2020 ARIZONA Bach Festival
JANUARY 26 - FEBRUARY 9, 2020

11TH CONCERT SEASON
We are delighted by your presence and hope that you enjoy every note of the concerts presented in this, our 11th season. 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.

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 2020 Festival possible! We are enormously grateful to All Saints’ Episcopal Church and to Saint Barnabas on the Desert 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 Concertos & Cantatas 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 Great Necks Concert is underwritten in part by Janet Witzeman in memory of long-time donor Robert Witzeman. 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:

Donald Morse, President  William Verdini, Secretary
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THE FESTIVAL AT A GLANCE

SUNDAY, JANUARY 26, 4:00 PM
ADRIAAN HOEK, ORGANIST
Winner of the 2018 Boston Bach International Organ Competition
All Saints’ Episcopal Church • 6300 N Central Avenue, Phoenix
Pre-concert lecture by Dr. Craig Westendorf at 2:45 pm
Tickets: $25 advance purchase, $30 at the door
Master Class by Adriaan Hoek on Monday, January 27, 7:00 pm at All Saints’ Episcopal Church, Phoenix

SUNDAY, FEBRUARY 2, 4:00 PM
THE GREAT NECKS GUITAR TRIO
Scott Borg, Adam Levin, and Matthew Rohde
Christ Church of the Ascension • 4015 E Lincoln Drive, Paradise Valley
Pre-concert lecture by Dr. Frank Koonce at 2:45 pm
Tickets: $25 advance purchase, $30 at the door
Master Class by The Great Necks, February 1, 10:00 am at Christ Church of the Ascension, Paradise Valley

FRIDAY, FEBRUARY 7, 7:30 PM
BRANDENBURG CONCERTOS 1, 2, & 3 AND CANTATAS 52 & 174
Scott Youngs, Conductor, Stephen Redfield, Concert Master, Josefien Stoppelenburg, Soprano,
Arizona Bach Festival Chamber Orchestra & Choir
Central United Methodist Church • 1875 North Central Avenue, Phoenix
Pre-concert lecture by Dr. Craig Westendorf at 6:15 pm, Pioneer Chapel
Tickets: Preferred seating $40 advance purchase, $45 at the door
Regular seating: $35 advance purchase, $40 at the door
Voice Master Class on Saturday, February 8, 9:30 am at Orangewood Presbyterian Church, Phoenix
Violin Master Class on Saturday, February 8, 9:30 am at Faith Lutheran Church, Phoenix

SUNDAY, FEBRUARY 9, 4:00 PM
BACH IN BRASS
ARIZONA STATE UNIVERSITY BRASS FACULTY & PHOENIX BRASS COLLECTIVE
Saint Barnabas on the Desert • 6715 N Mockingbird Lane, Paradise Valley
Pre-concert lecture by Emery Harvison at 2:45 pm
Tickets: $25 advance purchase, $30 at the door

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

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Master Classes

Audience/Auditors $10.00 each or free with season subscription; Participants must Pre-Register

ORGAN Master Class, Monday, January 27, 7:00 PM
All Saints’ Episcopal Church, Phoenix

GUITAR Master Class, Saturday, February 1, 10:00 AM
Christ Church of the Ascension, Paradise Valley

VOICE Master Class, Saturday, February 8, 9:30 AM
Orangewood Presbyterian Church, Phoenix

VIOLIN Master Class, Saturday, February 8, 9:30 AM
Faith Lutheran Church, Phoenix
SUNDAY, JANUARY 26, 4:00 PM
ADRIAAN HOEK, ORGANIST
Winner of the 2018 Boston Bach International Organ Competition
PRESENTED IN PART BY THE CENTRAL ARIZONA CHAPTER
OF THE AMERICAN GUILD OF ORGANISTS
All Saints’ Episcopal Church • 6300 N Central Avenue, Phoenix
Pre-concert lecture by Dr. Craig Westendorf at 2:45 pm

Praeludium pro Organo pleno BWV 552, 1

Clavierübung Dritter Teil
Kyrie, Gott Vater in Ewigkeit – Canto fermo in Soprano 1 à 2 Clav. et Ped. BWV 669
Christe, aller Welt Trost – Canto fermo in Tenore à 2 Clav. et Ped. BWV 670
Kyrie, Gott heiliger Geist – à 5 – Canto fermo in Basse – Cum Organo pleno BWV 671
Allein Gott in der Höh’ sei Ehr’ – à 2. Clav. et Pedal BWV 676
Dies sind die heil’gen zehn Gebot’ – à 2 Clav. et Ped. BWV 678
Wir glauben all’an einen Gott – in Organo pleno con Pedale BWV 680

Intermission

Clavierübung Dritter Teil
Vater unser im Himmelreich – à 2 Clav. et Pedal e Canto fermo in Canone BWV 682
Christ unser Herr zum Jordan kam – à 2 Clav. e Canto fermo in Pedale BWV 684
Aus tiefer Noth schrei’ ich zu dir – à 6 – in Organo pleno con Pedale doppio BWV 686
Jesus Christus unser Heiland – à 2 Clav. e Canto fermo in Pedale BWV 688

Fuga – à 5 con Pedale pro Organo pleno BWV 552, 2

Program Notes
During the period 1731-1741, Johann Sebastian Bach published a collection of keyboard works in four volumes entitled Clavier-Übung. The third volume was published in 1739 and dedicated to music for the organ. The stage is set by the Prelude and Fuge in E-Flat major BWV 552, between which are found 21 chorale preludes BWV 669-689, and four duets BWV 802-805. The chorale preludes can be further divided into two categories. The first of these consists of nine pieces (BWV 669-677) with each chorale set three times, relating to the Kyrie and Gloria of the Lutheran Mass. The second group consists of 12 pieces (BWV 678-689) based on the six hymns which form the so-called Small Catechism (the Ten Commandments, The Creed, the Lord’s Prayer, Baptism, Penance, and Communion). Throughout the collection, there is a remarkable emphasis placed on the symbolic significance of the number three as a representation of the Holy Trinity (Father, Son, and Holy Ghost).

Praeludium pro Organo pleno BWV 552/1
This piece combines the model of the French Overture with that of the Italian Concerto. There are three thematic elements: Part A is in five voices and written in the style of a French Overture, Part B has a playful character with echo effects and is written manualiter. Part C is a three voice fugato. In summary, the Prelude follows the form: A-B-A-C-A-B-C-A.
Kyrie, Gott Vater in Ewigkeit – Canto fermo in Soprano à 2 Clav. et Ped. BWV 669
Christe, aller Welt Trost – Canto fermo in Tenore à 2 Clav. et Ped. BWV 670
Kyrie, Gott heiliger Geist – à 5 – Canto fermo in Basse – Cum Organo pleno BWV 671

Bach returns in the three pedaliter Kyrie arrangements to the stile antico. Typical for this style are the broad Allabreve time signature (4/2), flowing voice-leading as a result of the suspensions and passing notes, and strict counterpoint. The place in the texture taken by the cantus firmus in each piece (the soprano, tenor, and pedal) strengthens the link between the three arrangements.

Allein Gott in der Hoh’ sei Ehr’ – à 2. Clav. et Pedal BWV 676
A trio (trinity). The cantus firmus is developed in all three voices.

Dies sind die heil’gen zehn Gebot’ – à 2 Clav. et Ped. BWV 678
The two upper voices, rich in Seufzer motifs (sighs), imitate each other, underpinned by the pedal. The cantus firmus appears in the two middle voices, shadowing each other in canon at the octave. The canon is used here as a metaphor for the law: the Ten Commandments.

Wir glauben all’an einen Gott – in Organo pleno con Pedale BWV 680
A syncopated theme, borrowed from the opening of the chorale melody, is developed fugally, rising stepwise through a diatonic sequence. An ostinato pedal motif appears under the texture.

Vater unser im Himmelreich – à 2 Clav. et Pedal e Canto fermo in Canone BWV 682
This arrangement is in five voices. The theme is borrowed from the opening of the chorale melody. There are two richly-ornamented voices heard canonically on two manuals, supported by the pedal. The two remaining voices carry the cantus firmus, almost concealed in the middle of the texture and developed, line by line, in canon at the octave. This is a highly elaborate composition both in terms of rhythm (lombardic and cross rhythms) and polyphony.

Christ unser Herr zum Jordan kam – à 2 Clav. e Canto fermo in Pedale BWV 684
A chorale prelude with the cantus firmus in the tenor played by the pedal. The “waves” of semiquavers, depict the water of the River Jordan. The right hand features many so-called cross motifs. The text of the chorale likewise links Christ’s baptism in the Jordan with his death on the cross.

Aus tiefer Noth schrei’ ich zu dir – à 6 – in Organo pleno con Pedale doppio BWV 686
This is a six-voice arrangement in the stile antico. The cantus firmus is heard, line by line, in the upper of the two pedal lines.

Jesus Christus unser Heiland – à 2 Clav. e Canto fermo in Pedale BWV 688
A virtuoso trio. The theme is subjected to many different contrapuntal techniques (the crab canon, inversion and crab canon). The many dissonances and syncopations underline the piece’s “thorny” character.

Fuga – à 5 con Pedale pro Organo pleno BWV 552, 2
A three-section fugue on three different subjects; a triple fugue. The first section, in the stile antico, is in five voices an extended exposition featuring five entries of the subject. The second section is more flowing. The third section, Gigue-like, has a dance-like character.
Adriaan Hoek, Organist

Concert organist Adriaan Hoek is the inaugural winner of the Yuko Hayashi Memorial First Prize in the Boston Bach International Organ Competition, held in 2018.

He acquired his Master of Music degree summa cum laude at the Conservatory of Rotterdam as a student of Ben van Oosten, Bas de Vroome, Aart Bergwerff, and Hayo Boerema. He has also studied piano, music theory, church music and improvisation. In 2018 he finished his diploma Konzertexam at the Hochschule für Musik und Theater Hamburg with the highest degree, tutored by Pieter van Dijk and Wolfgang Zerer.

Adriaan was awarded seven first prizes in competitions at Korschenbroich, Alkmaar, Lübeck, Breda, Wiesbaden, Treviso, Boston, and Innsbruck. In 2016 and 2018 he was named the “young ECHO organist of the year,” by which title he performs concerts in Germany, Italy, France, Austria, Scotland, and the USA.

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

HAUPTWERK [Manual II]
16’ Quintaton
8’ Prinzipal
8’ Rohrflöte
4’ Oktav
4’ Koppelflöte
2 2/3’ Nasat
2’ Waldflöte
1 3/5’ Tierce
2’ Mixtur V
8’ Trompete
8’ Festival Trompet
MIDI

BRUSTWERK [Manual III]
8’ Gemshorn
8’ Gemshorn Celeste
4’ Prinzipal
4’ Blockflöte
2’ Oktav
1 1/3’ Larigot
1 1/3’ Scharff IV
8’ Rohrschalmey
Tremulant
Zimbelstern
8’ Festival Trompet
MIDI

PEDAL
16’ Prinzipal
16’ Subbass
8’ Prinzipal
8’ Gedeckt
4’ Choralbass
16’ Stillposaune
8’ Trompete
MIDI

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THE GREAT NECKS
VIRTUOSIC GUITAR ENSEMBLE IN CONCERT
PRESENTED IN PART BY JANET WITZEMAN IN MEMORY OF ROBERT WITZEMAN

Scott Borg, Adam Levin, and Matthew Rohde
Christ Church of the Ascension • 4015 E Lincoln Drive, Paradise Valley
Pre-concert lecture by Dr. Frank Koonce at 2:45 pm

Gamba Sonata in G Minor, BWV 1029 arr. Rohde
   I. Vivace
   II. Adagio
   III. Allegro

Triptych J.S. Bach, arr. Borg/Rohde
   I. Ergieße dich reichlich, du göttliche Quelle, BWV 5
   II. Nun komm, der Heiden Heiland, BWV 659
   III. Toccata (“Dorian”), BWV 538

   Intermission

Passacaglia and Fugue in C Minor, BWV 582 arr. Borg

From Art of the Fugue, BWV1080 arr. Borg
   I. Contrapunctus I
   II. Contrapunctus VIII
   III. Contrapunctus XIIIa
   IV. Contrapunctus XIIIb
   V. Contrapunctus XIV

The Great Necks Guitar Trio has enchanted audiences across the US with its whimsical, interactive, and daring performances. Founded by guitarists Scott Borg, Adam Levin, and Matthew Rohde, the trio, through its original madcap arrangements, stretches at the conventions — and at times, the physical limits — of the guitar with what American Record Guide calls “some of the most inventive artistry you are likely to find in today’s guitar world.”

The trio’s debut album, Original Arrangements for Three Guitars, released in November 2018 on the Frameworks/Sony label, reached the top 10 in the Traditional Classical Billboard charts. Praised as “supremely satisfying and original...a wonder to behold” (Classical Guitar Magazine) the album is an exuberant romp through several centuries of orchestral and keyboard repertoire.

Recent and upcoming concert appearances by The Great Necks include Austin Classical Guitar, Boston Classical Guitar Society, New Mexico Guitar Festival, Troy University Guitar Festival, “Sunday Chatter,” The Austonian, Colorado State University, Mid-Maryland Guitar Festival, University of Rhode Island Guitar Festival, Trinity-By-The-Cove, the Knoxville Guitar Society, and the Aguado Guitar Series.
As soloists, educators, and composers, Scott Borg, Adam Levin, and Matthew Rohde have distinguished careers of their own, marked by regular festival and concert appearances across five continents and a growing solo discography on the Naxos and Odradek labels. Adam Levin has been praised by the Washington Post for his “visceral and imaginative performances.” Of Scott Borg’s Carnegie Hall debut, New York Concert Review wrote: “each note was purposeful and focused.” A composer, Matthew Rohde recently completed the score to the “beautifully executed” (L.A. Times) 2018 HBO documentary It Will Be Chaos.

Together, Borg, Levin, and Rohde also co-founded Kithara Project, Inc. (www.kitharaproject.org), a nonprofit organization whose mission is to promote widespread and equitable access to the classical guitar worldwide, particularly in the US and Latin America. The organization actively oversees classical guitar programs for at-risk youth in Boston, Albuquerque, and Mexico City. The Great Necks are Augustine Artists and perform on Augustine Regals.

With a string of international scholarships and awards under his belt, Augustine Artist Scott Borg has been praised as a daring and innovative performer with “enormous facility on the guitar, a fluent technique, who plays with total confidence and professional expertise, panache and artful spontaneity.” His previous engagements have included performances in Mexico, Peru, Australia, Spain, Carnegie Hall, the Apollo Theater, the Kennedy Center, and Alice Tully Hall. In 2001, he was the sole recipient of the Australian Music Examinations Board’s highest honor, the Fellowship of Music, Australia. He is currently on faculty at Montgomery College where he is also Artistic Director of the Mid-Maryland Guitar Festival, and is conductor of the Baltimore Classical Guitar Society Orchestra. His debut CD On an Overgrown Path was released on the Odradek Label. He plays “Aranda,” a guitar by Stephen Connor and uses Augustine Regal strings (www.borgguitar.com).

Matthew Rohde is a classical guitarist, educator, and film composer. As a soloist Matthew has performed on four continents in venues such as El Palacio de Bellas Artes (Mexico City), La Casa de la Música (Quito), Il Pallazzo Chigiana (Siena), and Sprague Hall (New Haven). He has also accompanied such luminaries as the Grammy-nominated Clarice Assad; recorderist Horacio Franco; and violinist Owen Dalby, of the Saint Lawrence String Quartet. As a composer, Matthew has worked with HBO and directors Lorena Luciano and Filippo Piscopo. Most recently, Matthew composed and recorded the score to It Will Be Chaos, a “beautifully executed” (LA Times) documentary about the challenges faced by newly-arrived refugees in Europe. It premiered on HBO in June 2018 and was recently submitted by HBO to be shortlisted for a Documentary Emmy nomination in the category of Best Music and Sound.

Praised for his “visceral and imaginative performances” by the Washington Post, top prize-winning classical guitarist and recording artist Adam Levin has performed on four continents across the globe. Levin has performed extensively across the United States at renowned venues such as Chicago’s Pick Staiger, Nichols, and Mayne Stage concert halls as well as at the prestigious Art Institute of Chicago; Boston’s Isabella Stewart Gardner Muse-
um, the Museum of Fine Arts, and Jordan Hall; Spivey Hall in Atlanta; repeat appearances at Le Poisson Rouge in New York City; and the Kennedy Center in Washington, DC. In the 2018-19 season, Levin makes several solo, chamber, and orchestral appearances in Israel, Spain and the Faroe Islands, as well as across the United States. Adam Levin’s live performances have been featured nationally numerous times on NPR’s Performance Today, the nationally syndicated Classical Guitar Alive, and studio performances on top radio stations including WFMT Chicago and WCRB Boston. In the 2018-2019 season, Levin toured across the US including appearances at Guitar Foundation of America, Philadelphia Classical Guitar Society, Old First Church in San Francisco, Boston Classical Guitar Society, Berklee College of Music, The National Gallery in Washington D.C, and Miami New Music Festival, among others. Internationally, Levin made his debut in Israel performing with duo partner and virtuoso mandolinist, Jacob Reuven, as Duo Mantar.

Levin is a professor of guitar at the University of Rhode Island and also teaches at the University of Massachusetts, Boston. Levin also serves as artistic director of the annual University of Rhode Island Guitar Festival (www.uriguitarfestival.org). Adam Levin is an Augustine Artist and performs on a guitar by luthier Stephan Connor.

Program Notes

Although he never wrote for the guitar, Bach does at least appear to have had a great appreciation for the lute, one of the modern guitar’s closer Baroque relatives. Bach admired the playing of Sylvius Leopold Weiss, one of the lute’s great masters, and Bach’s interest in the lute is evident in his St. John Passion (which features the instrument) and his four lute suites.

Moreover, the composer’s estate included two Lautenwerke – small, three-octave harpsichords strung with lute strings, which sought to marry a lute’s intimate sound with the contrapuntal ease of a keyboard. (Scholarship has not in fact settled which instrument – lute or Lautenwerk – Bach envisioned for his lute suites, but he clearly wanted a lute sonority.)

So we can hope that Bach would approve of the practice of modern-day guitarists, from Andrés Segovia onward, of making Bach’s many instrumental compositions their own. Bach’s lute suites, his violin sonatas and partitas, his cello suites, and even some of his keyboard works – notably the oft-performed Prelude, Fugue and Allegro, BWV 998 – are staples of the solo repertoire; and others, including some of his other keyboard works and flute sonatas, can occasionally be heard. (Given the common Baroque principle of instrumental interchangeability, as well as Bach’s own occasional penchant for arranging his own works for other instruments, this practice is arguably loosely consistent with the spirit of the era.) But many works, including most of his organ, chamber, and choral works, are prohibitively contrapuntal even for the most ambitious solo guitarist and are thus passed over on the instrument.

But with three guitars, the dense counterpoint of those works becomes manageable. A work like The Art of the Fugue – whose instrumentation is not known to have been specified – can be comfortably played as a “note for note” transcription. The same is true of the Viola da Gamba Sonata in G Minor, which from start to finish breaks cleanly into three voices, the outer voices corresponding to the continuo and the inner voice to the viola da gamba soloist. (The greater challenge of that arrangement is the range: one player must spend nearly the entire work in the uppermost positions of the guitar while another must reach bass notes that can only be achieved on the unusual eight-string guitar.) A work like the Passacaglia and Fugue in C Minor, on the other hand, demands something more than an unembellished transcription; a mere note-for-note transcription, in comparison to the original organ version, would probably sound disappointingly puny. For that reason, we’ve taken the liberty of “thickening” it with octaves where appropriate. This gets us about as close as three guitars can get to the effect of the original while staying within the bounds of good taste.
BRANDENBURG CONCERTOS 1, 2, & 3 AND CANTATAS 52 & 174
Scott Youngs, Conductor
Arizona Bach Festival Chamber Orchestra & Choir
PRESENTED BY CATHIE LEMON & FAMILY IN MEMORY OF L. GENE LEMON
Central United Methodist Church • 1875 North Central Avenue, Phoenix
Pre-concert lecture by Dr. Craig Westendorf at 6:15 pm, Pioneer Chapel

I. Brandenburg Concerto #1 in F Major BWV 1046 – Allegro
   Cantata BWV 52 Josefien Stoppelenburg, soprano
   1. Recitativo – Falsche Welt, dir trau’ ich nicht!
   2. Aria – Immerhin, wenn ich gleich verstossen bin
   3. Recitativo – Gott ist getreu!
   4. Aria – Ich halt’ es mit dem lieben Gott

II. Adagio
III. Allegro

IV. Menuet – Trio – Menuet – Polonaise – Menuet – Trio – Menuet
   5. Chorale – In dich hab’ ich gehoffet

Intermission

I. Brandenburg Concerto #2 in F Major BWV 1047 – Allegro Josef Burgstaller, trumpet soloist
II. Andante
III. Allegro assai

I. Brandenburg Concerto #3 in G Major BWV 1048 – Allegro
   Cantata BWV 174
   2. Recitativo – soprano – O Liebe, welcher keine gleich
   3. Aria – bass – Greifet zu, faßt das Heil
   4. Chorale – Herzlich lieb hab ich dich, o Herr

II/III. Adagio/Allegro

Soprano – Josefien Stoppelenburg  *  Alto – Claire Penneau  *  Bass – Stephen Schermitzler

Orchestra

Stephen Redfield, concertmaster
Kate Bivona, violin
Michael DiBarry, violin
Spencer Ekenes, violin
Luke Hill, violin
Taylor Morris, violin
Sarah Schreffler, violin
Ben Whitehouse, violin
Nancy Buck, viola
Carolyn Snyder, viola
Allyson Wuereschel, viola
Ma Li, cello
Yeil Park, cello
Lucas Buterbaugh, cello
Waldir Bertipaglia, bass
Chuck Sedgwick, harpsichord

Elizabeth Buck, Flute
Martin Schuring, oboe
Charlotte Ethington, oboe
Michael Johnson, oboe
Albie Micklich, bassoon
Josef Burgstaller, trumpet
Shannon Kerrigan, horn
Martha Sharp, horn

Canticum Novum, choir
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).

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.

Program Notes

Tonight we hear three of the six Brandenburg Concertos along with two cantatas in a rather unusual combination. The Six Brandenburg Concertos were dedicated to Christian Ludwig, Margrave of Brandenburg, in March of 1721. The dedication page, in its usual flowery language, indicates that they are “concertos with several instrument.” The Margrave apparently never had them performed, nor paid for them, and they languished in his library until his death, at which time the manuscript was sold for what today would be about $24.00. In 1849 they were discovered by Siegfried Dehn and published the next year. They are scored for a varied group of instruments, a total of 17, which seems to match the exact players that Bach had in Köthen at that time (1717 to 1723). These works fall within the genre of the concerto grosso in which a group of soloists play against a small orchestra. Each of the concertos is virtuosic in its own right. In number one, the horns play a starring role; in number two, the trumpet has one of the most difficult parts in the repertoire, and in number three, each string player flies in concert with the others at breakneck speed and then hands motives back and forth between sections in the blink of an eye.

Bach was, as were most composers of the time, an expert in recycling his own material for new uses. In the case of our two cantatas today, he used the first movements of Brandenburgs #1 & #3 as the Sinfonias, or overtures, for the cantatas. In this performance you will hear the Brandenburg first movement followed by the cantata and then the other movements of the concertos. While this may seem a bit artificial at first, it gives a wonderful insight into the way Bach used textual elements in contrast with orchestral.
The first of the two cantatas, BWV 52, was composed for the 26th Sunday after Trinity 1726. Its text, “false world” reveals itself in the most extraordinary way. The concerto gives us joy and glittering happiness suddenly broken by the cry of anguish in the recitative. The startling contrast between illusion and reality is quite shocking. The aria then talks of the soul being assaulted by the falsity of the world and the hypocrisy to be found in that day’s Gospel reading (Matthew 22:15): “Then went Pharisees, and they took counsel on how the might entangle him in his talk.” The third and fourth movements bring the text full circle with the assurance of God’s faithfulness, with the aria scored for three oboes and continuo with the soprano. The concluding chorale gives the horn players one more time to shine above the text “I stay on the side of my dear God.”

The second cantata, BWV 174, was composed for Whit Monday 1729 and is based on the John 3:16 text “God so loved the world.” In the cantata Sinfonia, Bach left the music unchanged from the Brandenburg, but reinforced the strings with an impressive assortment of wind instruments. We will use the original Brandenburg first movement setting for nine string parts and continuo. The first solo, for alto, uses the text “I love the Almighty with all my heart,” followed by a recitative reminding us of God’s gift of his Son. The bass aria then admonishes us to “grasp our hope, seize it – only belief is required.” You will recognize the closing chorale as the same melody Bach used to conclude the St. John Passion. A short violin cadenza and two chords from the orchestra bring us back to the final movement of Brandenburg #3.

Cantata BWV 52  Falsche Welt, dir trau ich nicht!

Recitative [Soprano]
Falsche Welt, dir trau ich nicht!
False world, I do not trust you!
Hier muss ich unter Skorpionen
Here I must live among scorpions
Und unter falschen Schlangen wohnen.
and among false snakes.
Dein Angesicht,
Your face,
Das noch so freundlich ist,
which is always so friendly,
Sinnt auf ein heimliches Verderben:
is secretly plotting mischief.
Wenn Joab küssst, 2Samuel 3:27
When Joab kisses,
So muss ein frommer Abner sterben.
then a just Abner must die.
Die Redlichkeit ist aus der Welt verbannt,
Plain dealing is banished from the world,
Die Falschheit hat sie fortgetrieben,
Falsehood has driven it away,
Nun ist die Heuchelei
now hypocrisy
An ihrer Stelle blieben.
takes its place.
Der beste Freund ist ungetreu,
The best of friends is unfaithful
O jämmerlicher Stand!
O lamentable condition!

2. Aria [Soprano]
Immerhin, immerhin,
After all, after all,
Wenn ich gleich verstoßen bin!
If I am at once cast out,
Ist die falsche Welt mein Feind,
If the false world is my enemy,
O so bleibt doch Gott mein Freund,
O then God still remains my friend,
Der es redlich mit mir meint.
And he will deal honestly with me.

3. Recitative [Soprano]
Gott ist getreu!
God is faithful!
Er wird, er kann mich nicht verlassen;
He cannot, he will not abandon me;
Will mich die Welt und ihre Raserei
If the world and its madness
In ihre Schlingen fassen,
seizes me in its snares,
So steht mir seine Hilfe bei.
Then my help stands beside me.
Gott ist getreu!
God is faithful!
Auf seine Freundschaft will ich bauen
On his friendship I shall build
Und meine Seele, Geist und Sinn
Und alles, was ich bin,
And my soul, spirit and mind
And everything that I am
Ihm anvertrauen
I shall entrust to him.
Gott ist getreu!
God is faithful!

4. Aria [Soprano]
Ich halt es mit dem lieben Gott,
I stay on the side of my dear God
Die Welt mag nur alleine bleiben.
The world can do without me
Gott mit mir, und ich mit Gott,
God with me and I with God,
Also kann ich selber Spott
In this way can I drive out
Mit den falschen Zungen treiben.
Mockery with its false tongues.

5. Chorale [S, A, T, B]
In dich hab ich gehoffet, Herr,
In you have I hoped, Lord,
Hilf so dass ich nicht zuschanden werd,
Help so that I may not be put to shame
Noch ewiglich zu Spotte!
Nor derided forever.
Das bitt ich dich,
I pray for this to you,
Erhalte mich
Enthalte mich
Maintain me
In deiner Treu, Herr Gotte!
In your faithfulness, Lord God!

Translation courtesy of Francis Browne
Cantata BWV 174 Ich liebe den Höchsten von ganzem Gemüte

1. Aria [Alto]
Ich liebe den Höchsten von ganzem Gemüte,
I love God most high with all my heart,
Er hat mich auch am höchsten lieb.
He holds me dear also in the highest degree.
Gott allein
God alone
Soll der Schatz der Seelen sein,
should be the treasure of my soul,
Da hab ich die ewige Quelle der Güte.
where I have the eternal source of goodness.

2. Recitative [Soprano]
O Liebe, welcher keine gleich!
O love with which none can compare!
O unschätzbares Lösegeld!
O inestimable ransom!
Der Vater hat des Kindes Leben
The Father has given his child's life
Vor Sünder in den Tod gegeben
for sinners in death
Und alle, die das Himmelreich
and all for whom the kingdom of heaven
Verscherzet und verloren,
was forfeited and lost

3. Aria [Bass]
Greifet zu,
Seize the opportunity,
Faßt das Heil, ihr Glaubenshände!
take hold of salvation, you believing hands!
Jesus gibt sein Himmelreich
Jesus gives his heavenly kingdom
Und verlangt nur das von euch:
and requires only this from you:
Gläubt getreu bis an das Ende!
believe faithfully to the end!

4. Chorale [S, A, T, B]
Herzlich lieb hab ich dich, o Herr.
From my heart I hold you dear, o Lord.
Ich bitt, wollst sein von mir nicht fern
I pray that it may be your will to be be
not far from me
Mit deiner Hülf und Gnaden.
with your help and grace.
Die ganze Welt erfreut mich nicht,
The whole world gives me no delight,
Ich, wenn ich dich nur kann haben.
I do not ask for heaven and earth,
Wenn ich dich nur kann haben.
if only I can have you.
Und wenn mir gleich mein Herz zer,
And even if my heart at once breaks,
bricht,
Und wenn mir gleich mein Herz zer,
And even if my heart at once breaks,
bricht,
So bist du doch mein Zuversicht,
you are still my reassurance,
Mein Heil und meines Herzens Trost,
my salvation and comfort of my heart,
Der mich durch sein Blut hat erlöst.
who has redeemed me through his blood.
Herr Jesu Christ,
Lord Jesus Christ,
Mein Gott und Herr, mein Gott und Herr,
my God and Lord, my God and Lord,
In Schanden laß mich nimmermehr!
ever again let me be put to shame!

Translation courtesy of Francis Browne

Featured Soloists:

Josefien Stoppelenburg  Joe Burgstaller  Claire Penneau  Stephen Schermitzler
SUNDAY, FEBRUARY 9, 4:00 PM
BACH IN BRASS
ARIZONA STATE UNIVERSITY BRASS FACULTY & PHOENIX BRASS COLLECTIVE
Saint Barnabas on the Desert • 6715 N Mockingbird Lane, Paradise Valley
Pre-concert lecture by Emery Harvison at 2:45 pm

Fugue in G Minor, trans. Ronald Romm
My Spirit Be Joyful, trans. Harry Herforth
Contrapunctus I from The Art of Fugue, trans. Ralph Sauer
Wenn Sorgen auf mich dringen, BWV 3, trans. Ralph Lockwood
Capriccio on the Departure of His Beloved Brother, trans. Samuel Adler
  I. Arioso: Adagio “This is a flattery of friends in order to delay his journey”
  II. Chorale: Andante “Finally all friends come, for they realize that nothing can be done but bid farewell.”
  III. Fugue “An imitation of a posthorn”

Fantasies for Anna, arr. Christopher Dedrick
  I. March in Bb Major
  II. Minuet in G Major
  III. Minuet in D Minor
  IV. Musette in D Major

Fugue a la Gigue, arr. Fen Watkin

Intermission

Toccat and Fugue in D minor, trans. by Ralph Sauer
Fantasia in C Major BWV 570, arr. Ken Singleton
Brandenburg Concerto No. 3, Allegro moderato, arr. Christopher Mowat

Dance Suite, arr. Michael Allen
  1. Prelude from English Suite #3 in G minor BWV 808
  2. Allemande from French Suite #4 in E flat major BWV 815
  3. Gavotte from French Suite #5 in G major BWV 816
  4. Sarabande from English #6 in d minor BWV 811
  5. Gigue from English Suite #5 in G major BWV 816

A Very New Air, arr. K. McCarthy
A Jazzy Little Fugue, arr. Jack Fredericksen
The ASU Faculty Brass Quintet
Reformed in 2019 after a long hiatus, the ASU Faculty Brass Quintet is quickly becoming a leading brass chamber group in the Southwest. Bringing a wealth of prior quintet performing experience, current group members are ASU brass faculty Josef Burgstaller trumpet, John Ericson, horn, Brad Edwards, trombone, and Deanna Swoboda, tuba, who are joined by Doctoral student Buddy Deshler, trumpet.

Phoenix Brass Collective
Formed in 2018, Phoenix Brass Collective is comprised of professional brass musicians in the Phoenix community. The players strive to uplift audiences through sizzling brass ensemble performance while also aiming to inspire young musicians through educational outreach and promote new compositions and arrangements for large brass ensemble. The PBC is a 501(c)(3) organization.

Dr. Deanna Swoboda, Music Director and Conductor
Michele Di Russo, Assistant Conductor

Program Notes

Fugue in G Minor, trans. Ronald Romm – One of the best-known organ works of Bach, the Little Fugue in G Minor, BWV 578 (given this name to distinguish it from the Great Fantasia and Fugue in G minor), is one of J.S. Bach’s best known fugues written during his years at Arnstadt (1703-1707). A wonderful showpiece for brass, this arrangement, by Ronald Romm, is as recorded by the Canadian Brass, of which he was a member for 30 years.

My Spirit Be Joyful, trans. Harry Herforth – Originally composed as a duet for tenor and bass voices, My Spirit be Joyful is the dance-like seventh movement of Cantata 146. Intended for performance on the third Sunday after Easter, this movement has become a favorite in versions arranged for modern brass.

Contrapunctus I from The Art of Fugue, trans. Ralph Sauer – The Art of Fugue is a collection of 12 fugues and 2 canons in D minor, all based on a common theme. Composed late in his life in an open score format, the opening four-voice fugue transcribes beautifully for brass and is a prime example of Bach’s mastery of the form.

Wenn Sorgen auf mich dringen, BWV 3, trans. Ralph Lockwood – This tuneful work is a movement from Cantata No. 3, a duet aria for soprano and alto. Arranged for the Southwest Brass Trio (horn, trombone, and tuba) by ASU horn professor emeritus Ralph Lockwood, and dedicated to tubist Don Harry, singers’ roles are taken up by horn and trombone. The encouraging text begins “When worries press upon me, I will sing with joy to my Jesus.”
Capriccio on the Departure of His Beloved Brother, trans. Samuel Adler — The Cappricco is an early keyboard work of Bach in six short movements (with colorful subtitles), the story being that it was written on the departure of his brother Johann Jacob Bach for military service (as an oboe player). Adler selected three of the movements in his transcription for brass.

Fantasies for Anna, arr. Christopher Dedrick — Christopher Dedrick (1947-2010) served as Chief Arranger of the USAF Airmen of Note, and subsequently settled in Canada, developing a career as a leading composer and arranger, especially for movies and television. The Fantasies for Anna are inventive studies on themes of works composed by Bach for his second wife Anna Magdalena Bach, works that remain favorite pedagogical works today for keyboard study.

Fugue a la Gigue, arr. Fen Watkin — The Organ Fugue in G Major BWV 577, best known as the “Gigue Fugue,” is built on the dance rhythm of the Gigue. Performed widely in arrangements for many different ensembles, including in particular a version for military band by Gustav Holst, this wonderful version for brass quintet was arranged by Fen Watkin.

Toccata and Fugue in D minor, trans. by Ralph Sauer — Ralph Sauer is an American trombonist, arranger, and teacher. He was Principal trombonist with the Los Angeles Philharmonic for 32 years and served as a member of the ASU brass faculty from 2009-2012. An original work for organ, this is one of the most famous works in their repertoire.

Fantasia in C Major BWV 570, arr. Ken Singleton — Ken Singleton is Director of Bands at University of Northern Colorado and has arranged numerous works for large brass ensemble, many specifically for the Denver Brass. The Fantasia in C major is an organ work. Written in four voices to be played on two manuals without pedals, it is one of the few Bach Fantasies that stand alone, not part of a larger work. Bach’s mastery of rhythmic motion and Singleton’s arranging for brass combine in this effective work for large brass ensemble.

Brandenburg Concerto No. 3, Allegro moderato, arr. Christopher Mowat — Christopher Mowat is a British trombonist, having served as principal trombone with the BBC Symphony Orchestra, the Royal Philharmonic and the Halle, where he performed as concerto soloist. He is also a principal arranger for the Philip Jones Brass Ensemble and the London Brass. Mr. Mowat stated that this arrangement is transposed down a step from the original, in an attempt to reconstruct the texture that Bach might have created if he had had the benefit of modern brass instruments.

Dance Suite, arr. Michael Allen — Michael Allen is Principal tubist of the Boulder Philharmonic, Central City Opera Ballet, and the Colorado Ballet Orchestra. He has written and published over 300 arrangements for brass quintet and large brass ensemble. The Dance Suite is a characteristic form of the Baroque era. Though meant to be listened to, each of the movements is inspired by actual dance music. The movements performed today are borrowed from J.S. Bach’s “English Suites” and “French Suites” for keyboard.

A Very New Air, arr. K. McCarthy — Air on the G String is the second movement of J.S. Bach’s Orchestral Suite No. 3 in D major, BWV 1068, and was originally written for strings and continuo. This arrangement of the Air features the singing sounds of the brass in the beginning followed by a “Funky New Orleans” version in the second half.

A Jazzy Little Fugue, arr. Jack Fredericksen — Gifted musician, educator, composer, and arranger Jack Fredericksen played saxophone with the Hot Tomatoes Dance Orchestra in Denver, Colorado and composed and arranged for the Denver Brass. Fredericksen’s arrangement is based on The Little Fugue in G minor heard at the beginning of this program, though marked “fast swing,” quarter note equals 192 – hold on to your hats!
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