was the rabbi of Beth El Congregation in Winchester, Va. Sperling has been teaching at Shenandoah University since 2012. His courses include Introduction to Judaism, Introduction to the Hebrew Bible and The History of Jewish Nationalism.



He served as Interim Executive Director of the Association of Reform Zionists of America (ARZA) during 2009-2010. He was Director of the Union for Reform Judaism's Mid-Atlantic Council from 2001-2009. During the last two years in this position, he was also a congregational consultant on communications technology.

Before moving to Washington, D.C., he was the Associate Rabbi of Temple De Hirsch Sinai in Seattle, Washington. Sperling taught at the Jewish Day School of Metropolitan Seattle for six years in both the Judaic studies department and as Coordinator of the Computer and Multimedia Center.

Sperling has been a guest speaker and scholar in residence for schools, colleges and universities, synagogues, churches and such organizations as the American Guild of Organists and the National Alliance for Mental Health.

Sperling has also served congregations in New York and Los Angeles, including seven years with the Synagogue for the Performing Arts. Sperling received an A.B degree from UCLA and was ordained at the Hebrew Union College-Jewish Institute of Religion, New York campus.

**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). Timberlake has received awards from the American Recorder Society and the National Foundation for the Advance-



ment of the Arts, and was awarded a Fulbright Grant. With Musik Ekklesia, she has recorded for the Sono Luminus label. Timberlake 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.

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 6-83, and in level from beginning to pre-professional.

**David Wick** is a native of Clear Lake, Iowa, and holds degrees from The University of Iowa and Indiana University. He performed with the Cedar Rapids (Iowa) Symphony Orchestra for eleven seasons before joining the Virginia Symphony and the Virginia Opera Association as Principal Horn in 1981. He retired from full time playing in 2013. Other organizations he



has performed with include the Eastern Music Festival, Skaneateles Festival, and the Shenandoah Valley Bach Festival, where he has been Principal Horn since 2004.

Past college affiliations have included Coe and Cornell in Iowa, and Old Dominion University and Christopher Newport University in Virginia. He is presently Adjunct Lecturer in Applied Music at the College of William and Mary, a position held since 1985.

**Dante Witter** is thrilled to be performing his first ever solo at the Bach Festival. He loves music of every sort, from classical to rock, and is particularly fascinated with Freddy Mercury's vocal and performance style. In addition to singing in the Shenandoah Valley Children's Choir's Treble Choir, Dante also plays piano, drums, and has been learning guitar and ukulele. When not making music, Dante enjoys playing Little League baseball and riding his bicycle. He is also an active member at Blessed Sacrament Catholic Church in Harrisonburg, where he serves as an usher and has sung in the children's choir. Dante resides in Elkton, Va. with his parents and four siblings, and will attend Elkton Middle School in the fall.



# A COMMITMENT TO EDUCATIONAL OUTREACH

The Bach Festival is proud to be a leader in educational programming in the Shenandoah Valley. We've created opportunities for hundreds of local students through an Instrument Petting Zoo, Festival Internships, and much more!

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## **INSTRUMENT PETTING ZOO – Explore More Discovery Museum**

On February 2, the Bach Festival entertained nearly 500 children and parents during the museum's monthly First Friday Free program. Children heard Bach Festival musicians perform and then got to try instruments like the violin, recorder, trombone, and tambourine. This free event was made possible by generous funding from the Darrin-McHone Foundation.

Musicians: Mary Kay Adams, Cassie Coss, Isaac Dahl, Diane Phoenix-Neal, Caleb Pickering, Jacinda Stahly, Becca Tate, Carol Warner, Ian Zook

## **DISCOVERING BACH**

Students from JMU performed Bach and Beethoven for over 60 children, parents, and guests on March 3 at the downtown branch of the Massanutten Regional Library

JMU student musician performers: Gregory Childress, Andrew Schlagel, and Sage Wright  
David McCormick, Narrator/Performer  
Denise Munro, MRL Youth Services Coordinator  
Diane Phoenix-Neal, Program Coordinator  
Carl Donakowski, JMU Chamber Music Coach

## **BACH FOR THE AGES – Virginia Mennonite Retirement Community**

Violinist David McCormick, bassist Sam Suggs, and pianist David Berry presented an eclectic, family-friendly program of Bach, jazz, and original compositions on May 12 at VMRC's Detwiler Auditorium. Grandparents were encouraged to invite grandkids to this unique performance generously funded by VMRC.

## **FESTIVAL ORCHESTRA FELLOWSHIPS**

An elite group of high school and college musicians play on select Festival Orchestra concerts each summer:  
Evelina Kilimnik (violin), Margaret Lather (violin), Leah Patek (violin), Sophia Rubin (violin), Becca Tate (percussion), Ada Zhang (violin)

## **FESTIVAL INTERNSHIPS**

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... 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 **Asbury United Methodist Church**, for the use of their facilities for the noon concerts, the Baroque Workshop, and the Road Scholar program.

... to **Jim Benedict, Bill Voige, and Judy Bomberger**, usher coordinators; and to all ushers.

... to **Janet Trettner**, for chairing the Bach Guild.

... to **facilitators of the Road Scholar Program: Mary Rouse and Kathleen Marlowe**, coordinators; and to speakers **Elena Mullins, Diane Phoenix-Neal, David McCormick, Sandra Gerster, and Ken Nafziger**.

... to **Blue Sprocket Sound**, for producing archival recordings.

... to **Jeff Warner**, for preparing the stage design and lighting.

... to **Hotel Madison**, for offering a special rate to our guests and Road Scholar participants.

... to **EMU personnel** for significant support:

**Joanna Stauffer**, ad management, mailings, and choir management assistance

**Matt Hunsberger**, stage and facilities management

the **EMU Marketing and Communications staff**, assistance in promoting the Festival

**Lynn Veurink**, box office manager

the **EMU Development Office**, fundraising assistance

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**Lori Gant and Physical Plant staff**, coordination of details

... to **SignsUSA** for our Court Square Banner

... to violinmaker **Larry Bowers** for the loan of a Baroque violin for the Monday noon concert.

... to **Donna Heatwole and LaDene King**, musician housing coordinators

... to musicians' housing hosts:

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**Jim and Joyce Benedict**

**Dave and Sue Cockley**

**Ed and Cathy Comer**

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The organ used on June 17: *Bennett & Giuttari, Op. 40 (David M. Storey, Baltimore, Md.)*

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Food and drink are not permitted in the auditorium.

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# 2ND ANNUAL GALA

The Bach Festival held our 2nd Annual Gala, "Bach to Bernstein" at Bluestone Vineyard on Saturday, June 7 as we celebrated 26 years of bringing exceptional classical music to the Shenandoah Valley. We enjoyed elegant hors d'ouvres during cocktail hour, award-winning Bluestone wines, and a 3-course dinner catered by Taste. We paid homage to some of the great Broadway musicals with live music, dancing, themed tables, and a silent auction.

**We are thankful to our sponsors:**

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Special thanks to the Gala Committee: **Janet Tretter, Michael Allain, and David McCormick.**



**Photos by Sarah Featherstone**

# 2018 FESTIVAL CHOIR

## **Soprano**

Judy Bomberger  
*Harrisonburg, Va.*  
+Sue Cockley  
*Harrisonburg, Va.*  
Janelle Donaldson  
*Harrisonburg, Va.*  
+Caitlin Holsapple  
*Harrisonburg, Va.*  
Christa Hoover  
*Harrisonburg, Va.*  
Lynn Horton  
*Harrisonburg, Va.*  
Anna Dintaman Landis  
*Harrisonburg, Va.*  
+Phyllis Lehman  
*Woodbury Court, Ohio*  
Mamie Mellinger  
*Harrisonburg, Va.*  
Abbie Menard  
*Harrisonburg, Va.*  
Tonya Menard  
*Harrisonburg, Va.*  
\*+Elena Mullins  
*Cleveland, Ohio*  
Emily Powell  
*Toms Brook, Va.*  
+Krista Powell  
*Waynesboro, Va.*  
+Barbara Reisner  
*Harrisonburg, Va.*  
Jennifer Sensenig  
*Harrisonburg, Va.*  
Angela Showalter  
*Christchurch, Va.*  
+Kris Shank Zehr  
*Harrisonburg, Va.*  
Sophie Shank Zehr  
*Harrisonburg, Va.*

## **Alto**

Abbey Dupuy  
*Luray, Va.*  
+Margaret Figgins  
*Woodstock, Va.*  
Lynn Grandle  
*Hampton, Va.*  
+Kathy Gray  
*St. Johnsbury, Vt.*  
Sandy Greene  
*Mt. Sidney, Va.*  
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\*Sophia Rubin  
*Charlottesville, Va.*

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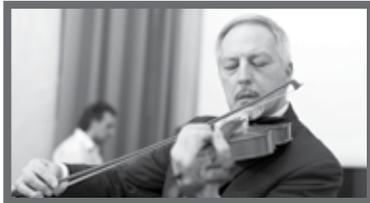
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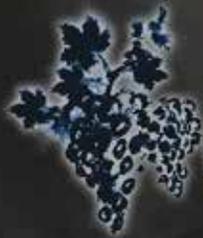
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