



# Arizona Bach Festival 2026



*Bringing the finest in Baroque music to Arizona*

**W**e are honored by your presence and hope that you enjoy each of these concerts presented in our 17<sup>th</sup> season. 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 video recordings. We have purposely chosen a program of the most elegant and beautiful Baroque works, along with some of the most virtuosic. Now that we include works of both the master, Johann Sebastian Bach, and his contemporaries, we hope that you enjoy this expanded palette.

We are grateful to our generous supporters who make this festival possible and we invite you to join them in our mutual efforts. 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. The Arizona Bach Festival is poised to present more great music in the years to come with your help.

The Arizona Bach Festival is a 501(c)(3) charitable organization with a Legacy Fund initiated by a founding gift from Cathie Lemon and Family, that is established within The Arizona Community Foundation. This will provide ongoing support to our programming and educational efforts. The fund is under careful and wise management through the Foundation, and 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 support of the Arizona Bach Festival will continue in perpetuity as we enrich the cultural fabric of Arizona arts through music-making.

Please use the enclosed envelope to make a donation, provide feedback, request additional information, and to sign up for our monthly newsletter. We value your input and are anxious to hear your comments and ideas.

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A special note of appreciation to Joy Lubeck, Advisor to the Board

### A Prelude to the 2026 Season

This year's orchestral and solo programs offer repertoire allowing a "deep dive" into the minds of the composers of the late Baroque period. The commonalities and cross currents of this era can be heard throughout, even in the shorter movements. French dance forms, the many manifestations of the concerto and its use of ritornello, counterpoint, structures dominated by a fundamental bass, and the expressiveness of the Italian violin solo and aria form a creative factory which produced thousands and thousands of pieces for decades.

Most important to keep in mind in your listening is that all these procedures are most often used in cross fertilization. A movement designated as simply "Allegro" can be a dance form, take on aspects of the concerto, or both. Bach's *Toccatà, Adagio, and Fugue* in its very title indicates a mixture of genres, the toccata actually becoming a concerto with an Italian model from the 1690s. Telemann's *Don Quixote* is as much a French dance suite as a programmatic sinfonia, with rhythmic structures of the *Minuet, Gavotte,* and *Passepied*. The Allegro section of its overture takes on both the sectionalization of the concerto ritornello and the form of its French model. All of this musical creation is supported by social structures – trips abroad, the circulation of manuscripts, Amsterdam and Venice as printing centers in the truly modern corporate sense, itinerant virtuosi, Nürnberg a commercial center for all things Italian, the Leipzig book fairs, students who learned their craft as any guild apprentice would do, and professional contacts, to say nothing of the tireless industriousness of the Thuringians.

The ritornello, that is, something which simply "returns," is a basic element of Western music. A medieval carol with a refrain could be an example. Courty and country dance patterns are repetitive by nature and require music reflecting this repetition. The large structures of the early Baroque contrasting a solo or a virtuosic solo group with a larger ensemble were formed with recurring sections. In the last two decades of the 17th century, as orchestral music was totally freed from the vocal motet, the ritornello became the locus of invention, taking on more individualized motives that could be employed both as springboards for invention and for creating larger harmonic structures. By the late Baroque, just as one can speak of a sonata form in the classic era, there is a "first movement" form in the concerto, albeit with shifting identities depending on regional styles and the creativity of the composer. ▣



# Favorites of JS Bach and his Contemporaries

Sunday, February 15, 3:00 p.m.

All Saints' Episcopal Church

*The Arizona Bach Festival gratefully acknowledges the sponsorship of  
this concert by Cathie Lemon & family in memory of L. Gene Lemon*

*Pre-concert Lecture by Craig Jon Westendorf*

## PROGRAM

*Soloists: Jonathan Swartz, violin,*

*Elizabeth Buck, flute & Jonathan Rhodes Lee, harpsichord*

Concerto in E Major, BWV 1042 ..... Johann Sebastian Bach  
Allegro (1685-1750)  
Adagio  
Allegro assai

Canon and Gigue in D Major, P. 37..... Johann Pachelbel  
(1653-1706)

Don Quixote Suite, TWV 55:G10..... Georg Philipp Telemann  
Overture (Largo/Allegro/Largo) (1681-1767)  
Awakening of Don Quixote (Andantino)  
His Attack on the Windmills (Moderato)  
Sighs of Love for Princess Dulcinée (Andante)  
Sancho Pansa Swindled (Allegro moderato)  
Rosinante Galloping (Allegretto)  
The Gallop of Sancho Pansa's Mule (Allegro)  
Don Quixote at Rest (Vivace)

### *Intermission*

Ouverture-Suite in G minor..... Johann Bernhard Bach  
Ouverture (1676-1749)  
Air  
Rondeau  
Loure  
Fantaisie  
Passepied

Brandenburg Concerto #5 in D Major, BWV 1050..... Johann Sebastian Bach  
Allegro  
Affettuoso  
Allegro



### **Jonathan Swartz**

A devoted pedagogue, Swartz serves on the faculties of Arizona State University and Madeline Island Chamber Music. He has previously taught at the University of Texas at El Paso, Domaine Forget Academy, Round Top Festival, Interlochen Arts Camp, Innsbrook Institute, and the Rocky Mountain Summer Conservatory. Sought after as a master clinician, and frequent presenter at the American String Teachers Association National Conferences, his approach to bow technique was featured in a STRINGS magazine article in 2006.

Praised by *The Strad* for his “impeccable playing” and “gorgeously viola-like tone,” violinist Jonathan Swartz enjoys a multi-faceted career. His recent solo CD, *Suite Inspiration* (Soundset Recordings), received much critical acclaim. John Terauds of *Musical Toronto* comments, “Swartz sounds as if his bow were strung with threads of silk rather than horsehair,” and calls his performance of Bach’s Chaconne “something to treasure.”

Swartz is the founder and artistic director of the Visiting Quartet Residency Program at Arizona State University, a chamber music program that integrates visiting resident artists with a comprehensive chamber music curriculum. He has also been instrumental in shaping the curriculum for the violin program at the Domaine Forget Academy, and presently serves as artistic director for Madeline Island Chamber Music, WI.

**Elizabeth Buck** is Professor of Flute at Arizona State University. Previous appointments include Visiting Associate Professor at Indiana University Jacobs School of Music and Principal Flute with the Phoenix Symphony Orchestra. As an orchestral musician, Elizabeth Buck has played Principal Flute with the Arizona MusicFest Orchestra and Pops Ensemble, Arizona Opera, AZ Bach Festival Orchestra, Brevard Music Center Orchestra, CityMusic Cleveland Chamber Orchestra, Phoenix Symphony Orchestra, River Oaks Chamber Orchestra, Saint Louis Symphony Orchestra, Houston Grand Opera, New York City Opera National Company, and the Nova Philharmonia Portuguesa in Lisbon, Portugal.

International guest solo and teaching engagements include University of Cujo in Mendoza, Argentina; with past visits to Hainan University and Northwest MinZu University in China; University of the Arts (Bern), Lucerne University of Applied Arts and Sciences, and Winterthur Music Conservatory in Switzerland; Conservatory of Music in Santo Domingo, Dominican Republic; and Yonsei University, Dankuk University, ChonNam University, and ChungNam University in South Korea.

Dr. Buck holds a Doctor of Musical Arts degree from Rice University and Bachelor and Master of Music degrees from The Juilliard School. She is an active and lifetime member of both the National Flute Association and the Arizona Flute Society.



**Jonathan Rhodes Lee** has performed as harpsichord soloist and continuo player across North America and Europe. He can be heard on the MSR, Equilibrium, and Navona labels, and he has appeared with ensembles such as Mercury Baroque (Houston), the New Century Chamber Orchestra (San Francisco), Cosmopolitan Baroque (Las Vegas), the San Antonio Symphony, and others. Lee holds degrees from Colgate University, the San Francisco Conservatory of Music, and the University of California, Berkeley, and he was a Fulbright Scholar at the Royal Conservatory of Music in The Hague, Netherlands. His harpsichord teachers have included Joscelyn Godwin, Laurette Goldberg, Davitt Moroney, and Jacques Ogg.

As a musicologist, Lee explores interests in both eighteenth-century topics (particularly the works of George Frideric Handel) and film music. He has published



# Orchestra

Violin solo  
Jonathan Swartz

Violin 1  
Tessa Gotman  
Ramses Cid  
Danica Terzic

Violin 2  
Sarah Cranor  
Spencer Ekenes  
Louis Coste

Viola  
Nancy Buck  
Allyson Wuenschel

Cello  
Ryan Murphy  
Ruthie Wilde

Bass  
Catalin Rotaru

Harpsichord  
Jonathan Rhodes Lee

Flute  
Elizabeth Buck

Percussion  
Sonja Branch

Conductor  
Scott Youngs

articles in *Cambridge Opera Journal*, *Eighteenth-Century Music*, *Music and Letters*, *The Journal of Musicology*, the *Händel-Jahrbuch*, the *A-R Music Anthology*, and *The Heroic in Music* (Boydell, 2022). His book, *Film Music in the Sound Era: A Research and Information Guide*, was published in 2020 by Routledge. Lee also issued the first volume of Pierre Nicolas La Font's harpsichord works with A-R Editions in 2016.

Lee's research and creative activity have been supported by the Nevada Arts Council, the James R. Anthony Endowment (funded by the American Musicological Society, the National Endowment for the Humanities, and the Andrew W. Mellon Foundation), the Society for Theatre Research (U.K.), the Dolores Zohrab Liebmann Fund, the Netherlands-America Foundation, and the Fulbright Scholar Program.

Lee serves as Associate Professor of Music and director of the Arnold Shaw Popular Music Center at the University of Nevada, Las Vegas.

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## Program Notes

This afternoon offers almost a complete catalogue of late Baroque orchestral forms. The absent model is the expansive *chaconne* of French opera, although the Pachelbel *Canon* comes close in conception.

The opening piece, Bach's *Concerto in E Major*, BWV 1042, is wisely chosen as a panoply of late Baroque compositional procedures and expressivity. Much has been written about Bach's confrontation with the Italian solo concerto, especially as concretized by Vivaldi. The origin of these studies is found in the first biography of Bach by J. N. Forkel in 1802. Forkel complains of some disorder in the earlier works of Bach and continues: "...there must be order, connection, and proportion in the thoughts; to attain such objects, some kind of guide was necessary. Vivaldi's concertos for the violin, which were then just published, served him for such a guide." Bach remained a student of composition throughout his life. While Vivaldi was an important fount of technique and source of many keyboard transcriptions by Bach, and while Bach had other Italian composers to study, today's concerto goes beyond anything of his contemporaries.

The construction of the opening *ritornello* defines the whole first movement, employing the quintessential structure of *Vordersatz-Fortspinnung-Epilog* (opening-spinning out-epilogue). The opening is simply a rising E Major triad, the spinning out repeated sixteenth notes over a strongly defined harmony, and the epilogue an uncomplicated rising and descending line, cementing the tonic pitch of E Major. Like Vivaldi, these three ideas are "detachable," constantly coming in and out of the texture as separate motives. Unlike Vivaldi they become developmental. They become not three separate ideas, but they are further subdivided to extend the structure. Also, unlike Vivaldi, the ritornello ideas flow into the solo writing. Tracing these motives, to say nothing of the vitality of the solo violin, is the true joy of listening to Bach. In spite of all this detailed development, the whole has an



energy and forward propulsion equal to anything in the Brandenburg concertos.

The second movement in the brooding key of c# minor is a mixture of styles, combining the Italianate *espressivo Adagio* with a recurring bass typical of the French *chaconne*. The closing *Allegro* is an uncomplicated “easy to dance to” *Passepied*, a quick dance in triple meter.

Pachelbel’s *Canon* is the most popularizing piece in the entire repertoire of the Arizona Bach Festival, hitting the charts from the soundtrack of the 1980 film *Ordinary People*. While the canon as a contrapuntal procedure can be quite severe (Bach’s *Art of the Fugue*), the subjects are laid out so that the following voice is usually in sweetly resonant parallel thirds. Adding to the calm lucidity is a recurring three-measure bass pattern, making the whole sound like a *chaconne*. Pachelbel, a native of Nürnberg, kept close to the suavity and clear textures of the southern realm of the German lands.

Cervantes’ *Don Quixote*, first published in 1605, has had a longevity and popularity in Western culture rare for any novel. From the phrase “tilting at windmills” to a Broadway rendition and full-length animation, its tales are firmly imprinted in the imagination. Reprinted five times within a year of its first publication, it was soon translated into French; a partial translation in German appeared in 1617. A full German translation was printed in Leipzig in 1734, with a very illuminating preface by the translator. He makes clear that *Don Quixote* is not a farce or just another knightly tale, but a social commentary – there are many Don Quixotes in all classes of society.

Telemann is one of the most prodigious composers in Western history, leaving behind 6,000 compositions of every genre of the time, including 600 overtures. The term *overture* should not be taken in the modern sense as a piece setting the mood for an opera, but simply as a dance suite. Divorced from the theater, the *overture* was more in the order of “easy listening” – energetically conceived but listened to only passively. Of all Telemann’s overtures, 111 have programmatic titles, that is, the music depicts something extra-musical, like a personality, an event, a place, or even a mood. The deeds of Don Quixote and Sancho Panza will be evident in the music. Yet, the musical forms stay within the parameters of the French dance suite. To mix terms even more, the *Overture* begins with its own overture in the French style.

Johann Bernhard Bach and Johann Sebastian were second cousins, remaining close throughout their lifetimes. They were both godfathers to their respective sons, and Johann Sebastian had four of Johann Bernhard’s overtures copied for use of the collegium musicum in Leipzig. Johann Bernhard worked as a violinist under Telemann from 1708 to 1712 in the court at Eisenach; his obituary of 1754 states that he “composed many beautiful overtures in the manner of Telemann.” J. B. Bach’s simple textures and uncomplicated harmonies establishing clean and expressive melody definitely show an affinity to Telemann. Each movement turns into a concerto, with the solo violin simply expanding the short phrases of the orchestra. The *Fantaisie* is particularly well conceived, based on a theme of only one measure, which is used both in the upper voices and then as a bass line to support the soloist.

The six Brandenburg concertos were presented to the Duke of Brandenburg in 1721, but it has been hypothesized that they had an earlier origin, maybe even being used in a competition in 1717 for a “musical contest for superiority” against Louis Marchand in Dresden. It is easy to imagine Bach himself doing the stunning harpsichord solo in the first movement to give Marchand his comeuppance (Marchand never appeared anyway). Everything about the first movement of the E Major concerto given above can be applied to the fifth Brandenburg concerto. The slow movement sounds like a trio sonata, but with the addition of an obbligato harpsichord. Like many final movements in many genres, it ends with a *gigue*. Again, we hear Bach’s genius going beyond the usually formulaic nature of Vivaldi’s *ritornellos*. It is not the full orchestra which presents the *ritornello*, but the soloists. The *ritornello* abandons its tripartite structure (see above), instead using a very short three measure motive which remains open ended. There is an entire development before the full orchestra enters after 28 measures. Astounding is the rapid interplay between flute, violin, and harpsichord while still maintaining the vitality of the dance. 📺



# Sonatas of JS Bach

*Steven Moeckel, violin*

Sunday, February 22, 3:00 p.m.

Western Spirit: Scottsdale's Museum of the West

*Sponsored by Janet Witzeman in memory of Robert Witzeman*

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## ▣ *Soul Searching* ▣

### **Sonata No. 1 in G minor, BWV 1001**

Adagio

Fuga (Allegro)

Siciliana

Presto

### **Sonata No. 2 in A minor, BWV 1003**

Grave

Fuga

Andante

Allegro

### **Sonata No. 3 in C major, BWV 1005**

Adagio

Fuga

Largo

Allegro assai





### **Steven Moeckel, violinist**

As concerto soloist, concertmaster, and recitalist, violinist Steven Moeckel has engaged audiences and critics worldwide with his effortless virtuosity, vivid characterization and uncanny ability to capture the very essence of a work. A seasoned performer since childhood, Moeckel first appeared as concerto soloist at the age of 8. Since then, he has continued to solo with orchestras throughout the United States, Europe, and Asia, interrupted only by a two-year period as Principal Soprano Soloist of the renowned Vienna Boys Choir.

Moeckel's concerto repertoire encompasses everything from the standard classical and romantic masterpieces to the visceral virtuosity of the Shostakovich *Concerto* and Corigliano's *Red Violin*. Invited to China under the auspices

of the newly formed Ling Tung Foundation, he was the first Western violinist to perform the beloved violin concerto, *The Butterfly Lovers*, with a Chinese orchestra. His special affinity for the British repertoire has most recently led to performances of the Elgar, Britten, and Walton Concertos.

Steven Moeckel has performed as chamber musician and recitalist with Leon Fleisher and Menachem Pressler at Chicago's Ravinia Festival and frequently appears in concert with William Wolfram. Notable performances include recitals at the Sewanee Summer Music Festival, the Colorado College Music Festival and the Sunriver Music Festival. With his long time partner pianist Paula Fan, Moeckel has toured Europe and the Americas, and performed the complete cycle of the ten Beethoven Sonatas three times to critical acclaim. Together they have recorded three albums. His most recent album with Indiana University pianist, Joanna Goldstein, celebrates the works of women composers during the time of Suffrage.

As a communicator, Moeckel's ability to involve audiences in an astounding range of repertoire distinguishes him as a musician of rare versatility. A Laureate of the venerable Sibelius Competition, his performances earned recognition in the Helsinki press for his ability to probe the mind of a composer. At home in myriad styles, with pianist Paula Fan he performed a 12 hour marathon charity concert featuring masterworks of the classical literature interspersed with intermezzi featuring country, tango and jazz.

Steven Moeckel is equally at home speaking about music. Since his first appointment as Co-Concertmaster of Germany's Ulm Philharmonic at the age of 19, he has been involved in outreach and educational events for orchestras and festivals on both sides of the Atlantic. He has served as a frequent coach for the New World Symphony in Miami and in 2019 was invited to participate in the National Alliance for Audition Support, a group that trains minority classical musicians in audition preparation in conjunction with the Sphinx Organization, the New World Symphony, and The League of American Orchestras. He has served as orchestra coach at the Peabody Conservatory in Baltimore, and has appeared as a guest on the podcast series, 'Behind the Screen,' hosted by JT Kane and Matt Corey.

A graduate of both the famous Hochschule Mozarteum in Salzburg and Indiana University in Bloomington, Steven Moeckel has served as Concertmaster of the Ulm Philharmonic in Germany, the Tucson Symphony Orchestra, The Phoenix Symphony, and the Santa Fe Opera. He is a board member of a non-profit focused on music awareness called The Wayback Foundation, and currently president of the Arizona Chapter of American String Teachers Association. In 2020 he was awarded a tenured violin professorship at Northern Arizona University and is artistic director of the Oxmoor Farm International Chamber Music Festival in Louisville, Kentucky.



## Program Notes

As with his contemporaries and forebears, Bach's first musical instruction would have been on the violin. His first significant position in 1707, the ducal court at Weimar, was not as organist, but as violinist and director of the orchestra. In 1703 he had already had a stint as violinist in the orchestra for six months, his position as organist there coming only in 1708. Bach's six works for solo violin, three sonatas and three partitas, could not have been written without his own thorough understanding and total mastery of violin performance.

Bach's use of double, triple, and quadruple stops on the violin, that is, playing multiple pitches simultaneously, may have had a model in Johann Paul von Westhoff's solo violin partitas (1696). Bach would have definitely known Von Westhoff (1656-1705) since he was at the Weimar court from 1699 until his death. Yet Bach's very first ensemble piece, a fugue in g minor for violin and continuo (BWV 1026), already indicates how Bach can use a solo violin as a contrapuntal instrument through double stops. Consequently, the sonatas of today's program were most likely begun in Weimar and finished during Bach's tenure at Cöthen in 1720. They were first printed in Bonn in 1802, making them very early indicators of the Bach revival. In a review of this edition, Beethoven wrote in 1805 that these works were "perhaps the greatest example in any art form of a master's ability to move with freedom and assurance."

In the absence of any supporting bass line or keyboard realization, much is required of the listener to internally supply the missing voices. Composers of the 19th century, with their predilection for harmony as the source of expression, solved this difficulty by transcriptions. Robert Schumann transcribed all six of the solo sonatas and partitas for violin and piano, and Mendelssohn did the same for the last movement of *Partita No. 2*, BWV 1004, the *Chaconne*. The *Chaconne* (not heard today) is by far the most performed movement of the set of six. Johannes Brahms was astounded by it: "On one stave, for a small instrument, the man [Bach] writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind." He was able to maintain his sanity by writing a piano transcription for left hand alone. There are several transcriptions of all six of the solo violin pieces for piano alone.

Most importantly for our understanding is the fact that Bach himself did his own transcriptions of selected movements, which shows us definitively what he was hearing while composing. The *Fuga* of Sonata No. 1 was turned into an organ fugue; all of Sonata No. 2 was transcribed for harpsichord but transposed to d minor; and the opening *Adagio* of Sonata No. 3 was transcribed for harpsichord but transposed to G Major. Philipp Spitta (1841-1894), author of the first definitive biography of Bach with thorough research into all his works, was particularly enthusiastic about this *Adagio*, favoring the transcription over the original: "Everything which is lacking in the human heart and what the tongue attempts to stutter is here revealed in one stroke from the miracle working hand."

The movements of the sonatas are arranged in the order of the Italian *Sonata da chiesa*, the church sonata – slow-fast-slow-fast. (The movements of the partitas are arranged as dance suites.) All three begin with very slow movements; all three are exquisite in their expression. Likewise, all three have fugues as their second, faster movements. It is here that both composition and performance become most complex, as four strings have to create, or give the impression of creating, independent voices. The *Fuga* of No. 2 is particularly difficult. The third movements return to more lyricism, but the *Siciliana* of No. 1 maintains additional voices. All three of the last movements dispense with double stops to facilitate the rapid tempos.

To expound on these sonatas further in any meaningful way would burst the limitations of these program notes, so I will paraphrase the close of Forkel’s 1802 biography: Bach, in his striving for perfection and precision to create the sublime whole, created a body of works which will remain true ideals and imperishable models of art. 📌



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Lidarti's Oratorio *Esther*  
*The Salvation of Israel by the Hands of Esther*

Sunday, March 1, 3:00 p.m.  
Ina Levine Jewish Community Campus

*Sponsored by The Molly Blank Fund of the Arthur M. Blank Family Foundation,  
Center for Jewish Philanthropy of Greater Phoenix, Alan and Carole Zeichick, Valerie Richter,  
Alan Gold and Pnina Levine, Jonathan and Rachel Hoffer*

*Soloists Josefien Stoppelenburg, Nina Garguilo, Paul Nicosia,  
Derek Stull, James Grandjean, Elijah Frank,  
with the Festival Chorus and Orchestra*

ROLES

Lady Israel – Nina Cole Garguilo, Soprano  
Esther – Josefien Stoppelenburg, Soprano  
Harbona – Elijah Frank, tenor  
Haman – Derek Stull, bass  
Mordecai – Paul Nicosia, tenor  
Ahasveros – James Grandjean, tenor



*The Libretto for Lidarti's Oratorio, Esther will be provided at the March 1st performance. It will include the original Hebrew, transliteration, and a translation into English.*

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**T**he *Book of Esther* tells the story of a young Jewish woman who becomes Queen of Persia and saves her people from a plot to exterminate them. The story is set in ancient Persia after the Babylonian exile, where King Ahasveros, having banished his previous wife, Queen Vashti, holds a beauty pageant to choose a new one. Esther, an orphaned Jewish girl who has been raised by her cousin Mordecai, is chosen as the new queen, but she does not reveal her Jewish identity. There is a plot afoot involving Haman, a high-ranking official who decides to kill all the Jews in the empire because Mordecai refuses to bow down to him. Mordecai asks Esther to go to the King, expose the plot, and save her people. Since it is forbidden to go to the King unsummoned, Esther is afraid but goes believing that her faith will be sufficient. The King is completely besotted with Esther and promises to do anything for her. He orders that the Jews be spared, but that Haman should be hung from his own gallows. Esther has become the savior of her people.

The oratorio is composed of three acts. The score is written for six solo voices, a three-part chorus, and orchestra. It is likely that the female roles were sung by men, as was the standard religious practice of the day. Although the work was composed in 1774, its pre-classical style is more representative of the High Baroque era

of 1720-1750. The arias and duets fall into the “gallant” pre-classical style, and the *basso-continuo* role in the orchestral accompaniment also harks back to the earlier years.

The history of this work is fascinating. The composer, Cristiano Giuseppe Lidarti (1730 - 1793), was an Austrian composer who spent his life working in Venice. The Portuguese Jewish community in Amsterdam commissioned him to write the oratorio based on the heroine of Purim, Esther. The libretto, or text for the work, was created by Rabbi Jacob Raphael Saraval in Hebrew and was based on the *Esther Scroll*. The work was further influenced by the 1689 play by Jean Racine and the Handel’s 1732 libretto, both telling the Esther story. The full title of Rabbi Saraval’s libretto is “The Salvation of Israel by the Hands of Esther.” Scholars knew of the existence of the Rabbi Saraval’s libretto, but Lidarti’s music was lost until 1997, when it was rediscovered by Richard Andrewes, a Cambridge University scholar. It is, to this day, the richest known work of Hebrew art music from the 17th and 18th Centuries. It is the only known full oratorio in Hebrew and is a remarkable collaboration between Jewish and Christian artists. The historical authenticity of the work was confirmed by Hebrew University in Jerusalem, and it was premiered in Israel in 2000. 📌

## מגלת אֶסְתֵר

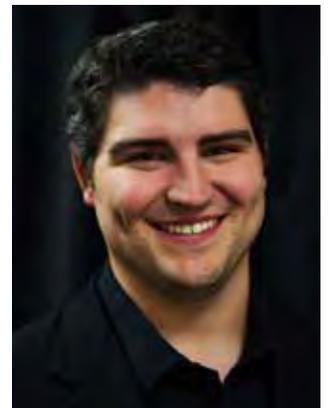


Dutch soprano **Josefien Stoppelenburg** is best known for her dazzling vocal agility and her passionate and insightful interpretations. Stoppelenburg has performed all over the United States, Europe, Asia, and South America as a Baroque Music and Oratorio specialist, and as a concert singer. Her appearance on Chicago’s classical radio program, “Live from WFMT”, was selected as one of the 10 best performances in 2016. She won the Dutch National Princess Christina Competition, and the Chicago Oratorio Award. Stoppelenburg has performed several times for the Dutch Royal Family. Her CD *Modern Muses, Contemporary Treasures for Soprano and Cello*, published by Navona Records, won a Bronze Medal at the Global Music Awards.

Josefien has performed most major oratorio works by Handel, Haydn, Bach and Mozart, and many works by Schubert, Mendelssohn and Monteverdi. She appeared to great acclaim in *Annelies*, an oratorio about Anne Frank by composer James Whitbourn. This English composer praised Stoppelenburg’s outstanding performance, stating: “I have heard many performances, but few so accomplished and so full of understanding as hers.” Josefien appeared as a soloist with Haymarket Opera Company, Tempesta di Mare, Apollo’s Fire, Camerata Amsterdam, The Noord Nederlands Orkest, the Radio Filharmonisch Orkest (Netherlands), Harmonia Stellarum and Ars Lyrica (Houston), the Boulder Bach Festival, the Arizona Bach Festival, the Lexington Bach Festival and Baroque Festival Corona Del Mar, California. She also performed with the Fort Wayne Philharmonic, the Evansville Symphony, the Elmhurst Symphony and the Rockford Symphony Orchestra.

### **Derek Stull, bass**

Derek James Stull earned his Bachelor of Music Education degree from Dallas Baptist University, and his Master of Music degree in vocal performance at The University of Tennessee under the instruction of bass-baritone Andrew Wentzel. Mr. Stull made his professional debut in 2018 as Penilino in *Gianni Schicchi* with Knoxville Opera and returned to perform the role of Gregorio in Gounod’s *Roméo et Julliette* in 2020. In 2024 he performed in the title role of Mendelsson’s *Elijah* with the North Valley Chorale. Mr. Stull teaches music and acting at St. John Paul II High School in Avondale, and is a primary cantor for Prince of Peace Catholic Parish in Sun City West.



**Paul Nicosia, tenor**

Paul most recently appeared as the Tenor soloist in Prescott Chorale’s performance of Puccini’s *Messa di Gloria*. Prior to that, Paul was the Tenor soloist for Yavapai College’s performances of Handel’s *Messiah* and alongside Quartz Ensemble for their production of *Elijah* by Felix Mendelssohn. Paul has sung the tenor solo in Arizona Musicfest’s performance of Joseph Haydn’s *The Creation* and he has previously performed on the stages of Opera in the Heights as Tamino in their production of Mozart’s *Die Zauberflöte* and U of A Opera’s *La Hija de Rappaccini* as Giovanni.



**Nina Garguilo, soprano**

Originally from Memphis, Dr. Nina Cole Garguilo serves as the Director of Choirs and Coordinator of Vocal Studies at Glendale Community College. She has been performing, teaching, lecturing, and leading vocal & choral workshops in the Phoenix area since 2011. In 2017, Nina earned her Doctorate in Music from Arizona State University. In addition to opera and musical theater rolls in the United States, 2013, Nina sang the title role in *Das Tagebuch der Anne Frank* at the Mittelsächsisches Theater in Freiberg, Germany. Nina was a soloist for Ola Gjeilo’s *Tundra*, and sang the regional premieres of his *Liberation of Ellisbell* and *New York I & II*. She has been a member of the Phoenix Chorale and is in her 8<sup>th</sup> season with “Helios: a Modern Renaissance.”

**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. 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).



**Chorus**

- Soprano
- Leslie Ellingson
- Jacquelyn Island
- Jennifer Holm
- Lori Simmons
- Sarah Smith
- Tenor
- Elijah Frank
- Earl Simmons
- Christopher Wall
- Bass
- Jordan Murillo
- David Topping
- Robert Wilkinson

**Orchestra**

- |                  |                   |                     |
|------------------|-------------------|---------------------|
| Violin I         | Viola             | Oboe                |
| Stephen Redfield | Nancy Buck        | Gabbie Wong         |
| Sarah Cranor     | Allyson Wuenschel | Lauren Fox          |
| Sarah Schreffler | Nicole Allen      |                     |
| Danica Terzic    |                   | Flute               |
|                  | Cello             | Elizabeth Buck      |
| Violin II        | Marybeth          | Mikaela Hannon      |
| Michael DiBarry  | Brown-Plambeck    |                     |
| Ramses Cid       | Ruthie Wilde      | Harpichord          |
| Spencer Ekenes   | Bass              | Jonathan Rhodes Lee |
| Jamie Wu         | Catalin Rotaru    |                     |
|                  | Horn              |                     |
|                  | Martha Sharpe     |                     |
|                  | Jesse Boyd        |                     |



**James Grandjean, tenor**, is making his debut performance with Arizona Bach Festival. He earned his BM in Vocal Performance from Oklahoma City University (2014) and has since kept a busy performance calendar. Some notable roles include Tamino in *Die Zauberflöte*, Ferrando in *Così Fan Tutte*, Laurie in Mark Adamo's *Little Women*, El Remendado in *Carmen*, and The Stage Manager in Ned Rorem's *Our Town*. James is currently in his fifth season with the Grammy award winning Phoenix Chorale, and was recently featured as the tenor soloist in the first professional live recording of Samuel Coleridge-Taylor's 1912 cantata *A Tale of Old Japan*. Additionally, he collaborated with the Chorale, Tonality, and Kronos String Quartet in 2022 for a unique musical recitation of Nikky Finney's intensely moving epic poem *At War With Ourselves - 400 years of You*. James is also a proud member of "Helios: a Modern Renaissance," The Prescott Quartz Ensemble, and the Arizona Opera Chorus.

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## Video Shorts

**In order to increase your enjoyment** of Lidarti's *Esther*, we have prepared some videos to give you historical background and some insight into the magic that goes into bringing *Esther* to life. The videos are available to everyone who purchases a ticket to the performance of Lidarti's Oratorio, *Esther*.

**Josefien Stoppelenburg**, soprano extraordinaire, talks about the vocal challenges of communication in singing the role. From facial expressions to changes in vocal timbre and weight, *Esther*'s character develops throughout the work and needs to be conveyed to the audience. We are always charmed and impressed by her grace, expertise and clarity.

**Dr. Stanley Mirvis**, director of the ASU Jewish Studies Department, shares his take on the city of Amsterdam in 1774 and its impact in the area of Jewish education throughout the world. This fascinating look at the religions of the city and its growth help to put the work in context.

**Rabbi Emily Langowitz**, Executive Director of the Women's Leadership Institute, talks about the Biblical character of *Esther* and how this commission from Amsterdam places *Esther* in the spotlight as the savior of her people. Since this community of Jews had migrated to a place where they no longer had to hide their faith, they flourished and became a center of learning and culture.



**We wish to express our sincere appreciation** to the consortium of donors from the Arizona Jewish Community who made this concert possible. We also give special thanks to Hebrew University for the scores; The Ina Levine Jewish Community Campus for their hospitality and assistance; Chen Holtzman and Eyal Ronel for their help with Hebrew translations and transliterations; Andrea Cohen for technical assistance with tallit and tzitzit creation; Dr. Stanley Mirvis and Rabbi Emily Langowitz for expertise and graciousness in the production of our pre-concert lectures; and of course, our talented musicians and singers. *Thank you all!*



# Organ & Baroque Trumpet

Sunday, March 8, 3:00 p.m.

All Saints' Episcopal Church

*Sponsored by the American Guild of Organists, Central Arizona Chapter*

*Pre-concert Lecture by Craig Jon Westendorf*

## PROGRAM

*Avi Stein, organ & John Thiessen, trumpet*

Concerto in D (Roger).....Giuseppe Torelli  
Allegro (1658-1709)

Adagio/Presto/Adagio

Allegro

Prelude and Fugue in D Major, BWV 532 ..... Johann Sebastian Bach  
(1685-1750)

Concerto (after Vivaldi) in D Major, BWV 972 ..... Johann Sebastian Bach  
Allegro Modern Trumpet

Larghetto

Allegro

Passacaglia and Fugue in C Minor, BWV 582 ..... Johann Sebastian Bach

### *Intermission*

Suite of Ayres for the Theatre ..... Jeremiah Clarke  
Round O (1674-1707)

The Prince of Denmark's March

Slow Air

Trumpet Tune

Gigue

Toccat, Adagio and Fugue in C Major, BWV 564 ..... Johann Sebastian Bach

Premiere Suite de Symphonies ..... Jean-Joseph Mouret  
Rondeau (1682-1738)

Gracieusement sans lenteur

Guay



### **John Thiessen**

Described by the New York Times as “the gold standard of Baroque trumpet playing in this country,” John Thiessen appears as soloist and principal with the foremost period ensembles throughout the United States, including Trinity Baroque, Philharmonia, Handel and Haydn Society, Boston Early Music Festival and American Bach Soloists. He has also performed with the Academy of Ancient Music, Taverner Players, the English Baroque Soloists and the Amsterdam Baroque Orchestra. 2025-26 season highlights include Bach’s Brandenburg Concerto No. 2 with Music of the Baroque in Chicago and Handel’s Messiah with Trinity Church Wall Street. Mr. Thiessen serves on the faculties of The Juilliard

School’s Historical Performance Department and Montclair State University, presents masterclasses throughout the US and Canada, and is Executive Director of the American Classical Orchestra. His discography includes over 80 recordings of major works by Vivaldi, Bach, Handel, Mozart, Mozart, Haydn and Beethoven for international labels.

### **Avi Stein**

The American conductor, choral conductor, organist and harpsichordist, Avi Stein, obtained his Bachelor of Music degree from the Eastman School of Music (1997), and his Master of Music degree from the University of Southern California (2000) and was a Fulbright scholar in Toulouse, France. He finished his doctoral studies in organ and harpsichord at Indiana University. Avi Stein taught harpsichord, vocal repertoire and chamber music at Yale University and was the music director at St. Matthew & St. Timothy Episcopal Church in New York. Currently he is the organist and chorus master of Choir of Trinity Wall Street (since May 2014) and on faculty at the Juilliard School where he teaches continuo accompaniment, vocal repertoire and chamber music. The New York Times described him as “a brilliant organ soloist” in his Carnegie Hall debut.



Avi has performed throughout the USA, in Europe, Canada, and Central America. He is an active continuo accompanist who has played with many ensembles such as the Boston Early Music Festival Orchestra, the Baroque Orchestras of Los Angeles, Seattle and Indianapolis and the Warsaw, Toulouse and Indianapolis Symphony Orchestras as well as his own chamber group X579. Currently he is the artistic director of the Helicon Foundation and has directed the International Baroque Academy of Musiktheater Bavaria, and the young artists’ program at the Carmel Bach Festival. He has conducted a variety of ensembles including Tafelmusik, Portland Baroque Orchestra, Bang on a Can All-Stars, Opera Français de New York, OperaOmnia company in a production of Monteverdi’s *Coronation of Poppea* and series called the 4x4 Festival: four programs in four days of 17<sup>th</sup> century music from four countries, using many of New York’s finest Baroque musicians. He conducted Henry Purcell’s *Dido and Aeneas* at Juilliard in a production that toured in London’s Holland Park and at the Royal Opera House at the Palace of Versailles. His most recent production at Juilliard, Luigi Rossi’s *Orfeo*, was named one of the best performances of 2021 by The New York Times.

## Program Notes

This afternoon's program provides a fitting bookend to the various manifestations of the late Baroque solo concerto. (Please refer to the notes for February 15.) The term concerto in our usual sense of a soloist or soloists with a large ensemble was not realized until the 1690s in northern Italy, particularly in the works of Giuseppe Torelli. Although Torelli did write violin concertos, his most popular piece is the trumpet concerto heard today. This concerto, along with BWV 972 and even the Toccata, BWV 582, offer a study in the various manifestations of the function of the ritornello.

Recognized as a violin virtuoso, most of Torelli's career was spent in the capella of the basilica of San Petronio in Bologna. This voluminous structure needed a large music establishment. The forces employed were much larger than anything the modestly sized courts and cities of Germany could afford; a platform in the apse could hold up to 100 musicians. The sonatas and concertos for trumpet, intended to be played before mass, were written before 1696. The opening ritornello of the Concerto in D Major is already cemented in the structures of the late Baroque (Vordersatz-Fortspinnung-Epilog), and a "separation" of this ritornello provides the first exchange of soloist and orchestra (the orchestra today taken over by the organ). However, the first movement proceeds with only faint reminiscences of the ritornello. The shorter sections of the middle movement with its quick alternation of tempo and Affekt are typical of Italian music of earlier generations. The creation of drastic emotional shifts truly stands as the first desiderata of the whole era. The third movement is tightly constructed and is in fact monothematic with quicker alternations of trumpet and string ensemble.

Fortunately for us, Bach had a large number of faithful students. Without their copies, we would have no sources for most of the preludes, toccatas, and fugues of Johann Sebastian Bach. It is assumed that most of these works were written in Bach's years at Weimar (1708-1717), and many copies date well after his death. In the Prelude and Fugue in D Major we can finally hear a style that is detached from northern Italy, relying instead on the monumental works of organists of the Hanseatic cities of the preceding generation. The opening gesture is meant to call attention not only to the improvisatory working of a D Major triad, but also to the magnificence of the instrument. The Prelude continues with a movement marked *alla breve*, a hearkening back to the motet textures of the Renaissance. But here is a texture that really has no parallels, even in Bach. It is more a fantasy with a rapid exchange of almost hectic motives. This energy collides headlong into a massive *adagio* with double pedal, again in emulation of the organ style in the north of Germany which showcased the wealth of the merchants on the Baltic. The fugue is motoristic, with a subject rapidly rotating around just three

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

RÜCKPOSITIV {Manual I}	HAUPTWERK {Manual II}	BRUSTWERK {Manual III}	PEDAL	COUPLERS
8' Gedeckt	16' Quintaton,	8' Gemshorn	16' Prinzipal	RP + Pedal
4' Prinzipal	8' Prinzipal	8' Gemshorn Celeste	16' Subbass	HW + Pedal,
4' Flöte	8' Rohrflöte	4' Prinzipal	8' Prinzipal	BW + Pedal,
2' Oktav	4' Oktav	4' Blockflöte,	8' Gedeckt	RP + HW
1-1/3' Larigot	4' Koppelflöte	2' Oktav	4' Choralbass	BW + HW,
1' Kleinmixtur III	2-2/3' Nasat	1-1/3' Larigot	16' Stillposaune	BW + RP
8' Krummhorn	2' Waldflöte	1-1/3' Scharff IV	8' Trompete	
8' Festival Trompet	1-3/5' Tierce	8' Rohrschalmey		12 Generals
	2' Mixtur V	Tremulant		6 Divisionals
	8' Trompete	Zimbelstern		Manual to Pedal
	8' Festival Trompet	8' Festival Trompet		Reversibles
				Tutti Setter
				16 levels

notes. The nature of the subject precludes any real contrapuntal devices. In this sense it can be understood and enjoyed like an Italian concerto.

Bach transcribed at least 16 concertos, mostly by Vivaldi, for harpsichord and/or organ. The Concerto in D Major, BWV 972, is a faithful reworking of Vivaldi's Op. 3, No. 9 (*L'estro armonico*), 1711, for solo violin. Originally reworked by Bach just for keyboard, it has only relatively recently become very popular as a trumpet concerto. While the opening ritornello has the tripartite structure discussed already, it is only the motive of the *Epilog* which functions structurally. The *Larghetto* is a congenial elaboration of underlying harmonies, and the last movement is a quick *Passapied* that is a virtuoso romp free from any technical obfuscation.

The first half ends with yet another genre in which Bach superseded his predecessors, the *passacaglia*. The passacaglia is a set of variations over a constantly repeating bass theme, a theme which can sometimes migrate to the upper voices. It has cousins in standard Renaissance bass patterns which served as scaffolds for improvising dances, songs, and instrumental variations. For example, the pattern of the *passamezzo antico* (g-f-g-d bflat-f-g-d-G) supports the melody *Greensleeves*, in America usually sung to the text "What child is this?" The passacaglia is a natural form for the organ, as the bass theme can pass to the pedals, leaving the hands free for any kind of counterpoint on the theme or passagework. Bach's closest models were by Dietrich Buxtehude (c1637-1707) of Lübeck, to whom Bach ardently listened on an overextended leave of absence in 1705. Ultimately, the total and relentless catalogue of textures which Bach exploited turns an improvisatory form into something truly monumental. Even after 21 variations, Bach has not exhausted his genius, and goes on to turning the passacaglia theme into a fugue subject.

Jeremiah Clarke in his short life eventually attained the posts of organist at St. Paul's Cathedral and Gentleman of the Chapel Royal. He composed a number of smaller pieces, among which is this set to be used as interludes in plays. The term "Round O" is a misconstrual of the French *Rondeau*, simply a song-like form with a recurring refrain. If you have been to a wedding in the last 50 years, you will recognize this music immediately.

The *Toccata, Adagio, and Fugue* is another catalogue of Bach's freedom in moving between all the genres of the late Baroque. After a North German opening of passage work and probably the longest pedal solo in the repertoire of the time, it moves to a Torelli-style concerto, an adagio which surpasses much of the Italian models for solo violin, and then a fugue which in itself also crosses genres. The fugue is actually a gigue, which more often than not is the closing movement of the dance suite. As in the *Prelude and Fugue in D Major*, the locomotion of the themes subsumes any attempt at intense counterpoint.

## We would love to hear from you

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*Thank You!*



Jean-Joseph Mouret was extremely popular in his day, composing in many genres, including more than 400 sets of incidental music for plays. Like Jeremiah Clarke, he shares the tunefulness engendered by more relaxed societies, Clarke writing after the Restoration was well established with the nation enjoying the fruits of the colonies, and Mouret writing as the extreme procedures of the court of Louis XIV were dissipating. The leading melody will be instantly recognizable, its well-deserved popularity deriving from its totally balanced construction. ▣

# Ways to Contribute to the Arizona Bach Festival



The Arizona Bach Festival is committed to offering affordable performances and educational programs that inspire, educate, preserve, and elevate the music of Johann Sebastian Bach and his contemporaries. Consider supporting the Arizona Bach Festival with your gift today. There are many ways that you can give...

**Donate to the Arizona Bach Festival** anytime by going to our website at [www.arizonabachfestival.org](http://www.arizonabachfestival.org), selecting “Support Us” from the menu at the top, and making a donation online. You can also send a check payable to “Arizona Bach Festival” to P.O.Box 34403, Phoenix, AZ 85067-4403.

**IRA Charitable Rollover** – For those of us who have reached the age where we are required to withdraw from our IRAs, consider specifying that it go to the Arizona Bach Festival.

**Donor-Advised Funds** – Make sustaining contributions to the Arizona Bach Festival through a donor-advised fund, such as the Arizona Community Foundation, Fidelity, or Schwab. This type of giving has become more popular for individuals and families that want to benefit multiple charities throughout the year and for extended periods of time.

**Employer Matching Gifts** – You can maximize your contribution to the Arizona Bach Festival if your employer offers a Matching Gift program. Please contact your company’s Human Resources Office to see if your gift to Arizona Bach Festival will qualify.

**Donations of non-cash assets**, such as CDs, stock, real estate, and art are accepted by the Arizona Bach Festival.

**Concert Sponsorships** – These are always a wonderful way to help us bring quality performances to Arizona. Sponsorships are available to individual donors and corporations.

**Include Arizona Bach Festival in your will or trust** – Consider giving 2% of your estate to support the music you love. You do not need to rewrite your documents. Simply add a codicil to your will, or an amendment to your trust.

**Sponsor a video** – Each concert \$1000 – This sponsorship enables us to provide videos of our performances

to audiences far beyond our hometown.

**Sponsor a Pre-Concert Lecture** – Each lecture \$500 – This sponsorship would enable us to videotape our lectures, so they are available to view at any time.

**Sponsor a printed program** – \$2500 – The inside cover page can be an honorary or memorial dedication, or an advertisement for your company, if you wish.

**Sponsor a Master Class** – \$750 – This sponsorship allows us to offer the master classes to students and institutions such as Arizona State University, Arizona School for the Arts, Rosie’s House, and others with no cost to the students.

**Volunteer** – The Arizona Bach Festival runs smoothly thanks to our many volunteers. You will meet interesting people, have new experiences, and support the quality of performances that Arizona Bach Festival provides.

**Thank you for aligning your passion with ours!**  
*The Arizona Bach Festival Board of Directors*

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## ComposerFest

ComposerFest is a two-day concert experience dedicated to the work of a single composer. Our inaugural season celebrates the work of **Franz Josef Haydn**, a giant of the Classic Period.

**Haydn / Concert 1 / Chamber**  
**Friday, April 24, 7PM**

**Urban Nocturnes** presents a wide sampling of Haydn's literature for chamber ensemble, spanning virtually all of his lifespan.

**Haydn / Concert 2 / Lieder + Piano**  
**Saturday, April 25, 4PM**

Concert 2 features **Helios: A Modern Renaissance** in a diverse sampling of the composer's works for voice and a complete performance of Haydn's *Piano Sonata in E minor* with **Sungmin Kim**.

Helios a Modern Renaissance presents:

## I Can't Believe It's Not Renaissance!

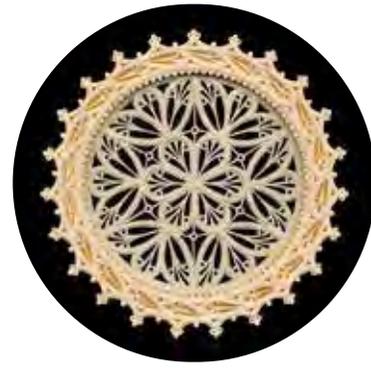
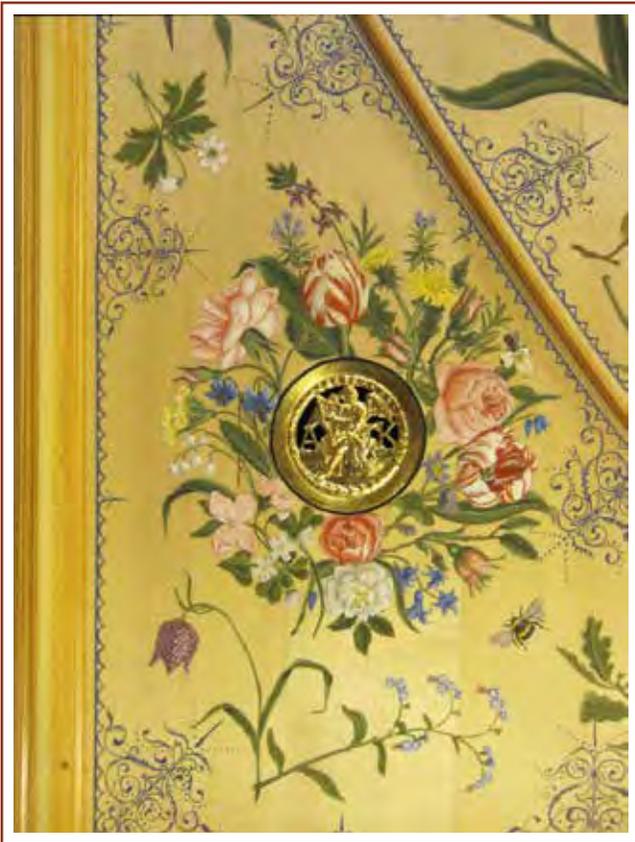
A musical sleight of hand: modern  
choral works with a Renaissance soul.

Saturday, February 21, 7:30 pm  
St. Gregory Catholic Church  
19th Ave & Osborn, Phoenix



Scan for tickets or visit:  
[heliosphx.org/tickets](http://heliosphx.org/tickets)





## Celebrating the Art of the Baroque

This season's program cover celebrates current-day instruments and art reflecting the sensibilities of the Baroque era for today's audiences.

The harpsichord soundboard that forms the centerpiece of this year's *Season Program* cover is a modern-day replica modeled after a Ruckers harpsichord that would have been heard in the late 1600s. The floral adornment is a reflection of the style of floral painting in the Baroque period. This stunning

harpsichord was built, painted, and photographed by Andreas Kilström in his *Kilströms Klavessinmakeri* shop in Enköping, Sweden, where he continues to build harpsichords today.

The soundboard *rose* you see on our cover is a modern-day replica of a flat parchment rose originally designed by Girolamo Zenti in 1668. The rose is made of two layers of hand-crafted parchment paper and a ring that is glued onto the surface of a harpsichord soundboard. The revival of this Baroque rose is the work of Elena Dal Cortivo, whose studio is located in Milan, Italy. She offers a wide variety of beautiful period roses for harpsichords, lutes, and guitars.

The trumpet featured on our cover is another example of a Baroque musical instrument still being made today. This Baroque trumpet in D is a replica of a trumpet originally crafted by Friedrich Ehe in Nuremberg, Germany, circa 1720. Today, Thein Brass in Bremen, Germany, produces this trumpet and other replicas of brass instruments so that we can enjoy the historically informed sound of the Baroque.



The beauty of the musical instruments and art of the Baroque period continues to inspire people centuries later. We find examples of it everywhere. An exhibit of Italian Baroque art was recently on display at the Phoenix Art Museum. And, of course, the Arizona Bach Festival has been bringing Baroque music to life for audiences over the past sixteen seasons. This season we have purposely chosen a program of the most elegant and beautiful Baroque works, along with some of the most virtuosic.

Join us in celebrating the Art of the Baroque!

You can learn more about Andreas Kilström and his harpsichords on his website: [www.kilstroms.se](http://www.kilstroms.se)

You can see more of Elena Cortivo's creations by visiting her website: [www.parchmentroses.com](http://www.parchmentroses.com)

Learn more about Thein Brass on their website: [thein-brass.de/en](http://thein-brass.de/en)



# Welcome to the 2026 Season of the Arizona Bach Festival!

## **Favorites of JS Bach and his Contemporaries**

Jonathan Swartz, violin, leads the Festival Orchestra

**Sunday, February 15, 3:00 p.m.**

All Saints' Episcopal Church

6300 N Central Ave, Phoenix, AZ 85012

## **Sonatas of JS Bach**

Steven Moeckel, violin

**Sunday, February 22, 3:00 p.m.**

Western Spirit: Scottsdale's Museum of the West

3830 N Marshall Way, Scottsdale, AZ 85251

## **Lidarti's Oratorio, *Esther***

Josefien Stoppelenburg, soprano, with the  
Festival Orchestra and Chorus

**Sunday, March 1, 3:00 p.m.**

Ina Levine Jewish Community Campus

12701 N Scottsdale Rd, Scottsdale, AZ 85254

## **Organ & Baroque Trumpet**

Avi Stein, organ and John Thiessen, Baroque trumpet

**Sunday, March 8, 3:00 p.m.**

All Saints' Episcopal Church

6300 N Central Ave, Phoenix, AZ 85012

Special thanks to Craig Jon Westendorf and Scott Youngs for their program notes.

~ TICKETS & INFORMATION ~

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

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

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