

Bach's Sacred Arias



Friday, March 20, 2009 at 7:30 PM

All Saints' Episcopal Church
209 South Iowa Avenue, Lakeland
Tickets: \$15 Adult, \$5 Student

The opening of the 2009 Bach Festival of Central Florida will feature sacred arias of J.S. Bach in the beautiful setting of All Saints' Episcopal Church. Our guest lutenist for the weekend, Timothy Burris, will accompany Ginger Statom in these haunting and lyrical melodies. Selections will be taken from Bach's *Geistliche Lieder und Arien aus: Schemellis Gesangbuch* BWV 439-507. A Fulbright alumnus, Timothy Burris graduated from Holland's Royal Conservatory and also taught lute at the Royal Flemish Conservatory in Antwerp. Ginger Statom has performed throughout the southeast US and Europe. She teaches private voice and piano and is Assistant Director of the Lake Wales Chorale. She has sung opera and oratorio with repertoire including Mozart's *Così fan tutte*, Haydn's *Lord Nelson Mass*, and Handel's *Messiah*.

PRE-
CONCERT
LECTURE
6:45 PM

St. John Passion



Sunday, March 22, 2009 at 4:00 PM

First Presbyterian Church of Lake Wales
16 North Third Street, Lake Wales
Tickets: \$15 Adult, \$5 Student

The grand finale of the 2009 Bach Festival will feature Bach's beloved passion: St. John. During the Lenten season we hope that you will find this a meaningful and enriching experience. Dr. Gabriel Statom will conduct the Bach Festival Chorus, Chamber Choir, Orchestra, guest lutenist Timothy Burris, and soloists Stephen Ng, Anthony Offerle, Ginger Statom, and Bryce Westervelt in this monumental concert.

PRE-
CONCERT
LECTURE
3:15 PM

Did you enjoy our CD sampler last year? We hope so!

If you miss it this year, please show your support by becoming a patron and be the first to receive our new CD that will be released in the spring of 2009.

Bach-Mendelssohn Connection



Saturday, March 21, 2009 at 7:30 PM

First Presbyterian Church of Winter Haven
637 6th Street NW
Tickets: \$15 Adult, \$5 Student

We possibly would not know the music of J.S. Bach if it were not for the romantic era composer Felix Mendelssohn who revealed Bach's *St. Matthew Passion* in 1825. In honor of the 200th anniversary of Mendelssohn's birth, we will show the influence that Bach truly had on Mendelssohn. This concert will feature organist Keith Rasmussen playing Mendelssohn's *Organ Sonata in B-flat* and Bach's *Toccatina and Fugue in G*. The Bach Festival Chorus will sing chorales and movements from significant oratorios by both composers, as well as solo selections performed by our chorus section leaders. The Bok Academy Chorus will join the concert and our guest lutenist Timothy Burris will play one of Bach's beautiful lute concertos. In addition, Bach Festival President Marie Hasse will join the program with classics from Bach and Mendelssohn's piano repertoire.

PRE-
CONCERT
LECTURE
6:45 PM

Bach's Vocabulary

ARIA—A song for solo voice with instrumental accompaniment, usually found in the context of larger works such as operas, oratorios, and cantatas. A *da capo* aria, in wide use in Bach's time, has three sections—an opening "A" section, a contrasting "B" section, and a repeat of the "A" section. The instruction *da capo* ("from the beginning") at the end of the "B" section told the performers to go back and repeat the A section. However, the singer was expected to add vocal "ornaments"—additional notes that weren't in the written score—to astonish the audience with his or her vocal agility.

BAROQUE—Designation for a period in the cultural history of the West lasting from roughly 1600 to 1750. (Bach's death in 1750 offers a convenient date for the close of the era.) The term comes from the Portuguese word, *barroco*, referring to an irregularly shaped pearl. Music of the Baroque era typically emphasized bold contrasts, ongoing rhythmic momentum and strong bass lines to support the harmony.

CHORALE—A Lutheran hymn for congregational singing, such as those created by Martin Luther and his followers at the outset of the Protestant Reformation. Chorale melodies adapted from plainchant were given decisive rhythms so untrained singers could sing them more easily. The texts, in German instead of Latin for the instruction of the faithful, consisted of many stanzas, which Bach and his contemporaries knew by heart. A simple, four-part chorale brings a number of Bach's sacred cantatas to a satisfying close.

Become a Patron

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2009 *Bach* FESTIVAL
OF CENTRAL FLORIDA
DR. GABRIEL STATOM, MUSIC DIRECTOR
MARCH 20-22



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