

Shenandoah Valley Bach Festival

BACH

and some

admirers

Our 15th Season!
June 10-17, 2007

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Celebrate the 15th Season of the Shenandoah Valley Bach Festival!

I invite you to join me as we experience all that awaits us in the 2007 season. An array of music by Johann Sebastian Bach and by composers from three continents awaits our enjoyment!

As one of the founding sponsors of the Bach Festival and as president of the board, I have had a long history with this organization and realize firsthand just how unique and significant it is to our community. My family and I look forward to hearing the fine music each summer and are proud to support programs of such exceptional artistic quality as they continue to enrich the life of the Shenandoah Valley.

I welcome you to this 15th season!

Nelson Showalter
President, Shenandoah Valley Bach Festival

Welcome...

to the 15th Shenandoah Valley Bach Festival! For fifteen years now, this festival has been a summer musical highlight of the cultural calendar of the Shenandoah Valley of Virginia. We're calling this one *Bach...and some Admirers*. To be perfectly honest, every one of these festivals could have been called by this name, but this summer's concept was Janina Fialkowska's idea who pointed out that Chopin was an ardent admirer of Bach and therefore deserved a place in a Bach festival.

Thus this program was born. It features music of but a few who have admired Bach: Heitor Villa-Lobos, Astor Piazzolla, Felix Mendelssohn, C. P. E. Bach, Johannes Brahms and Frédéric Chopin. The company of those who admire Johann Sebastian is enormous, and includes every one of us who listens, plays or sings! It includes many who have honored Bach by transcribing his music: for symphony orchestra by conductors (e.g., Ormandy, Stokowski, Mitropoulos, Barbirolli, Sargent, Klemperer, Skrowaczewski, Damrosch, and more), for piano (e.g., Busoni, Lipatti, Kempff, and more), for guitar (e.g., Segovia, Bream and the Los Angeles Guitar Quartet, and more), for jazz ensembles (e.g., Jeremy Wall and Jacques Loussier, and more), for blue grass band (the McLain Family Band, and others), for African drums and voices (Lambarena, and others), for Japanese koto ensemble (Yoshikazu Fukamura), and for all sorts of eclectic voices: electric guitar, saxophone, contrabass, harmonica, steel drums, and much more.

A list of composers who have absorbed, admired, transcribed, and/or re-constructed Bach's music since the time of his death in 1750 to the present reads like a who's-who of western classical music history: Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Liszt, Saint-Saëns, Reger, Rachmaninoff, Elgar, Mahler, Schönberg, Webern, Respighi, Honegger, Kabalevsky, Holst, Walton, Stravinsky, Bartók, and many, many others.

All this honor and respect and admiration is history's unmistakable retort to Leipzig Mayor Abraham Platz' words in 1723 to the Town Council when they hired Johann Sebastian Bach as their third choice for the cantor position, "Since the best cannot be had, one must take the next best."

So, welcome – and enjoy both the music and the great company of admirers!

Ken

admirer

'For the past eighty years I have started each day in the same manner. It is not a mechanical routine but something essential to my life: I go to the piano and play two Preludes and Fugues by Bach...it is a rediscovery of the world of which I have the joy of being a part. The music is never the same to me – never. Each day it is something new, fantastic and unbelievable. That is Bach, like nature...a miracle. – Pablo Casals

Festival Concert I

Sunday, 10 June • Lehman Auditorium, 3 pm

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF AN ANONYMOUS DONOR

Concerto for 2 Violins and Strings in D Minor, BWV 1043 [1717-23]

Johann Sebastian Bach

1685-1750

Vivace

Largo ma non tanto

Allegro

Joan Griffing and Susan Black, *violins*

This concerto is one of the best-loved of all Bach's instrumental works, and on a short list of favorite concertos for the violin. It was most likely composed for the Leipzig Collegium, of which Bach was the conductor. The two outer movements are fast and energetic, and are fugal in their structures. The middle movement is regarded as one of the finest slow movements Bach (or maybe anyone else, for that matter) ever wrote. It is like an aria for a pair of voices that circle round and round each other over the simple and gentle rhythmic accompaniment of the string orchestra. Bach later transcribed this work as the *Concerto for 2 Harpsichords and Strings in C Minor*.

Bachianas Brasileiras No. 1 [1930]

Heitor Villa-Lobos

1887-1959

Introducao (Embolada)

Preludio (Modinha)

Fuga (Conversa)

Paige Riggs, Nadine Monchecourt, Erin Hines, Eric Stoltzfus, Lisa Wright,
Mary Kay Adams, Sarah Biber, and Nathan Bontrager, *cellos*

Heitor Villa-Lobos' life-long admiration of and enchantment with Bach was instilled early on by a favorite aunt who gave him a copy of Bach's *Well-Tempered Clavier*. From his early transcriptions of Bach fugues and preludes for choruses and instrumental ensembles to his incorporation of Bachian styles and ideas in his own compositions, Villa-Lobos developed the idea that the conceptions of Brazilian improvisers were related to those of Bach. Villa-Lobos' most famous works, the *Bachianas Brasileiras*, feature a form he describes as, "inspired by

The music of Bach is without question the most sacred gift to the world of art. But, being so immense and profound, its performance among listeners unprepared to receive it is dangerous. Furthermore, the greatest part of the technical and psychological substance of the inspiration of his monumental work is based on the plainsong of the earth, through the spontaneous expressions of simple and unconventional people. – *Villa-Lobos, in a 1945 letter to the Bach Society of São Paulo*

the ambience of Bach.” The first in the series is scored for eight cellos. Villa-Lobos was himself a cellist. The work is dedicated to the legendary Puerto Rican cellist, Pablo Casals. Each of the three movements bears a subtitle that is a traditional Brazilian dance form. Some have suggested that the fugue subject of the final movement is a jazzy impression of Bach’s *Passacaglia in C Minor* theme!

[program notes with the research and writing assistance of Kristen Swartley]

INTERMISSION

-25 minutes, desserts and drinks are available on the portico-

String Symphony No. 5 in B-flat Major [1821]

Felix Mendelssohn

1809-1847

Allegro vivace
Andante
Presto

Between his 12th and 14th birthdays, Felix Mendelssohn composed 12 symphonies for strings, all of them prior to his *Symphony No. 1*. In his adult years, he disowned his youthful works, but through the efforts of his sister Fanny, they were preserved in the Berlin State Library. These symphonies are filled with charm and wit. They show an audaciously expert grasp of techniques of composition, especially the young Mendelssohn’s knowledge of the clear melodic sensibilities and contrapuntal skill of Bach. In addition, he showed an uncanny sense of the language of Mozart, Haydn and Beethoven, of the musical currents of his time, and of the demands of writing well for stringed instruments. These works were played on Sunday afternoons in the Mendelssohn home; he conducted them. *String Symphony No. 5* was written in 1821; the composer was 12 years old.

Bach’s intellect and his works seem to gain stronger influence now than ever...sympathy with these can never become extinguished in the hearts of the true lovers of music. – Felix Mendelssohn, in a letter of 1840]

Felix Mendelssohn was a great admirer of J. S. Bach’s work. His revival of interest in Bach’s *St. Matthew Passion* in 1829 played a key role in generating renewed interest in Bach’s works throughout Europe. Mendelssohn’s pupil, Eduard Devrient recalls “the strange chance that, just a hundred years after the work could have been last heard, it should now again see the light...All were amazed, not only at the [*Passion*’s] architectonic grandeur of structure, but at its abundance of melody, its wealth of expression and of passion, at its quaint and affecting declamation, and at its dramatic power. No one had suspected old Bach of all this...The worshippers of Bach...must not forget that the great light dawned upon them from the 11th of March, 1829, and that it was Felix Mendelssohn who gave new vitality to the most profound of composers.”

[program notes with the research and writing assistance of Donovan Tann]

Las Cuatro Estaciones Porteñas [1967-1970]

Astor Piazzolla

1921-1992

Primavera porteña (Spring)
Verano porteño (Summer)
Otoño porteño (Fall)
Invierno porteño (Winter)

Paulo Steinberg, piano
Joan Griffing, violin
Paige Riggs, cello

Astor Piazzolla was born in Mar del Plata, Argentina and is known for developing the Argentina's tango genre. He played the bandoneon, an instrument similar to an accordion, traditionally associated with tango music. He discovered Bach when he was eleven and his family was living in New York City. Piazzolla heard his neighbor and future teacher, Béla Wilda, playing Johann Sebastian Bach and became intrigued by the music. His neighborhood in New York also put him in close proximity to the music of the jazz greats of the time. Recognizing that he had always wanted to be a composer, he returned to Argentina in 1944 to study with Alberto Ginastera, and then to Paris to study with Nadia Boulanger. On hearing his work, Piazzolla reported that Boulanger found traces of the music of other twentieth century composers, "but never Piazzolla...Nadia made me play a tango to her and then she said, 'You idiot! That is the real Piazzolla!' So I threw away all the other music, and, in 1954, started working on my New Tango." New Tango broke from the classical tango language, forms and harmonies that had marked it as simply popular music, creating a new form in which tango encountered jazz and Bach, whose influence comes through in complex fugues and long harmonic sequences that postpone bitersweet cadences.

Las Cuatro Estaciones Porteñas (The Four Seasons) was never intended as a suite of pieces; each was published separately. Each existed first as a piano piece; each found its way into many differing versions, both instrumental and choral.

[program notes with the research and writing assistance of Kara S. Glick]

I played bandoneon, the fundamental tango instrument, the music my father liked, but I had become a Bach fanatic...I make elaborated music that has nothing to do with the origins of the tango—although it contains the perfume of the tango. Underneath this surface you can hear the tango... everybody thinks that to do a 'modern tango' is to make noise, is to make strange thoughts, and no, that's not true! You have to go a little deeper, and you can see that what I do is very elaborate. If I do a fugue in the manner of Bach, it will always be 'tanguificated'. —Astor Piazzolla

Monday Noon Concert

June 11 • Asbury United Methodist Church, 12 noon

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF SHARON S. HARMAN

Variations in F Major on an Original Theme, Op. 34 [1802]

Ludwig van Beethoven

1770-1827

Eric Ruple, *piano*

from Eight Pieces for Clarinet, Viola and Piano, Op. 83 [1910]

Max Bruch

1836-1920

Allegro con moto

Allegro agitato

Nachtgesang – Andante con moto

Allegro vivace, ma non troppo

Leslie Nicholas, *clarinet*

Diane Phoenix-Neal, *viola*

Paulo Steinberg, *piano*

Trio No. 2 in E Minor for Piano, Violin and Cello, Op. 67 [1944]

Dmitri Shostakovich

1906-1975

Andante – Moderato – Poco piu mosso

Allegro con brio

Largo

Allegretto – Adagio

Maria Lorcas, *violin*

Lisa Wright, *cello*

Lori Piitz, *piano*

admirer

Why waste money on psycho therapy when you
can listen to the B Minor Mass? – Michael Torke

Tuesday Noon Concert

June 12 • Asbury United Methodist Church, 12 noon

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF RON AND SHIRLEY YODER

Sonata in G Minor for Viola and Piano, BWV 1029 [c. 1720]

Johann Sebastian Bach

1685-1750

Vivace
Adagio
Allegro

Diane Phoenix-Neal, *viola*
Paulo Steinberg, *piano*

Suite après Corrette for Clarinet, Violin and Piano, Op. 161b [1937]

Darius Milhaud

1882-1974

Ouverture: Vif et gai
Divertissement: Animé
Jeu: Vif
Introduction et Final: Modere – Vif

Les Nicholas, *clarinet*
Joan Griffing, *violin*
Paulo Steinberg, *piano*

Ciclo Brasileiro [1936-37]

Heitor Villa-Lobos

1887-1959

O Plantio do Caboclo [Native Planting Song]
Impressões Seresteiras [Minstrel Impressions]
Festa no Sertão [Jungle Festival]
Dança do Índio Branco [Dance of the White Indian]

Paulo Steinberg, *piano*

admirer

I would vote for Bach, all of Bach, streamed out into space over and over again. We would be bragging, of course, but it is surely excusable to put on the best possible face at the beginning of such an acquaintance. Any species capable of producing the music of Johann Sebastian Bach cannot be all bad.
– Carl Sagan, on choosing music for the unmanned space explorer, Voyager

Wednesday Noon Concert

June 13 • Asbury United Methodist Church, 12 noon

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF CAROL A. YETZER

Slang [1994]

Libby Larsen

b. 1950

Maria Lorcas, *violin*
Lynda Dembowski, *clarinet*
Lori Piitz, *piano*

Ein musikalischer Spaß (A Musical Joke), K. 522 [1787]

Wolfgang Amadeus Mozart

1756-1791

Allegro
Menuetto
Adagio cantabile
Presto

Jay Chadwick, David Wick, *horns*
Joan Griffing, Susan Black, *violins*
Christy Heatwole, *viola*
Nadine Monchecourt, *cello*

admirer

*You want something by Bach? Which one,
Johann Sebastian or Jacques Offen? – Victor Borge*

Sonata for Trumpet and Piano [1962]

Karl Pils

1902-1979

Allegro appassionato
Adagio, molto cantabile
Allegro agitato

Judith Saxton, *trumpet*
Paulo Steinberg, *piano*

Thursday Noon Concert

June 14 • Asbury United Methodist Church, 12 noon

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF JOE AND BARBARA GASCHO

Concertino

Alexander Mitushin

1850-1920

Maestoso
Andante
Allegro

David Wick, Barbara Josenhans, Jay Chadwick, Tara Islas, *horns*

Trio in D Major, Op. 61 [1889]

Heinrich von Herzogenberg

1843-1900

Allegretto
Presto
Andante
Allegro

Sandra Gerster, *oboe*
Barbara Josenhans, *horn*
Paulo Steinberg, *piano*

Since she was here last time as a soloist with the Shenandoah Valley Bach Festival, pianist Janina Fialkowska fought a battle with a tumor in her left arm that was discovered in January 2002, threatening to end her career as a pianist. She is now free of the tumor, and played again in January 2004. Critics from around the world say she has been performing even better than she did before. This noon she will speak about that chapter of her life.

admirer

Music is the effort we make to explain to ourselves how our brains work. We listen to Bach transfixed because this is listening to a human mind. – Dr. Lewis Thomas, Sloan-Kettering Institute

Friday Noon Concert

June 15 • Asbury United Methodist Church, 12 noon

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF WELBY C. SHOWALTER, ATTORNEY-AT-LAW

Tre Ottetti, No. 2 in E-flat [c. 1774-1776]

Josef Myslivecek

1737-1781

Allegro spiritoso
Largo, sotto voce
Rondo : Allegretto

Sandra Gerster, Kevin Piccini *oboes*
Leslie Nicholas, Lynda Dembowski, *clarinets*
David Wick, Barbara Josenhans, *horns*
Douglas Kehlenbrink, Lynda Edwards, *bassoons*

Livre d'orgue [2006]

Frank Ferko

b. 1950

Intrada
Basse de Trompette
Fugue: In Time of War
Tango: (for the feet)
Chorale: In Time of Peace

Sonata No. 3 in D Minor, BWV 528 [c. 1727]

Johann Sebastian Bach

1685-1750

Andante
Adagio e dolce
Vivace

Marvin Mills, *organ*

Jesu, joy of man's desiring, from BWV 147 (arr. Parente)
Contrapunctus IX, from Art of the Fugue, BWV 1080 (arr. Glasel)
Contrapunctus I, from Art of the Fugue, BWV 1080 (arr. King)
My spirit be joyful, from BWV 146 (arr. Herforth)

Johann Sebastian Bach

Judith Saxton, Susan Messersmith, *trumpets*
Barbara Josenhans, *horn*
Ron Baedke, Jay Crone, Harold van Schaik, *trombones*

Saturday: Young Artists' Recital

June 16 • Asbury United Methodist Church, 12 noon

Sonatina in D Major, Op. 36, No. 6

Allegro con spirito
Allegro spiritoso

Ben Elliott, *piano*
student of Eloise Kornicke

Muzio Clementi

1752-1832

Bourrée in E Minor Sheep may safely graze

Miles Campbell, *guitar*
student of Eric Hedrick

Johann Sebastian Bach

1685-1750

Immortelle No. 2

Jubilation Toccata

Molly Long and Molly Rhodes, *piano*
students of Mary Rouse

Fritz Spindler

1817-1905

Robert Vandall

Concerto No. 1 in A Minor

Jessica Hostetter, *violin*
Jonathan Keener, *piano*
student of Joan Griffing

Jean Baptiste Accolay

1833 – 1900

admirer

Bach belongs not to the past, but to the future
– perhaps the near future. – George Bernard Shaw

Suite No. 5 in E Major, HWV 430

George Frideric Handel

1685-1759

Air and Variations, 1-5, *The Harmonious Blacksmith*

Perry Maddox, *piano*
student of Pat Brady

La Harpe Eolienne

Félix Godefroid

1818 - 1897

Bergen White, *harp*
student of Jessica Frost

Vergin, tutto amor

Francesco Durante

1684-1755

Mandoline

Gabriel Fauré

1845-1924

Elizabeth Anderson, *soprano*
Jonathan Keener, *piano*
student of Jill Cockburn

Trio in B-flat Major

Carl Philipp Emanuel Bach

1714-1788

Allegro

Kristen Swartley, *flute*
Kara Glick, *violin*
Jonathan Keener, *piano*
students of Pedro Aponte, Joan Griffing, and Paulo Steinberg

The audience is invited to a reception in the parlor following the program to congratulate the performers.

Festival Concert II

Friday, 15 June • Lehman Auditorium, 7:30 pm

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF NELSON AND PHYLLIS SHOWALTER

Williamson Hughes
Pharmacy & Home Health

Orchestral Suite No. 1 in C Major, BWV 1066 [c. 1717-23]

Johann Sebastian Bach

1685-1750

Ouverture
Courante
Gavotte I – Gavotte II
Forlane
Menuet I – Menuet II
Bourrée I – Bourrée II
Passepied I – Passepied II

The suite, established in concert life by the beginning of the seventeenth century, adopted a conventional order of paired slow-fast dances: allemande-courante, and saraband-gigue. By the middle of the century, composers often added a French overture, with its slow dotted-rhythm introduction followed by a quicker, imitative section. For Bach and his contemporaries, it was the custom to adapt the standard ordering of dances, adding others according to their wishes. This suite, one of four, dates from Bach's earlier years in Cöthen (1717-1723), and was revised for use again in Leipzig.

Dances included in the suites were international in origin, and evolved from humble folk origins to fashionable courtly dances to keyboard or instrumental music primarily for listening rather than dancing. The dances of this suite are French in origin. The *courante* is a triple meter dance, solemn in style. The *gavotte* is still known as a folk dance in Brittany. It is in a duple meter, characterized by phrases that begin and end in the middle of a measure; it is sprightly in tempo. The *forlane* has its origins as a lively northern Italian folk dance that showed up in the seventeenth century as a French courtly dance. In its French incarnation, the *forlane* became a dance in a compound meter, featuring dotted rhythms, and was teasing and playful in style. The *menuet*, an elegant triple meter dance, had country origins, but reached the height of fashion in the French courts at the time of Louis XIV. The *bourée* is still danced as a folk dance in the Auvergne region. It is a duple meter dance, quicker than the *gavotte*, sometimes nearly as boisterous. The *passepied* is a lively and simple triple meter dance whose characteristics are smooth, gliding movements.

Concerto No. 2 in F Minor for Piano and Orchestra, Op. 21 [1829-30]

Frédéric Chopin

1810-1849

Maestoso
Larghetto
Allegro vivace

Janina Fialkowska, *piano*

Admire

Creativity is more than just being different. Anybody can plan weird; that's easy. What's hard is to be as simple as Bach. Making the simple, awesomely simple, that's creativity. – Charlie Mingus

Frédéric Chopin taught himself to play piano at a very young age, and from the beginning improvised much of his own music. His gift to the world of the piano was to have made the instrument into a magnificent singing voice, one capable of all the subtleties and colors of the human voice. Karl Flitsch, a friend of Chopin's, observed this about the composer:

The other day I heard Chopin improvise at George Sand's house. It is marvelous to hear Chopin compose in this way; his inspiration is so immediate and complete that he plays without hesitation as if it could not be otherwise. But when it comes to writing it down and recapturing the original thought in all its details, he spends days of nervous strain and almost terrible despair.

Chopin's influences were many, but the two composers who most influenced his work were Mozart and Bach. Chopin's *Preludes* show a clear connection to Bach's *Well-Tempered Clavier* in that both sets go through all twenty-four major and minor keys, though in a different order. Also, up to the time of Chopin, Bach was the only composer to have combined elements of technique with elements of art so masterfully accomplished in Chopin's two sets of *Etudes*, Op. 10 and Op. 25. In addition, Chopin had Bach's entire *Well-Tempered Clavier* committed to memory, and often played from this collection as mental and physical and spiritual preparation for his own concerts.

Practice Bach constantly, this will be your best means to make progress. – Frédéric Chopin's instructions to his piano students

The two piano concertos, written at ages 19 and 20 when he was barely finished with his conservatory studies, were showpieces for the composer who played the works in a number of European cultural capitals. The relationship between piano and orchestra in these two works is atypical for the concerto genre: normally, orchestra and soloist engage in a dialogue. Phillip Huscher, program annotator for the Chicago Symphony Orchestra, wrote that the orchestra functions as “master of ceremonies, accompanist, and indispensable partner – introducing material, lending color and support – but the piano commands center stage.” Chopin would likely offer no argument to that observation, having written on one occasion himself, “I best understand the piano and laugh at those who think that I am a fool because I reject ‘higher’ perspectives and write only for the piano. That is my solid ground – on that ground I stand the strongest.”

The *Concerto No. 2 in F Minor for Piano and Orchestra, Op. 21* was the first of the concertos to have been written. Its first performance occurred on March 17, 1830 in Warsaw; he was the soloist in this, his first public concert of his own music for an invited audience. The first movement is his rather free adaptation of the traditional sonata form structure used in opening movements of concertos in the eighteenth and nineteenth centuries. The middle movement, *Larghetto*, Chopin wrote to a friend, was inspired by his tender feelings for a singer at the Warsaw Conservatory, Constantia Gladkowska “whom I dreamed of.” For the record, nothing ever came of those dreams! The final movement, in the traditional finale rondo form, has the characteristics of the mazurka, a Polish country dance. One reviewer at the premiere performance wrote,

More than once these tones seem to be the happy echo of our native harmony. Chopin knows what sounds are heard in our fields and woods, he has listened to the songs of the Polish villager, he has made it his own and has united the tunes of his native land in skillful composition and elegant execution.

[program notes with the research and writing assistance of Jonathan Keener]

INTERMISSION

-25 minutes, desserts and drinks are available on the portico-

Symphony in E-flat Major, W. 183, No. 2 [1780]

Carl Philipp Emmanuel Bach

1714-1788

Allegro di molto
Larghetto
Allegretto

Carl Philipp Emanuel Bach was born in Weimar, the second surviving son of Johann Sebastian and his first wife, Maria Barbara. One of his godfathers was Georg Philipp Telemann. Carl Philipp Emanuel was, of all the sons of Bach who became musicians, the most prolific, likely the most successful, and the one who most carefully preserved and honored the work of his father. His first teacher was, of course, his father. He eventually studied at the conservatory in Frankfurt, whereupon he was invited into the musical entourage of the Crown Prince Frederick of Prussia, and then into the Crown Prince's court when he succeeded his father as Frederick II, better known as Frederick the Great. Carl Philipp Emanuel was renowned as a harpsichordist, as a composer, as a teacher and is remembered to this day as the author of one of the most important treatises on performance practices of the eighteenth century, *Essay on the True Art of Playing Keyboard Instruments*. His centers of activity were Berlin with the court of Frederick the Great, and then in Hamburg where he was the director of music for that city's five principal churches. He remained active in Hamburg until his death in 1788.

Carl Philipp Emanuel's works list is lengthy: an enormous number of keyboard compositions, chamber music of various kinds, symphonies, solo vocal works, oratorios and cantatas. His *Symphony in E-flat Major, W. 183, No. 2* was published in Leipzig, one of a set of four symphonies. These are short works, notable for their musical language known as *empfindsamer Stil*, or "sensitive" or "sentimental" style of the eighteenth-century North German composers. It represented an intentional rejection of the preceding Baroque language – lighter, more expressive, more dramatic, frequent unison

He who possessed the most profound knowledge of all the contrapuntal arts (and even artifices) understood how to make art subservient to beauty.

For composition and keyboard-playing, I have never had any teacher other than my father.

Since he had composed the most instructive pieces for the clavier, he brought up his pupils on them... He started his pupils right with what was practical, and omitted all the dry species of counterpoint that are given in Fux and others. His pupils had to begin their studies by learning pure 4-part thorough bass... I have assigned many of my father's basses to students, without endangering their lives. Also, they do no harm to the fingers.

It is seldom that musical masters passed through town without getting to know my father and to play for him.

The exact tuning of his instruments as well as of the whole orchestra had his greatest attention. No one could tune and quill his instruments to please him. He did everything himself.

As the greatest expert and judge of harmony, he liked best to play the viola, with appropriate loudness and softness.

The six keyboard trios are among the best works of the dear late father. They sound very good even now and give me much pleasure, regardless of the fact that they are over 50 years old. There are some adagii among them which one cannot compose more melodiously at the present time. – C.P.E. Bach on his father, Johann Sebastian

writing, rushing scale passages, and shorter. Carl Philipp Emanuel is considered one of the leading composers of this new style. Both Haydn and Beethoven acknowledged his influence. He was significant in the evolution of sonata form, a primary formal structure from late eighteenth century into the twentieth century.

[program notes with the research and writing assistance of Kara S. Glick]

Concerto No. 1 in E Minor for Piano and Orchestra, Op. 11 [1830]

Frédéric Chopin

Allegro maestoso
Romance. Larghetto
Rondo. Vivace

Janina Fialkowska, *piano*

The second of his two concertos to have been composed, Chopin's *Concerto No. 1 in E Minor for Piano and Orchestra, Op. 11* was performed for the first time in Warsaw on October 11, 1830. Chopin himself was the soloist, and the occasion was to mark his farewell to Warsaw. A little less than a year later, he went to Paris where he lived for the remainder of his life.

Critic Richard Freed, speaking of this concerto, writes,

While there is nothing strikingly new in the construction of the work, the poetic nature of its material is almost totally without precedent – except, of course, in Chopin's own F-minor Concerto. The subtlety and intimacy of his style are the factors that set him apart his contemporaries, and indeed from all other composers for the piano. He was by no means unaware of this, as he indicated in remarking that the present work 'is far too original, and I shall end up by not being able to learn it myself.'

The construction of the opening movement is in a freely-adapted sonata form. Of the slow middle movement, Chopin wrote that it is, "of a romantic, calm and partly melancholy character...intended to convey the impression one receives when the eye rests on a beloved landscape, which calls up in one's soul beautiful memories – for instance, on a fine moonlit night in spring." The finale is a cheerful rondo, with the characteristics of another traditional Polish dance, the *krakowiak*.

admirer

Rhythm is in his every limb, he takes in all the harmonies by his subtle ear and utters all the different parts through the medium of his own mouth. Great admirer as I am of antiquity in all other respects, I yet deem this Bach of mine to comprise in himself many Orpheuses and twenty Arions. – Johann Mathias Gesner, c. 1730

Festival Concert III

Saturday, 16 June • Lehman Auditorium, 7:30 pm

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF JACK AND GLORIA RUTT & STEVE AND KATHY GARDNER

Serenade No. 2 in A Major, Op. 16 [1858-59]

Johannes Brahms

1833-1897

Allegro moderato
Scherzo. Vivace
Adagio non troppo
Quasi menuetto
Rondo. Allegro

Brahms, in his thirties during his years at Detmold as conductor of a choral society and pianist and teacher to the local nobility, often performed Mozart's serenades and divertimenti. To this genre of music for social events, Brahms added his two serenades, his first purely orchestral works to have been published. *Serenade No. 2* explores the darker sonorities of the orchestra, omitting violins, trumpets and drums. Brahms himself conducted the premiere performance in Hamburg, 10 February 1868. It is an idyllic and tender work of great warmth and charm.

Bach's Chaconne is, in my opinion, one of the most wonderful and most incomprehensible pieces of music... If I could picture myself writing, or even conceiving, such a piece, I'm sure that the extreme excitement and emotional tension would have driven me mad. — Johannes Brahms, in a letter to Clara Schumann

[program notes with the research and writing assistance of Eojin Lee]

INTERMISSION

-25 minutes, desserts and drinks are available on the portico-

Ein deutsches Requiem, Op. 45 [1857-68]

Johannes Brahms

Sharla Nafziger, *soprano*
Thomas Jones, *bass*
Festival Choir

I.

Ziemlich langsam und mit Ausdruck

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen
und kommen mit Freuden und bringen ihre Garben.

Psalm 126,5-6

Selig sind ...

Blessed are those who mourn,
for they will be comforted.

May those who sow in tears reap with shouts of joy.
Those who go out weeping, bearing seed for sowing,
shall come home with shouts of joy, bearing their sheaves.

Blessed are ...

II.

Langsam, marschmäßig

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen wie des Grases Blumen.
Das Gras ist verdorret und die Blume abgefallen.

I Peter 1.24

Etwas bewegter

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen und Abendregen.

James 5.7

Langsam, marschmäßig

Denn alles Fleisch ...

All flesh is like grass
and all its glory like the flower of grass.
The grass withers, and the flower falls.

Be patient, therefore, beloved,
until the coming of the Lord.
The farmer waits for the precious crop from the earth,
being patient with it
until it receives the early and the late rains.

All flesh is like grass ...

Un poco sostenuto

Aber des Herrn Wort bleibet in Ewigkeit.

I Peter 1.25

Allegro non troppo

Die Erlöseten des Herrn werden wieder kommen
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihren Haupte sein,
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

Isaiah 35.10

But the word of the Lord endures forever.

The ransomed of the Lord shall return
and come to Zion with singing;
everlasting joy shall be upon their heads;
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

Andante moderato

Herr, lehre doch mich, daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.

Siehe, meine Tage sind einer Handbreit vor dir,
und mein Leben ist wie nichts vor dir.

Herr, lehre doch mich ...

Ach, wie gar nichts sind alle Menschen die doch so sicher leben.
Sie gehen daher wie ein Schemen
und mach ihnen viel vergebliche Unruhe,
sie sammeln und wissen nicht, wer es kriegen wird.

Nun, Herr, wes soll ich mich trösten?
Ich hoffe auf dich.

Psalm 39.4-7

Der Gerechten Seelen sind in Gottes Hand,
und keine Qual rühret sie an.

Wisdom of Solomon 3.1

Maßig bewegt

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar.

Psalm 84.1-2, 4

Wie lieblich sind ...

Langsam

Ihr habt nun Traurigkeit,
aber ich will euch wieder sehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch nehmen.

John 16.22

Ich will euch trösten, wie einen seine Mutter tröstet.

Isaiah 66.13

III.

Lord, make me to know my end,
and what is the measure of my days;
let me know how fleeting my life is.

You have made my days a few handbreadths,
and my lifetime is as nothing in your sight.

Lord, make me to know my end ...

Surely everyone stands as a mere breath.
Surely everyone goes about like a shadow.
Surely for nothing they are in turmoil;
they heap up, and do not know who will gather.

And now, O Lord, what do I wait for?
My hope is in you.

The souls of the righteous are in the hand of God,
and no torment will ever touch them.

IV.

How lovely is your dwelling place, O Lord of hosts!
My soul longs, indeed it faints
for the courts of the Lord;
my heart and flesh sing for joy to the living God.
Happy are those who live in your house,
ever singing your praise.

How lovely is your dwelling place ...

V.

You have sorrow now;
but I will see you again,
and your hearts will rejoice,
and no one will take your joy from you.

As a mother comforts her child, so I will comfort you.

Sehet mich an:
Ich habe eine kleine Zeit Mühe und Arbeit gehabt
und habe großen Trost funden.

Sirach 51.27

Ich will euch trösten ...

Ihr habt nun Traurigkeit ...

See with your own eyes that
I have labored but little
and found for myself much serenity.

As a mother comforts ...

You have sorrow ...

Andante

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.

Hebrews 13.14

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune.

Vivace

Denn es wird die Posaune schallen,
und die Toten werden auferstehen unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

I Corinthians 15.51-52, 54-55

Allegro

Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen,
und durch deinen Willen haben sie das Wesen
und sind geschaffen.

Revelation 4.11

Feierlich

Selig sind die Toten, die in dem Herrn sterben von nun an.
Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

Revelation 14.13

Selig sind die Toten ...

VI.

For here we have no lasting city,
but we are looking for the city that is to come.

Listen, I will tell you a mystery!
We will not all die,
but we will all be changed,
in a moment, in the twinkling of an eye,
at the last trumpet.

For the trumpet will sound,
and the dead will be raised imperishable,
and we will be changed.
Then the saying that is written will be fulfilled:
Death has been swallowed up in victory.
Where, O death, is your sting?
Where, O hell, is your victory?

You are worthy, our Lord and God, to receive
glory and honor and power,
for you created all things,
and by your will they existed
and were created.

VII.

Blessed are the dead who from now on die in the Lord.
Yes, says the Spirit, they will rest from their labors,
for their deeds follow them.

Blessed are the dead ...

When the first three movements of *Ein deutsches Requiem* were premiered in Vienna in 1867, the audience hissed its disapproval! One can only speculate why such an ugly response was provoked: perhaps it was because the choir and orchestra were ill-prepared for the performance, or that Catholic Vienna was not prepared for a Requiem with the alternative ideas which the Protestant Brahms offered in the work.

A requiem is a traditional Catholic mass for the dead, a series of prayers for the soul of the departed. Some of these prayers date from the earliest days of Christianity. Many emphasize the terror of the soul meeting God, the Eternal Judge. In the large-scale Romantic settings by Verdi and Berlioz, much is made of the day of reckoning. Brahms however selected verses from Luther's translation of the Bible, and titled his composition *Ein deutsches Requiem nach Worten der Heiligen Schrift* [*A German Requiem on words from the Holy Scriptures*]. Some years later, Brahms said, "As far as the text is concerned, I must confess that I would also gladly omit the 'German' [from the title] and simply say 'human.'" The work is entirely concerned with eternal human dilemmas.

The writing of his *Requiem* occupied Brahms for some fifteen years. By 1866, the work, except for the fifth movement, was completed, and in the following year was performed to enthusiastic response in Bremen. In 1868, the fifth movement was composed, completing the score as it is known today. Its first complete performance occurred 18 February 1869 in Leipzig.

There is no clear reason why Brahms wrote this work, though many have been suggested: personal disappointments, the deaths of his friends Robert and Clara Schumann, among others. The fifth movement is the only one with clear evidence for its origin: in 1865, his beloved mother died.

The architecture of *Ein deutsches Requiem* emphasizes a single idea: that the human spirit is subjected to no situations save those for which adequate hope and comfort exist. Movements of this symphony with words fall into two groups. The one group includes those that describe comfort [I, V and VII]; the other names trials of the spirit, with appropriate counterbalances [II, III and VI].

The music of the opening and closing movements is alike, creating a cycle both musical and emotional. Brahms, with this structural idea, seems to suggest that comfort and hope can exist whatever the earthly or heavenly condition of the human spirit might be, or, in words from the fifth movement, "... *no one will take your joy from you.*"

admirer

In Bach, the vital cells of music are united as the world is in God. – Gustav Mahler

Sunday Morning Leipzig Service

Sunday, 17 June • Lehman Auditorium, 10 am

THIS SERVICE IS SPONSORED THROUGH THE KIND GENEROSITY OF SIDNEY AND LINDA BLAND

Prelude

Prélude et Danse Fuguée [1964]

Gaston Litaize

1909-1991

Missa

Kyrie

Kyrie eleison

Gloria

Prelude on *In dir ist Freude*, BWV 615 [c. 1713-1717]

Johann Sebastian Bach

HWB 114 In thee is gladness

1685-1750

Salutation, Verse & Collect

Dominus vobiscum.

Et cum spiritu tuo.

The Lord be with you.

And also with you.

Oremus:

Trachtet ersten nach dem Reiche Gottes,
und nach seiner Gerechtigkeit.

So wird euch das andere alles zufallen.

Alleluia.

Let us pray:

Seek first the kingdom of God
and all its righteousness,
and all these things will be given as well.

Alleluia.

Ecclesiam tuam, Domine,
miseratio continuata mundat et muniat,
et quia sine te non potest salva consistere,
tuo semper munere gubernetur.

per Dominum

nostrum Jesum Christum,

qui tecum vivit et regnat

in unitate Spiritus Sancti Deus,

per omnia secula seculorum.

Amén.

Your church, O Lord –
grant her mercy; cleanse and defend her,
for without you, she cannot endure safely;
may she be ever governed by your bounty.

we pray through

our Lord Jesus

who lives and reigns with you

and the Holy Spirit, one God

now and forever.

Amen.

Hymn

Prelude on *Lobt Gott den Herren*

Marvin Mills

HWB 61 Let all creation bless the Lord

Gospel

Dominus vobiscum

Et cum spiritu tuo.

Lectio Evangelii secundum Mattheum:

Matthew 6.25-34

Gloria tibi Domine.

The Lord be with you.

And also with you.

Reading from the gospel of Matthew:

Glory be to you, O Lord.

Cantata

Was Gott tut das ist wohlgetan, BWV 100 [c. 1732-1735]

Johann Sebastian Bach

Chorus

Was Gott tut, das ist wohlgetan,
es bleibt gerecht seine Wille;
wie er fängt meine Sachen an,
will ich ihm halten stille.
Er ist mein Gott,
der in der Not
mich wohl weiß zu erhalten;
drum laß ich ihn nur walten.

Whatever God does is done well,
his will remains just;
however God deals with my affairs,
I will await in stillness.
He is my God,
who in distress
knows how to sustain me;
therefore I allow God to rule over me.

Duet – Alto and Tenor

Was Gott tut, das ist wohlgetan,
er wird mich nicht betrügen;
Er führet mich auf rechter Bahn,
so laß ich mich begnügen
an seiner Huld
und hab Geduld,
er wird mein Unglück wenden,
es steht in seinen Händen.

Whatever God does is done well,
he will not deceive me.
He leads me in the right path,
therefore I content myself
with his graciousness
and have patience;
he will change my misfortune;
it lies in his hands.

Aria – Soprano

Was Gott tut, das ist wohlgetan,
er wird mich wohl bedenken;
er, als mein Arzt und Wundermann,
wird mir nicht Gift erschenken
vor Arznei.
Gott ist getreu,
drum will ich auf ihn bauen
und seiner Gnade trauen.

Whatever God does is done well,
he will indeed think of me;
he as my physician and man of wonders,
will not give me poison
as medicine.
God is faithful,
therefore I will build upon him
and trust his grace.

Aria – Bass

Was Gott tut, das ist wohlgetan,
er ist mein Licht, mein Leben,
der mir nichts Bösen gönnen kann,
ich will mich ihm ergeben
in Freud und Leid!
Es kommt die Zeit,
da öffentlich erscheint,
wie treulich er es meinet.

Whatever God does is done well,
he is my light, my life,
who wishes me no evil,
I will surrender myself to him
in joy and sorrow!
The time will come
when it becomes manifest
how faithful his intentions are.

Aria – Alto

Was Gott tut, das ist wohlgetan,
muß ich den Kelch gleich schmecken,
der bitter ist nach meinem Wahn,
laß ich mich doch nicht schrecken,
weil doch zuletzt
ich werd ergötzt
mit süßem Trost im Herzen;
da weichen alle Schmerzen.

Whatever God does is done well,
though I must drink the cup
that, in my delusion, seems bitter to me,
though I will not let myself fear
for nevertheless, in the end
I will be delighted
with sweet comfort in my heart;
and then all suffering will fade away.

Chorale

Was Gott tut, das ist wohlgetan,
darbei will ich verbleiben.
Es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben,
so wird Gott mich
ganz väterlich
in seinen Armen halten;
drum laß ich ihn nur walten.

Whatever God does is done well,
in that I want to abide.
It may be that on a harsh course
I will be driven by need, death or distress,
then will God
in a fatherly manner
hold me in his arms;
therefore I accept his sovereign will.

Pulpit Hymn

Prelude on *Herr Jesu Christ, dich uns zu wend'*, BWV 655 [1707-1717]

Johann Sebastian Bach

HWB 22 Lord Jesus Christ, be present now

Homily

On the Path of Reconciliation

Prayers

Motet

Der Gerechte kommt um [1740]

Johann Sebastian Bach/
Johann Kuhnau

1660-1722

Der Gerechte kommt um,
und niemand ist, der es zu Herzen nehme;
und heilige Leute werden aufgerafft,
und niemand achtet drauf.
Denn die Gerechten werden weggerafft
vor dem Unglück;
und die richtig vor sich gewandelt haben,
kommen zum Frieden
und ruhen in ihren Kammern.

Isaiah 57.1-2

The righteous perish,
and no one takes it to heart;
the devout are taken away,
and no one understands.
For the righteous are taken away
and spared from evil;
those who walk uprightly
enter into peace
and will rest in their chambers.

Hymn

Nothing is lost on the breath of God

orchestral accompaniment arr. **James E. Clemens**

Blessing

May God bless you and keep you.
May the very face of God shine on you and be gracious to you.
May God's presence embrace you and give you peace.

HWB 424 God, be merciful and gracious unto us

Postlude

Aria (*from Uzbekistan Suite*) [1947]

Georgi Muschel

1909-1989

Marvin Mills, *organ*

Father James Massa, *homily*

Sharla Nafziger, *soprano*

Joel Ross, *countertenor*

Les Helmuth, *tenor and cantor*

Thomas Jones, *bass*

Festival Choir

Festival Orchestra

admirer

*If Bach is not in heaven...I'm not
going. – William F. Buckley*

admirer

I was born out of due time in the sense that by temperament and talent I should have been more suited for the life of a small Bach, living in anonymity and composing regularly for an established service and for God – Igor Stravinsky

Church bells began ringing at 6 a.m., calling the faithful to worship. The first, and most elaborate, service began at 7 a.m., and lasted about three hours. The first hour included most of the music for the day, the reading of Scriptures, and a number of prayers. The performance of the cantata occurred during this first hour, and especially in Bach's hands, came to function as a musical illumination of the Gospel for the day, a sermon in music. The second hour was taken up by the sermon, and the third was for the celebration of the Eucharist. The Leipzig service was bilingual, retaining many parts of the Latin liturgy along with Luther's German service.

There were enormous expectations of the St. Thomas cantor. For each Sunday, Bach was expected to compose a new cantata, copy (by hand) the orchestral and choral parts, rehearse and conduct soloists, chorus and orchestra, and serve as the organist. Sunday responsibilities were only a small part of Bach's total job description for the city of Leipzig. The town fathers, who reluctantly accepted Bach as their third choice because no one of better qualifications was available, had at their service for about twenty-seven years the greatest church musician, and quite possibly the greatest musician, the world has ever known.

The exact date for the composition of *Cantata No. 100, Was Gott tut das ist wohlgetan* could have been anytime between 1732 and 1735, and might have been for the 15th Sunday of Trinity any of those years, or it might have been for the occasion of a wedding. The chorale upon which the cantata is based is a text by Samuel Rodigast 1676 [1649-1708] set to music by Severus Gastorius [1646-1682]. All six stanzas of the hymn are used in the cantata. This chorale melody is the only one that Bach used three times as the opening chorus of a cantata. *Cantata 100* is the last to have been composed, though it borrows from other sources. The opening chorus is a remodeled version of the opening chorus of *Cantata 99*. The final movement is a remodeled version of the last movement from *Cantata 75* (his first Leipzig cantata). The orchestral setting for this cantata uses the same setting as in *Cantata 99*, flute, oboe and strings, and adds to it a pair of horns and timpani, a combination Bach used only rarely.

Johann Kuhnau came to Leipzig in 1682 to study law. Two years later, he was appointed organist of Thomaskirche. He was both attorney and active composer, leader of the town orchestra and mathematician, and a writer and translator of novels. His music was considered out of fashion by the early 1720's, the time Bach assumed the cantor position in Leipzig. In 1740, Bach, for a performance of a Passion cantata by Carl Heinrich Graun, inserted some music of his own, some by Telemann, and Kuhnau's motet, *Tristis est anima mea*. Originally a five-voiced a cappella work, Bach reworked it with a new text (presumably chosen by Bach) and added an orchestra of strings and two oboes. Bach's revision, *Der Gerechte kommt um*, is a comforting and touching meditation on words from the prophet Isaiah about the ending of life.

Biographies



MARY KAY ADAMS, Bach Festival coordinator and principal flutist, is currently principal flutist in the Shenandoah Symphony Orchestra, where she was previously principal cellist. She has been a member of the Shenandoah Valley Bach Festival all fifteen years. Ms. Adams has played flute in the Roanoke Symphony and cello in the Fort Smith (Ark.) Symphony. Active as a soloist and chamber musician on both flute and cello, she has performed at conventions of the National Flute Association and Music Educators National Conference.

Currently, she is also Associate Director of the Honors Program at James Madison University. She has taught for twenty-six years in the music departments of several colleges and universities, including Eastern Mennonite University, James Madison University, Bridgewater College, Mary Baldwin College, Washington and Lee University, and Arkansas Tech University. She has also taught in the Preparatory Program at EMU. Her Bachelor of Music degree is from the University of North Texas in both flute and cello performance and her M.M. is from UNT in flute performance, with minors in musicology and music theory.



SUSAN BLACK, principal second violinist, began her career as Assistant Concertmaster of the North Carolina Symphony and is currently concertmaster of the Waynesboro Symphony Orchestra, Principal Second Violin of the Shenandoah Valley Bach Festival Orchestra, and a member of the first violin section of the Wintergreen Festival Orchestra. She also serves as Concertmaster for the Virginia Consort and The Oratorio Society of Charlottesville-Albemarle. Ms. Black is a member of the newly formed Wild Geese Trio, with Nancy Garlick, clarinetist, and Linda Blondel, pianist.

She formerly served as Principal Second Violin of the Eastern Philharmonic, Eastern Music Festival (16 years), and the Charlottesville Symphony (14 years). Ms. Black has performed frequently as a chamber musician with internationally acclaimed artists and with faculty members of Mary Baldwin College, the University of Virginia, the University of North Carolina-Chapel Hill, and the Eastern Music Festival. In addition to teaching violin and viola at Mary Baldwin, she maintains a full private studio.

admirer

*It is as though eternal harmony were
conversing with itself, as it may have happened in
God's bosom shortly before he created the world.*

– Johann Wolfgang von Goethe



JANINA FIALKOWSKA, pianist, returns to the Shenandoah Valley Bach Festival for her third visit. The exceptional artistry and brilliant virtuosity of Janina Fialkowska have won her enthusiastic accolades from audiences and critics worldwide. Celebrated for her interpretations of the classical and romantic repertoire, she is particularly distinguished as one of the great interpreters of the piano works of Chopin and Liszt. She has also won acclaim as a champion of the music of twentieth-century Polish composers, both in concert and on disc.

Born to a Canadian mother and a Polish father in Montreal, Janina Fialkowska started to study the piano with her mother at the age of five. Eventually she entered the École de Musique Vincent d'Indy, studying under the tutelage of Mlle. Yvonne Hubert. The University of Montreal awarded her both advanced degrees of "Baccalaureat" and "Maitrise" by the time she was only 17. In 1969, her career was greatly advanced by two events: winning the first prize in the Radio Canada National Talent Festival and travelling to Paris to study with Yvonne Lefebure. One year later, she entered the Juilliard School of Music in New York, where she first studied with Sascha Gorodnitzki and later became his assistant for five years. In 1974 her career was launched by Arthur Rubinstein after her prize-winning performance at his inaugural Master Piano Competition in Israel.

She has performed with the foremost North American orchestras, among them the Chicago Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the Philadelphia Orchestra, the Houston Symphony and the Pittsburgh Symphony as well as with all of the principal Canadian orchestras, including the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, the National Arts Centre Orchestra of Ottawa, the Calgary Philharmonic and the Vancouver Symphony Orchestra.

In touring Europe each year, Ms Fialkowska has appeared as guest artist with such prestigious orchestras as the Royal Concertgebouw Orchestra of Amsterdam, the Halle Orchestra, the London Philharmonic, London's Philharmonia Orchestra, the BBC Symphony, the Royal Philharmonic, the Scottish National Orchestra, the Warsaw Philharmonic and the French and Belgium National Radio Orchestras. She has also performed with the Israel Philharmonic and the Hong Kong Philharmonic and has worked with such renowned conductors as Thomas Dausgaard, Sir Andrew Davis, Charles Dutoit, Hans Graf, Sir Charles Groves, Bernard Haitink, Kyril Kondrashin, Lorin Maazel, Zubin Mehta, Sir Roger Norrington, Eiji Oue, Peter Oundjian, Sir Georg Solti, Leonard Slatkin, Stanislaw Skrowaczewski, Klaus Tennstedt and Bruno Weil.

She has won special recognition for a series of important premieres, most notably the world premiere performance of a newly discovered *Piano Concerto* by Franz Liszt with the Chicago Symphony in 1990. She has also given the world premiere of a *Piano Concerto* by Libby Larsen with the Minnesota Orchestra (October 1991) and the North American premiere of the *Piano Concerto* by Sir Andrzej Panufnik with the Colorado Symphony (February 1992) and the *Piano Concerto* by Marjan Mozetich with the Kingston Orchestra (March 2000).

Janina Fialkowska was the Founding Director of the hugely successful "Piano Six" project and its successor "Piano Plus". This latest project brings together some of Canada's greatest classical pianists, instrumentalists and vocalists with Canadians who, for either geographical or financial reasons, would otherwise be unable to hear this calibre of "live" classical performance. In 2000 "Piano Six" won one of Canada's top Arts' awards, the Chalmers Award. In 1992 the CBC produced a sixty-minute television documentary, "the World of Janina Fialkowska" that aired to great acclaim throughout Canada. This program won a Special Jury Prize at the 1992 San Francisco International Film Festival. In October 2002 Ms Fialkowska was appointed Officer of the Order of Canada. In 2006, Acadia University, one of Canada's oldest and finest educational institutions awarded her an honorary doctorate.

In January, 2002 at the onset of a major European tour encompassing eight different countries, Ms. Fialkowska's career was brought to a dramatic halt by the discovery of a tumor in her left arm. After successful surgery to remove the cancer, Ms Fialkowska underwent further surgery in January 2003, a rare muscle-transfer procedure. After 18 months of performing the Ravel and Prokofiev "concertos for the left hand" which she transcribed for her right hand she resumed her two-handed career beginning with a tremendously successful and highly emotional recital held in Germany in January 2004.

Ms Fialkowska's discography includes discs featuring the 24 Chopin *Études*, Op. 10 & Op. 25, the *Sonatas Nos. 2 & 3* and the *Impromptus*, a solo album of Liszt piano works and her astonishing version of the 12 *Transcendental Études* by Franz Liszt, and a solo Szymanowski album and the highly acclaimed CD, "La jongleuse - Salon pieces and encores." She has also recorded her immensely popular CD of the Paderewski piano concerto with the Polish National Radio Orchestra, the rarely heard piano concerto by Moritz Moszkowski and more recently, to the highest critical acclaim, the three Liszt piano concertos with Hans Graf conducting. Ms Fialkowska's latest recording is a unique performance of the two Chopin concertos in an authentic version consisting of piano solo and string quintet accompaniment ("... She has produced not just another recording of the two standard concertos but a unique one ... Fialkowska could hardly have chosen a more suitable project for her return to recording and has risen to the challenge of the music with real distinction." *The Toronto Star*).

The 2005-06 season took her to concerts in North America (US, Canada and Mexico) and Europe (Germany, Italy, Poland and England). The current season finds her again busy touring both sides of the Atlantic and looking forward to a new recording project of piano concertos by Mozart.



JOAN GRIFFING, violinist and concertmaster, is currently Associate Professor of Music and Chair of the Music Department at Eastern Mennonite University where she teaches violin and viola, coaches chamber music and conducts the EMU orchestra. She is also concertmaster of the Shenandoah Symphony Orchestra, a member of the Virginia Symphony, and violinist with the Eastern Music Festival in Greensboro, North Carolina. In the spring of 1999, she premiered a *Violin Concerto* written for her by Terry Vosbein, composer-in-residence at Washington and Lee University. She earned her Bachelor and Master of Music degrees from Indiana University where she studied with Tadeusz Wronski, and her Doctor of Musical Arts in violin performance from Ohio State University. Her chamber music coaching has been under artists such as Joseph Gingold, Janos Starker, James Buswell, Gyrogy Sebok, Boris Berman, the Fine Arts String Quartet, and the Tokyo String Quartet. Dr. Griffing has performed as concertmaster with the AIMS Festival Orchestra in Austria and Italy as well as with the Coronado, Grand Teton, Norfolk and Spoleto Festivals in this country. Recent international appearances include a tour of Taiwan in 2004 with the Atlanta Pops Orchestra and a series of recitals and master classes in May of 2006 in the State of Sao Paulo, Brazil with EMU pianist Dr. Paulo Steinberg.

Ms. Griffing will be co-presenting a lecture recital with Bach Festival Principal Violist Diane Phoenix Neal this summer in Adelaide, Australia and will be performing and giving master classes in the northern part of Brazil with the newly formed Harmonia Ensemble, a group of musicians dedicated to pursuing peace and harmony in the world through international musical collaboration.



LES HELMUTH, tenor, received his music degree from Eastern Mennonite University. He has previously appeared with the Shenandoah Valley Bach Festival in Bach's *St. Matthew Passion*, and Schubert's *Mass in E-flat Major*, the premier performance of *The Other Itinerary* (a collection of Bach arias, duets and quartets), numerous cantatas and has served as cantor of the Festival's Sunday morning Leipzig service since its founding. He has also appeared with the Shenandoah Valley Choral Society, the EMU Chamber Singers and Bel Canto, a Madison (Va.) County ensemble. Mr. Helmuth is a certified fund raising executive and executive director of the Virginia Mennonite Retirement Community Foundation in Harrisonburg.



THOMAS JONES, baritone, has appeared with orchestras, opera companies, choral ensembles, pops concerts and on recital series throughout North America, Europe and the West Indies. Richard Buell of *The Boston Globe* calls the vocal and stage presence of Thomas Jones "irresistible". Anthony Tommasini of *The New York Times* proclaims that Mr. Jones sings "with plush sounds and musical vigor".

Mr. Jones' solo appearances include The Santa Fe Symphony, The Los Angeles Chamber Orchestra, San Francisco's Philharmonia Baroque Orchestra, Boston's Handel & Haydn Society, The Apollo Chorus of Chicago, The San Francisco City Chorus and Orchestra, The Vancouver Chamber Choir and The Canadian Broadcast Orchestra, The Phoenix Bach Choir, The Phoenix Chamber Orchestra, New York's St. Cecilia Orchestra, Baltimore Choral Arts Society, The Omaha Symphony, The Pacific Chorale and The Pacific Symphony in Southern California, The Billings Symphony (Montana), The Battle Creek Symphony (Michigan), The Louisville Bach Society at The Kentucky Center for the Performing Arts, The Masterworks Chorus and Orchestra of Washington, DC, The Northeastern Pennsylvania Philharmonic Orchestra, The Bucks County Choral Society and The Philadelphia Festive Arts Orchestra under conductor Robert Page. In Europe and abroad, Thomas Jones has sung concert tours with various organizations including appearances in Copenhagen, Stockholm and Oslo with The Monadnock Chorus of New Hampshire.

Festival appearances include Saratoga Performing Arts Center, Berkshire Choral Festival, The Shenandoah Valley Bach Festival (his third appearance here this summer), Great Waters Music Festival and Monadnock Music. Opera companies include Boston Lyric Opera, The Harrisburg Opera Company of Pennsylvania and Opera New England. In metropolitan Boston, appearances include The Pro Arte Chamber Orchestra, Boston Civic Orchestra, The Back Bay Chorale, Coro Allegro, The Worcester Symphony, The Nashua Symphony, The Monadnock Chorus and The Masterworks Chorale.

Mr. Jones has appeared with well over 150 choruses throughout The USA, appearing under the baton of notable maestros such as Christopher Hogwood, Nicholas McGegan, Thomas Dunn, John Alexander, Jon Washburn, Daniel Beckwith, Joel Revzen, Robert Page, John Oliver, William Gray, Tom Hall and Gerald Mack. And, he has premiered new works by composers such as Libby Larson, Dave Brubeck and John Goodman and others.

Thomas Jones was a semifinalist in the International Bel Canto Foundation Vocal Competition and a semifinalist in the New York Oratorio Competition. In addition, Mr. Jones is an accomplished voice teacher and clinician, having conducted vocal master classes throughout the United States at colleges and for community, church and professional choruses. Thomas Jones teaches a full complement of voice students through The Office for the Arts at Harvard University.



FATHER JAMES MASSA, homilist, a priest of the Catholic Diocese of Brooklyn, currently holds the position of Executive Director of the U.C. Conference of Catholic Bishops' Secretariat for Ecumenical and Interreligious Affairs. Having completed his undergraduate work at Boston College and the University of Durham in England, James pursued studies in theology at Yale Divinity School, where he came under the influence of Professor George Lindbeck and the Yale Postliberal School. His recent review of Lindbeck's *The Church in a Postliberal Age* can be found in the summer 2004 issue of the *Thomist*. After serving as a parish priest in Forest Hills, New York and a campus minister at the City University of New York, James went on to doctoral studies at Fordham University, where he wrote on communion ecclesiology under Avery Cardinal Dulles. He has published articles and book reviews on topics related to christology, church and culture, and ecumenism, and is a member of the Society of Catholic Liturgy and

the Fellowship of Catholic Scholars. Over the last fifteen years he has held teaching positions at Newman University in Wichita, KS, Blessed John XXIII National Seminary in Weston, MA, and the Seminary of the Immaculate Conception in Huntington, NY. He currently serves on the Board of the Curran Center for American Catholic Studies at Fordham University and lectures around the country on topics related to ecumenical and interreligious dialogue. He holds membership in the Society of Catholic Liturgy, the Fellowship of Catholic Scholars and the Catholic Theological Society of America.



MARVIN MILLS, organist and assistant choral director, is organist at St. Paul's United Methodist Church in Kensington, Maryland. He is also music director of the acclaimed National Spiritual Ensemble. Previous positions include associate minister of music at National City Christian Church, director of music at All Souls Church, Unitarian, and university organist at Howard University, all in Washington, D.C.

Mr. Mills has performed for numerous chapters of The American Guild of Organists, and was a featured recitalist in the Guild's 1992 National and 1996 Centennial National conventions. He opened the 1989 Wendell P. Whalum Concert Series at Morehouse College, performing for the entire student body. Presented in recital by the Washington National Cathedral in observance of Black History Month 1989, he returned to appear on its 1995 and 2002 Summer Festival Series. As clinician, he has given workshops for the Unitarian-Universalists Musician's Network, the Presbyterian Association of Musicians and at the regional and chapter levels of the American Guild of Organists spanning topics from the Negro Spiritual and organ music of Black composers, to hymn playing, organ accompaniment and organ repertoire. In a seminar on the Sights and Sounds of the Pipe Organ sponsored by the Smithsonian Institute, he discussed the art of organ transcription using Moussorgsky's *Pictures at an Exhibition* as a model. He has performed in churches, universities and concert halls throughout the United States. In the spring of 1992 Mr. Mills performed the complete organ works of Johann Sebastian Bach in a weekly series of fourteen programs on the 96 Rieger organ at All Souls Church, Unitarian. He made his west coast debut in July 1992 at the Spreckles' Organ Pavilion International Organ Summer Concert Series in Balboa Park, San Diego, his New York City recital debut in July 1993 at the Riverside Church. Since 1999 Mr. Mills has been a featured artist at the Shenandoah Valley Bach Festival. Active as a vocal coach/accompanist, he can be heard as arranger and accompanist on a disc of spirituals with mezzo-soprano Denyce Graves, *Angels Watching Over Me*.

admirer

Johann Sebastian Bach has done everything completely. — Franz Schubert



KENNETH NAFZIGER, *artistic director and conductor*, is Professor of Music at Eastern Mennonite University. He received his Doctor of Musical Arts from the University of Oregon, and was a post-doctoral conducting student with Helmuth Rilling in Stuttgart, Germany. At EMU his teaching responsibilities include the EMU Chamber Singers, courses in conducting, interdisciplinary humanities studies, the honors program, and world music. Mr. Nafziger is also music director and conductor of the chamber choir Voce in Reston, Va., and the chamber choir Winchester Musica Viva in Winchester, Va. He is also an active musician in Cuba, having visited the island eleven times where he has worked with many of Cuba's premier orchestral and choral ensembles. Nafziger's work in Cuba has included major guest conducting appearances with leading orchestras and choirs, teaching master classes in a variety of musical topics, and participating with musical colleagues there in a number of joint projects. This

past spring, he was the guest conductor of the regional Mennonite High School Choir Festival in Belleville, Pa. The current year included presentations at two conferences on church music, one at Notre Dame, South Bend, Ind., the other at Pepperdine University, Malibu, Cal., and co-leadership for a third summer of a workshop on resources for peace-builders at the Unitarian-Universalist retreat center at Highlands, N.C.

Active in very wide musical circles, Mr. Nafziger was a founding member of the Board of Directors for the Milestone Learning Center, Highlands, N.C., and an honorary member of the Board of Directors for Melodious Accord, Inc., New York. He is the co-author with Marlene Kropf of the book, *Singing: a Mennonite Voice*, and was music editor of *Hymnal: A Worship Book* [1992], and editor of its *Accompaniment Handbook* [1993]. He was a member of the committee that published *Sing the Journey* [2005], and produced two CD recordings of hymns from the collection, and a member of the committee that published *Sing the Story* [2007], and produced a CD recording of hymns from that collection as well. He is active in the US and Canada as a guest conductor, workshop leader and clinician.



SHARLA NAFZIGER, *soprano*, is rapidly becoming "a real talent to follow" (*Kitchener-Waterloo Record*). She made an impressive debut at Tanglewood as Nannetta in *Falstaff* under the baton of Seiji Ozawa, later broadcast on NPR. In the fall of 2006, Ms. Nafziger returned to New York City Opera in the roles of Frasquita, Juliette (*Die Tote Stadt*) and Despina (cover). This season, she also sang *Messiah* with the National Philharmonic Orchestra (Md.) and the Pensacola Symphony, *Bach St. John Passion* with Winter Park Bach Festival and perform the orchestral premiere of Larry Nelson's *Seven Clay Songs* with Orchestra 2001 in Philadelphia. She also recorded the songs on Albany Records and performed the premiere last season. She joined the roster of New York City Opera in the role of Corinna (cover, *Il Viaggio a Reims*) last fall, and sang the title role in Pasatieri's opera *La Divina* with Opera Company of Brooklyn. Additional engagements last season include *Messiah* and Mozart's *Great Mass in C Minor* at Carnegie Hall

with the Oratorio Society of New York, Faure's *Requiem* with Voices of Ascension (NYC), *Elijah* with the Winter Park Bach Festival (Fla.), *Les Noces* at Trinity Church Wall Street (NYC) and *Carmina Burana* with the Toronto Mendelssohn Choir. This past summer she appeared with the Pittsburgh New Music Ensemble singing *Pierrot Lunaire*, and returned to the Shenandoah Valley Bach Festival (Va.) for Bach's *Christmas Oratorio* and *B Minor Mass*. She returns to Shenandoah Valley Bach Festival of 2007, her fifth appearance here.

Ms. Nafziger has performed over sixty works in the oratorio and concert repertoire, appearing with the symphony orchestras of Stamford (Conn.), Winnipeg, Calgary, Edmonton, Nova Scotia, Kitchener-Waterloo, Windsor, and with Tafelmusik

Chamber Orchestra. With the Canadian Chamber Ensemble she performed Barber's *Knoxville: Summer of 1915* to critical acclaim. A guest of choral societies throughout North America, she made her Carnegie Hall debut in 2002 with the Oratorio Society of New York and has appeared with Pro Coro Canada, Mississauga Choral Society, Bell'Arte Singers, London Fanshawe Symphonic Chorus, Winter Park Bach Festival, and Shenandoah Valley Bach Festival.

She can be heard on the Naxos Label in Lully's *Ballet Music for the Sun King* with the Aradia Ensemble, the Telarc label as Die Erste Elfe in Strauss' *Die Agyptische Helena* with the American Symphony Orchestra, and Albany Records in Nelson's *Seven Clay Songs*. Later this year a new release on the ERM Media label will feature her in the premiere of Boaz Tarsi's *Concerto for Soprano and Orchestra*, with the Kiev Philharmonic Orchestra.



JOEL BURKHOLDER ROSS, countertenor, began his musical training at an early age, studying piano, violin, and trumpet, and singing in choirs. He continued through high school to develop his musicianship, participating in numerous ensembles, both instrumental and vocal. He began exploring countertenor singing in voice lessons in college, and presented two standards of countertenor literature in his senior recital. After four years of undergraduate studies, made very enjoyable by the numerous opportunities for musical performance, he graduated from Messiah College in Grantham, Pa. with a B.S. in Music Education with a concentration in voice. Mr. Ross performs as a countertenor on occasion with several professional choirs in Washington, D.C., including Chantry, an early music ensemble, and the National Cathedral Choir, directed by Michael McCarthy. He is also a member of Sons of the Day, a male a cappella septet based in Harrisonburg, VA. Mr. Ross teaches in Shenandoah County, and directs the Signal Knob Middle School Chorus and String Orchestra and the Strasburg High School String Orchestra.



PAULO STEINBERG, pianist, was born in the state of São Paulo, Brazil, where he earned a Performer Diploma in Piano from the Conservatório "Carlos Gomes" and a Bachelor of Music degree from the Universidade de São Paulo. A winner of many awards, he was granted a scholarship from the Government of Brazil to pursue his Master of Music degree at Arizona State University. Mr. Steinberg holds his Doctor of Music in Piano Performance degree from Indiana University where he studied with Prof. Evelyne Brancart, having chamber music coaching with pianists Edmund Battersby and Emile Naoumoff, cellist Janos Starker and violinist Franco Gulli. At Indiana University, he received some of the school's most prestigious awards, including the "Chancellor's Fellowship", a teaching assistantship and a dissertation scholarship.

A devoted teacher, he is currently Assistant Professor of Piano at Eastern Mennonite University, teaching piano, chamber music and piano pedagogy. He also teaches for the Shenandoah Valley Preparatory Music Program at EMU. His interests and studies include the physical aspect of piano playing, piano technique and Brazilian music. Last summer, he performed concerts in his home country and implemented a one-week-long "Piano Festival" that takes place every year in July, offering piano lessons and master classes for young pianists, high school students and adults. Dr. Steinberg has performed as a soloist and as a collaborative pianist in Brazil, USA, Canada and Iceland. His recent and upcoming projects include lecturing and performing in the USA, Sweden and Brazil.

Festival Orchestra

Violin 1

Joan Griffing, concertmaster
Harrisonburg, Va.

Amy Glick,
assistant concertmaster
Orrville, Ohio

Ralph Allen
New York, N.Y.

Marco Escobar
Charlottesville, Va.

Mark Hartman
Pella, Iowa

Maria Lorcas
Harrisonburg, Va.

Wendy Rawls
Greensboro, N.C.

Jennifer Rickard
Fairfax, Va.

Philip Stoltzfus
Northfield, Minn.

Mark Taylor
Buena Vista, Va.

Violin 2

Susan Black, principal
Charlottesville, Va.

Susan Bedell
Richmond, Va.

Kaye Crowther
Harrisonburg, Va.

Kara S. Glick*
Pekin, Ill.

Jessica Hostetter*
Harrisonburg, VA

Rebecca Hunter
Harrisonburg, Va.

Paul McEnderfer
Harrisonburg, Va.

Sharon Miller
Harrisonburg, Va.

**Young Musicians' Honors participant*

Viola

Diane Phoenix Neal,
principal

McLeansville, N.C.
Christy Heatwole
Lancaster, Pa.

Karen Johnson
Cincinnati, Ohio

Thomas Stevens
Richmond, Va.

Laura Jordao
Pittsburgh, Pa.

Cello

Paige Riggs, principal
Pittsburgh, Pa.

Mary Kay Adams
Bridgewater, Va.

Sarah Biber
Washington, D.C.

Nathan Bontrager*
Akron, Pa.

Erin Hines
Newport News, Va

Nadine Monchecourt
Cincinnati, Ohio

Eric Stoltzfus
Mt. Rainier, Md.

Lisa Wright
Harrisonburg, Va.

Bass

Pete Spaar, principal
Charlottesville, Va.

Anna Jensen
Ann Arbor, Mich.

Flute

Mary Kay Adams, principal
Bridgewater, Va.

Carol Warner
Bridgewater, Va.

Kristen Swartley*
Cedar Falls, Iowa

Oboe

Sandra Gerster, principal
Baltimore, Md.

Kevin Piccini
Hampton, Va.

Clarinet

Leslie Nicholas, principal
Harrisonburg, Va.

Lynda Dembowski
Annapolis, Md.

Bassoon

Douglas Kehlenbrink,
principal

Alexandria, Va.
Lynda Edwards

Richmond, Va.

Contrabassoon

Ibby Roberts
Crozet, Va.

Horn

David Wick, principal
Virginia Beach, Va.

Barbara Josenhans
Newburgh, Ind.

Jay Chadwick
Arlington, Va.

Tara Islas
Alexandria, Va.

Trumpet

Judith Saxton, principal
Wichita, Kans.

Susan Messersmith
Charleston, S.C.

Trombone

Ronald Baedke, principal
Glen Allen, Va.

Jay Crone
Blacksburg, Va.

Harold Van Schaik
St. Petersburg, Fla.

Tuba

Kevin Stees
Harrisonburg, Va.

Timpani

Raymond Breakall
Chester, Va.

Harp

Anastasia Jellison
Richmond, Va.

Organ

Marvin Mills
Baltimore, Md.

Festival Choir

Soprano

Heather Barnes
Harrisonburg, Va.
Sue Cockley
Harrisonburg, Va.
Barbara Douglas
Anderson, Ind.
Lisa Dunlap
Mt. Crawford, Va.
Kellen Duque
Harrisonburg, Va.
Nancy Hanna
Staunton, Va.
Kelsey Landes
Harrisonburg, Va.
Rosalind Landis
Uhrichsville, Ohio
Beth Landis
Uhrichville, Oh.
Kris Martin-Baker
Rustburg, Va.
Mamie Mellinger
Harrisonburg, Va.
Yen Nguyen
Harrisonburg, Va.
Daniele Ressler
Harrisonburg, Va.
Ariel Ressler
Lititz, Pa.
Kris Shank Zehr
Harrisonburg, Va.
Mildred Stoltzfus
Harrisonburg, Va.
Janet Welty
Harrisonburg, Va.

Alto

Mary Anne Alderfer
Capon Bridge, W. Va.
Barbara Bowman
Broadway, Va.
Chris Carpenter
Harrisonburg, Va.
Pat Costie
Bridgewater, Va.
Barbara Fickes
Palmyra, Va.
Margaret Foth
Harrisonburg, Va.
Pam Groff
Harrisonburg, Va.
Melody Harmon
Winchester, Va.
Beth Harter
Mt. Crawford, Va.
Nancy Heisey
Harrisonburg, Va.
Joan Kenney
Bridgewater, Va.
Mary Kratz
Harrisonburg, Va.
Esther Landis
Uhrichsville, Ohio
Cindy Mathews
Broadway, Va.
Fern Miller
Harrisonburg, Va.
Jane Moll
New Market, Va.
Toni O'Connor
Stephens City, Va.

Sadie Showalter

Harrisonburg, Va.
Vivian Waddell
Bethany, Okla.
Dorothy Jean Weaver
Harrisonburg, Va.

Tenor

Joshua Baumgardner
Harrisonburg, Va.
Brad Cullen
Lyndhurst, Va.
Ted Grudzinski
Churchville, Va.
Dwayne Hartman
Harrisonburg, Va.
Les Helmuth
Harrisonburg, Va.
Stephen Horst
Harrisonburg, Va.
Robert Jochen
Mt. Sidney, Va.
John Kauffman
Harrisonburg, Va.
David Landes
Harrisonburg, Va.
Clair Mellinger
Harrisonburg, Va.
Richard Moll
New Market, Va.
Jeremy Nafziger
Weyers Cave, Va.
Elizabeth S. Oscanyan
Purcellville, Va.

Bass

Gerald Brunk
Harrisonburg, Va.
Paul Groff
Harrisonburg, Va.
Jim Harmon
Winchester, Va.
Larry Hoover
Bridgewater, Va.
Eric Jensen
Capon Bridge, W. Va.
Roland Landes
Harrisonburg, Va.
Dwayne Martin
Harrisonburg, Va.
Samuel Miller
Harrisonburg, Va.
Michael Norton
Harrisonburg, Va.
Don Tyson
Harrisonburg, Va.
Ron Waddell
Bethany, Okla.

admirer

A benevolent god, to whom musicians should offer a prayer before setting to work so that they may be preserved from mediocrity. – Claude Debussy

Special Thanks

To EMU, for offering tremendous support by opening its facilities for rehearsals and concerts, and to the many departments that contributed their time and services above and beyond their normal duties to make this year's festival a success, we extend our deepest gratitude.

Grateful appreciation goes to the staff of Asbury United Methodist Church and Kathy Gardner for collaborating with the Bach Festival in providing space for the noon concert series.

We recognize Kirsten Parmer's creative talents and warmly thank her for her generous gift of the 2007 festival's concept design.

For the gorgeous flower arrangements adorning Lehman Auditorium and the Campus Center reception tables, we thank the Spotswood Garden Club.

To Paula Putman for visiting area businesses on behalf of the Bach Festival, we offer our gratitude for your time, energy, enthusiasm, and dedication.

A heartfelt thank you to Elisabeth Eggleston for coordinating Bach Festival housing.

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To Miloš Velimirović and Adair McConnell, we offer tremendous gratitude for the presentation of four outstanding lectures in preparation for the music of the festival. And to Virginia Mennonite Retirement Community, Phil Moran, Bridgewater Retirement Village, and Sara Erasmi, we offer our thanks for organizing and hosting these talks.

Special thanks for hosting fundraisers are offered to Linda and Sidney Bland, Carol Yetzer, Shirley and Ron Yoder, Bonnie Paul, Phyllis and Jerry Coulter, Charlotte Shnaider, and Sarah and Bob Scott.

Our deepest appreciation goes to the members of the festival board who shared so freely of their time, talent, creativity, and congenial spirit to make this year's festival a reality.

For graciously opening their homes to visiting Bach Festival musicians, we acknowledge the generosity of the following people:

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We extend special thanks to all of our contributors for the 2007 season. Your generosity allows the Shenandoah Valley Bach Festival to continue to enrich our community with exceptional music concerts. It is an honor for the Bach Festival to recognize your part in this year's program. We also wish to thank our business supporters who purchased ads in this program booklet. We encourage you to call on them for your professional needs and affirm their support for the arts in our community. This list of donors is current as of May 22, 2007. We apologize for any omissions.

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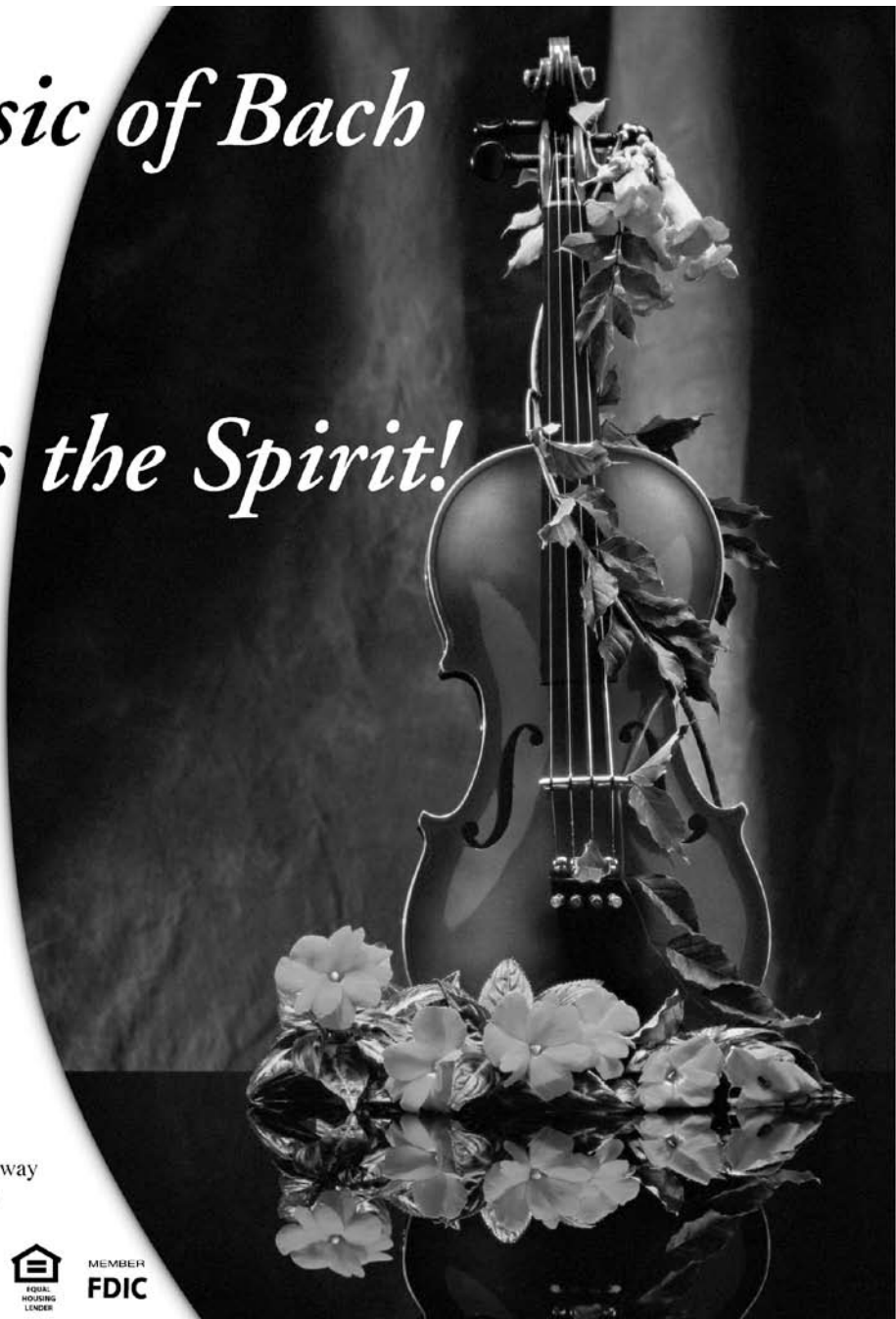
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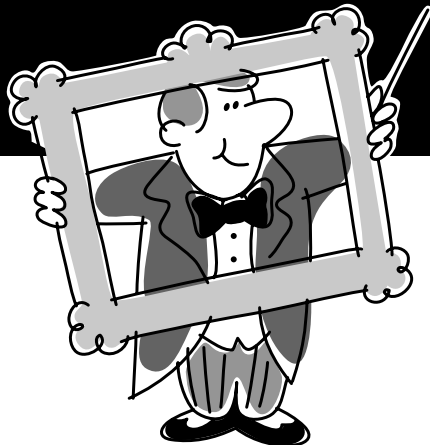
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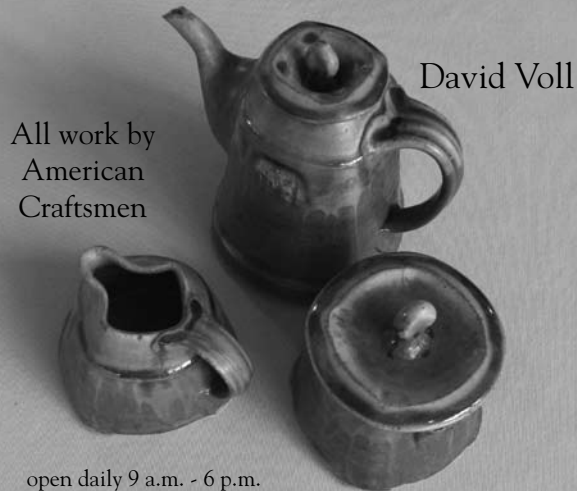
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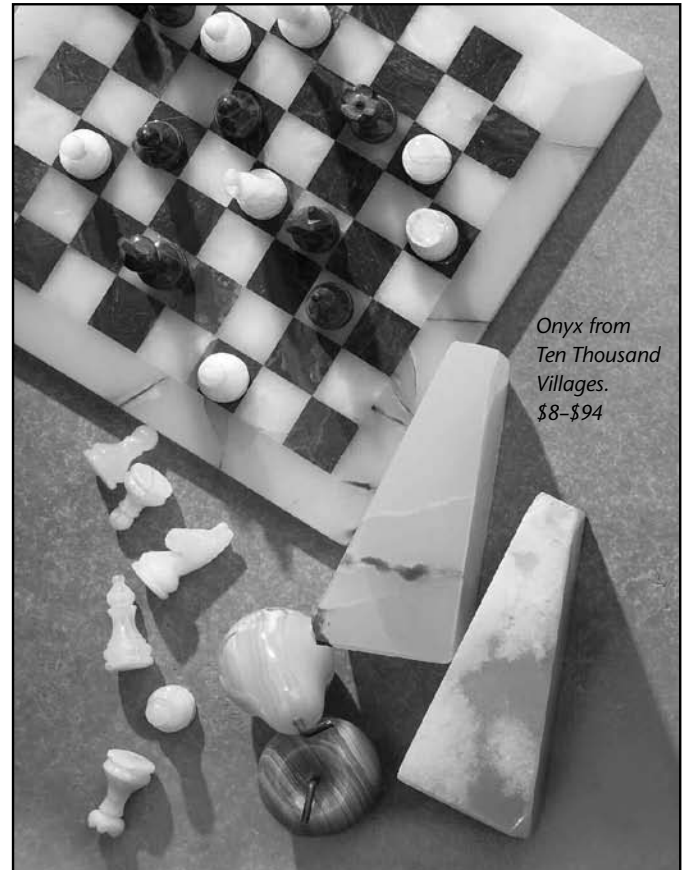
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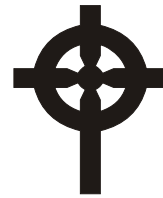
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