



Arizona Bach Festival
2024 Season

The legacy continues!

Welcome! We are honored by your presence and hope that you enjoy each of these concerts presented in this, our 15th 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 video presentations. This will be our third 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, 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 third 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:

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SUNDAY, FEBRUARY 25, 3:00 PM
ORGANIST SCOTT DETTRA IN RECITAL

All Saints' Episcopal Church – 6300 North Central Avenue, Phoenix
*Co-Sponsored by the American Guild of Organists
in memory of Gary E. Quamme*

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

PROGRAM

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

Toccat, Adagio, and Fugue in C major, BWV 564

Allein Gott in der Höh sei Ehr, BWV 676

Prelude and Fugue in E minor, BWV 548

INTERMISSION

Schübler Chorales

Wachet auf, ruft uns die Stimme, BWV 645

Wo soll ich fliehen hin, BWV 646

Wer nur den lieben Gott lässt walten, BWV 647

Meine Seele erhebt den Herren, BWV 648

Ach bleib bei uns, Herr Jesu Christ, BWV 649

Kommst du nun, Jesu, vom Himmel herunter, BWV 650

Passacaglia in C minor, BWV 582

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}	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



Scott Dettra is acclaimed as one of America's outstanding concert organ virtuosos. Hailed as a "brilliant organist" (Dallas Morning News), and an "outstanding musician" (The Diapason), his playing is known for its clarity, rhythmic intensity, and musical elegance, and has been described by The American Organist as "music making of absolute authority and sophisticated expression." He serves as Organist of Highland Park United Methodist Church in Dallas, teaches on the organ faculty of Southern Methodist University, and is organist for The Crossing, the multi-Grammy-winning professional chamber choir based in Philadelphia.

Throughout 2022, Mr. Dettra undertook a celebrated national tour of the complete organ works of César Franck in commemoration of the composer's bicentenary. Recent and upcoming performances include appearances in New York, Chicago, Boston, Washington, San Francisco, Atlanta, and Kansas City. Festival appearances include the Lincoln Center Festival, the Carmel Bach Festival, the Arizona Bach Festival, the Bermuda Festival of the Performing Arts, and the Piccolo Spoleto Festival. He has been a featured performer at national conventions of the American Guild of Organists, the Association of Anglican Musicians, the Organ Historical Society, and the Association of Lutheran Church Musicians, and is in demand as a clinician and adjudicator for master classes, workshops, and competitions.

Mr. Dettra is featured on many recordings, including The Anglo-American Classic Organ, Majestus, and Tongues of Fire. Additional recordings may be found on the Gothic, Innova, Lyrichord, Pro Organo, and Linn labels. In addition to commercial recordings, his performances have been broadcast numerous times on such radio programs as American Public Media's Pipedreams and Performance Today, the BBC's Choral Evensong, and The New York Philharmonic This Week.

Mr. Dettra holds two degrees from Westminster Choir College, where he was a student of Joan Lippincott, and has studied organ and jazz piano at Manhattan School of Music.

It is astounding that of all Bach's preludes, fugues, and toccatas, he chose to have only one published, the Prelude and Fugue in E-flat major, BWV 552, which forms the first and last pieces of the Clavier-Übung III discussed below. Besides this there remain only a handful of preludes and fugues in his own hand. We have these colossal works today only because of the assiduous copying by his immediate circle of students. While dating the larger unprinted organ works is difficult, it has been assumed for some time that half of Bach's organ compositions date from his years in Weimar, 1708-1717. While Bach was involved with organ performance in his Leipzig years, this was not his contractual obligation. In fact, there is no record that he ever gave a recital in Leipzig. In Weimar, on the other hand, he was officially the court organist.

The first movement of the *Tocatta, Adagio, and Fugue* betrays Bach's new acquaintance with the new forms of the Italian concerto. The young Prince Johann Ernst, nephew of Bach's employer at the Weimar court, returned from Amsterdam in 1713 with Italian concertos in hand, among which was probably Vivaldi's highly influential opus, *L'estro armonico*. The *Tocatta* begins with a virtuosic flourish and pedal solo in North German style, but continues in the clearly defined structure of the Venetian concerto alla Vivaldi, with its rapid alternation of textures. The *Adagio* likewise could be a violin solo in the Italian style, especially with its easy moving harmonies articulated only by pulsing octaves in the pedal. The *Fugue* continues to look southward of the Alps in abandoning the usual intricacies of counterpoint and relying on quick alternations of motives in the style of the concerto.

Allein Gott in der Höh' sei Ehr' ("To God Alone Be Glory in the Highest") takes us to an entirely different realm in Bach's organ works. Unlike the preludes, toccatas, and fugues that took various forms in the copies of students, Bach took great care in all the keyboard works comprising the four parts of the *Clavier-Übung*, printed under his own auspices between 1731 and 1741. *Allein Gott* is one of 21 chorales from Part III of this highly significant undertaking. Bach set this chorale at least ten times, most likely because it could be sung every Sunday in place of the *Gloria in excelsis*. This setting is in the style of a trio sonata, with a *ritornello* (simply something that "returns") created from the melodic incipit of the chorale in a congenial, pastoral sweep creating a four measure subject that is answered in canonic fashion. The chorale melody is heard back and forth between the upper two voices in clear, balanced statements.

The *Prelude and Fugue in e minor* will be familiar to regular festival attendees, as well as to any organ aficionados. Of all the preludes and fugues it is the most flamboyant, with virtuosic writing in the fugue very reminiscent of that for harpsichord in the *Brandenburg Concerto No. 5*. It was as popular in Bach's time as our own, existing in 17 manuscripts and a partial autograph. Like the first piece on this recital, larger structures rely on the Italian concerto. The prelude can be heard as an orchestral ritornello with an organ solo. The "ritornello" is defined by a strong motive with striking dissonance on the strong beats, with the "solo" marked by a rising scale restated sequentially. The fugue subject is striking in its use of chromaticism as the intervals gradually expand – hence the modern nickname, "The Wedge." The countersubject creates a strong forward propulsion in its use of diminished intervals. But at the end of the exposition (the time it takes for all four voices, soprano, alto, tenor, bass to state the subject and countersubject), the flamboyance of the "harpsichord solo" takes over. The mighty fugue is allowed only shortened outbursts in the way Vivaldi would truncate his ritornello ideas. The final pillar in this tight yet brilliant construction is the fact that the whole opening exposition receives an exact repeat. In fact, some manuscripts just give the indication "Da capo" to avoid writing it out again.

The *Schübler Chorales* are named after their engraver, Johann Georg Schübler, an organ student of Bach in the early 1740's, but more active in Zelle as part of the family business of metal working, engraving, and the decoration of gun barrels. Five of the chorale preludes are exact transcriptions from cantatas first performed between 1724 and 1731. The exception is *Wo soll ich fliehen hin*, BWV 646, for which no model exists, but it can be assumed it is from a lost cantata. This entire set presents the chorale melody in relatively long notes almost entirely without any embellishment. Bach does not spare the organ performer the virtuosic leaps of the original violin lines, especially in *Ach bleib bei uns* and *Kommst du nun*. The first of the set, *Wachet auf*, is the best known, as the original is from one of the more frequently performed cantatas. *Wer nur den lieben* and *Meine Seele* are more somber yet colorful. Their models are duets instead of solo arias, creating

a thicker texture. *Wo soll ich fliehen hin* is definitely the most programmatic. The German translates “whither may I fly?”, and the rushing back and forth of scalar patterns vividly depicts this title.

While the first five chorales (and presumably *Wo soll ich fliehen hin*) retain the titles of their cantata models, *Kommst du nun* is the exception. It is from the cantata *Lobe den Herren, den mächtigen König der Ehren*, BWV 650, the melody easily recognized as “Praise to the Lord, the Almighty,” found universally in English language hymnals. The chorale text of the title is not found in any of Bach’s vocal works. It may be that he wanted to create a cycle within this set. The first chorale prelude, *Wachet auf*, is for the last Sunday of the church year, while *Kommst du nun* is a text for the beginning of the church year. The *Schübler Chorales* are unique in being the only transcriptions printed by Bach, and there is much on which to speculate. While the larger organ works circulated throughout northern Germany thanks to his students, the cantatas did not, and almost all remained unknown to a larger population until the middle of the 19th century. Did Bach desire some renown as a cantata composer and not just as an organist and surpassing composer of counterpoint? The larger issue in music history yet to be explored is the fact that these are transcriptions not of instrumental genres, but of vocal works. While we take this for granted in our concert life – think of Elgar’s *Enigma variation* being turned into *Lux aeterna* – turning a vocal piece into an instrumental one is far from the conceptions of the Baroque.

The passacaglia had its beginning as an improvisatory framework for guitar based on four chords or four bass notes. By the 1620’s, Girolamo Frescobaldi had elevated this to increasingly complex variations for keyboard over a repeating bass theme; in 1637 he published a *passacaglia* with 100 variations. The form became standardized as an extended piece built on a recurring bass theme in a slow triple meter. Bach’s immediate models were those of the great Lübeck organist, Dietrich Buxtehude (1637-1707). Buxtehude would take the theme through related keys, sometimes putting the theme in the upper voices, with new accompanying motives as the variations progressed. Bach, as he did with almost all Baroque genres, totally surpasses his predecessors and contemporaries in his *Passacaglia* and *Fugue*. While the first few variations over the bass theme may be reminiscent of Buxtehude, the development is closer to the symphonies of the late 19th century. Textures vary rapidly through 20 variations and lead to an intense close to the passacaglia, but Bach is far from exhausting his genius. The passacaglia elides immediately into the fugue. The first half of the passacaglia theme becomes the fugue subject and a new countersubject is introduced immediately. The fugue in its development is a mirror to the passacaglia. There is simply not enough space here to describe the technical perfection of its momentum. Increasingly shorter motives trade off with sweeping scales, with all voices sharing in the introduction of new countersubjects. Bach’s contemporaries recognized its monumentality, and it has been passed down in more copies than most of Bach’s works.



FRIDAY, MARCH 8, 7:30 PM

CONTINUO POWER

Saint Barnabas Episcopal Church – 6715 North Mockingbird Lane, Scottsdale

Co-Sponsored by Saint Barnabas Episcopal Church

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

PROGRAM

Leon Schelhase, harpsichord

Josefien Stoppelenburg, soprano

Daniel Swenberg, theorbo

Sarah Walder Amata, viola da gamba and Baroque cello

“Troisième Concert” from *Les Concerts Royaux*

François Couperin

Prelude

(1668 – 1733)

Allemande

Courante

Sarabande

Muzette

Arias from Bach’s World

Der lieben Sonne Licht und Pracht, BWV 446

from *Schemellis Gesangbuch*

Phoebus eilt mit schnellen Pferden

Johann Sebastian Bach

from *Weichet nur, betrübte Schatten*, BWV 202

(1685 – 1750)

Willst du dein Herz mir schenken, BWV 518

from *Notebook for Anna Magdalena Bach*

Bist du bei mir, BWV 508

from *Notebook for Anna Magdalena Bach*

Sonata No.54 for Two Lutes in C Major

Sylvius Leopold Weiss

Andante

(1687 – 1750)

Allegro

Allemande in e minor

Robert de Visée

Gavotte

(1655 – 1732/-33)

Les Sylvains

Couperin/de Visée

La du Vaucel

Antoine Forqueray

La Buisson

(1672 – 1745)

L’impatience

Jean-Philippe Rameau

(1683 – 1764)

Viola da gamba on loan from Scott Mason of Tucson



A native of Cape Town, South Africa, **Leon Schelhase** found himself resonating with Baroque music from an early age. He moved to the United States in 2006 to undertake advanced musical studies and since graduating from Boston University with a Master in Music, where he studied with Peter Sykes, he has been sought after as soloist and chamber musician. In 2012, Leon joined the faculty of the Curtis Institute of Music as harpsichord instructor.

Early Music America Magazine praised Leon's solo performances as "exquisite... and filled with virtuosity," and as well as being a recipient of the American Bach Soloists' prestigious Goldberg Prize he was a finalist in the Jurow International Harpsichord Competition. He has played in countries across the globe including Canada, the United Kingdom, Japan, and Australia. He has been a featured artist on the international harpsichord-focused series, Clavecin en Concert in Montreal, Harpsichord Heaven at the Flint Collection in Delaware, Emmanuel Music in Boston, and touring concerts with New York State Baroque. His first solo album, *Phantasticus*, represents his versatility in the *stylus fantasticus* by diverse composers of the seventeenth and eighteenth centuries. Mr Schelhase has established a distinctive reputation for his compelling interpretations of Bach's keyboard music.

In demand as collaborative musician, Leon can be heard on the Nimbus label with violinist Libby Walfisch, a collaboration resulting in an invitation to perform at King's Place in London (UK). In 2009, Leon toured Japan with conductor Joshua Rifkin in performances of Bach's *St Matthew Passion* that were described as "epoch-making" in the Japanese press. He recorded on the Centaur label with Julianne Baird, and on Acis Records with the virtuoso wind ensemble *Kleine Kammermusik*, of which he is a founding member. He has played with major orchestras and opera companies including the Phoenix Symphony, Chicago Opera Theatre, American Bach Soloists, and *Tempesta di Mare*, and with chamber ensembles *House of Time* (New York), *Pegasus Early Music* (Rochester, NY), *Chatham Baroque* (Pittsburgh), the Boston-based conductorless string orchestra *A Far Cry*, and *The Philadelphia Bach Festival Orchestra*. He served as faculty at the *Amherst Early Music Festival* and as accompaniment fellow at the *Baroque Performance Institute* at Oberlin College.



Daniel Swenberg specializes in Renaissance and Baroque lutes, theorbos, Baroque and 19th-century guitars, and Baroque mandolino. He has performed regularly throughout North America with many leading ensembles and artists including *Artek*, *Rebel*, the *Metropolitan Opera*, the *Carmel Bach Festival*, *Mr. Jones* and the *Engines of Destruction*, *Ensemble Viscera*, *Opera Atelier/Tafelmusik*, *Catacoustic Ensemble*, the *Four Nations Ensemble*, *Apollo's Fire*, the *Handel and Haydn Society*, the *Green Mountain Project*, *Tenet*, *Skid Rococo*, the *Newberry Consort*, *Lizzy & the Theorboys*, *Music of the Baroque*, the *Aspen Music Festival*, and the *Orchestra of St. Luke's*, and in recital with *Renée Fleming* and *Kathleen Battle* at *Carnegie Hall*. He received awards from the *Belgian American Educational Foundation* (2000) for a study of 18th-century chamber music for the lute, and a *Fulbright Scholarship* (1997) to study in Bremen, Germany, at the *Hochschule für Künste* (studying with *Stephen Stubbs* and *Andrew Lawrence King*). He studied previously with *Patrick O'Brien* at *Mannes College of Music*, where he received a master's degree in *Historical Performance (Lute)*. Swenberg has been a *Juilliard faculty member* since 2014.



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 or www.josefienstoppelenburg-art.com.



Sarah Walder Amata, gambist and Baroque cellist, 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.

The continuo – the bass line of any ensemble and the instruments that support it – defines the Baroque era. In modern performances the continuo group is usually comprised of cello, maybe double bass, and organ or harpsichord. The Baroque desired a much more varied and luxurious sound, and most recent performances, especially of 17th century music, will double up or move between various colors. In addition to the usual group just listed could be added lute, guitar, zither, theorbo, trombone, bassoon, and viol in various combinations to match the *Affekt* between movements. We will share some of this luxury this evening from our excellent performers on harpsichord and lute. As in all Baroque music, improvisation was expected; players of instruments that could realize harmony had only a sketch of intervals from which to play, very much in the manner of a modern lead sheet. What you hear in the ensembles from the harpsichord and lute tonight relies not on strictly composed notes, but the spontaneous imagination of the performer.

In the last three concerts of the festival, it is very obvious that dance forms defined almost every genre of the late Baroque. That is, even if a movement was not titled as a dance genre, it would still rely on the rhythmic patterns of a type of dance. The beginning of the Baroque around 1600 was characterized not only by an explosion of highly affective vocal music, but of dances for keyboard and ensembles as well. Michael Praetorius's *Terpsichore* (1612) contains over 300 dances, with detailed comments on style for each dance genre. By the 1650's the French *clavecinistes* had established the "core" order of the instrumental dance suite: *Allemande*, *Courante*, *Sarabande*, with the *Gigue* becoming a standard addition after 1670. The desire of all of western Europe to assimilate the love of ballet in the court life of Louis XIV (reigned 1643-1715) made the *Minuet*'s popularity last well into the generation of Mozart and Haydn.

Here is a quick rundown of the basic forms:

<i>Allemande</i>	Moderate duple time; usually in 4/4 meter by late Baroque
<i>Courante</i>	Moderate 3/2 or (especially for the Germans) 6/4; inner voices are more intricate than the Allemande
<i>Sarabande</i>	Slow triple meter; tendency to stress the second beat of every measure
<i>Gigue</i>	Fast triple movement; 6/8 meter typical in late Baroque
<i>Minuet</i>	Moderate 3/4 meter; often a middle section followed by exact repeat of opening
<i>Gavotte</i>	Moderate 4/4 meter; phrases begin with upbeats of two quarter notes

Longer pieces for instrumental ensembles – suites and overtures – are generally sets of these and other dance genres. It is important to remember that once dances left the opera and ballet, they became highly stylized. The incorporation of harmonic complexity and more intricate motives made them pieces for listening and not for dancing. Johann Mattheson (1681-1764), active in Hamburg and a constant commentator on all things musical said it best: "Between *allemande* danced and *allemande* played, there is as much difference as between Earth and Heaven."

This evening brings music totally new to the Arizona Bach Festival, especially in introducing some significant French repertoire. **François Couperin** was the most influential French composer of his generation, attaining the highest musical position in the French court in 1717. Continuing the nuance and expressivity inherited from the generation of Lully, the *Concerts Royaux* epitomize French music in the first half of the

18th century. Couperin's music embraces elegance, melancholy, precision, nobility of rhythm, and discrete sobriety (André Pirro). Interpretation of French music does not rely on flamboyant technique, but at all times *bon goût* – good taste.

Les Concerts Royaux (1722) are the first in a series of ensemble pieces followed by *Les Goûts réunis* (1724) and *Les Nations* (1726). They are published in what we would call a “keyboard reduction,” and a performance on harpsichord alone is one possibility. The choice of orchestration is at the discretion of the performers. In his preface, Couperin says that they can be played by violin, flute, oboe, viol, and bassoon. He adds that this was his practice when he provided chamber concerts “almost every Sunday” for Louis XIV. These pieces in their thin textures demand a high degree of response between players. The music is not complex technically, but highly complex in sensitivity and expression. When an instrument takes the upper part, the harpsichordist especially has to be very inventive in providing complementary voicings over the given bass. Along with the customary dance forms, Couperin adds a *Muzette*, recreating the music of a French bagpipe using the drone typical of this instrument. Totally in line with French taste and the love of the nobility to act out pastoral roles, Couperin adds the affective indication *Naïvement*.

The second set this evening takes us far away from the manners and pretenses of the French court and sets us down in the domestic music making of Saxony. *Der lieben Sonne Licht und Pracht* is from the *Musicalisches Gesang-Buch* published in Leipzig in 1736 by Georg Christian Schemelli, court cantor of Naumburg-Zeitz. His son attended both the Thomasschule and the university in Leipzig, most likely creating his connection to Bach. It is a huge collection, typical of song and chorale collections of the time, of 954 “old and new” songs and arias. Bach had a varied involvement in 69 of these short pieces for solo voice, composing both the melody and figured bass, just the bass, or doing some editing. The melody is simple in a danceable *allemande* pattern to create music meant for amateur consumption.

Domesticity continues in the pieces from the *Notebook for Anna Magdalena Bach*, begun in 1725, with pieces added through the 1740's. This collection puts us directly into Bach's household. It is a testament both to the love towards his wife and his constant pedagogical concerns. Imagine yourself in Bach's 800 sq. foot apartment in the Thomasschule listening to Anna Magdalena's professional soprano voice, with maybe one of the two oldest boys, Wilhelm Friedemann or Carl Philipp Emmanuel at one of the three harpsichords, and Papa Bach enjoying his pipe. Other appreciative listeners – friends, musicians, and members of the university faculty – could have been there, as there was a constant flow of guests in the apartment. Sylvius Weiss, heard later in this program, may have dropped by. Entries in the *Notebook* are almost entirely keyboard pieces or sacred arias. One exception is the secular *Willst du mein Herz mir schenken* by the unidentified “Giovanni.”

The program continues in this intimate vein with **six pieces for lute or theorbo** (a lute with an additional course of bass strings). In 2020, Arizona Bach Festival audiences have already been treated to video performances of the sonatas of Sylvius Weiss by Anna Kowalska and Anton Birula. The thinner textures of this instrument will make the dance forms very audible. While Weiss was active in Dresden and knew

A Video Package of high-quality YouTube video recordings of the concert is available for only \$75 per household. More at www.arizonabachfestival.org/2024-videos.

Bach, the last five pieces of this set take us back to the French court. Robert de Visée held positions under both Louis XIV and Louis XV, Couperin under Louis XIV, and Forqueray played for Louis XIV already at the age of ten. There was no hesitation among the musicians of the French court to transfer pieces among the harpsichord, viol, and lute. Robert de Visée intabulated *Les Sylvains* from a harpsichord piece by Couperin. Forqueray wrote for the viol, his son transcribed them for harpsichord, and we hear them today on the lute. Notable in this repertoire are the programmatic titles. *Les Sylvains* could refer to wood nymphs, appealing to the conceit of the French nobility to embody themselves as Greek and Roman deities. It is a *rondeau* with an eight measure refrain recurring after intervening sections. Its easily flowing motives are to be played *majestueusement*. *La du Vaucel* probably refers to an individual. Typical of the time, cryptic titles were intended to create some mystique and gossip within the extremely hierarchical French court. *La du Vaucel* is a good example of the French predilection for taste and sensitivity in two aspects – almost every note in the upper voice has an ornament or articulation. Secondly, it has the affective direction *tres tendrement*, one of the most used affective directions in French music. *Tendre* or *trés tendrement* are used 51 times in Couperin’s music. Forqueray loved low *tessituras*, *La Buisson* (“The Bush”) being a great example. It is a *chaconne*, a set of variations not on a strict bass theme like the *passacaglia*, but over a harmonic pattern. This genre was fully developed and exploited in the operas of Lully. He could create long movements in these variation chains.

The program withdraws from the French *gout* for the highly sensitive and instead takes to the rising French involvement with all things Italian in **Rameau’s *L’impatience***. The debate over which country’s style should have hegemony lasted a century, with a moderate party adapting the features of both. An example is Couperin’s *Les Goûts réunis* mentioned above, which contains a piece entitled *La Vivacité*, with the fervor reminiscent of Corelli and Vivaldi. Complaints against the Italians were quite acerbic, as in a letter by Pierre Perrin from 1659: Italian music is extravagant. It expresses the passions admirably, “but to our colder and less excitable temperament sounds like cats shrieking.” Italy would finally triumph over all of Europe in 1752 with the immediate popularity of Pergolesi’s *La serva padrona*.

French output of solo cantatas was relatively small compared to the hundreds written by the Italians. Still, the Arizona Bach Festival has presented solo cantatas by Marc-Antoine Charpentier (1643-1704) and Élisabeth Jacquet de la Guerre (1665-1729). Rameau wrote eight solo cantatas probably around 1720. While lacking the force of his more mature operas, *L’impatience*, scored for soprano, basso continuo, and concertante viol, is not lacking in attention to textual details and ballad-like melodies in slower movements. The text exploits a poetic device used since the late Renaissance, making nature a foil for the emotions of the speaker: the sun appears, but not the lover; birds sing out the fulfillment of love while the speaker has yet to see the beloved; the speaker resolves not to be jealous of the birds, realizing that impatience only increases the joy at the lover’s appearance.

Compared to the arias, the recitatives are totally in the French style as defined by Jean-Baptiste Lully (1632-1687). Rather than Italianate recitatives, typified as “cloister ditties . . . ridiculous and boring” (Perrin again), French recitatives are much more melodic, totally dependent on the emphatic speech of the stage. While the opening aria is Italianate in its motives and uncomplicated harmony, the second aria is in the beloved French genre of the *Air tendre*, typified by a gently moving triple meter, a melody outlining almost only tonic and dominant chords, and a tessitura of only an octave. The final aria, an *Air léger*, is a good example of *les goûts réunis*. An Italianate bass with bouncing octaves and scalar material supports a melody as simple as the *Air tendre*, as the impatient lover realizes that tears must be the price to pay to enter Love’s empire.



SUNDAY, MARCH 10, 3:00 PM

MAGIC FLUTES ORCHESTRAL CONCERT

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

*This concert presented by Cathie Lemon & family
in memory of L. Gene Lemon*

Pre-concert lecture by Dr. Craig Jon Westendorf at 2:00 pm

PROGRAM

- | | |
|---|------------------------|
| Concerto for Two Flutes in C Major, RV 533 | Antonio Vivaldi |
| Magda Schwerzmann and Elizabeth Buck | (1678-1741) |
| Allegro | Soloists |
| Largo | |
| Vivace | |
| | |
| Sinfonia in G Major, RV 149 | |
| Allegro molto | |
| Andante | |
| Allegro | |
| | |
| Orchestral Suite No. 2 in B minor, BWV 1067 | Johann Sebastian Bach |
| Ouverture | (1685-1750) |
| Rondeau | |
| Sarabande | |
| Bourrée | |
| Polonaise | |
| Menuet | |
| Badinerie | |
| | |
| Concerto Grosso, Opus 3 No. 4, HWV 315 | George Frideric Handel |
| Andante – Allegro – Lentamente – Allegro | (1685-1759) |
| Andante | |
| Allegro | |
| Minuetto | |
| | |
| Concerto Grosso, Opus 3 No. 6, HWV 317 | |
| Vivace | |
| Allegro | |
| | |
| Concerto for Two Flutes in E minor, TWV 52:e1 | Georg Philipp Telemann |
| Magda Schwerzmann and Elizabeth Buck | (1681-1767) |
| Largo | Soloists |
| Allegro | |
| Largo | |
| Presto | |





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.



Magda Schwerzmann studied with Peter-Lukas Graf, Philippe Racine and Aurele Nicolet, graduating with three Master Diplomas. Additionally, she has studied Early Music, specializing in traverso, at the Schola Cantorum Basiliensis with Oskar Peter and graduating with an Early Music Diploma. Studies with Barthold Kuijken have given her a special repertoire in presenting both baroque and modern styles of playing.

She works as professor at the Music University of Bern (HKB), University of Lucerne, Winterthur Conservatory, and Kalaidos University of Music.

Devoted to teaching at all levels, Schwerzmann is also the first Swiss Suzuki-method flute teacher.

Well-versed in baroque performance practice, chamber music and orchestra, Magda Schwerzmann is solo-flutist with the Collegium Musicum Luzern, flutist with different ensembles and has played with Contrachamps of Geneva, Music Forum Zug, Ensemble Zero.

Concertizing throughout Europe and the Americas, she has given solo recitals and performances in Poland, Bosnia, Russia, Latin America and the United States. She is a prize winner of the Nicati Competition of the Swiss Musicians' Association and has won the promotion prize of the Zug artists and the Migros culture percentage prize several times.



This program could be subtitled “How to Write a Concerto and Dance Suite in the Late Baroque.” The dreaded requirement from your high school English classes to “compare and contrast” is now part of the enjoyment in these offerings from the four most representative composers from this era.

A quick review of late Baroque concerto form, especially as it was concretized in Vivaldi’s *L’estro armonico* (Amsterdam, 1711 – Bach knew it well), will be helpful here. The structure is maintained by the *ritornello* – a section that “returns.” The ritornellos are pillars between the solo sections and cement the key areas. Vivaldi’s *Concerto for Two Flutes*, for example, goes through C major, G major, a minor, returning home to C Major. The ritornello can contain multiple motives, and they do not necessarily reappear all together or in the same order. Listening for how this happens between composers is part of today’s assignment.

Both the limited ranges and the very compact form of Vivaldi’s *Concerto for Two Flutes* show that this was a work for the girls of the Pietà in Venice. The ritornello of the opening *Allegro* outlines the tonic and dominant triads, and the solo sections are miniature trio sonatas, a typical procedure of the time. The *Largo* continues the trio sonata texture – two flutes and continuo. The closing *Vivace* is structurally a mirror of the first movement, again based on motives outlining tonic and dominant triads.

The *Sinfonia* is technically more adventurous. The first and third movements are similar to the concerto’s ritornello structure. Color is added in the closing *Allegro* by sudden, brief shifts to minor chords, for example immediately from D major to d minor.

Bach’s *Suite No. 2* is the most well known piece heard today. It may have arisen in part during Bach’s years in Köthen (1717-1723), a position which required constant output of ensemble music, and in its final form was most likely part of the Collegium Musicum’s concert repertoire for public performances at Zimmermann’s Coffee House in Leipzig. Bach simply could not leave a genre alone. Just as an organ prelude could be a concerto for a single performer, so the fugal section of the *Ouverture* turns into a concerto for solo flute. The *Rondeau*, characterized by a recurring theme, is a form that persisted into the Classic era. Bach follows the form of the French *clavecinistes* in presenting the eight measure theme three times. The *Sarabande*, which according to Mattheson should carry the *Affekt* of “sheer, unyielding seriousness” certainly satisfies this requirement to the fullest. A melody full of French ornamentation interweaving with counterpoint of very short motives propels this movement far beyond the casual listening for which the Suite was usually written. The *Bourée* is much less complicated, creating the *Affekt* for this dance genre: “contentment and a pleasant constitution” (Mattheson again). The *Polonaise*, a form exploited by Telemann, is a stately dance in triple meter; the name refers to Poland, its country of origin. Bach elaborates with a variation for solo flute, with

ORCHESTRA

Scott Youngs, Conductor – Stephen Redfield, Concertmaster

Michael diBerry, Violin
Meghan Ruel, Violin
Carla Ecker, Violin
Emilio Vazquez, Violin
Spencer Ekenes, Violin
Nancy Buck, Viola

Kimberly Hankins, Viola
Ryan Murphy, Cello
Sarah Walder Amata, Cello
Christopher Finet, Bass
Elizabeth Buck, Flute
Magda Scherzmann, Flute

Martin Schuring, Oboe
Jacqueline Palmer, Oboe
Albie Micklich, Bassoon
Daniel Swenberg, Lute
Leon Schelhase, Harpsichord

the theme taken over by the basso continuo. The *Menuet* is in the traditional form, but constantly intensified by the sharing of measure-long motives in the inner voice. The *Badinerie* is the most beloved movement, a technical romp in *motu perpetuo* for solo flute.

Handel wrote a good deal of ensemble music between 1717 and 1720, including *Water Music* and the *concerti grossi of Opus 3*. In so many cases the dating of Handel's music is somewhat cryptic in that he borrowed so much both from himself and other composers, mostly Italians from his own and the immediately preceding generation. This was common practice in the Baroque, and reworkings of existing music were usually meant to honor the composer of the original. For Handel, however, it was more a matter of exercising his own superior talent. When questioned about using a theme by Giovanni Bononcini (1670-1747) he replied "It's much too good for him; he did not know what to do with it." *Opus 3* adapts music from his time in the service of the Duke of Chandos at Cannons (1717-1719) and the Brockes Passion (c.1716). *Opus 3, No. 4*, heard today, was repurposed as an overture for a later act in June 1716 for a benefit performance of *Amadigi di Gaula*.

The *concerto grosso* is simply a concerto with two or more solo instruments. The form had been perfected by Arcangelo Corelli (1653-1713), and Handel stays in this tradition. Handel did not strongly differentiate the motives between soloists and orchestra. Rather, the oboe and violin soloists in *Opus 3, No. 4*, have quite short passages amalgamated into the texture of the whole ensemble. The genius of Handel is shown not only in his unforced melody, but also in his use of short, memorable motives in the tradition of the *canzona*. Call to mind the universally known *And the Glory of the Lord* from *Messiah*. The opening phrase, "And the glory of the Lord," is set to a motive of great logic and balanced ascent, followed by "shall be revealed," answering the first motive by its balanced descent. These two ideas are recombined among all the voice parts with the greatest variety. A new motive, "and all flesh shall see it together," starts the process all over again. The *Allegro* of *Opus 3, No. 4*, is the same process, with an even quicker exchange of two short motives.

Opus 3, No. 6 is more in the usual pattern of the concerto, that is, with greater contrast of material between orchestra and soloist, the soloists now having more virtuosic passages in the style of Vivaldi. The *Allegro* is taken from *Il pastor fido* (1712), the original solo violin part now given to harpsichord or organ. It was published later in a set of organ concertos, in which form it is usually heard today.

If the French were constantly fretting over *les goûts réunis*, they should have been listening to **today's closing piece by Telemann**. Italianate energy is combined with the arising French taste for "natural" melody. The opening *Largo* is introductory, the solo flutes just elaborating on tested harmonic progressions. The *Allegro* is an amalgam of both the Italianate *trio sonata* and *ritornello* structure. The ritornello is a unique adaptation of the texture of the *trio sonata*, with the strings doubling the soloists at the octave. Using a strongly defined motive, it stays well-defined from the material of the solo sections. The ritornello falls back on Vivaldi, both in its use to establish key centers and in its varied length, which Telemann exploits to increase the forward propulsion of the whole movement. The second *Largo* is much more lyrical than the first. The trio sonata again prevails, the orchestra providing harmonic support with no participation in the melodic material of the soloists. The *Presto* is a romp with the energy of Bach's *Badinerie* heard already today. It is a *Tambourin*, a folk dance accompanied by pipe and tabor. This dance, with the drumming of the tabor created by an incessantly repeated bass note, was used both in the French opera and harpsichord music. Through exact repetition of short motives, Telemann creates a vivacious ending to this colorful concerto.

SUNDAY, MARCH 17, 3:00 PM

FOR THE KING'S PLEASURE

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

This concert sponsored, in part, by Janet Witzeman in memory of Robert Witzeman

Pre-concert lecture by Dr. Craig Jon Westendorf at 2:00 pm

PROGRAM

- | | |
|--|------------------------|
| Water Music Suite No. 3 in G Major | George Frideric Handel |
| Menuet 1 | (1685-1759) |
| Rigaudon 1 | |
| Rigaudon 2 | |
| Menuet 2 | |
| Menuet 3 | |
| Gigue 1 | |
| Gigue 2 | |
|
 | |
| Cantata BWV 204 Ich bin in mir vergnügt (I am content within myself) | Johann Sebastian Bach |
| Jacquelyn Island, soprano | (1685-1750) |
| Aria – Ruhig und in sich zufrieden | |
| Aria – Die Schätzbarkeit der weiten Erden | |
|
 | |
| Concerto for Strings in D Major RV 121 | Antonio Vivaldi |
| Allegro Molto | (1678-1741) |
| Adagio | |
| Allegro | |
|
 | |
| Cantata BWV 204 Ich bin in mir vergnügt (I am content within myself) | Johann Sebastian Bach |
| Jacquelyn Island, soprano | (1685-1750) |
| Aria – Meine Seele sei vergnügt | |
| Aria – Himmlische Vergnüsamkeit | |
|
 | |
| Sinfonia in G Major T.Si7 | Tomaso Albinoni |
| Allegro | (1671-1751) |
| Adagio | |
| Allegro | |
| Grave | |
|
 | |
| Overture in C Major -Water Music | Georg Philipp Telemann |
| Grave – Allegro – Grave - Allegro | (1681-1767) |
| Sarabande (Die schlafende Thetis) | |
| Bourrée (Die erwachende Thetis) | |
| Loure (Der verliebte Neptunus) | |
| Gavotte (Die Spielenden Najaden) | |
| Harlequinade (Der schertzende Tritonus) | |
| Tempête (Der stürmende Aeolus) | |
| Menuet (Der angenehme Zephir) | |
| Gigue (Ebbe und Fluth) | |
| Canarie (Die lustigen Bootsleute) | |



CANTATA BWV 204 ICH BIN IN MIR VERGNÜGT

(I AM CONTENT WITHIN MYSELF)

Johann Sebastian Bach (1685-1750)

Text by Christian Friedrich Hunold

English Translation by Francis Browne (September 2003)

2. Aria

Oboe I/II, Continuo

Ruhig und in sich zufrieden
Ist der größte Schatz der Welt.
Nichts genießet, der genießet,
Was der Erden Kreis umschließet,
Der ein armes Herz behält.

2. Aria

*To be calm and self-contented
is the greatest treasure in the world.
He enjoys nothing, who enjoys
all that is enclosed within the earth's circle,
but always has a poor heart.*

4. Aria

Violino solo, Continuo

Die Schätzbarkeit der weiten Erden
Laß meine Seele ruhig sein.
Bei dem kehrt stets der Himmel ein,
Der in der Armut reich kann werden.

4. Aria

*May the treasures of the wide world
be left alone in peace by my soul.
Heaven comes to dwell with the person
who can become rich in poverty.*

6. Aria

Flauto traverso, Continuo

Meine Seele sei vergnügt,
Wie es Gott auch immer fügt.
Dieses Weltmeer zu ergründen,
Ist Gefahr und Eitelkeit,
In sich selber muss man finden
Perlen der Zufriedenheit.

6. Aria

*My soul, be content
with whatever God ordains.
To sound the depths of this world's sea
is danger and vanity.
Within ourselves we must find
the pearl of contentment.*

8. Aria

*Flauto traverso, Oboe I/II, Violino I/II,
Viola, Continuo*

Himmlische Vergnügsamkeit,
Welches Herz sich dir ergibt,
Lebet allzeit unbetrübet
Und genießt der güldnen Zeit,
Himmlische Vergnügsamkeit.

8. Aria

*Heavenly contentment,
the heart that is devoted to you,
lives forever undismayed
and enjoys the golden time,
heavenly contentment.*

Göt Vergnügsamkeit,
Du, du machst die Armen reich
Und dieselben Fürsten gleich,
Meine Brust bleibt dir geweiht.

*Divine contentment,
you, you make the poor rich
and like princes,
my heart remains dedicated to you.*





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.



Jacquelyn Island, soprano, has been singing in the Phoenix area for more than 20 years. She currently sings with the Choir and the Chamber Choir of All

Saints’ Episcopal Church, Phoenix. She has performed as a soloist and chorister with All Saints’, Arizona Bach Festival, and Arizona Masterworks Chorale. Jacquelyn is a physician and attends patients with workplace injuries and illnesses.

ORCHESTRA

Scott Youngs, Conductor

Steven Moeckel, Concertmaster

Carla Ecker, violin

Nancy Buck, viola

Sarah Walder Amata, cello

Timothy Spears, bass

Elizabeth Buck, Flute

Martin Schuring, Oboe

Jacqueline Palmer, Oboe

Albie Micklich, Bassoon

Charles Sedgwick, Harpsichord

The concert opens with the most famous background music of all time, Handel’s **Water Music**. Its contagious melodies and rhythmic drive made it immediately popular. A harpsichord transcription printed soon after the first performance by the industrious John Walsh included variations by Geminiani on two of the *Minuets*. Having the cachet of being premiered during a dinner cruise from Lambeth to Chelsea by Georg I and his entourage would have undoubtedly burnished its popularity. A report from *The Daily Courant*, from July 19, 1717 relates that one boat for 50 musicians “played the most beautiful sinfonias, specially written by Georg Friedrich Handel.” They “pleased his majesty so well, that during the round trip they were played three times.” Supper was on shore at 11:00 pm, during which there was more music until 2:00 am. The royal party was entertained all the way back. The Prince of Wales dissed the event, a precedent not wasted by today’s House of Windsor.

The title *Suite No. 3* was not assigned by Handel, but is a modern grouping based on the orchestration of the 21 movements as a brass suite, an oboe suite, and a string-flute-recorder suite. While the movements with brass are not performed here, there is much that is easily recognizable in these remaining movements.

We do not know the occasion for **Bach's secular cantata, *Ich bin in mir vergnügt***, written in 1726 or 1727, but it is not hard to imagine Anna Magdalena's voice in musicmaking with family and friends or in public performances of the Collegium Musicum. Transmitted also under the title "On Contentment," the text by Christian Hunnold teaches that being content in one's own self is the greatest gift heaven can bestow. It is a "true" cantata in the Italianate model: unbroken pairing of recitatives and arias. Musical textures create their own contentment, ending in the whole consort playing together in a texture more homophonic and "modern" than is Bach's norm. The use of the obbligato instruments offers a whole catalogue of Bach's use of this texture. The first aria pairs the oboes in suavely moving parallel thirds with short motives tossed back and forth, more in the arising taste of the 1740's. The second aria uses a solo violin, both idiomatic and programmatic in arpeggiations supporting the sea images of the text. The third aria uses solo flute in expansive lines, with some contrapuntal amplification in the basso continuo. This aria abandons the strictures of the Da Capo form, allowing repetitions and expansions of this cantata's moral, *sei vergnügt*, "be content" – truly one of the most beautiful arias of the secular cantatas.

Vivaldi's Concerto is not a concerto in the usual sense, as the extremely short soli passages are hardly differentiated from the full orchestra. It is full of Italian fervor, the harmony of the outer sections of the Allegros hardly going beyond the tonic and dominant, with middle sections only briefly exploring the related keys of A major and f# minor. The Sunday concerts presented by the orphaned girls of the *Ospedale della Pietà* in Venice where he spent most of his career required a constant flow of new instrumental and choral music. Vivaldi wrote around 550 concertos to supply this need as well as the growing demand for his works throughout western Europe. A report from August 29, 1739, by Charles de Brosse provides valuable insight: "I have heard him vaunt his ability to compose a concerto in all its parts more swiftly than a copyist could copy it. I



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at Trinity Episcopal Cathedral
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Quartet in E Major for Strings and Clarinet

Bernhard Crusell

String Trio No. 2 "Dvorak"

Julius Röntgen

Prelude, Allegro, and Pastorale for Clarinet and Viola

Rebecca Clarke

Serenade for Clarinet, Violin, and Cello

Hans Gál

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found to my great surprise that he was not so esteemed as he merits in this country, where all is mode, where his music has been about for a long time and the music of last year no longer earns money.”

Albinoni never held a court or church position. Not being burdened with the constant demand for new repertoire, he could concentrate on his own composing as he desired. In spite of a smaller output, especially when compared to all the other composers on this program, he was respected in Italy, France, and Germany. Albinoni’s instrumental music distinguishes itself from that of Vivaldi in rejecting motoristic instrumental technique in favor of motives and melodies that are *cantabile* and almost operatic. The final movement of the *Sinfonia* is a particularly fine example in its gradual ascent through rising 4ths and 5ths and its crystalline balance. The second *Allegro* is actually a *canzona*, a contrapuntal form that does not rely on the mathematical calculations of the *fugue*, but instead uses a short theme tossed about between all the parts, with secondary subjects created at will for a very satisfying forward propulsion.

This program offers a special journey in hearing the music of Telemann and Bach side-by-side. They were well acquainted; **Telemann** was godfather to C. P. E. Bach. He was well known in Leipzig well before Bach arrived there. A law student in 1701 at the university in Leipzig, he soon abandoned his studies and became completely entrenched in the city’s musical life, composing for the larger churches, starting the Collegium Musicum which Bach would eventually lead, and conducting and composing for the short-lived opera house. All this was much to the chagrin of the Thomaskantor at that time, Johann Kuhnau, and Telemann left in 1705 to take court positions in Sorau, Eisenach, and Frankfurt. At Sorau, Graf von Promnitz had just returned from imbibing the court culture in France; Telemann had no problem in supplying 200 overtures to satisfy his employer’s taste. In 1721 Telemann went to Hamburg, the most cosmopolitan city in Germany, and remained there in a number of positions until his death. He was one of the most prodigious composers in Western history, leaving behind 6,000 compositions of every genre of the time, including 600 overtures. Unlike Bach, he had an international reputation; orders for his music came from all of western Europe. His popularity was not forgotten in Leipzig – he was offered the position of Thomaskantor, but declined much to the disappointment of the city council. Councilman Plaz complained they had to settle for “second best” when surveying the short list which included J. S. Bach.

The overture of the Baroque is not a mood-setting piece as in modern opera, but a suite of dances in imitation of the pattern of Lully, who quickly knew how to satisfy the French love of ballet. Divorced from the theater, the orchestral suite and overture were more in the order of “easy listening” – energetically conceived but listened to only passively. **Water Music** is the popular name given to what Telemann entitled *Hamburger Ebb’ und Fluth*, celebrating the centennial anniversary of the Hamburg Admiralty in 1723. It contains not only most of the popular dance genres of the period, but opens with something like a *sonata da chiesa*, standardized as a set in slow-fast-slow-fast tempos. Programmatic titles – “The Sleeping Thetis,” “Neptune in Love,” “The Happy Sailors” – are more in the French vein, but unusual for German taste. In fact 111 of Telemann’s overtures have programmatic titles. Unlike the stylization of dance forms in most of the harpsichord and organ music, these are “easy to dance to.” (Does anyone remember this standard encomium from American Bandstand?). As such there are not that many musical gestures that are strictly programmatic, except for lots of stepwise motives for flowing water. This is music to be simply enjoyed. It is far removed from larger works of Telemann like *Der Tag des Gerichts* (“The Day of Judgment”) or the amazing cantata *Ino* (1765), works which easily stand beside the operas of the next generation by Gluck and Grétry.

Festival at a Glance

SUNDAY, FEBRUARY 25, 3:00 PM

ORGANIST SCOTT DETTRA IN RECITAL

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

FRIDAY, MARCH 8, 7:30 PM

CONTINUO POWER

Saint Barnabas Episcopal Church – 6715 North Mockingbird Lane, Scottsdale

SUNDAY, MARCH 10, 3:00 PM

MAGIC FLUTES ORCHESTRAL CONCERT

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

SUNDAY, MARCH 17, 3:00 PM

FOR THE KING'S PLEASURE

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

MASTER CLASSES

ORGAN MASTER CLASS BY SCOTT DETTRA

Saturday, February 24 at 9:00 AM

Orangewood Presbyterian Church – 7321 North 10th Street, Phoenix

VOICE MASTER CLASS BY JOSEFIEN STOPPELENBURG

Saturday, March 9 at 9:00 AM

Orangewood Presbyterian Church – 7321 North 10th Street, Phoenix

All Program Notes by Dr. Craig Jon Westendorf

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TICKETS AND INFORMATION:

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