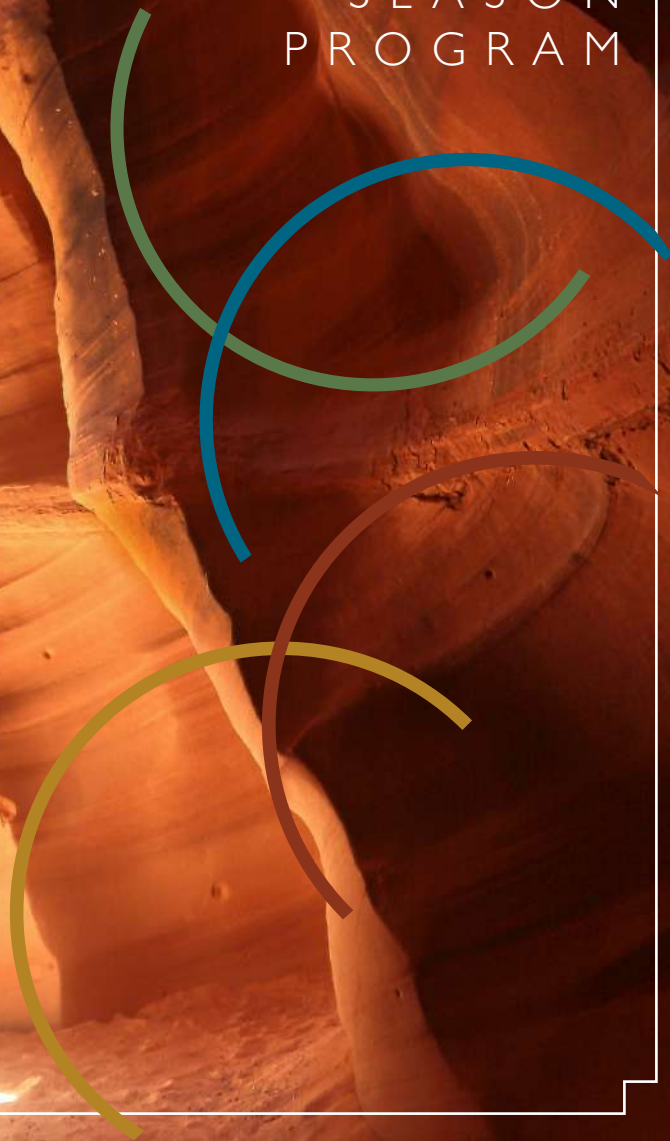


Arizona Bach Festival

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*Bringing the finest in
Baroque music to Arizona*

SEASON
PROGRAM





Bringing the finest in Baroque music to Arizona

Welcome! We are honored by your presence and hope that you enjoy each of these concerts presented in this, our 16th 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 fourth season in which we present music by both Johann Sebastian Bach and his contemporaries. We continue to expand our musical offerings with larger works and even more acclaimed performers. This year's presentation of Handel's Messiah, in its original Baroque style, at Baroque pitch, and with period instruments, is one more proud step in our development. The Vivaldi "Four Seasons" concert with four different (and superb) solo violinists, will have you captivated and enthralled.

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, www.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 fourth 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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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, 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.

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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.

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Sponsor a video – each concert \$1000 This sponsorship enables us to provide videos of our performances to audiences far beyond our hometown.

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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

Messiah

George Frideric Handel (1685-1759)

Sunday, February 16, 3:00 p.m.

Camelback Bible Church, Paradise Valley

Sponsored in part by Janet Witzeman in memory of Robert Witzeman

PROGRAM

Conductor Scott Youngs

Soloists: Nina Garguilo, *soprano* ~ Holly Sheppard, *alto* ~ Paul Nicosia, *tenor* ~ Derek Stull, *bass*

PART ONE



Overture

Comfort ye my people

Ev'ry Valley shall be exalted

And the Glory of the Lord

Thus saith the Lord

But who may abide the day of His coming?

And He shall purify

Behold, a virgin shall conceive

O thou that tellest good tidings

For behold, darkness shall cover

The people that walked in darkness

For unto us a child is born

Pastoral Symphony

There were shepherds abiding in the field

And lo, the angel of the Lord came upon them

And the angel said unto them

And suddenly there was with the angel

Glory to God

Rejoice greatly, O daughter

Then shall the eyes of the blind

He shall feed his flock

His yoke is easy

Tenor recitative

Tenor aria

Chorus

Bass recitative

Bass aria

Chorus

Alto recitative

Alto aria/Chorus

Bass recitative

Bass aria

Chorus

Soprano recitative

Soprano recitative

Sopranorecitative

Soprano recitative

Chorus

Soprano aria

Alto recitative

Alto/Soprano aria

Chorus

15 Minute intermission

PART TWO



Behold the Lamb of God

He was despised

Surely, He hath borne our griefs

And with his stripes we are healed

All we like sheep have gone astray

All they that see him laugh him to scorn

Chorus

Alto aria

Chorus

Chorus

Chorus

Tenor recitative

He trusted in God
Thy rebuke hath broken his heart
Behold, and see if there be any sorrow
He was cut off out of the land of the living
But Thou didst not leave his soul
Lift up your heads, O ye gates
Unto which of the angels said He at any time
Let all the angels of God worship Him
Thou art gone up on high
The Lord gave the word
How beautiful are the feet
Their sound is gone out
Why do the nations so furiously rage together?
Let us break their bonds
He that dwelleth in heaven
Thou shalt break them
Hallelujah

Chorus
Tenor recitative
Tenor aria
Tenor recitative
Tenor aria
Chorus
Tenor recitative
Chorus
Alto aria
Chorus
Soprano aria
Chorus
Bass aria
Chorus
Tenor recitative
Tenor aria
Chorus

10 Minute intermission

PART THREE



I know that my redeemer liveth
Since by man came death
Behold, I tell you a mystery
The trumpet shall sound
Then shall be brought to pass
O death where is thy sting
But thanks be to God
If God be for us
Worthy is the Lamb / Amen

Soprano aria
Chorus
Bass recitative
Bass aria
Alto recitative
Alto/Tenor duet
Chorus
Soprano aria
Chorus



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), and is the Music Director of the Arizona Masterworks Chorale.

Messiah Chorus

Soprano

Leslie Ellingson
Christina Hall
Jennifer Holm
Jacquelyn Island

Alto

Cami Anglemyer
Courtney Evans
Chen Holtzman
Ariana Iniguez
Anjelica Simone

Tenors

Elijah Frank
Jared LeShana
Earl Simmons
Christopher Wall

Bass

Clayton Headrick
Joshua Hillmann
Jordan Murillo
Samuel Williams

*Special thanks to
Josefien Stoppelenburg
for her help in coaching
the choir and soloists.*



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 8th season with "Helios: a Modern Renaissance."



Holly Sheppard, alto

Holly is an active singer and soloist around the Phoenix valley, and has sung with the Phoenix Chorale for 18 seasons. She is also a member of the early music ensemble "Helios." Holly has performed regularly as a soloist with Phoenix Opera in various concert settings and has been a member of the Arizona Opera Chorus. In her first international engagement, Holly sang the role of Sesto in *La Clemenza di Tito* with the Trentino Music Festival in Trentino, Italy. Holly has spent her career as a 3D and motion graphics artist in the video game and slot machine industries. She currently works as a Sr. World Builder at the video game studio 31st Union working on a AAA title.

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 Rap-paccini* as Giovanni.



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 Juliette* 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.

Messiah Orchestra

Violin

Stephen Redfield,
Concertmaster

Elizabeth Blumenstock
Sarah Cranor
Alejandro Gómez Guillén
Jeffrey Smith
Janet Strauss

Viola

Lisa Grodin
Suzanna Giordano-Gignac

Cello

Katie Rietman
Ryan Murphy

Bass

Malachai Komanoff Bandy

Oboe

Lot Demeyer
Aki Nishiguchi

Bassoon

Anna Marsh

Harpsichord

Kathleen McIntosh

Trumpet

John Thiessen
David Green

Timpani

Sonja Branch



PROGRAM NOTES

The word association Handel-Messiah is inescapable, especially in the English speaking realm, to the point that it seems to be the only piece he wrote. Handel's early successes, however, were operas, written in the Italian model of the opera seria. The structure of the opera seria was very consistent – an unbroken chain of speech-like recitative in which the drama moved forward followed by the usually virtuosic and highly affective aria, in which the soloist ruminated on the action or soliloquized on the character's emotional state. The focus was on the expressivity and technical ability of the soloist, the chorus being almost non-existent. Handel's first great public success was the opera *Almira* (Hamburg, 1706), followed by operas during his Italian sojourn (1706-1710) with even greater acclaim to highly placed and sophisticated audiences.

Mercantalism and the exploitation of the colonies – the financial equivalent of the digital fiefdoms of the 2020's – worked wonders for the Mother Country. When Handel arrived in England in 1710, disposable income abounded along with a new taste and curiosity for Italian opera seria. Handel, always a versatile composer in whatever situation he found himself, not only supplied the music, but also became financially invested as an impresario. While the fecund Handel turned out magnificent operas, *Giulio Cesare* being only one example, the business end of expensive productions having to satisfy London's demand for international stars from Italy seriously faltered. Due to dwindling subscriptions, by 1738 there were no Handel operas in London for two years.

This hiatus gave Handel time to find a new path in his composition. He knew the Italian oratorio, composing *La Resurrezione* in Rome in 1708, and composed what is usually acknowledged as the first English oratorio, *Esther*, in 1718. Now, twenty years later, freed from the frustration of competing with other opera houses and their mercenaries paid to tear down posters for his own productions, he returned to oratorio.

Handel composed *Messiah* in London in 24 days between August 22 and September 14, an amazingly short time that has led to apocryphal stories of Handel falling into religious tears and fervor. The truth is this rapid rate was his norm. Charles Jennens, Handel's admiring yet critical collaborator and librettist of *Messiah* wrote colorfully "Mr. Handel's head is more full of Maggots than ever... I could tell you more...but it grows late & I must defer the rest until I write next; by which time, I doubt not, more new ones will breed in his Brain."

Fortunately for Handel, he found refuge in Dublin at the invitation of Will Cavendish, Lord Lieutenant of Ireland. Funds from ticket sales of Handel's music were to benefit three charitable organizations there. As soon as Handel abandoned the extremely expensive enterprise of mounting operas and presented oratorios instead, he was an immediate success. In the winter of 1741-1742, he presented sold out performances of *Esther*, *Saul*, and *Alexander's Feast*, among other oratorios. Adding to the popularity of these Dublin performances was Handel himself as soloist in his own organ concertos presented *entr'acte* between the parts of the oratorios.

What can be said about this monument of Western culture, a work singular in that it has never fallen out of the repertoire? Even Bach's *St. Matthew Passion* lay dormant from Bach's death in 1750 until

Mendelssohn's revival in 1829. We have a unique opportunity in hearing *Messiah* in a way rarely heard for Arizona concertgoers through Baroque instruments and interpretation. The choruses are the beloved property of almost anyone who has sung in any kind of high school, college, community, or church choir. Since Baroque opera and oratorio are not that far apart, this is an opportunity to mentally detach from the sacred to the opera hall – a time to make it all about the solo, as Handel never intended to abandon his mastery of Italian opera.

Handel's contemporaries were unsure if the oratorio was sacred, or an unstaged opera with a lot of choruses. Although the choir and even some soloists were drawn from the two cathedrals in Dublin, the first performance on April 13, 1742 was in a large music hall. Because tickets were sold, clergy raised the issue if it were "Godly" at all. A quote from the newspaper *Universal Spectator* from 1743 is illuminating: "An Oratorio either is an Act of religion, or it is not; if it is, I ask if the Playhouse is a fit Temple to perform it in, or a Company of Players fit Ministers of God's Word . . ." One reason for this criticism was perhaps that Susanna Maria Cibber, known more as an actress in both London and Dublin, was the contralto soloist for the premiere of *Messiah*. In any case Handel in all his operas and oratorios used the best and most expressive singers he could arrange, and did not hesitate to change his music to suit their individual talents. The *Messiah's* coveted final aria, *If God Be for Us*, is a good example. The key was lowered for Ms. Cibber, raised for a 1749 performance of this aria for a boy soprano, then lowered again for the London premiere in 1750 for the great Italian castrato, Gaetano Guadagni. It was raised again for the last performance conducted by Handel in 1754 for soprano, as will be heard this afternoon.

This is an invitation to leave the ecclesiastical realm and all those Christmas memories generated by this all-pervading masterwork, and dive into the flamboyance, color, and virtuosity which Handel intended. 📌



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CHRISTOPHER GABBITAS
ARTISTIC DIRECTOR

 **musicaNova**
ORCHESTRA

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ARTISTIC DIRECTOR

Phoenix Chorale and MusicaNova Orchestra join forces for a regal and romantic evening with the pomp and grandeur of two Handel **Coronation Anthems** and the complete **Ode for the Birthday of Queen Anne**, paired with a re-discovered Edwardian gem, 'A Tale of Old Japan,' a love story set in Imperial Japan by British composer Samuel Coleridge-Taylor which **hasn't** been performed in the USA since its US premiere in 1912.

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SATURDAY MARCH 8 | 7:30 PM & SUNDAY MARCH 9 | 3:00 PM
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Organist Alcee Chriss III in Recital

Sunday, February 23, 3:00 p.m.

All Saints' Episcopal Church, Phoenix

Co-sponsored by the American Guild of Organists, Central Arizona Chapter

Pre-recital Lecture by Craig Jon Westendorf at 2:00 p.m.

PROGRAM

Johann Sebastian Bach, (1685-1750)



Prelude and Fugue in D Major, BWV 532

“Allein Gott in der Höh sei Ehr,” BWV 676

Organ Concerto in A Minor, BWV 593

Toccatà in D Minor, BWV 913

Intermission

Organ Concerto in D Minor, BWV 596

“Schmücke dich, o liebe Seele,” BWV 654

“O Mensch, Bewein’ dein Sünde gross,” BWV 622

Fantasy and Fugue in G Minor, BWV 542

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
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Alcee Chriss III

A featured star in the PBS documentary *Pipe Dreams* (2019), Alcee Chriss III is an organist and keyboardist from Fort Worth, TX. Dr. Chriss is the winner of the 2017 Canadian International Organ Competition and the Firmin Swinnen Silver Medal at the 2016 Longwood Gardens International Organ Competition. He has been celebrated for his “grace, skill and abundant proficiency” by the *Journal Assist News*, Albuquerque. And of his most recent solo recording at Montreal Symphony Hall, *Art et Rhapsodie* (2019), the *American Record Guide* wrote that “he plays with clarity, imagination, musicality, virtuosity, and yes, personality.”



Dr. Chriss has performed throughout North America and Europe. Recent and upcoming performances include the International Orgelsommer (Stuttgart, Germany), Stockholm City Hall (Sweden), and as soloist with the Montreal Symphony in a performance of Copland’s *Symphony for Organ and Orchestra*. Other engage-

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ments include the Princeton University Chapel, Spreckels Organ Pavilion and International Organ Summer Karlsruhe, Germany. In July 2022 he was a featured performer at the national convention of the American Guild of Organists, held in Seattle WA.

In July 2019, Dr. Chriss was appointed as University Organist and Artist-in-Residence at Wesleyan University, where he teaches courses in organ and keyboard skills. In October 2019, he was awarded his Doctorate of Music degree from McGill University, where he studied with Hans-Ola Ericsson. He previously studied at Oberlin Conservatory of Music where he received his Master’s degree in historical keyboard and a Bachelor’s degree in Organ Performance, studying with Olivier Latry, Marie-Louise Langlais, and James David Christie.

Dr. Chriss is active as a church musician, guest lecturer, and remains engaged with his lifelong love of gospel and jazz music. He is currently Assistant Organist at Trinity Church Wall Street, New York City, and serves on the editorial board of *Vox Humana* magazine.



PROGRAM NOTES

The *Prelude and Fugue in D Major*, BWV 532, was written and first performed in Weimar during Bach's tenure there, circa 1708-1712. Having been hired by the Duke of Weimar, Wilhelm Ernst, as an organist and member of the orchestra, Bach's skills attracted many students of organ to him, during these years. He was beginning his "*Orgelbüchlein*," a series of chorale preludes and was in constant experimentation with style. The *Prelude* (BWV 532) reveals German, Italian and French characteristics.

Around 1708, Bach was to compose an earlier fugue, BWV 532a. Approximately two years later, he wrote the work we hear today, the *Prelude and Fugue*, BWV 532. The '*pièce d'orgue*' comprises a multi-sectional prelude, consisting of at least three portions, with initial scale work, in the pedals, followed by 16 measures of annunciation, breathless, and suspended harmonic patterns. The second *alla breve* section features 80 measures of quicker paced chromatic semitones (half steps) moving constantly in 4/4. Finally, the third section reveals the sudden and gripping *Adagio*, heralding a fantasia-like warning, where dark, foreboding harmonies in f-sharp minor eventually culminate in the glorious release to D Major. An extended, joyful fugue of great complexity and length follows. The theme jumps about, full, and then divided, always lifting us to heady heights. Nearly 140 measures of suspended exclamation ensue. It is said that Pachelbel commented, "Here, you have to really let the feet fly."

"*Allein Gott in der Hoh sei Ehr*," BWV 676, ("*Alone to God in the highest be glory*" or "*All glory be to God on high*"). Published in 1739 in Leipzig, this chorale trio was part of a collection of organ and harpsichord works, his *Clavier Übung III* and served as a recognition of the 200th anniversary of Martin Luther's historic 1539 sermon at the Thomaskirche. Bach was to set this hymn three times. The text comes from the Latin "*Gloria*." Musical references can be found to the Trinity: Father, Son, and Holy Spirit. Today's performance of BWV 676 reveals the composer's second setting of the chorale. The hymn text, written in 1523, is recognized by musicologists as one of the earliest hymns of the Reformation. The first verse reads: "*All glory be to God on high, Who hath our race befriended! To us no harm shall now come nigh, The strife at last is ended. God showeth His good will to men, And peace shall reign on earth again; O thank Him for his goodness!*" The author of the text was Nikolaus Decius, whose work was meant to provide a German version of the earlier Latin text. We hear of the celestial singing of the angels at Christ's birth as they say to the shepherds, "*Glory be to God in the highest, and on earth peace, good will toward men.*" The chorale melody is easily heard, line by line, in broad tones. In the Lutheran service, this hymn was sung weekly.

The *Organ Concerto in A Minor*, BWV 593 was written by Bach, circa 1713-1714, for a two manual keyboard with pedal. Bach reworked Vivaldi's *Italian Concerto, Opus 3 No. 8*, RV 522, which Vivaldi had written for two violins. The published score is Vivaldi's *L'Estro armonico*. Bach was well aware of Vivaldi's concerti and began his perusal of them after they were published in Amsterdam in 1711. Bach's three movements are *Allegro*, *Adagio*, and *Allegro* - the names given by later publishers. The first movement is written for two manuals with pedal and is filled with energy. The second is marked *Adagio. Senza Pedale a due Clav.* and is thoughtful in tone. The third... simply *Allegro*, brings a bright effect and an infectious spirit.

It is reported that Bach's assistant at the time, Prince Johann Ernst, nephew to Bach's employer, Duke Wilhelm Ernst of Weimar, most likely introduced Vivaldi's work to Bach. The prince, himself a talented student and composer, studied at Utrecht University and was known to take scores back to Weimar to show them to Bach. Bach was able to "get to the essence of what he regarded as a new manner of musical thinking," according to his first biographer, Johannes Forkel. In this work, it is thought that Bach was to link the firmer, more solid musical style of Germany with characteristic elements of Italian style. Scholars feel this musical marriage resulted in an enriched, yet sophisticated solidity... The product combined a duality of straightforwardness with passion.

The *Tocatta in D Minor*, BWV 913, composed about 1708, during Bach's early Weimar years, is believed to have been Bach's earliest toccata for harpsichord. It is said to have been written after Bach went on an extended trip to Lübeck. Staying well beyond his permitted leave to immerse himself in the inspirational influence of Buxtehude, he was reprimanded quite severely upon his return to Weimar. *Tocatta in D Minor*, BWV 913 is part

of a collection of seven pieces for clavier. J.S. Bach did not organize them, himself, into this collection. Bach's brother, Johann Christoph Bach, is given the credit of compiling them between the years of 1707-1713. This toccata, showcasing touches, or articulations, was written for keyboard with no pedal parts indicated. Many recordings we have are performed on harpsichord, but some exist on the organ. Some contrasting sections are labeled: *adagio* and *allegro*, though not every tempo change is given. Quasi-rhapsodic material contrasts with fugal sections; then we experience sudden reflective material, meant for possible improvisation. Separate movements exist, despite the overall term, *Toccatà*.

The opening, which is considered a prelude, also contains two fugues and an impressive and thoughtful *Adagio*. Finally, there comes a spirited and capricious *Allegro*. The closing cadence appears as almost a surprise after all the varied and highly developed countering melodic and rhythmic articulations.

Following today's intermission, we will hear the *Organ Concerto in D Minor*, BWV 596. This work is another celebrated transcription by Bach from Vivaldi's *L'Estro armonico* for two violins, and orchestra. Again, the music rings of the current Italian style, which was exceedingly popular in Weimar. The extended prelude is built, at its opening, on a repeated tonic pedal D, and the suggestion that it be registered an octave higher than notated with the employment of a 4' stop is important. This particular manuscript is historic and noteworthy in that it contains Bach's own suggestions for the organ stops, the "registration" of the organ. We see that Bach intended Vivaldi's two solo violins to be heard as separate instruments, according to Bach's suggestion that each part was to have its own manual. After the *prelude*, we come to a second movement, *Largo e spiccato*, in 12/8, which holds us in an attitude of thoughtfulness, contrasting sadness and sweetness. The final movement is filled with constantly lively, hopeful Italian sensibilities.

Schmucke dich, o liebe Seele, BWV 654, translates as "Adorn yourself, oh dear soul." A Lutheran communion hymn, its text is by Johann Franck (1618-1677), who penned "Jesu, meine Freude..." and the tune by Johann Krüger (1598-1662). The hymn is descriptive of the communion attitude of a heavenly bride who is preparing for her wedding. Bach had first set the hymn in Leipzig in 1724, as a chorale cantata, BMV 180, and then subsequently composed the organ chorale prelude we hear today, BMV 654. The work is one of his *Great Eighteen Chorale Preludes*. The chorale is filled with ornamentation, which is symbolic and indicative of Bach's text painting inspirations. Adorn yourself!

O Mensch, Bewein' dein Sunde gross, BWV 622 is from J.S. Bach's *Orgelbüchlein*. The collection of 46 chorale preludes was originally meant to be a collection of 164 works intended to cover the entire liturgical year. Written between 1708 and 1717, for Lent, it is a Lutheran passion hymn, with the original melody by Matthias Greter and the text by Sebald Heyden, circa 1530. The work was said to be a favorite in the 18th century among organists. Performed often, it is described as intensely lyrical, the *Adagio assai* marking and the various ornamentations are Bach's. But, in another mystery, interpreters have suggested that instead, Bach may have meant *ad..agio*, which translates in Italian to, "be comfortable." Very freely imagined perhaps, and harmonically mysterious, the work describes, in its weighted, chromatic expression, the long suffering of Christ. The work is very famous for a single chord, found in the "Adagissimo" which is a C-flat chord in root position. Most performers recognize this one harmony as a singularly shocking harmonic event.

Fantasy and Fugue in G Minor, BWV 542 marks the final work in this afternoon's recital. Bach performed this pivotal work in 1720, at St. Jacob's Church in Hamburg, where he was auditioning for the post of organist. The story goes that the local organist, Johann Adam Reincken, provided Bach with a Dutch folk tune, upon which Bach was to improvise the fugue, "Ik ben gegroet van," meaning, "I am greeted by..." The *Fantasy* may have been written earlier, circa 1717, while Bach was in Köthen. As there are no existing manuscripts of this work still in existence from Bach's lifetime, there springs another mystery as to how the two elements may have been placed together. Both halves of the work were said to have been played separately, and often. The *Fantasy* is free in form, revealing showy sentiments, and technically virtuosic moments. We hear all manner of purposeful dissonance. Those who perform the work on instruments that are tuned to Baroque standings (i.e., A at 415) find the dissonances to be even more intense. ▣

Guitarist Martha Masters in Recital

Thursday, March 6, 7:30 p.m.
Western Spirit: Scottsdale's Museum of the West

PROGRAM



Sonata in A Major K. 208	Domenico Scarlatti
Sonata in A Major, K. 322	1685-1757
Sonata #2 for Violin Solo BWV 1003 Andante	Johann Sebastian Bach
	1685-1750
Les barricades mystérieuses	François Couperin
	1668-1733
Sonata in D Minor K. 213	Domenico Scarlatti
Prelude, Fugue and Allegro for Lute BWV 998	Johann Sebastian Bach
<i>Intermission</i>	
Lute Suite in E Major BWV 1006a Loure	Johann Sebastian Bach
Etude III "en pensant a Bach"	Ida Presti
	1924-1967
Fantasia and Passacaglia	Sylvius Leopold Weiss
	1687-1750
Partitata #2 for Violin Solo BWV 1004 Chaconne	Johann Sebastian Bach



PROGRAM NOTES

Tonight, we will hear three sonatas by Domenico Scarlatti, Italian keyboardist and composer. Scarlatti, a contemporary of J.S. Bach, wrote over 555 short sonatas during his lifetime. The majority of his sonatas are for harpsichord and tonight's have been beautifully transcribed for guitar. Sonatas K. 208 and K. 322, both in A Major, lead us off. The guitar captures reflective and peaceful moments and then contrasts with sprightly, dance-like music in which Scarlatti prompts us to feel the joy of innately Iberian folk-like sensibilities. Later in the program we will be treated to the *Sonata in D Minor*, K.213. This multi-faceted work speaks to us simply and poetically, invoking constantly shifting harmonies with questioning phrases characterized by lower neighboring tones. Scarlatti then comfortably resolves moments of question with lively, answering phrases. His works are well known today, largely due to pianist and pedagogue, Carl Czerny's interest in the sonatas for harpsichord. In 1829, Czerny published a number of these beautifully, expressive works. More than a century later, harpsichordist Ralph Kirkpatrick published Scarlatti's complete works for harpsichord and devised a system to organize them, thus each work carries the letter *K*. Sylvia Marlowe and Vladimir Horowitz, among others, were to popularize them in the 20th Century.

Martha Masters, Guitarist

Martha Masters first achieved international recognition in 2000 when she won first prize in the Guitar Foundation of America International Concert Artist Competition. That same year she also won the Andres Segovia International Competition in Linares, Spain, and was named a finalist in the Alexandre Tansman International Competition of Musical Personalities in Lodz, Poland. Since then, Ms. Masters has been active as a solo recitalist, chamber musician and concerto soloist around the world. Recent seasons included appearances at festivals and on concert series through the United States, Europe, Russia, China and Australia.



Masters received both the Bachelor and Master of Music degrees from the Peabody Conservatory, where she studied with Manuel Barrueco, and completed the Doctor of Musical Arts degree at the University of Southern California as a student of Scott Tennant.

Ms. Masters is on faculty at Arizona State University, and is President of the Guitar Foundation of America. She has released seven recordings (Naxos, GSP and independent releases), and has published three books with Mel Bay Publications and Alfred Music.



PROGRAM NOTES (continued)

Four works of J.S. Bach are featured in this evening's program. Bach was living in Leipzig, in the 1720s, when his works for violin solo were conceived. Tonight's repertoire includes transcriptions for guitar from his *Six Sonatas and Partitas for Violin Solo*, BWV 1003 and 1004, and later, the extended composition of the *Prelude, Fugue and Allegro for Lute*, and also a *Loure* from the *Lute Suite*, BWV 1006a. The evening closes with the *Chaconne* from Bach's *Partita No. 2 for Solo Violin*.

Bach was, himself, a talented violinist since childhood and performed in the orchestra of his employer, the Duke of Weimar, from 1708 to 1717. In 1720, Bach returned from a stay in Karlsbad, to find that his wife, Maria Barbara, had died and was already buried. This evening's works for Violin Solo, the *Andante*, and the *Chaconne*, may be expressions of his profound grief. The sonatas and partitas are headed with his inscription, *Sei Solo*. One interpretation is thought to translate as "six solos" or *Sei Soli*, but if taken in another context, Bach may have literally implied, "You are on your own." And, literally, he was again on his own. The works are unaccompanied, and extremely challenging, both technically and musically.

First, we hear the heartfelt, sensitive *Andante*, the third of four movements of a sacred *sonata da chiesa*, or church sonata. The guitar rings with lyrical, hopeful, and serene sentiments. Later, the *Prelude, Fugue and Allegro for Lute* is a more mature work of Bach, written about 1740, and was most likely conceived for the lute-harpsichord or *Lautenwerck*. This small harpsichord had a lute-shaped body, and its gut strings were plucked by a quill mechanism. Some believe that Bach may have intended this work for lute. Scholars have still not resolved this mystery.

After intermission we hear a *Loure*, from Bach's *Lute Suite in E Major*. Again, arguably more likely written for lute-harpsichord than for the lute, and transcribed for guitar, the dance is part of the *Violin Partita* BWV 1006a. Bach

may have conceived this suite during Sylvius Leopold Weiss's stay in Leipzig, in 1739. The *Loure* comprises the second movement of the suite and is a French Baroque dance in triple meter. With primary emphasis on the first beat, it is generally slow, full of ceremony, lilting, with dotted rhythms. It has its name from Normandy and is built upon an idea of the sound of the loure, or musette, a type of bagpipe.

In contrast to the *Andante* from *Violin Sonata No. 2*, the final offering comes from the same series of Sonatas and Partitas for Solo Violin, this time from BWV 1004. In this Partita, the former church sonata becomes a *sonata da camera*, or secular chamber sonata, which is based on dance forms. We hear the final 5th movement, *Chaconne*, a broadly emotional pillar of Bach's creativity. Johannes Brahms, who transcribed this very movement for solo piano, left hand alone, wrote to Clara Schumann describing this monumental work, "The *Chaconne* is for me, one of the most wonderful, incomprehensible pieces of music... 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."

With Francois Couperin's *Les barricades mystérieuses*, (1717) we turn to the clarified flavors of the French Baroque. Couperin, who lived a generation before J.S. Bach and Scarlatti, was well known for his works for the harpsichord and this popular transcription for guitar, found in his 2nd book of *Pièces de Clavecin*, falls into the compositions of his *style brisé*, or broken style. According to Dr. Wallace Rave, lutenist and guitarist, and former professor emeritus of musicology at Arizona State University, the salient features of the style may result in its ear worm potential. Tones are displaced rhythmically within a melodic line. Chordal textures are apparent in arpeggios and appear to be irregularly distributed. Sometimes the phrases and melodic lines may momentarily confuse, but then we find ourselves back in the fascinating aural picture with renewed comfort. The title holds mystery. Some intriguing theories about the meaning of the barricades include winemaking barrels, women's eyelashes, and train images.

In Ida Presti's *Étude III "en pensant a' Bach"* we will hear the only work this evening not composed during the Baroque. Presti was a French virtuoso guitarist who was known to be an "unearthly talented" child prodigy on the instrument. She was a celebrated performer and is noted as a composer of concert etudes for guitar. Her time with us was tragically short, as she died at age 42. Her legacy lives on in her works, and tonight's performance of this Etude "while thinking of Bach" is especially appropriate. Opening with a prelude-like lyrical, quasi-fantasia style, we are given to feelings of Baroque style through suspended, interwoven lines, often contrapuntally conceived over sustained pedal points. There is the mysterious feeling of listening to an extended Bach invention or sinfonia, or a dance-like, but subtle and less driven gigue. Improvisatory, then developed and introspective, we may be taken in our immediate listening experience, in one instance to the 18th century, and then pulled again back into the 20th.

The *Fantasia* and *Passacaglia* of Sylvius Leopold Weiss returns us, this evening, to the 18th Century, circa 1720. Weiss is recognized in history as the one of the greatest, most prolific composers of music for the lute. His talents were esteemed during his lifetime. His output of works for the lute numbered over 600. Weiss met J.S. Bach through his friendship with Bach's second child and eldest son, Wilhelm Friedemann Bach. It is reported that J.S. Bach and Sylvius Weiss challenged each other in contests of improvisation with Weiss on his lute, and Bach on his harpsichord.

Tonight's *Fantasia* is the shorter of the two works. Freer in form, the two-sectioned work is characterized by expressive, lingering, arpeggiated opening chords. A fantasy holds true to its dream-like definition in which subtleties in tempi and dynamics are part of the decisions of the performer. The result for us is the creation of a musical landscape which allows the performer to take us to places where our imaginations can linger, for a time.

Weiss's *Passacaglia* in D Major follows and is believed to have been the final movement of his *Suite for Lute in D Major*. A potentially more extended work, the form originated during the 17th century in Spain, its name derived from *passer*... to cross or pass, and *calle*, the street. The predominating sensibility of a thoughtful, serious expression is present, along with simple and sequential chords providing a harmonic foundation by way of a repetitious *basso ostinato*, and usually employing the stability of a characteristic triple meter. The initial theme is often followed by a series of variations. Passacaglias were heard in Italy as early as 1606 and were later developed by Girolamo Frescobaldi, who was to compose in the mature form, exhibiting the usage of an ongoing series of improvised sections over the continuous bass. It is a thought-provoking idea to imagine "street crossings" through the centuries of musicology. ▣

Four Seasons Concert

March 16, 2025 3:00 p.m.

All Saints' Episcopal Church, Phoenix

Sponsored by Cathy Lemon & Family in memory of Gene Lemon

Pre-Concert Lecture by Dr. Craig Jon Westendorf at 2:00 p.m.

PROGRAM

Soloists

Jonathan Godfrey, *violin* ~ Daniel Phillips, *violin* ~ Stephen Redfield, *violin* ~ Jonathan Swartz, *violin*
Albie Micklich, *bassoon* ~ Josef Burgstaller, *trumpet*



Concerto for Four Violins #2 in D Major

Georg Philipp Telemann

1. Adagio/Allegro
2. Grave
3. Allegro

1681-1767

Concerto for Bassoon in B flat RV 503

Albie Micklich, soloist

Antonio Vivaldi

1. Allegro non molto
2. Largo
3. Allegro

1678-1741

Concerto for Trumpet BWV 972

Josef Burgstaller, soloist

J. S. Bach after Vivaldi

1. Allegro
2. Larghetto
3. Allegro

1685-1750

Intermission

Four Seasons Op. 8

Antonio Vivaldi

1. Spring RV 269
Allegro
Largo e pianissimo
Allegro pastorale

Stephen Redfield, soloist

2. Summer RV 315
Allegro non molto
Adagio e piano – Presto e forte
Presto

Jonathan Godfrey, soloist

3. Autumn
Allegro
Adagio molto
Allegro

Jonathan Swartz, soloist

4. Winter
Allegro non molto
Largo
Allegro

Daniel Phillips, soloist



Albie Micklich, bassoon

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

A champion of new music, Micklich has frequently performed world premieres, participated in over 25 commissions of fresh, new repertoire, and recorded new works by well-known and up-and-coming composers. He currently serves on the board of the Bassoon Chamber Music Composition Competition (BCMCC), whose mission is to promote new bassoon chamber music works. An active member of the International Double Reed Society (IDRS), Micklich is currently chair of the Gillet-Fox International Bassoon Competition and hosted, along with ASU Professor Martin Schuring, the 2011 IDRS conference at ASU. Micklich is a Fox artist and performs on a custom-built, red maple 680 Fox bassoon.



Josef Burgstaller, trumpet

Currently on the faculty of Arizona State University, Josef is a former full-time trumpeter and arranger for the famed Canadian Brass (8 years), he joined the Peabody Institute as Distinguished Visiting Artist in 2007. Prior to his years with the Canadian Brass, Joe was one of the all-time most popular soloists at Columbia Artists' Community Concerts, performing 60 solo concerts every year. As a member of Canadian Brass and as a soloist, he has performed in front of more than 45 orchestras (Philadelphia, Minnesota, Detroit, Houston, Baltimore, New Jersey, Virginia, etc.), performed in more than 50 music festivals (including numerous summers at the Music Academy of the West in Santa Barbara, CA) and performed and taught at over 100 universities, conservatories and colleges.

Joe tours worldwide as a soloist with appearances in Shanghai; Hong Kong; Singapore; Seoul; Taipei; Bangkok; Kuala Lumpur; Winnipeg; Hamburg; Bologna; and the U.S. Virgin Islands among others. He serves as a chamber musician with the New York Brass Arts Trio; as a crossover artist with the classical/jazz crossover group Burgstaller Martignon 4; as a modern music specialist with the Meridian Arts Ensemble; as a guest orchestral musician as Guest Principal Trumpet of the Norddeutscher Rundfunk Sinfonieorchester in Hamburg, Guest Principal Trumpet of the Malaysian Philharmonic Orchestra and a section trumpeter in the New York Philharmonic; and as a clinician with his groundbreaking master classes for all instruments called "Change Your Mind, Change Your Playing®."



Stephen Redfield, violinist

Violinist Stephen Redfield was a student of Dorothy DeLay and Donald Weilerstein. A prize-winner in the Colman and Monterey Chamber Music Competitions, he performs as a chamber musician throughout the United States and internationally. He is often featured as a soloist, specializing in the concertos of the 18th and early-19th centuries. Over many years with the Oregon Bach Festival, he has participated in numerous recordings, including the Grammy® Award-winning disc Credo.

Stephen is concertmaster of the Santa Fe Pro Musica, the Arizona Bach Festival, and the Conspirare Company of Voices. With the Victoria Bach Festival, he performed for 30 years as concertmaster and soloist, with concerts broadcast nationally. Stephen is also an acclaimed Baroque violinist, performing widely and leading orchestras in Houston, Austin and Nashville. He's established the MarketMusic series of Baroque chamber concerts in Santa Fe, where he now lives after his recent retirement from the University of Southern Mississippi.



Jonathan Swartz, violinist

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.”

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.

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. He presently serves as artistic director for Madeline Island Chamber Music, and as president for ASTA-AZ.

Daniel Phillips, violinist

Violinist Daniel Phillips (BM '76, violin) enjoys a versatile career as a chamber musician, solo artist, and teacher. He has performed as a soloist with many of the country's leading orchestras, including the Pittsburgh, Houston, New Jersey, Phoenix, San Antonio and Yakima symphonies. He appears regularly at Spoleto USA, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and the International Musicians Seminar in Cornwall, England. He has also served on the summer faculties of the Banff Centre, the Heifetz Institute, and the Colorado College Music Festival.

As a member of the Bach Aria Group, Phillips has toured and recorded in a string quartet for Sony, with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. His major teachers are his father, Eugene Phillips, former member of the Pittsburgh Symphony and a composer, Ivan Galamian, Sally Thomas, Sandor Vegh, and George Neikrug. Phillips teaches violin at the Queens College Aaron Copland School of Music and is on the faculties of the Mannes School of Music and the Bard Conservatory. Phillips has been a Juilliard faculty member since 2014.

**Jonathan Godfrey, violinist**

A founding member of Mercury Chamber Orchestra in Houston, violinist Jonathan Godfrey has served as Concertmaster and violin soloist since the orchestra's inception. A graduate of Rice University, Mr. Godfrey is also currently Assistant Concertmaster of the Houston Grand Opera Orchestra. He has performed with many ensembles including the Houston Symphony, the Houston Bach Society, the IRIS Chamber Orchestra, and the River Oaks Chamber Orchestra.

He has also served as Concertmaster of the Sinfonietta Cracovia, The Houston Grand Opera Orchestra, The American Radio Chamber Orchestra, Orchestra X, and the Pacific Music Festival Orchestra. He has concertized in the US and abroad, performing solo and chamber music recitals in Boston, Chicago, Cleveland, Houston, Interlochen, and Kansas City, as well as Guanajuato, León, Monterrey, and Santiago, Mexico; Yokohama, Kyoto, Matsumoto, Sapporo, Date, and Tokyo, Japan; and Quito and Ambato, Ecuador.

A music educator as well, Mr. Godfrey has taught for twenty-five years, including positions on the violin faculty of both the Interlochen Arts Camp and the Rocky Mountain Summer Conservatory. Mr. Godfrey is also the co-director of Prelude Music Classes for Children, a school of music for young children and their families that teaches the research-based music and movement program Music Together® and a co-founder of the Prelude Music Foundation.





PROGRAM NOTES

These notes are not in the order of the today's concert, but start with Vivaldi's *Bassoon Concerto*, RV 503, as its structure is definitive not only for most of this program, but for the whole late Baroque. Beginning with the concerto collection *L'estro armonica*, Op. 3, strategically printed in Amsterdam in 1711, Vivaldi's crystalline structures were highly influential, even on J. S. Bach in his Weimar years.

J. N. Forkel, Bach's first biographer writes this insight on Bach's maturing style: "...there must be order, connection, and proportion in the thoughts; and that, 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."

The ritornello, that is a returning set of motives, creates the formal and harmonic undergirding for the virtuosic material of the soloist. For Vivaldi, the ritornello includes three or more contrasting ideas; in the first movement of today's RV 503 there are three. These ideas can be rearranged as a movement progresses according to the desire of the composer. In RV 503 the third idea, defined by a rhythmic pattern of sixteenth note triplets, predominates. In the first movement it defines the tonic key of B^b Major, but then the first and second ideas establish the dominant key of F Major. Solo episodes are usually more rapid, although increasingly in Vivaldi's latest concertos they share motivic material from the ritornello. This balanced yet fluid structure enabled Vivaldi to write over 500 concertos, most of which were for a girls' orphanage in Venice.

In Venice there were four orphanages, or Ospedali, for orphaned girls and young women. All four had musical establishments attracting large and adoring audiences at weekly Saturday and Sunday concerts, as well as Masses and Vespers. The attraction was not only the quality of the repertoire and its performance, but also that the girls ultimately had to be married off. Vivaldi spent about 30 years at the most musically prestigious of these orphanages, the Ospedale della Pietà. About 70 girls were selected for both instrumental and vocal study, creating a constant demand for new repertoire. Along with hundreds of concertos for all the standard instruments, he also wrote a great deal of sacred music, most of which were never published. Like Bach, what Vivaldi decided to put in print were only those pieces he himself considered exceptional.

Vivaldi's *The Four Seasons* (*Le quattro Stagioni*) are the first four concerti in *Il cimento dell'armonia e dell'inventione*, Op.8 ("The Contest between Harmony and Invention"). These concertos epitomize program music, that is, music which depicts a "program" of nonmusical ideas. He was by no means the first in this genre which started in the late Middle Ages and continues in the 21st century. There are any number of French Renaissance chansons that imitate the sounds of battle, bird calls, and water flowing. Almost every harpsichord piece by François Couperin has a programmatic title alluding to not only nature sounds (including mosquitos!), but also individual personalities. Closest to Vivaldi's program for *The Four Seasons* are the *Biblical Sonatas* (1710) for keyboard by Johann Kuhnau, J. S. Bach's predecessor in Leipzig. The titles themselves are very descriptive – "The Struggle of David and Goliath," and "Jacob's Wedding," for example. To ensure there is no question as to what is depicted, Kuhnau gives descriptions for each short movement, such as "The Israelites tremble at the appearance of Goliath," or "The deceit of Laban." To further ensure that the program is fully understood, Kuhnau supplies his own biblical exegesis for each sonata.

Vivaldi is no less precise in *The Four Seasons*. There is a sonnet for each of the four concerti describing all the sounds of nature the listener will hear. Just as each concerto has the usual three movements, each sonnet is in three stanzas. Like Kuhnau, the score itself identifies what is being heard. The first concerto, *Spring*, has four – bird songs, trickling water, thunder, and more bird songs. Not only that, but individual phrases can have even more precise programs. For example, *Spring* has four measures which have the caption "Then these little birds remain silent." Then follows immediately "They return again to their enchanted singing." All four concerti

Four Seasons Orchestra

Violins

Stephen Redfield,
Concertmaster

Daniel Phillips
Jonathan Godfrey
Jonathan Swartz
Michael DiBarry

Carla Ecker
Meghan Ruel

Viola

Allyson Wuenschel
Nicole Allen

Cello

Ryan Murphy
Ruthie Wilde

Bass

Catalin Rotaru

Harpsichord

Jonathan Rhodes Lee



are just as complete in their programs, explaining almost every phrase or subsection. Not only the physical, but also emotional moods are recreated, for example “Languor caused by the heat” (*Summer*) or “the drunkards have fallen asleep” (*Autumn*).

While *The Four Seasons* is Vivaldi’s most famous work, it is not all that typical of his style. The crystalline structure examined above is subsumed by the program of the sounds and moods of the year’s cycle. The ritornellos are present and sectionalized as in RV 503, still defining the larger harmonic structure, but the color, independence, and jarring contrasts of the solo violin simply take over. That is not to say that the ritornellos are bland, as they are melodically beautiful unto themselves. Michel Corrette ransacked *Spring* to create a choral piece on Psalm 148 around 1770.

The *Trumpet Concerto*, BWV 972, began as a violin concerto in the trend-setting Op. 3 of Vivaldi, reworked for keyboard by J. S. Bach, and then reached its orchestration heard today by a modern editor. As part of his life-long study of all Italianate styles, Bach in his Weimar years transcribed 23 concertos, seven of which are by Vivaldi. The listener is encouraged to soak in the mix and match of the ritornello components, but there will be complications in that orchestral and solo motives are more intertwined.

Telemann was one of the most fecund composers of all time, writing over 3,000 pieces. He pushed towards the modern aspect of melody and uncomplicated harmony--today’s concerto goes only slightly beyond the chords needed for Happy Birthday. This predilection made his music more assimilable to the amateur listener, a direction already becoming cemented in musical style in the 1740’s and then predominating in the Classic era. Being on the progressive side, Telemann was the first choice over J. S. Bach to be appointed to the St. Thomas church in Leipzig. He was much more enterprising than his contemporaries in aggressively publishing his own works, but in such a huge, often overly popularizing output there is bound to be mediocrity. Consequently his music was denigrated until the 1960’s when a new edition of the complete works began and the scope of Telemann’s creativity was realized. Early music groups now have available some of the most inventive music of the late Baroque.

The Telemann concerto heard today really has nothing to do with the Vivaldi model, as it does not contrast soloists with an orchestra. Rather it is in the form of what in Telemann’s time was becoming archaic, the *sonata da chiesa*, or “church sonata.” This was a chamber piece, usually for strings, of four movements in the sequence slow-fast-slow-fast. It also harkens back to the *canzona*, a form popular throughout the 17th century, characterized by rhythmic energy generated from rapid interchange of short motives. ▣



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Festival at a Glance



Handel's Messiah



Sunday, February 16, 3:00 p.m.
Camelback Bible Church, Paradise Valley



Organist Alcee Chriss III in Recital



Sunday, February 23, 3:00 p.m.
All Saints' Episcopal Church, Phoenix



Guitarist Martha Masters in Recital



Thursday, March 6, 7:30 p.m.
Western Spirit: Scottsdale's Museum of the West



Four Seasons Concert



Sunday, March 16, 3:00 p.m.
All Saints' Episcopal Church, Phoenix



Master Class with Organist Alcee Chriss III



Saturday, February 22, 9:00 a.m.
Orangewood Presbyterian Church, Phoenix
Sponsored by Sheryl and Lucy Guernsey & Doug Thomas

Program Notes by Dr. Ann Burritt Nagell & Dr. Craig Jon Westendorf | Cover Photo: Antelope Canyon

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