

2023 ARIZONA

# BACH FESTIVAL



*14th Concert Series*

**FEBRUARY 26 - MARCH 14, 2023**

Scott Youngs, Artistic Director





We are honored by your presence and hope that you enjoy each of these concerts presented in this, our 14th season. We are grateful to our generous supporters who make this festival possible, and we invite you to join them in our mutual efforts. We urge you to join us for all the concerts and

lectures, either in person, or from the comfort and safety of your home, via our streaming services. This will be our second season in which we present music by both Johann Sebastian Bach and his contemporaries. We have purposely chosen a program of the most elegant and beautiful works, along with some of the most virtuosic. We hope that you enjoy this expanded palate.

The Board of Directors, the Artistic Director, and volunteers have worked faithfully to bring the music of Johann Sebastian Bach and his contemporaries to the cultural community of Arizona. Please join us by providing financial support, corporate support, or volunteer time. We also ask you to go to our website, [ArizonaBachFestival.org](http://ArizonaBachFestival.org), to sign up for our email announcements. The Arizona Bach Festival is a 501(c)(3), and is poised to present more great music in the years to come.

We are humbled, grateful, and excited to introduce you to our new Arizona Bach Festival Legacy Fund with a founding gift from Cathie Lemon and Family. This fund, established within The Arizona Community Foundation, is now in its second year and will provide ongoing support to our programming and educational efforts. The fund will be under careful and wise management through the Foundation. We would be happy to share with you the numerous ways in which you might contribute to the Legacy Fund with a financial gift. In this way, your current support of the Arizona Bach Festival will continue in perpetuity as we enrich the cultural fabric of Arizona arts through music-making.

We offer you our warmest thanks and a gracious welcome from the Arizona Bach Festival Board and staff:

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*Inspire. Educate. Preserve. Elevate.*



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SUNDAY, FEBRUARY 26, 3:00 PM  
**KEN COWAN, ORGANIST**

All Saints' Episcopal Church – 6300 N Central Avenue, Phoenix

*This concert is sponsored by Patricia Hoyt and the Central Arizona Chapter of the American Guild of Organists*

Pre-concert lecture by Dr. James Gerber at 2:00 PM

PROGRAM

**All works on the program are by Johann Sebastian Bach (1685–1750)**

Toccata, Adagio and Fugue in C major, BWV 564

Nun komm, der Heiden Heiland (Savior of the Nations, Come), BWV 659

Allein Gott in der Höh sei Ehr (All Glory be to God on High), BWV 664

Prelude and Fugue in E minor, BWV 548

INTERMISSION

"Gigue" Fugue in G major, BWV 577

Adagio, from Sonata in C minor for Violin and Clavier, BWV 1017

Wachet auf, ruft uns die Stimme (Sleepers Wake, a Voice is Calling), BWV 645

Liebster Jesu, wir sind hier (Blessed Jesus, We are Here), BWV 731

Nun freut euch, lieben Christen g'mein (Rejoice, Beloved Christians), BWV 734

Fantasia and Fugue in G minor, BWV 542

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**Mr. Cowan has laid out his program** with three monumental pillars of the entire organ repertoire: the *Toccata, Adagio and Fugue in C major*, the *Prelude and Fugue in E minor*, and the *Fantasia and Fugue in G minor*. In between are works of great color, contrast, and sensitivity for a complete presentation of Bach's genius. The first work, affectionately known as the TAF, has a bravura opening in the manner of Bach's north German predecessors, exploring the entire compass of the organs of his time. These flourishes introduce a tightly composed interplay of a lilting ascending motive in constant alternation with an arpeggiated motive. The *Adagio* could come from one of the orchestral suites, with its striding bass octaves characteristic of his Italian contemporaries supporting a "violin" solo reminiscent of the texture of the *Air from Orchestral Suite No. 3*. The *Fugue* sounds more like the "Gigue" *Fugue* which opens the second half. Bach dispenses with the usual complexities of the fugue and composes something both airy and visceral.

The *Prelude and Fugue in E minor*, last heard in the Festival in 2021, always demands attention, as the fugue is unsurpassed in both its counterpoint and virtuosity. In comparison to the transparency and rapid exchange of textures of the TAF, which looked to the north, this prelude looks to the south, in particular the Italian concerto with its *ritornello* structure. The opening "ritornello," exploiting sequences and strong dissonances

at the beginning of every measure contrasts with the “solo” section with its striding Italian bass. The fugue was given the nickname “Wedge” because of the fugue subject: intervals open up successively from a minor third to an octave. The countersubject is equally chromatic, providing a propulsion which leads into contrasting sections of brilliant passage work, very reminiscent of the harpsichord solos in *Brandenburg Concerto No. 5*.

The *Fantasia* of the closing piece overwhelms in the intensity of its harmonic language, dominated by diminished 7th chords and rising chromatic gestures. The fugue, with a subject presumed to be borrowed from a Dutch folk song, is a total balance of subject, countersubject, unfailing rhythmic energy, and forward motion that is both intellectual and physical.

The first two chorale preludes, *Nun komm* and *Allein Gott*, are both from an autograph by Bach called by later organists the “Great 18.” Bach actually had more official organ playing responsibilities earlier in his life, and it is assumed the first version of these chorale preludes was written in Weimar, around 1710–1714. Bach did revisions of many of his other works in the last decade of his life, the “Great 18” being among them. *Allein Gott* may have received its last version as late as 1747. *Nun komm* is one of many of Bach’s keyboard works which adapts the style of the French tragédie lyrique. Bach uses the original melody in two different ways while exploiting three national styles. He introduces each chorale phrase with a short fugato in the style of Johann Pachelbel, and then elaborates the same phrase using the expansive coloratura of French opera over the walking bass of the Corelli trio sonata. The result is simply sheer beauty.

Bach set the chorale, *Allein Gott* at least nine times in any number of styles and textures. This number is due to its frequent use, as this chorale could substitute any Sunday for the *Gloria in excelsis*. The chorale itself is very folk-like in character, unified throughout by short scalar motives. Bach exploits these motives in all his settings, and in this case turns it into a trio sonata. The congenial melody creates a transparent texture, often of simply broken chords. It may be one of the most Italianate pieces that Bach ever wrote, hearkening back to the trio sonatas from the 1690s.

Mr. Cowan offers us a *remise en bouche* with some smaller but more frequently heard chorales. *Wachet auf* is well known in many modern guises. It was originally published as one of the six Schübler chorales, so called because Johann Georg Schübler encouraged Bach in 1747 to transcribe movements from his cantatas. *Liebster Jesu* is from a collection from the Weimar years, the *Orgelbüchlein*, which Bach never completed. The manuscript was laid out to include 164 chorale preludes, but only 46 were completed. As the title page indicates, they were meant as study pieces in composition; nonetheless, they are miniature masterpieces. *Liebster Jesu* is particularly lyrical, with the melody in canon in the upper voices. *Nun freut euch* is another trio, with melody in the pedal, walking bass in the left hand, and a treble part in constant motion. The short “*Gigue*” (“*Jig*”) *Fugue* is exactly that. Like the opening piece, it hearkens back to the keyboard works of Dietrich Buxtehude of the previous century. Finally, the *C minor Violin Sonata* has received any number of transcriptions. In adapting this cantabile movement, Mr. Cowan is simply following Bach’s precedent in his own six trio sonatas for organ, mostly based on existing chamber works.



**Ken Cowan** is regarded as one of North America's finest concert organists and is praised for his dazzling artistry, impeccable technique, and imaginative programming by audiences and critics alike. Ken Cowan maintains a rigorous performing schedule that takes him to major concert venues in America, Canada, Europe, and Asia. Recent feature performances have included appearances at Verizon Hall in Philadelphia with the Philadelphia Orchestra, Berlin Philharmonie, Davies Symphony Hall in San Francisco, Vienna Konzerthaus, Maison Symphonique in Montreal, St. Paul's Cathedral in London, and Walt Disney Concert Hall. In addition, Mr. Cowan has been a featured artist in recent years at national conventions of the American Guild of Organists in Los Angeles, Minneapolis, and Houston. He has performed at many regional conventions of the AGO and has been featured at several conventions of the Organ Historical Society and the Royal Canadian College of Organists.

Numerous critically-acclaimed compact disc recordings by Mr. Cowan are available, and many of Mr. Cowan's recordings and live performances have been regularly featured on the nationally-distributed radio show PIPEDREAMS from American Public Media.

A native of Thorold, Ontario, Canada, Mr. Cowan received the Master's degree and Artist Diploma from the Yale Institute of Sacred Music, studying organ with Thomas Murray. Prior to attending Yale, he graduated with a Bachelor of Music degree from the Curtis Institute of Music in Philadelphia, where he studied with John Weaver. Following initial studies with his father, David, his principal teacher during his high school years was James Bigham, Music Director at Holy Trinity Lutheran Church, in Buffalo, NY.

In 2012 Mr. Cowan joined the keyboard faculty of the Shepherd School of Music at Rice University, where he is Professor of Organ and head of the organ program. He is additionally Organist and Artist-in-Residence at Palmer Memorial Episcopal Church in Houston, TX. Previous positions have included Associate Professor of Organ at Westminster Choir College of Rider University in Princeton, NJ, where he was awarded the 2008 Rider University Distinguished Teaching Award, and Associate Organist and Artist-in-Residence at Saint Bartholomew's Church in New York City.

Exclusive Management: Karen McFarlane Artists, Inc

Built by Visser and Associates as OPUS 94, the organ of All Saints' is a glorious tracker instrument of 33 stops, which, in the warm acoustical setting of All Saints' is truly breathtaking.

#### RÜCKPOSITIV {Manual I}

8' Gedeckt

4' Prinzipal

4' Flöte

2' Oktav

1-1/3' Larigot

1' Kleinmixture III

8' Krummhorn

8' Festival Trompet

#### HAUPTWERK {Manual II}

16' Quintaton, 8' Prinzipal,

8' Rohrflöte, 4' Oktav,

4' Koppelflöte, 2-2/3' Nasat,

2' Waldflöte, 1-3/5' Tierce,

2' Mixtur V, 8' Trompete,

8' Festival Trompet

#### BRUSTWERK {Manual III}

8' Gemshorn

8' Gemshorn Celeste, 4' Prinzipal,

4' Blockflöte, 2' Oktav,

1-1/3' Larigot,

1-1/3' Scharff IV, 8' Rohrschalmey,

Tremulant, Zimbelstern,

8' Festival Trompet

#### PEDAL

16' Prinzipal, 16' Subbass.

8' Prinzipal, 8' Gedeckt,

4' Choralbass. 16' Stillposaune,

8' Trompete

#### COUPLERS

RP + Pedal, HW + Pedal,

BW + Pedal, RP + HW,

BW + HW, BW + RP

12 Generals, 6 Divisionals,

Manual to Pedal, Reversibles,

Tutti Setter, 16 levels



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SATURDAY, MARCH 4, 7:30 PM  
**CHAMBER MUSIC IN MULTIPLES**

All Saints' Episcopal Church • 6300 N Central Avenue, Phoenix

*The Arizona Bach Festival gratefully acknowledges a sponsorship of this performance by Janet Witzeman  
in memory of Robert Witzeman*

Pre-concert lecture by Martin Schuring at 6:30 PM

PROGRAM

Le Phenix Michel Corrette (1707–1795)  
*Allegro*  
*Adagio*  
*Allegro*

Albie Micklich, bassoon; Leon Jin, bassoon; Benjamin Kearns, bassoon;  
Michelle Fletcher, contrabassoon; Charles Sedgwick, organ

Chaconne for 4 Violas Johann Sebastian Bach (1685–1750)  
arr. Ichiro Nodaira  
Violas: Christopher McKay, Karen Bea, Kim Hankins, Allyson Wuenschel

March de Savoy Jean-Baptiste Lully (1632–1687)  
Le Bourgeois Gentilhomme Suite Jean-Baptiste Lully  
*Overture*  
*Bourrée*  
*Gaillarde*  
*Canarie*  
*Marche pour la Ceremonie des Turcs*  
*Chaconne des Scaramouches*

Entrée Les Sauvage Jean-Philippe Rameau (1683–1764)  
Oboe and English horn: Martin Schuring, Michael Johnson, Charlotte Ethington,  
Hoon Chang, Curtis Sellers, Laura DeMouy

Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18 J. S. Bach

Jacquelyn Island, soprano; Claire Penneau, alto;  
Thomas Strawser, tenor; David Topping, bass;  
Christopher McKay, viola; Karen Bea, viola; Kim Hankins, viola;  
Allyson Wuenschel, viola; Sarah Walder Amata, cello;  
Albie Micklich, bassoon; Nathaniel De la Cruz, bass;  
Charles Sedgwick, organ





## SINFONIA

### **Recitative Bass**

Gleichwie der Regen und Schnee vom Himmel fällt

*Just as the rain and snow fall from heaven*

Und nicht wieder dahin kommet,

*And do not return there again*

Sondern feuchtet die Erde

*But moisten the earth*

Und macht sie fruchtbar und wachsend,

*And make it fruitful and fertile*

Daß sie gibt Samen zu säen und Brot zu essen:

*So that it gives seed to sow and bread to eat*

Also soll das Wort,

*So shall the word*

So aus meinem Munde gehet,

*That goes from my mouth*

Auch sein; es soll nicht wieder zu mir leer kommen,

*Also be; it shall not come back to me empty*

Sondern tun, das mir gefällt,

*But do what pleases me*

Und soll ihm gelingen,

*And it will accomplish*

Dazu ich's sende.

*That for which I send it.*

### **Recitative and Chorale (Litany)**

#### **Tenor, Bass, Chorus**

#### **Tenor**

Mein Gott, hier wird mein Herze sein;

*My God, here will my heart be;*

Ich öffne dir's in meines Jesu Namen;

*I open it for you in the name of my Jesus;*

So streue deinen Samen

*So scatter your seed*

Als in ein gutes Land hinein.

*within [my heart] as in a good land.*

Mein Gott, hier wird mein Herze sein:

*My God, here will my heart be:*

Laß solches Frucht und hundertfältig bringen!

*May it bring forth such a harvest even a hundredfold!*

O Herr, Herr, hilf!

*O Lord, Lord, help!*

O Herr, laß wohlgelingen!

*O Lord, may it prosper!*

Du wollest deinen Geist und Kraft zum Worte geben;

*May you give your spirit and power to your word*

Erhör uns, lieber Herre Gott!

*Hear us, dear Lord God!*

#### **Bass**

Nur wehre, treuer Vater, wehre,

*Defend, faithful father, defend [us]*

Daß mich und keinen Christen nicht

*So that I and any Christian may not*

Des Teufels Trug verkehre.

*Associate with the devil's deception.*

Sein Sinn ist ganz dahin gerichtet,

*His mind is wholly directed to this end,*

Uns deines Wortes zu berauben

*To rob us of your word*

Mit aller Seligkeit.

*With all our happiness.*

Den Satan unter unsre Füße treten;

*May Satan be trodden beneath our feet;*

Erhör uns, lieber Herre Gott!

*Hear us, dear Lord God!*

#### **Tenor**

Ach! Viel verleugnen Wort und Glauben

*Ah! Many deny your word and faith*

Und fallen ab wie faules Obst,

*And fall away like rotten fruit*

Wenn sie Verfolgung sollen leiden;

*if they must suffer persecution;*

So stürzen sie in ewig Herzeleid,

*And so they plunge into everlasting anguish*

Da sie ein zeitlich Weh vermeiden.

*Just to avoid a passing grief.*

Und uns vor des Türken und des Papsts

*And from the Turk's and papist's*

Grausamen Mord und Lästerungen,

*Cruel murder and oppression,*

Wüten und Toben väterlich behüten;

*Rage and fury protect us like a father*

Erhör uns, lieber Herre Gott!  
*Hear us, dear Lord God!*

**Bass**

Ein anderer sorgt nur für den Bauch;  
*Another man cares only for his belly;*  
Inzwischen wird der Seele ganz vergessen.  
*Meanwhile the soul is completely forgotten.*  
Der Mammon auch hat vieler Herz besessen.  
*Mammon has also possessed many hearts*  
So kann das Wort zu keiner Kraft gelangen.  
*So that the Word can achieve no strength*  
Und wieviel Seelen hält die Wollust nicht gefangen!  
*And how many souls has pleasure not made captive!*  
So sehr verführet sie die Welt!  
*The world seduces them so much!*  
Die Welt, die ihnen muß anstatt des Himmels stehen,  
*The world that for them must take the place of heaven,*  
Darüber sie vom Himmel irregehen!  
*for whose sake they wander away from heaven!*  
Alle Irrige und Verführte wiederbringen;  
*Bring back all those who go astray and are seduced;*  
Erhör uns, lieber Herre Gott!  
*Hear us, dear Lord God!*

**Aria Soprano**

Mein Seelenschatz ist Gottes Wort.  
*My soul's treasure is God's word.*

Außer dem sind alle Schätze solche Netze,  
*Apart from it all treasures are the sort of nets*  
Welche Welt und Satan stricken,  
*That the world and Satan weave*  
Schnöde Seelen zu berücken.  
*To ensnare despicable souls.*  
Fort mit allen, fort, nur fort!  
*Away with all of them, just away with them!*  
Mein Seelenschatz ist Gottes Wort.  
*My soul's treasure is God's word.*

**Chorus**

Ich bitt, O Herr, aus Herzensgrund,  
*I pray, o Lord, from the depths of my heart*  
Du wollst nicht von mir nehmen  
*That you may not take from me*  
Dein heiliges Wort aus meinem Mund;  
*Your holy word from out of my mouth;*  
So wird mich nicht beschämen  
*So will I not be put to shame by*  
Mein Sünd und Schuld, denn in dein Huld  
*My sin and guilt, since in your grace*  
Setz ich all mein Vertrauen.  
*I place all my trust.*  
Wer sich nur fest darauf verlässt  
*Whoever relies firmly on this alone*  
Der wird den Tod nicht schauen.  
*Will never look on death.*

*Translation by Francis Brown*

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**A well-established 18th-century socialite** in Paris could enjoy a house concert almost every day. Established in the reign of Louis XIV, a single concert would feature any number of vocal and instrumental ensembles. While the taste at the end of the 17th century favored voices, viol da gamba ensembles, and harpsichord, there were already hundreds of publications with a greater variety of orchestration. The violin, in the early 17th century the instrument of the common street musician, finally came into its own as a virtuosic instrument after the Italian taste. With greater techniques applied to the cello, the suave textures of the viol da gamba ensemble were no longer popular. Nonetheless, *Le Phenix* (1734) recalls these textures. Yet *Le Phenix* is another piece by a French composer influenced by the Italian style. The subtle motives and agréments of a composer like François Couperin are abandoned for uncomplicated harmony, triadic motives, sequences, and total clarity of texture. Corrette's work is definitely more a product of the pre-classic mood and the age of Louis XV.

The teen-aged Lully was invited to France in 1647 not as a composer, but because of his talent as a dancer. He attracted the attention of and danced alongside Louis XIV. This powerful court connection eventually led to his appointment in 1672 as director of the Académie Royale de Musique. This appointment gave him

a virtual monopoly to create and perform the largest operatic forms during the reign of the Sun King. Ballet and opera were inseparable in France, and Lully was quick to satisfy this taste in composing for all the dance forms of the time.

Rameau's *Les Indes galantes* reflects the changing taste of the reign of Louis XV, with theatrical plots moving away from the grandiose mythological themes of the previous era. It is an opéra-ballet, a series of independent acts, or entrées, held together by a common theme. In the case of *Les Indes galantes* the overriding theme is indigenous peoples. Four separate entrées present the citizens of Turkey, the Inca of Peru, the Persians, and the natives of North America. All these peoples are galantes because of their innate and unique talents in courtship. The work heard today begins a ballet celebrating a peace pipe ceremony.

*Gleichwie der Regen* was written in Weimar no later than 1715. The text by Erdmann Neumeister is based on the Gospel for Sexagesima Sunday, and was already set by Telemann before Bach's setting. The Gospel for this day from Luke 8 is the parable of the Sower, whose seed falls both on thorny and rich soil. The opening *sinfonia* is a chaconne, dominated by the recurring theme of a striding bass. After a short bass recitative quoting Isaiah 55, there follows a movement typical of the most expressive cantatas of the Weimar years, with rapid interchange of recitative, arioso, and choral statements. Tenor and bass solos ask for protection from the deceits of the devil and the temptations of the world; the soprano then leads this charge, with the choir creating its own litany by responding "hear us, dear Lord God." This is followed by one short soprano aria affirming the treasure of God's word, with the orchestra moving simply in unison. A chorale closes this cantata, a work more typical of the late 17th century in its careful attention to every text phrase.

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**Albie Micklich** is Professor of Bassoon at Arizona State University. Prior to this appointment, he served on the faculties of Indiana University of Pennsylvania, University of Missouri-Columbia, Michigan State University, and University of Nebraska-Lincoln. He holds degrees from Indiana University of Pennsylvania, Michigan State University, and The Juilliard School.

**Martin Schuring** held orchestral positions with the Hong Kong Philharmonic, The Florida Orchestra, and the Phoenix Symphony before joining the Arizona State University faculty in 1992. He has played with the Grand Teton Music Festival Orchestra since 1980. Martin has prepared a new edition of the Barret Oboe Method and the Ferling 48 Studies, Op. 31 for Kalmus. His comprehensive book of oboe technique, *Oboe Art and Method*, was published by Oxford University Press in 2009.

**Christopher McKay** is currently the Acting Assistant Principal Viola in the Phoenix Symphony, a post he has held since 2009. Maintaining an active orchestral performing career, his other current orchestral engagements include performances with the Grant Park Orchestra in Chicago and the Central City Opera in Colorado. Previous orchestral experience includes a one-year position with the Louisville Orchestra from 2007–08, substitute with the Indianapolis Symphony Orchestra, and positions with the Evansville Philharmonic Orchestra, Owensboro Symphony, New Jersey Opera, Baton Rouge Symphony Orchestra, and the Lancaster Festival Orchestra.

A Video Package of high-quality YouTube video recordings of the concert  
is available for only \$50 per household.  
More at [www.arizonabachfestival.org/2023-videos](http://www.arizonabachfestival.org/2023-videos).



SUNDAY, MARCH 12, 3:00 PM  
**MAGNIFICENT MAGNIFICATS**

Scott Youngs, Conductor and Artistic Director  
All Saints' Episcopal Church – 6300 N Central Avenue, Phoenix  
*Presented by Cathie Lemon & family in memory of L. Gene Lemon*  
Pre-concert lecture by Dr. Craig Westendorf at 2:00 PM  
*Lecture sponsored by Richard & Jacquelyn Island*

Soloists:

Josefien Stoppelenburg, soprano; Sarah Smith, soprano; Claire Penneau, alto;  
Thomas Strawser, tenor; Stephen Schermitzler, bass

PROGRAM

- Magnificat in C Antonio Caldara (c. 1670–1736)  
*Grave/Allegro – Magnificat (chorus)*  
*Andante – Deposuit potentes (alto)*  
*Alla breve – Suscepit Israel puerum suum (chorus)*  
*Allegro – Sicut erat in principio et nunc et semper (chorus)*
- Magnificat Antonio Vivaldi (1678–1741)  
*Adagio – Magnificat (chorus)*  
*Allegro – Et exultavit spiritus meus (soprano, alto)*  
*Andante – Et misericordia (chorus)*  
*Presto – Fecit potentiam (chorus)*  
*Allegro – Deposuit potentes (chorus)*  
*Allegro – Esurientes (soprano, alto)*  
*Largo/Andante/Allegro – Suscepit Israel puerum suum (chorus)*  
*Allegro ma poco – Sicut locutus (chorus, soprano, alto, bass)*  
*Largo/Allegro – Gloria (chorus)*
- Concerto Grosso Op. 3 No. 5 George Frideric Handel (1685–1759)  
*Grave*  
*Allegro*  
*Adagio*  
*Allegro ma non troppo*  
*Allegro*

INTERMISSION

- Magnificat Johann Sebastian Bach (1685–1750)  
*Magnificat – (chorus)*  
*Et exultavit – (soprano)*  
*Quia respexit – (soprano)*  
*Omnes generationes – (chorus)*  
*Quia fecit – (bass)*  
*Et misericordia – (alto, tenor)*  
*Fecit potentiam – (chorus)*  
*Deposuit potentes – (tenor)*  
*Esurientes implevit bonis – (alto)*  
*Suscepit Israel – (soprano, soprano, alto)*  
*Sicut locutus est – (chorus)*  
*Gloria patri – (chorus)*

Magnificat anima mea Dominum,  
*My soul proclaims the greatness of the Lord.*  
 Exsultavit spiritus meus in Deo salutari meo.  
*And my spirit has exulted in God my saviour.*  
 Quia respexit humilitatem ancillae suae;  
*Because he has regarded the lowly state of his handmaiden;*  
 Ecce enim ex hoc beatam me dicent.  
*For look! from now on [they] will say that I am blessed*  
 Omnes generationes.  
*Every generation.*  
 Quia fecit mihi magna qui potens est, et sanctum  
 nomen eius.  
*Because he who is mighty has done great things for me, and*  
*holy is his name.*  
 Et misericordia a progenie in progenies timentibus  
 eum.  
*And his mercy [continues] from generation to generation for*  
*those who fear him.*  
 Fecit potentiam in brachio suo, dispersit superbos  
 mente cordis sui.  
*He has made known the power of his arm, scattered those who*  
*are arrogant in the thoughts of their heart.*

Deposuit potentes de sede et exaltavit humiles.  
*He has put down the mighty from their seats [of power] and*  
*raised up those who are lowly.*  
 Esurientes implevit bonis et divites dimisit inanes.  
*The hungry he has filled with good things, and the rich he has*  
*sent away empty.*  
 Suscepit Israel puerum suum recordatus misericordi-  
 ae suae.  
*He has taken under his protection Israel, his boy, and remem-*  
*bered his mercy.*  
 Sicut locutus est ad Patres nostros,  
*In accordance with what he said to our fathers,*  
 Abraham et semini eius in saecula.  
*to Abraham and to his seed forever.*  
 Gloria Patri, gloria Filio,  
*Glory to the Father, glory to the Son*  
 gloria et Spiritui Sancto!  
*glory also to the Holy Spirit!*  
 Sicut erat in principio et nunc et semper  
*As it was in the beginning and [is] now and always*  
 et in saecula saeculorum.  
*and throughout ages of ages.*  
 Amen.

*Translation by Francis Browne*

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**Like Handel, Caldara enjoyed** an international career. Due to political vicissitudes, he served courts in Mantua, Barcelona, Rome, and Vienna. He was most famous for his operas, sacred music forming a lesser niche in his output. The Caldara *Magnificat* is the shortest of the three heard today, but it is significant. Bach made a copy for himself around 1740. The five short movements move quickly between the text phrases, with sudden bursts of harmonic or contrapuntal development, such as the chain suspension for “et misericordia eius” and the very brief fugato on “Fecit potentiam.” The most significant movement is the *Suscepit Israel* (“He has regarded his servant Israel”) which Bach expanded in his copy (BWV 1082), maintaining a good part of the original but modifying the counterpoint in the upper voices.

Most of Vivaldi’s compositions were intended for immediate use in the *Pio Ospedale della Pietà* in Venice, an orphanage for girls and young women. The director was required to compose two new masses and two new Magnificats every year. Although Vivaldi was never fully appointed to this position, we can assume he was deputized to help in this obligation. His *Magnificat*, while relatively brief, is an excellent catalogue of the expressive devices of both sacred works and opera, well developed by the 1720s. The chordal opening with its suave chromatic movement is typical of both Vivaldi and his Italian contemporaries. Thinner textures are supported by the “walking bass” developed already in the instrumental works of the time. The *Et misericordia* (“His mercy is on those who fear him”) is particularly moving, with the pulsing eighth notes from opera supporting the plaintive minor 6ths of the choir. The unison strings of the *Fecit potentiam* (“He has shown strength with his arm”) and the *Deposuit potentes* (“He put down the mighty”) are likewise a borrowing from opera. The final movement (“As it was in the beginning”) is a permutation fugue: The short subjects are tossed about in the tonic and dominant keys, creating a buoyant texture without the usual fugal complications.

On the afternoon of May 22, 1723, Bach and his family arrived in Leipzig. Bach immediately took up the venerable position of Cantor *figuralis*, responsible for instruction in the St. Thomas School and for all the music in the four city churches of Leipzig. While he could have fallen back on existing repertoire by his predecessors and Italian composers, he took it on himself to modernize all of Leipzig's church music. A new cantata, *Die Elenden sollen essen*, BWV 75, was heard already on May 30, the First Sunday after Trinity. An academic chronicle mentions that it was well received, and we can assume the city council was finally over their disappointment that they could not hire Telemann. In the remainder of 1723 Bach composed 39 vocal works, including the *Magnificat*, which was first heard in Vespers in the early afternoon of Christmas Day, 1723. One doubts that the weary Leipzigers, who had already been to a two hour mass, had any idea they were hearing one of the greatest pieces in western sacred music.

The first version heard that year was in E flat Major. The biggest difference between the earlier version and the revision of 1733 is the new key of D Major. Also, the 1723 version, being specifically intended for Christmas Day, has four choral interpolations spread between the traditional Latin text: the first verse of *Vom Himmel hoch, Freut euch und jubiliert*, a short *Gloria in excelsis*, and *Virga Jesse floruit*. The later version in D Major is by far the one most frequently performed.

In comparison to the other *Magnificat* settings heard today, Bach's is another dimension in structure, orchestration, counterpoint, expression—in fact in all aspects of artistry. The larger structure is held in place by three pillars in the tonic key, all using the full orchestra with trumpets and chorus: Movement 1, *Magnificat*; Movement 7, *Fecit potentiam*; and Movement 12, *Gloria patri*. All are marked by bold chordal statements, and the entire piece begins and ends with the same music. The concluding phrase “as it was in the beginning” is a close reworking of the brilliantly declarative *Magnificat* at the very opening.

As in the settings by Caldara, Vivaldi, and all their predecessors, the *Magnificat* text allows no end of possibilities for dramatic presentation verse by verse. It is no surprise that Bach excels them all in the genius of identifying the *Affekt* of each verse, and even each half verse. Most are immediately apparent — For only one example, *Et exsultavit* (“My spirit rejoices”) with its insistently rising motive in the solo soprano compared to the consistent falling gesture in the following movement *Quia respexit humilitatem* (“For he has regarded the lowliness”). One can continue to catalogue the precision with which Bach presents the leading idea of each phrase of the text: “all generations,” insistent repeated notes; “he has done for me great things,” an almost pompous repeated continuo motive; the turn to e minor and languorous parallel thirds of the alto-tenor duet for “his mercy is on them that fear him;” and the violent descending gestures of “he has put down the mighty.” Particularly singular in the Baroque is the highly emotive treble trio in *Suscepit Israel* (“He has remembered his servant Israel”). Like so many Renaissance and early Baroque composers before him, in this movement Bach relies on one of the ancient chant formulas for the *Magnificat*, the *Tonus peregrinus* heard in the oboe. The surety of promise is shown in the permutation fugue used in *Sicut locutus est*. Each phrase of the text has its own theme, with these themes presented in strict alternation in the tonic key of D Major and the dominant key of A Major.

The placement of Handel's *Concerto Grosso* between the *Magnificat* settings is not too different from the way it would have been heard with Handel himself conducting. Like his organ concertos, with the star power of himself as soloist, the concerti grossi were performed in between the acts of his oratorios.

The *Opus 3* has a curious history in that Handel's publisher, John Walsh, made a *pastiche* of separate pieces in 1734, most likely without Handel's knowledge. This particular concerto is the most Italianate of *Opus 3*, ending up more like a *sonata da chiesa* in its layout of movements in slow-fast-slow-fast, with the last *Allegro* as a bouncy Gavotte as dessert. The concerto texture of soloists contrasting with the strings is prominent only in the *Adagio*, with two oboes amplifying the harmonic structure. The piece is straightforward, with the usual devices of sequences, chain suspensions, and brief motives in imitation in the style of the *canzona*.





**Scott Youngs**, Arizona Bach Festival Artistic Director and Conductor, was the founder of “American Bach” which, after its planned seven-year run, became the Arizona Bach Festival. In its earlier version, the series presented more than fifty of Bach’s cantatas, as well as *The Passion According to St. John*, the *St. Matthew Passion*, the *Christmas Oratorio*, and the *Easter Oratorio*. In its newer incarnation, it has become an international festival, inviting musicians to Arizona from Germany, the Netherlands, Switzerland, and Australia. In addition to his Bach Festival duties, Scott is a guest conductor with MidAmerica Concerts, conducting in New York at Carnegie Hall. After 30 years of service, he retired in 2017 as Director of Music at All Saints’ Episcopal Church, Phoenix (a primary host of the Arizona Bach Festival), and is the Music Director of the Arizona Masterworks Chorale.

## ORCHESTRA

Jonathan Godfrey –  
Concertmaster  
Eva Price Dove, Violin  
Carla F. Ecker, Violin  
Julian Nguyen, Violin  
Meghan Ruel, Violin  
Michael DiBerry, Violin  
Nancy Buck, Viola

Kimberly Hankins, Viola  
Sarah Walder Amata, Cello  
Ruthie Wilde, Cello  
Nathaniel De la Cruz, Bass  
Martin Schuring, Oboe  
Michael Johnson, Oboe  
Albie Micklich, Bassoon  
Elizabeth Buck, Flute

Magda Schwerzmann, Flute  
Joe Burgstaller, Trumpet  
Alex Strawn, Trumpet  
Paul Reid, Trumpet  
Maria Flurry, Timpani  
Leon Schelhase, Organ/  
Harpsichord

## CHORUS

**Soprano**  
Josefien Stoppelenburg –  
soloist  
Sarah Smith – soloist  
Cassandra Ewer  
Adrienne Goglia  
Jennifer Blocher  
Jacquelyn Island

**Alto**  
Claire Penneau – soloist  
Teresa Murphy  
MacKenzie Nelson  
  
**Tenor**  
Thomas Strawser – soloist  
Elijah Frank  
Earl Simmons

**Bass**  
Stephen Schermitzler – soloist  
Darren Herring  
David Topping  
Matthew Yost

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**Craig Westendorf** holds a BM in Organ Performance from the Eastman School of Music, a MM in Music and Liturgy from the University of Notre Dame, and a DMA in Choral Music from the University of Illinois at Urbana-Champaign. Currently Interim Director of Music at All Saints’ Episcopal Church, Phoenix, he has served other churches in Massachusetts, the Midwest, and in Phoenix. He taught musicology and directed choirs at both Notre Dame and the University of Illinois. A recipient of several grants for research in Germany and Poland, he has published refereed articles in 17th-century music and has published choral and organ music. He has also taught choirs at the primary and secondary level, as well as directing community choirs in the Phoenix area. Having resided for over 30 years in Phoenix with his wife, Sue, he spends as much time as possible enjoying the splendors of the American Southwest.

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TUESDAY MARCH 14, 7:30 PM  
HEROINES OF THE BAROQUE

Saint Barnabas Episcopal Church – 6715 North Mockingbird Lane, Scottsdale  
*Sponsored by Saint Barnabas on The Desert Episcopal Church and an Anonymous Benefactor*

Pre-concert lecture by Dr. Craig Westendorf at 6:30 PM

PROGRAM

Josefien Stoppelenburg, soprano  
Stephen Alltop, harpsichord  
Sarah Walder Amata, cello

Laudate dominum in sanctus eius (SV 287)	Claudio Monteverdi (1567–1643)
Susanne, cinquième cantata	Élisabeth Jacquet de la Guerre (1655–1729)
Pièces de Clavecin in D minor <i>Rigaudon I and II</i>	Élisabeth Jacquet de la Guerre
La Lucrezia (HWV 145)	George Frideric Handel (1685–1759)
Prelude and Fugue in A minor (BWV 894)	Johann Sebastian Bach (1685–1750)
Se pietá from <i>Giulio Cesare in Egitto</i> (HWV 17)	George Frideric Handel
Da tempeste from <i>Giulio Cesare</i>	George Frideric Handel

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**The evening opens with the fanfares** of Monteverdi's *Laudate Dominum*. The well-known text of Psalm 150 is a pretext for imitations of trumpets, harps, and timpani. While this kind of program music was already developed in the Parisian chanson of the mid-16th century, it is overlaid on the new Baroque device of the basso continuo, allowing the solo voice to free itself from the counterpoint of the motet to fly into virtuosic tirades and the trills on a single note exploited in the first decade of the 17th century.

*De la Guerre* printed three collections of cantatas in 1708, 1711, and around 1715. The first two collections are rare examples of French cantatas on biblical themes. *Susanne* is from the 1708 collection, along with cantatas on Esther, the crossing of the Red Sea, Jacob and Rachel, Jonas, and Judith. *Susanne* follows the *cantata* structure created by the Italians and categorized by the French *encyclopédistes*: three pairs of recitative and aria. The text relates the story from Daniel 13. Two elders see Susanna bathing and make their advances. When Susanna refuses, they still accuse her of adultery. She is taken to trial and sentenced to death, but the

prophet Daniel intervenes and easily proves her innocence. The text by Houdar de la Motte dispenses with any true operatic drama by avoiding any direct speech by the characters themselves. Rather, the text is almost entirely moralizing narrative, with the exception of the *Récit mesuré*: “. . . if I must die, I will die innocent.” The moralizing, however, is surprisingly equivocating: Desire animates all those involved, the burning desire of youth is not extinguished by old age, but it is a good day when innocence can prevail.

The *cantate française* had a brief flourishing in the first third of the 18th century, with the most important collections printed between 1706 and 1730. The cantata was acknowledged by the French to be an Italian invention, which meant, for the stylistically obsessed French, it was plunged into the interminable discussions of the difference between Italian *vivacità* and French *délicatesse*. Tonight's program will allow listeners to make their own judgment in the contrast between French expressivity and Italian nervousness.

This *cantata* is an excellent example of the French preoccupation with *les goûts réunis*. Italianate features are heard in the *da capo* forms of all three arias and the sharing of melodic motives between the continuo and voice. The French tradition of the *tragédie lyrique* is heard in the carefully composed recitatives. A true “reuniting” is in the aforementioned *Récit mesuré*. The careful declamation of the French text, a hallmark of French vocal and choral music since the early Renaissance, is supported by an Italianate, forthright “walking bass.”

Most of this program relies on the tradition of the *opera seria*, as seen in tonight's Italian pieces by Handel. This genre had been set by 1690, the principal feature of which is a recitative coupled with a *da capo* aria. This type of aria created an ABA form, with the whole first section repeated after a middle section that usually differed in key and texture. The genius of the composer was shown in the varying compositional techniques from aria to aria, taking advantage of *libretti* which were written to offer the greatest contrast of emotions, or *Affekt*, as possible. Opera plots were not fast moving as in a stage play, but revolved around moods and character types. The establishment of opera houses as commercial, for-profit ventures created a constant demand for new repertoire.

By the time Handel arrived in Italy for the first time in 1706, at the invitation of Ferdinando di' Medici, the solo cantata was already widely diffused across Italy and northern Europe. Alessandro Scarlatti was by far the most prolific composer, having written about 600 cantatas in the service of and with lyrics written by the musically ambitious patrons Cardinal Ottoboni and Cardinal Pamphili, in Rome. Like the young Mozart, Handel had no trouble absorbing any style he heard. The Italian cantata, mostly on secular texts often relying on stories from antiquity, absorbed all the techniques of the *opera seria* of the first two decades of the 18th century. The pairing of the recitative with its sudden harmonic changes coupled with the *da capo* aria was standard, but most important was exploiting the lyrics to depict emotional shifts from movement to movement. These shifts in *La Lucrezia* lack for nothing in comparison to *opera serie* of the mature Handel. Full of rapid contrast of emotion, it is a soliloquy by Lucretia over her inner turmoil and impending suicide, after her rape by Sextus Tarquinius. Changes in *Affekt* abound to the greatest extent possible in 15 minutes of music as Lucretia, within just a few measures, appeals to heaven, seeks vengeance, decides on suicide, condemns Sextus to the torments of hell, and nobly offers herself for the sake of Rome. Even though the basic structure of recitative-da capo aria is retained, Handel explodes these limits in the second recitative, *Ah! che ancor nell'abisso* and the final *Arioso Già nel seno comincia*. *Ah! che ancor* begins with a recitative lamenting that the Furies have yet to come to Lucretia's aid, but bursts into rage that the gods may as well punish her. It then goes into some of Handel's best lyricism in a Larghetto describing her own resignation. *Già nel seno*, typical of the free textures of the *Arioso*, offers similar rapid contrast. A brief lyrical moment reminiscent of the best arias from Samson or Judas Maccabeus disintegrates in one last outburst of *concitato* rage.



Handel was composing operas already in Hamburg in 1704, adopting immediately all the Italian techniques, as well as French features such as independent orchestral pieces, dance forms, and the overture with its heavily dotted rhythms. His very successful *Agrippina*, performed in Venice in 1709, was heard by the Elector of Hannover and the English ambassador to Venice, leading to his first connections to London.

*Giulio Cesare* premiered in London in 1724, with revivals in 1725, 1730, and 1732—an unusually long run in the face of audience demand for new repertoire. The plot, with minimal reference to history, revolves around the power struggle between Cleopatra and her brother, Ptolemy. When Julius Caesar arrives in Egypt, he is presented with the severed head of his Roman rival, Pompey. The horror of the event solidifies the antipathy of the main characters, to say nothing of complicating the love plots between the minor characters. *Se pietà* is heard near the end of Act II. Cleopatra has ultimately fallen in love with Caesar, but he is forced to flee because Ptolemy and his party are about to murder him. Cleopatra sings this prayer to heaven for protection for her newly beloved. Those who know Handel in his harmonically conservative oratorios will be astounded at the richness of his operatic palette. Pulsing eighth notes support a short but insistent falling gesture in the violins which unite both the A and B sections. Ascending gestures towards heaven are constantly balanced with the descending motives dwelling on fear of death if Caesar does not return.

*Da tempeste* is an excellent demonstration of the constant contrast of emotion from aria to aria in the *opera seria*. Caesar was thought to have been drowned, but having rescued himself reveals himself to Cleopatra and is about to depart on his final victory over Ptolemy's forces. Caesar's return is compared to a ship ravaged by storms returning safely to port. Bravura is captured in visceral vocal fireworks. Compositionally we hear all the typical techniques: Unison violins emblematic of uncomplicated yet intense emotion are reinforced with harmonies that hardly go beyond a simple tonic-dominant frame. The use of the motto presented first by the orchestra and then immediately presented by the voice is also very typical.



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**Dutch soprano, Josefien Stoppelenburg** is best known for her dazzling vocal agility and her passionate and insightful interpretations. Stoppelenburg has performed all over the United States, Europe, Asia, and South America as a Baroque Music and Oratorio specialist, and as a concert singer. Stoppelenburg has performed most major oratorio works by Handel, Haydn, Bach and Mozart. Last season Navona Records released her CD, *Modern Muses: Contemporary Treasures for Soprano and Cello*. The album won a Bronze Medal in the 2022 Global Music Awards. Concerts this season include appearances in Houston (Harmonia Stellarum and Ars Lyrica), the Boston Early Music Festival with the Newberry Consort, a *St Matthew Passion* in the Netherlands and concerts at the Arizona Bach Festival, Bach Week Evanston, Indianapolis Early Music Festival, and the St. Louis Bach Festival. Stoppelenburg taught vocal master classes at Indiana University (Jacobs School of Music), the University of Colorado, Cincinnati Conservatory of Music, and Illinois State University. She has performed for the Dutch Royal family on several occasions. Josefien is also a professional painter and just illustrated a children's book. To stay posted about her music and art, please visit: [www.josefienstoppelenburg.com](http://www.josefienstoppelenburg.com) or [www.josefienstoppelenburg-art.com](http://www.josefienstoppelenburg-art.com).



A conductor, harpsichordist, and organist, **Dr. Stephen Alltop** is director of music for Alice Millar Chapel, conductor of the Baroque Music Ensemble, and an instructor in conducting, harpsichord, and oratorio for Northwestern University. A specialist in oratorio performance, he has conducted over 100 oratorio and operatic masterworks. He also serves as music director for the Apollo Chorus of Chicago, the Green Lake Choral Institute, and the Elmhurst Symphony Orchestra.

In 2012, he was named Conductor of the Year by the Illinois Council of Orchestras for his work with the Elmhurst Symphony Orchestra. The orchestra has received multiple awards for excellence in programming. He has also been named to Northwestern's Faculty Honor Roll. Dr. Alltop became the music director and conductor of the Champaign-Urbana Symphony Orchestra commencing with the 2013–14 season. He has guest-conducted numerous choruses and orchestras across the United States. He has led opera and orchestral concerts with a number of Italian orchestras, including I Soloisti di Perugia, Fondazione Arturo Toscanini (Bologna), Teatro Reggio Orchestra (Parma), Festival Mozart (Rovertò), Orchestra Sinfonica della Provincia di Bari, Teatro Piccinni (Bari), and the Festival Duni (Matera). In February 2013, he was a guest conductor for the International School Choral Music Society in Busan, South Korea.

Dr. Alltop has worked closely with leading composers of the day, including residency projects with John Corigliano, Eleanor Daley, Stephen Paulus, and Eric Whitacre. He has conducted world premieres of works by John Luther Adams, Jan Bach, Frank Ferko, Stephen Paulus, Alan Terricciano, Janika Vandervelde, and many others. In 2007, he made his Carnegie Hall debut conducting music of Eric Whitacre.



**Sarah Walder Amata** was born in Flagstaff and graduated from Oberlin Conservatory in 1992 with degrees in cello and viola da gamba, she moved to The Netherlands, graduating from The Royal Conservatory in The Hague with a masters in Baroque Cello in 1994. She remained in Northern Europe for nearly 30 years, immersing herself in its musical and cultural possibilities while continuing to maintain musical connections in her native state.

Sarah performs as principal cellist of several modern and Baroque orchestras, as a chamber music player and as a viola da gamba and cello soloist. She has toured in South Africa, South America, South Korea, Europe, and the United States. Some of the groups with which she has performed include Musica Temprana (viola da gamba), Super Librum (vielle), Ensemble Rei and Trio del Fuego (cello), and The Northern Consort (Baroque cello). Sarah is also known for her collaborative work with other art forms, including with mime ensemble Walking Faces (cello improvisation) and with Theater De Plaats in Arnhem (musical theater with cello and Syrian oud).

In 2016 she founded the fiscally-sponsored Sarah Walder Amata Music Project in Arizona, designed to make music and music education fun and accessible to all as well as to build community. In 2017 Sarah released a solo album of her compositions for cello with loop station entitled *Cello Trip*. Her second solo album, *Green Eye*, was released in 2022.

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# THE FESTIVAL AT A GLANCE

There will be a pre-concert lecture one hour before each performance.

SUNDAY, FEBRUARY 26, 3:00 PM

KEN COWAN, ORGANIST

All Saints' Episcopal Church – 6300 N Central Avenue, Phoenix

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CHAMBER MUSIC IN MULTIPLES

Chamber Orchestra with music for 4 bassoons, 4 violas, 4 oboes, 4 singers

All Saints' Episcopal Church – 6300 N Central Avenue, Phoenix

SUNDAY, MARCH 12, 3:00PM

MAGNIFICENT MAGNIFICATS

Scott Youngs, Conductor and Artistic Director

All Saints' Episcopal Church – 6300 N Central Avenue, Phoenix

TUESDAY, MARCH 14, 7:30 PM

HEROINES OF THE BAROQUE

Saint Barnabas Episcopal Church – 6715 North Mockingbird Lane, Scottsdale

## MASTER CLASSES

Cello Master Class by Sarah Walder Amata, Friday, March 10th

Arizona School for the Arts

*Sponsored by John and Colleen Warner*

Voice Master Class by Josefien Stoppelenburg, Saturday, March 11 at 9:00 AM

Orangewood Presbyterian Church – 7321 N 10th Street, Phoenix

*Sponsored by Rebecca Breeding Martin in Memory of Donald D. Martin*

Violin Master Class by Jonathan Godfrey, Saturday, March 11

Arizona State University Herberger School of Music, Dance, and Theatre

*Sponsored by Cynthia Stonnington & Jim Weinstein*

All Program Notes by Dr. Craig Jon Westendorf

Cover art by Josefien Stoppelenburg | Program design by Ray Nagell Design



## TICKETS AND INFORMATION:

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

Arizona Bach Festival, P.O. Box 34403, Phoenix, Arizona 85067-4403

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