We are delighted by your presence and hope that you enjoy every note of the concerts presented in this, our 10th Anniversary season. The Arizona Bach Festival grew out of the “American Bach” series, presented by All Saints’ Episcopal Church, Phoenix, over a period of seven years. We are deeply grateful to our generous supporters who make this festival possible. We urge you to attend all four of the concerts this year and to talk with those of us who have the joy of making this great music come to life. We would especially encourage you to invite your friends to join you, for they will surely not be disappointed. We want you to catch the Bach fever (or perhaps fervor) which compels us to perform these great works.

We are honored by the fine singers and instrumentalists performing with us this season, and thank them for their special contributions. We encourage you to find a way to become a part of this great endeavor! Volunteer opportunities abound and you will find a warm, affirming group of like-minded folk committed to preserving and presenting the great music of Bach. During the past 10 years, this board, the Artistic Director, and volunteers have worked faithfully to bring the music of Johann Sebastian Bach to the cultural community of Arizona. Our tasks have not been easy, nor our responsibility for sound artistic and fiscal management, light. We are committed to our mission and welcome you to join us in our endeavors. On this our 10th Anniversary Season, we look back on our accomplishments with quiet pride and a sense of historic achievement and place.

We encourage you to speak to any Board member about providing financial support, corporate support, or volunteer time, and be sure to visit our website and sign up to receive our email communications. The Arizona Bach Festival is a 501(c)(3) organization with its own Board of Directors, and is poised to present great music in the years to come.

Special Thanks go to all of our current sponsors who have provided the significant financial support to make this 2019 Festival possible! We are enormously grateful to All Saints’ Episcopal Church and to Christ Church of the Ascension for the contribution of their fine facilities.

This year, two of our concerts are presented as memorial celebrations honoring past board members and generous donors. The Bach Concerti Concert is underwritten in part by a gift of Cathie Lemon and Family in memory of husband, father, and past board member, L. Gene Lemon, and the St. Matthew Passion is underwritten in part by Janet Witzeman in memory of long-time donor Robert Witzeman for the presentation of his favorite work. We are honored to remember their legacy in presenting this wonderful music.

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

Roberta Brill  
Donna Corcoran  
Donald Morse, President  
Gilbert Rotstein  
Michael Salazar, Treasurer  
Martin Schuring  
David Topping  
William Verdini, Secretary  
Craig Westendorf, Vice President  
Susan Woodell  
Scott Youngs, Artistic Director

Robin Wright, Executive Assistant to the Board  
Gary Quamme, Operations Manager

**INSPIRE. EDUCATE. PRESERVE. ELEVATE.**
THE FESTIVAL AT A GLANCE

SUNDAY, JANUARY 13, 3:00 PM
MARION BAROQUE

Wendy Rolfe, flute; Christa Rakich, harpsichord; Alice Robbins, viola da gamba
Chamber works for Baroque Trio
Christ Church of the Ascension • 4015 E Lincoln Drive, Paradise Valley
Pre-concert lecture by Dr. Craig Westendorf at 2:00 pm
Tickets: $21 advance purchase, $25 at the door

SUNDAY, FEBRUARY 3, 3:00 PM
BACH CONCERTI CONCERT

Katherine McLin, violin; Stephen Redfield, violin; Martin Schuring, oboe
Double Concerto for Violin/Oboe, Concerto in E Major, & Cantata Sinfonias
All Saints’ Episcopal Church • 6300 N Central Avenue, Phoenix
Pre-concert lecture at 2:00 pm, sponsored by Patricia Hoyt
Tickets: $21 advance purchase, $25 at the door
Master Class by Stephen Redfield on Saturday, February 2, 9:00 am at Faith Lutheran Church, Phoenix
Master Class sponsored by Beth Gould

SUNDAY, FEBRUARY 17, 3:00 PM
ISABELLE DEMERS, ORGANIST, IN RECITAL

All Saints’ Episcopal Church • 6300 N Central Avenue, Phoenix
Pre-concert lecture at 2:00 pm
Tickets: $21 advance purchase, $25 at the door
Master Class by Isabelle Demers on Saturday, February 16 at 9:30 am at All Saints’ Episcopal Church
Master Class sponsored by Joe & Dana Dean

THURSDAY, FEBRUARY 21, 7:00 PM
ST. MATTHEW PASSION
TRUE CONCORD VOICES & ORCHESTRA
PRESENTED BY THE ARIZONA BACH FESTIVAL & PHOENIX EARLY MUSIC SOCIETY

Camelback Bible Church • 3900 E Stanford Drive, Paradise Valley
Tickets: Preferred seating $40 advance purchase, $45 at the door
General admission $30 advance purchase, $35 at the door
Lectures by Dr. Craig Westendorf at 3:00 pm on January 20 & 27 at All Saints’ Episcopal Church
St. Matthew Passion Lectures sponsored by Marlene Rausch & Tom Phinney

Tickets and Information:
www.arizonabachfestival.org
Arizona Bach Festival–P.O. Box 34403, Phoenix, Arizona 85067-4403

We are a 501(c)(3) charitable organization
GRATEFUL THANKS TO OUR DONORS

PASSION $10,000 +

Georgann V. Byrd
Gene* & Cathie Lemon
Gilbert Rotstein
Phillip & Billie Roy*
Robert* & Janet Witzeman
Scott Youngs

ORATORIO ORDER $5,000-$9,999

All Saints’ Episcopal Church (in kind)
American Guild of Organists, Central Arizona Chapter
Camelback Bible Church (in kind)
Central United Methodist Church (in kind)
David & Lisa Cherney
Donna Corcoran
Marlene Rausch & Thomas Phinney
David Topping
Victor* & Irene Tseng
William Verdini

CANTATA CIRCLE $1,000-$4,999

Anonymous
Barbara Anderson & Kerr Whitfield
Roger & Bobbie Benson
Roberta Brill
Janet Campbell
Carl Carlozzi*
Jennifer Caughlin
David Clymer*
A. Leroy & Kate Ellison
James & Shannon Forseth
David & Jane Haak
Lucy Guernsey & Wayne Halleen*
Patricia Hoyt
KBAQ Radio (in kind)
Alan & Claudia Kennedy
James Kennedy*
Graham & Barbara Kretchman

Deane & Maggie Lierle
Kathryn Luttrull
Don & Elizabeth Morse
Mitchell Mudick
Janice Myers
Jacqueline Paredes
Edward W Rothe
Richard* & Ginger Schuff
Harvey* & Dorothy Lincoln Smith
State of Arizona
R. O. Swanson
Doug Thomas & Sheryl Guernsey
James Waldorf
John & Colleen Warner
Donna Westby*
Craig & Sue Westendorf

* In loving memory
SONATA SOCIETY $250-$999

Anonymous
Judy Roy Austin
Roger & Marcia Boston
William Burrill & Marilyn Usher
Robert Ciancola
Joe & Dana Dean
Elaine Deonise
Jan & Leo Dressel
John & Nora Fairfield
Mary Hopeman
James & Patience Huntwork
Edward & Renee James

Sue & George Kapp
Paul W. Kent
Anne Kleindienst & Stephen Myers
Dieter Knecht
Alex Kosiorek
Rita Litchfield-Good
Polly Mann
Kimberly Marshall & Adam Zweiback
Richard & Ethel Probst*
Judy Riden
Kathleen A Roediger

John & Dee Rogers
Boris & Rosario Rotman
Michael Salazar
A Schmidt
Eckart & Dian Sellheim
Cita Stetzer
Ruby Vineyard
Elaine Warner
Dr. Tom & Nancy Wiand
Susan Woodell
Robin Wright
Barbara Wulbrecht

CHORALE

Bruce & Jennifer Barkley
Mary Bayless
Benevity Community Impact Fund
Douglas Benton
William & Patricia Berman
John & Janet Brunsmann
B. Richard & Babette Burdman
Mary Butler
Dosia Carlson
Amy Clague
Robert & Virginia Confare
Elizabeth Cree
Kathleen Davis
John Doody
Susan Ehrlich
Anita Flickinger
Lorna Flynn
Sharon Garbus
William E. Gary*
James Gerber
Karina Goldstaub
Michael & Vivian Golombuski
M. Catherine Hayden
Mary Hayward-Butt*
Felix Hell

Tony & Paula Humpage
Richard & Jacqueline Island
Joseph Junker
Diane J. Kahn
Helen & George Kapp
Evelyn King
Anne Kleindienst & Stephen Meyers
Marc Kramer
Kathy Kramer-Howe
Guinevere Ann Krupp
Dolf Kuster
Katarina Lang
Eunju Lee
W. Leslie & Mrs. Lowrey
Kathy Mabry
Leslie Maccoul*
Mary Malm
Rebecca Martin
George Martinez
Lynette Mault
Microsoft Matching Gifts
John & Sara Murphy
Donald Newsom
Herbert & Debra Paine
Charles L. Patton

James Peck
Marian Pendell
Diane Peters
Sarah Porter
Gary Quamme
Carol Rockwell
Eleanore J. Rosenthal
Marlene Rotstein
Margaret Sanders
David Schaller
Charles Sedgwick
Alta Shinner
Andrei Shishov
Virginia Shoberg
Marta Smith
Linda Stryker
Beverly Thomas
Kenneth Topping
Nancy Freestone Turley
Robert Walter
Colleen Warner
Michael Wilkinson
Drs. Steve & Jane Williams
MARION BAROQUE

Wendy Rolfe – flauto traverso
Alice Robbins – viola da gamba
Christa Rakich – harpsichord

Sunday, January 13, 2019 at 3:00 pm
Christ Church of the Ascension, Paradise Valley, AZ
Pre-concert Lecture at 2:00 pm

Trio Sonata in G Major, BWV 1038
   Largo
   Vivace
   Adagio
   Presto

Sarabande (from Partita in A minor, BWV 1013)
   Wendy Rolfe – flauto traverso

French Suite No. 4 in E-flat Major, BWV 815
   Allemande
   Courante
   Sarabande
   Gavotte
   Air
   Gigue
   Christa Rakich, harpsichord

Organ Trio Sonata No. 5 in C Major, BWV 529, (arr. Marion Baroque)
   Allegro
   Largo
   Allegro

   Intermission

Sonata for viola da gamba and harpsichord in D Major, BWV 1028
   Adagio
   Allegro
   Andante
   Allegro
   Alice Robbins, viola da gamba; Christa Rakich, harpsichord

Trio Sonata in G Major, BWV 1039
   Adagio
   Allegro ma non presto
   Adagio e piano
   Presto
The year is 1729, and in Leipzig, Bach is leading the “collegium musicum” or student music association. Their concerts take place in the coffee house of Gottfried Zimmermann, and give Herr Bach an outstanding outlet for experimenting, and highlighting the talents of his sons as well as his students. More than five hundred concerts took place during Bach’s tenure and what we hear this afternoon could well have been heard in the Zimmermann coffee house in much the same manner. Marion Baroque has chosen a program with two of Bach’s trio sonatas as bookends.

The opening work, Trio Sonata in G Major for transverse flute, violin, and basso continuo follows the slow-fast-slow-fast of the Italian trio sonata, but instead of the important harpsichord part, it has an ordinary continuo part. The violin, on the other hand is to be played “scordatura,” or with some strings tuned differently. Marion Baroque will be featuring the viola da gamba on this violin part. The work was most likely composed around 1720 in Cöthen. There has always been discussion about the manuscript of this work, as it has no title, but does have his autograph. It may be that son C.P.E. Bach expanded the work from three players to four and fleshed out the harpsichord part, or it may be exactly as Johann intended. Either way, a wonderful work.

From the Partita in A minor, we hear the third movement, the Sarabande. A Partita is a collection of dance movements, and this unaccompanied work demands technical mastery of the performer. The melody can be given the illusion of harmony by the rapidly changing registers used. Bach may have written this Partita after hearing the famed flutist Pierre Buffardin in Dresden in 1717 where he was the principal.

The suite for harpsichord is titled “French Suite,” but not by Bach. The name was popularized by Bach’s biographer in 1802. While it is a collection of dances, some in the French style, others are Italian in origin. As was the fashionable style of the day, each dance is in two parts. In the first part, the harmony moves up a fifth to the dominant, and in the second part it returns us to the home key. Each movement contrasts with the others, moving from stately to raucous.

We begin with a moderate Allemande, move through the Courante in triple meter, regain the dignified mood of the Sarabande, and then move on to the “gallantries.” These optional dances include a Gavotte, and an Air. The traditional closing Gigue is the real toe tapper and includes the practice of inverting the opening motif at the beginning of the second half.

Next, we hear an arrangement of the Organ Trio Sonata in C major created by Marion Baroque. Bach’s trio sonatas for organ assign the three voices to right hand, left hand, and pedals; each being distinct and separate, making it a challenge for the organist. Spreading it out over three players is something that Bach would have done, and you will hear the reverse process in the opening work on the organ recital later in the Festival. In that Concerto taken from Vivaldi, Bach takes the many players and reduces them to one organist. The Baroque composers were not shy about recycling, rearranging, and borrowing. No oboe today? No problem. The performance must still be wonderful, so we’ll just use a violinist or flutist. Bach was always dealing with less than perfect conditions and had to be flexible. It allows us to enjoy immense freedom when performing these works.

A special treat in today’s concert is the virtuosic second Sonata for Viola da gamba and harpsichord. Composed around 1740, the three sonatas feature an instrument that was in decline even as Bach was writing these. The gamba and the keyboard are equal partners in the demands of this sonata which is laid out in the sonata da Chiesa format, four movements alternating slow-fast tempi. Listen to the harpsichord lines which share melodic responsibilities with the gamba; each an equal in the texture. The straightforward and sprightly second movement is followed by a siciliano-style melody where the gamba leads the solemnity. The final allegro provides each player with their own melody in a galloping and exuberant rhythm.

We have now come full circle in our “Zimmermann Coffee House” and return to the Trio Sonata in G Major BWV 1039. Probably composed somewhere between 1736 and 1741, it is the perfect conclusion to the afternoon. An organ transcription of this sonata was also made, presumably not by Bach but rather Johann Kellner, another composer and great disseminator of Bach’s works.
Marion Baroque

The members of Marion Baroque include harpsichordist and organist Christa Rakich, viola da gambist and cellist Alice Robbins, and Baroque flutist Wendy Rolfe. Established soloists in their own right, they have performed together in venues across New England. Their programs often include stimulating commentary about, or illustrations of the lives and works of featured composers. Marion Baroque also has a focus on music written by women composers of the Baroque era. Recent programs have included an inside look at Johann Sebastian Bach’s connections with Frederick the Great’s court at his Palace of Sans Souci. They also recorded the critically acclaimed CD, *Trio Sonatas of J. S. Bach*, for Loft Recordings.

Fulbright Scholar Christa Rakich holds two Artist-in-Residencies near her home in Connecticut: at the Somers Congregational Church and at St. John the Evangelist Episcopal Church in West Hartford. She was a prizewinner in the Bruges International Organ Competition, and is a former faculty member at the New England Conservatory of Music. Ms. Rakich recently returned from an organ concert tour of Europe, where she played several historic instruments in Germany, France, Belgium, and the Netherlands. One of the organs on which she played was that of Anna Amalia von Preussen, the sister of Frederick the Great. Ms. Rakich is a Visiting Professor at Oberlin Conservatory of Music.

Alice Robbins teaches at Smith and Mount Holyoke Colleges in the Five College Early Music Program. A graduate of Indiana University and the Schola Cantorum of Basel, Switzerland, she performs widely on baroque cello and viola da gamba with Arcadia Players, Oberlin Consort of Viols, and Opera Lafayette, as well as with other ensembles. A founding member of the Arcadia Players of western Massachusetts, she has recorded for several labels, including Naxos, Centaur, Telefunken, EMI Reflexe, and Deutsche Harmonia Mundi.

Dr. Wendy Rolfe is one of the United States’ leading performers on historical and modern flutes. She has performed and recorded with the Handel and Haydn Society, Boston Baroque, New York’s Concert Royal, and with Toronto’s Tafelmusik Baroque Orchestra on their complete series of Beethoven’s Symphonies. She has recently presented concerts and given master classes in Puerto Rico, Ecuador, Peru, China, and Brazil. Ms. Rolfe is a former Tanglewood Fellow, has also performed at the Boston and Connecticut Early Music Festivals, and will be on the faculty of the Amherst Early Music Festival in the summer of 2019. She is a Professor at the Berklee College of Music in Boston.
CONCERTI CONCERT
PRESENTED BY CATHIE LEMON & FAMILY IN MEMORY OF L. GENE LEMON
Katherine McLin, violin • Stephen Redfield, violin • Martin Schuring, oboe

Sunday, February 3, 2019 at 3:00 pm
All Saints’ Episcopal Church
Pre-concert Lecture at 2:00 pm

Concerto in D Minor for Violin, Oboe, Strings & Continuo, BWV 106
Allegro
Adagio
Allegro

Katherine McLin & Martin Schuring, soloists

Cantata BWV 196 Der Herr denket an uns
Sinfonia

Cantata BWV 156 Ich steh mit einem Fuss im Grabe
Sinfonia

Concerto in E Major for Violin, Strings and Continuo, BWV 1042
Allegro
Adagio
Allegro assai

Stephen Redfield, soloist

Orchestra:
Stephen Redfield, violin 1     Barbara Metz, cello
Katherine McLin, violin 1     Waldir Bertipaglia, bass
Vladimir Gebe, violin 2       Martin Schuring, oboe
Nancy Buck, viola             Gary Quamme, cembalo
Scott Youngs, conductor

Even though Bach is known as a keyboard virtuoso and composer, he was also an accomplished violinist. In fact, his first job was as an orchestral musician in Weimar from 1703-1707, and again from 1708 until 1717. His sonatas and partitas give us the sense that he was very proficient, if not actually gifted, and his son CPE Bach said that he continued to play the violin “cleanly and penetratingly...until the approach of old age.” Of Bach’s more than 1500 works, only three concertos for violin survive. We believe that they were composed during his time in Anhalt-Köthen. In his post there, he was not obliged to produce weekly sacred cantatas but rather music for the court each week. During those six years working for Prince Leopold, he composed orchestral suites, sonatas, the partitas for solo violin and the Brandenburg Concerti. He arrived in Köthen having studied, transcribed, and arranged, the music of Italians Torelli, Corelli and Vivaldi.

Along with the virtuosic school of Italian violin playing came the golden age of violin making. The Antonio Stradivari workshop in Cremona was the center of this unprecedented period. These instruments have defied replication and analysis for three hundred years. The Italians pushed the limits of violin technique at the time, even though they were still playing violins with no shoulder rests or other enhancements. The violin was still the gut-stringed instrument played with the baroque bow – lighter, softer, and more intimate than the powerful instrument that was to emerge in the next century.
Bach, like Handel and all composers of the time, recycled works, themes, and movements. They would change instrumentation while keeping portions of the material exactly the same. This repurposing of material made it possible to meet the weekly demands of the busy musician. Bach rewrote many of his works, changing from sacred to secular, texted to orchestral, solo to keyboard; whatever served his need at the moment. The artistry with which he did this, of course, makes each setting sound new and fresh and appropriate. This afternoon we hear two of the three surviving violin concerti by the master. The first, the Concerto in D minor for Violin and Oboe, was scored for those instruments along with string orchestra and continuo. The only surviving score, though, is Bach’s arrangement as a concerto for two harpsichords. We can reconstruct it with fair certainty, and should note at the same time that with the exception of the 5th Brandenburg Concerto, all of his keyboard concerti were transcriptions of his other works for different instruments. The wildly different timbre of the violin from the oboe allows Bach to treat each one to its particular musical expression. The violin often provides the fire, and the oboe provides the countering pathos and reflection. The concerto follows the Italian fast-slow-fast format, but expands the slow movement to a degree far beyond what the Italians would have envisioned. It is a particularly expressive duet that seems to be a conversation between the two soloists. Melodic lines cross each other, echo, and toss material back and forth, like questions and answers. The outer movements each begin with a fiery little motif. The theme from the first movement has the delightful echo built in, and the opening theme from the final movement is made by the two soloists in unison with the first violin tossed out like a challenge answered by the full complement of strings.

The E Major Concerto is also in the fast-slow-fast format of the Italians. The clear opening chords of the first movement, along with the relentlessly repeating notes of the soloist harken back to Vivaldi, but with the inevitable Bach expansion and decoration providing opportunity for virtuosic playing. The adagio begins sans soloist with a low plaintif melody until the violin enters in a single sustained note in a much higher register to begin the conversation in earnest. The final movement is a perfectly proportioned rondo in the rhythm of a Passepied. This rustic dance (a cousin of the Minuet) lends itself to the ever more gregarious and exuberant solo episodes. The choice of key is interesting, as we know how sensitive the issues of key and tuning were during the Baroque. E Major would have been a key with a particularly youthful, energetic and almost strident quality.

Our concert today would not be complete without a nod to the vast number of cantatas, both sacred and secular, by the master as a kind of intermission between the concerti. We’ve chosen a very early one and a relatively late one, though the BWV numbers are reversed. Cantata 196 (The Father has been mindful of us) is one of Bach’s earliest surviving cantatas, and was probably written for a wedding around 1708. It’s perfectly proportioned 21 measures begin as a rather gentle French Overture, give way to a contrasting “b” section, and then return to the original theme. The cantata text, Psalm 115, would have been appropriate for a blessing ceremony, and even in this early work, Bach is introducing motifs in the opening Sinfonia which will appear later in the cantata creating a sense of unity throughout. Our second cantata Sinfonia offering is from BWV 156 (I stand with one foot in the grave), probably composed in 1729 as one in the third cantata cycle in Leipzig. This was originally the middle movement of the harpsichord concerto in F minor, and is one of Bach’s best known themes. This cantata is one of the two cantatas which begin with an anticipation of death. The movement is particularly pastoral, being marked “adagio” and in the suitably calm key of F, with the oboe being supported by the pizzicato strings.

Scott Youngs, Arizona Bach Festival Artistic Director, Conductor

Scott Youngs is the artistic director of the Arizona Bach Festival. He 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 the Southwest from Germany, the Netherlands, and Australia. In addition to his Bach Festival duties, Scott is a guest conductor with MidAmerica Concerts, conducting in New York at Carnegie Hall, and in Prague, Czech Republic. 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).
Violinist Katherine McLin enjoys an extremely varied and prolific performing career as a concerto soloist, recitalist, and chamber and orchestral musician. Since her debut with the Oregon Symphony at the age of 15, Professor McLin has made more than 100 appearances as soloist with orchestras across the country. Recent appearances include the Tchaikovsky Violin Concerto with Symphony of the West Valley (AZ), Piazzolla’s *Four Seasons of Buenos Aires* with the ProMusica Chamber Orchestra (OH), Sibelius *Violin Concerto* with the Tempe Symphony Orchestra, Joel Puckett’s *Short Stories* with the University of Michigan Wind Ensemble and an upcoming world premiere performance of a double concerto for violin and piano by Lera Auerbach (with the composer at the piano) with the ProMusica Chamber Orchestra. Since 2007, Professor McLin has held the position of Concertmaster of the ProMusica Chamber Orchestra in Columbus, Ohio. Professor McLin appears on 19 compact disc recordings under the Summit, Centaur, and Opus One labels. Additionally, her live and recorded performances have been broadcast on NPR’s Performance Today, NYC’s WQXR (Bob Sherman’s “Listening Room” program), and local television and radio stations throughout the country. A committed and passionate teacher, she was awarded the Evelyn Smith Professorship in Music at Arizona State University in 2016, a three-year endowed position that recognizes a faculty member who demonstrates outstanding leadership in their field. In 2004, Professor McLin was awarded the Distinguished Teacher Award for the College of Fine Arts at ASU, chosen from over 170 faculty, and was a finalist for the 2007 university-wide ASU Professor of the Year award. She plays on a 1734 Sanctus Seraphin violin, on loan from an anonymous foundation.

Stephen Redfield, who has served as Concertmaster of the Arizona Bach Festival since its inception, has been Professor of Violin at the University of Southern Mississippi School of Music since 1996. He spent 2011-12 on leave as Chair of the Music Department at the New Mexico School for the Arts in Santa Fe, where he is also concertmaster of the Santa Fe Pro Musica. Each summer since 1992, Stephen has performed with the Victoria Bach Festival, where his performances as concertmaster and soloist have been produced on discs and broadcast nationally. He is a long-standing participant in the Oregon Bach Festival, often featured as concertmaster and in chamber music, and where he has participated in numerous recordings, including the Grammy Award-winning disc *Credo*. Stephen performs regularly as a Baroque violinist with the Albuquerque Baroque Players, and with the Atlanta Baroque Orchestra. Stephen’s Baroque chamber music credits include concerts with the Smithsonian Chamber Players and the Newberry Consort, with such artists as Marion Verbruggen, Mary Springfels, Elizabeth Blumenstock, and Kenneth Slowik.

Martin Schuring has held orchestral positions with the Hong Kong Philharmonic, The Florida Orchestra, and the Phoenix Symphony Orchestra prior to joining the ASU faculty in 1992. Since 1980, Schuring has been a regular participant at the Grand Teton Music Festival, playing English horn and oboe in the Festival Orchestra as well as making frequent appearances on the Festival’s chamber music series. In other summer activities, he has participated in the Bach Aria Festival, served as professor of oboe at the Londrina Music Festival in Brazil, and performed as principal oboe of the Orchestre Philharmonique Rhodanien and professor of oboe at the Académie Européenne de Musique in Tournon-sur-Rhône, France. Both as soloist and as a member of the reed trio, Ocotillo Winds, Martin Schuring performs at universities and concert venues throughout the United States and abroad. Schuring has recorded for Philips, Koch International, and Summit Records, both as soloist and as an orchestral player. Recently, he recorded the world premiere of *Oboe Concerto*, Op. 57 by Éric Funk with the Prague Radio Symphony on the MMC label. A CD of reed trio music recorded by the Ocotillo Winds, *Rustiques*, is available from Summit Records.
This afternoon we are treated to a collection of varied Bach works, mainly from his time in Weimar 1708-1717. Working for Duke Wilhelm Ernst as both organist and member of the court orchestra gave Bach both the time and the encouragement to compose for the organ. When he saw a copy of Vivaldi’s *L’estro armónico*, he transcribed six of the twelve concertos, arranging the three-part concerto in A minor (two violins, and basso continuo) for organ. Even as he arranged this work, he stayed amazingly true to the passagework of the violins while adding ornamentation and harmonies to fill out the texture. His knowledge of the Italian style shows in many of his works, always building on the Italian architecture but adding his own solid German substance.

The two settings of *Allein Gott in der Höh sei Ehr* are known to us as part of the *Leipzig Chorales* or the *Great Eighteen*. We believe that they were composed during his Weimar days, but were heavily reworked in his last ten years. It is possible that he was preparing them for publication. They were part of C.P.E. Bach’s estate, along with a set of six trio sonatas, the *Schübler Chorales*, and the *Canonic Variations on “Vom Himmel hoch da komm’ ich her.”* This early Lutheran hymn tune, *Alone to God in the Highest be glory*, was intended as a German version of the “Gloria” of the Mass. Today’s second setting, BWV 664, is often held up in numerology, as its three voices can represent the Father, Son, and Holy Ghost, and it is also in the key of A major, with three sharps.

The Passacaglia and Fugue in C minor is a set of twenty variations and a fugue based on a ground bass by the French organist Andre Raison (1650-1719). Bach took his four measure ground and expanded it to eight measures ending on the
lowest note on the organ. From that point he builds his variations in increasing complexity and drama, finishing with a “permutation fugue.” This type of fugue combines elements of both fugal writing and canon. Each voice enters with the fugue subject (alternating tonic/dominant), then continues by stating two or more countersubjects, which must be in correct invertible counterpoint. The C minor fugue is unusual in that it does have episodes between permutation expositions. It is the invertible counterpoint that makes a permutation fugue so extraordinary.

The Canonic Variations on the Christmas hymn *Vom Himmel hoch da komm' ich here* were composed around the same time as the Musical Offering, 1747, and were composed as Bach’s entrance to the Leipzig Society for the Musical Sciences. This set of five variations in canon come to us in two versions, the first published in 1747 by Schmid in Nuremberg, and the second, in a different order, from the C.P.E. Bach estate manuscripts with a few small changes. The variations unfold as follows:

- Canon at the octave, cantus firmus in the pedal
- Canon at the fifth, cantus firmus in the pedal
- Canon at the seventh, cantus firmus in the soprano
- Canon at the octave in augmentation, cantus firmus in the pedal
- Canon in reverse at the 6th, 2nd, and 9th

Bach created, almost singlehandedly, the genre of the organ trio sonata. The format of two solo voices with basso continuo had long been a fixture of the Baroque, but Bach combined them into one instrument assigning independent voices to right hand, left hand, and pedal.

The six trio sonatas of Bach allow creative registrations for each voice, but also demand great aural and technical acuity to keep each voice perfectly independent. Having mentioned that Bach carefully studied the music of the Italians, it is interesting to note that Mozart chose to use parts of this sonata and one other to arrange for string trio.

We finish today’s concert with the D Major Prelude and Fugue famous for its ascending scale to open the prelude, and the whirling fugue theme. It was probably composed in 1710 in Weimar, as it still employs the rather fantasy-like structure of the prelude, as opposed to the clearly divided preludes and fugues of the Well-Tempered Clavier. The fugue subject is eight measures long and encompasses an entire octave. It is eleven minutes of sheer joy, both to perform and to hear.

**ISABELLE DEMERS** Concert Organist

“There is no shortage of organists who make their instruments roar; and while her power was never in question, Demers made the instrument sing.” (Peter Reed, *Classical Source.com*, England, 2016). With playing described as having “bracing virtuosity” (*Chicago Classical Review*), Isabelle Demers has mesmerized listeners worldwide. Her recital for the 2010 International Society of Organbuilders-American Institute of Organbuilders convention “left the entire congress in an atmosphere of ‘Demers fever’.” She has performed recitals at cathedrals, universities, and concert halls in Germany, Oman, Australia, China, and literally from coast to coast in the United States. Highlights of her 2017-18 season include performances at the Freiburg Münster (Germany), St. Jacobs Church (Stockholm, Sweden), Victoria Concert Hall (Singapore), Winspear Centre (Edmonton, AB), Meyerson Symphony Center (Dallas), and Overture Hall (Madison), and for the Los Angeles chapter of the American Guild of Organists. Ms. Demers is in continual demand by her colleagues, with past invitations to perform for six regional and national conventions of the American Guild of Organists, two for the Royal Canadian College of Organists, two for the Organ Historical Society, and for recitals throughout Europe and Asia. *Fanfare Magazine* proclaimed her first CD (Reger) a “brilliantly played program.” Her subsequent recordings were released on the Acis label in 2011, 2012, 2013, and 2018. Born in Québec and a graduate of the Juilliard School, Dr. Demers is Organ Professor and Head of the Organ Program at Baylor University in Waco, Texas. Isabelle Demers is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.
True Concord is a GRAMMY-nominated, critically acclaimed professional chamber choir and orchestra who offers innovative programming, intimate and acoustically excellent performances across the region, voices and instrumentalists of the highest caliber from across the country, with a mission to create experiences that move, enrich, and inspire. At the core, True Concord aspires to the following values: Excellence: Providing the highest quality performances of distinctive classical music, whose artistry, beauty and passion will excite and fulfill our musicians, and will move and enrich our audiences. Exploration: Ensuring a focus on education to increase awareness of, knowledge about, and appreciation for the integration of choral and instrumental music. Interconnection: Creating relationships, links and experiences to build an expanding community of engaged and committed participants and supporters.

Eric Holtan launched his professional music career at age 12 as a church organist. A native of Minnesota, he studied organ, voice, and conducting at Gustavus Adolphus College. He earned a master’s degree in choral conducting at the University of Iowa, where he was assistant director of Camerata Singers, and the doctor of musical arts degree in choral and orchestra conducting at the University of Arizona, where he was the UA Opera Theater’s chorus master. He served as associate conductor of the Southern Arizona Symphony Orchestra, and for many years was the assistant director of the Tucson Symphony Orchestra Chorus, where he assisted in the preparation of numerous works, including Verdi’s Requiem, Beethoven’s Symphony No. 9 and Missa Solemnis, Orff’s Carmina Burana, and Handel’s Messiah. Ensembles under Eric’s direction have performed in the great cathedrals of central Europe, in an international choral festival in Russia, and as invited performers at the conventions of Music Educators Association and American Choral Director’s Association. Since founding True Concord, Eric has conducted performances of many of the most significant choral works in the canon, and has commissioned some of America’s leading composers for world premiere performances. Most recently, Eric conducted True Concord on its New York debut at Lincoln Center’s Alice Tully Hall for a special concert on the 14th anniversary of 9/11. Eric’s principal conducting teachers include Karle Erickson, William Hatcher, Bruce Chamberlain, and Thomas Cockrell. Eric was a conducting associate at the Conductor’s Institute of South Carolina where he studied chiefly with Donald Portnoy, and a conducting fellow at a Curtis Institute masterclass, where he studied with Otto-Werner Mueller, Christoph Eschenbach, and David Hayes. He has trained with other notable conductors, including Duain Wolfe, Vance George, and Dale Warland.
Arizona Bach Festival

Invites you to

An Elegant Afternoon

Sunday, March 17, 2019 at 3:00 PM

For a celebration of Bach’s birthday, featuring Dr. Craig Jon Westendorf and Dr. Ann Burritt Nagell in works for two harpsichords by W.F. Bach & J.S. Bach

Details available soon on our website:

www.arizonabachfestival.org

and be sure to subscribe to our email list!