



BACH &
String
THINGS

Our 16th Season
June 8-15, 2008

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*The 16th Season of the
Shenandoah Valley Bach Festival*

“The hills are alive with the sound of music. . . .” This familiar song which echoes from the Austrian Alps in the *Sound of Music* reminds me that once again the hills surrounding the Shenandoah Valley are alive with the sound of music as the Shenandoah Valley Bach Festival begins its 16th season. Please join us for the amazing sounds of “Bach & String Things” under the artistic direction of Kenneth Nafziger, during the week of June 8-15, 2008. We hope you will participate fully in the music this festival brings to the Shenandoah Valley.

On behalf of Nelson Showalter, President, and the entire Bach Festival Board, we invite you to join us for each of the Festival Concerts on the campus of Eastern Mennonite University and the noon concerts at Asbury United Methodist Church in downtown Harrisonburg.

Linda Heatwole Bland
Vice President, Shenandoah Valley Bach Festival Board

Welcome...

... to this summer's Shenandoah Valley Bach Festival! It's great to have you here: to those of you who have been here before, welcome back! To those who have not been here before, a warm welcome to you, and our best wishes for your enjoyment this summer, and hopes for your returns to future festivals! This June event has become the summer musical highlight on the cultural calendar of Virginia's Shenandoah Valley.

The music of this summer's festival features stringed instruments in prominent solo roles. Here's a quick guide of what to look and listen for:

harpsichord: the instrument is a standard keyboard in any Baroque instrumental ensemble. Its strings are plucked, rather than struck, and its sound is quiet and intimate, and, for the attentive ear, a rich array of color.

violin: all sorts of Baroque pyrotechnics.

cello: the omnipresent and powerful voice in Baroque music. Note also the use of the cello in the Tuesday *Trout Quintet* performance, and to all that our guest cellist Eugene Friesen draws from the instrument.

viola: the rich sound of four violas in *Brandenburg Concerto No. 6*.

guitar: guitarists will tell you that their instrument is one of the most versatile of all instruments. This week, you might agree! Michael Partington, our guest for the festival, is a master of his art, and will transport listeners to many times and many places with the power of the guitar's magical sound.

harp: always a welcome touch of color in an orchestral fabric, the concerto you will hear this week shows off the instrument's flavors and colors from a Latin American palate.

So, welcome! There is much here to enjoy. I wish each of you, and us who perform as well, a wondrous week of beauty and joy and delight in each other's company, all in the company of great music.



Festival Concert I

SUNDAY, JUNE 8 • LEHMAN AUDITORIUM, 3 PM

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

ITALIAN CONCERTO IN F MAJOR, BWV 971 [1735]

(Allegro)
Andante
Presto

Bradley Lehman, *harpsichord*

Bach in his late 20s (1713-14) prepared more than a dozen solo keyboard concertos, reworking string-ensemble concertos by Vivaldi and other Italian composers. So did Bach's cousin and professional colleague at the time, Johann Gottfried Walther. One of Walther's students there in Weimar was the teenaged Prince Johann Ernst, who collected popular modern ensemble music in his travels. Bach and Walther recomposed these concertos, probably for their own use in learning and teaching the style. These Italian transcriptions work well on either harpsichord or organ.

Throughout his career Bach continued to arrange other string music (e.g., his own *E Major Violin Concerto*, the *Brandenburg Concerto No. 4*, and others) for later performances by himself and his students: recomposing violin solo parts to fit the harpsichord. There are reports that one of Bach's private hobbies was to improvise further arrangements at his pedal harpsichord, reading from full orchestral scores. If only someone had a tape recorder to capture those *ad hoc* sessions....

In 1735, a dozen years into his final position in Leipzig, Bach at age 50 published the *Italian Concerto* through a printer in Nuremberg. It is in the second book in his *Clavier-Übung* series (profoundly difficult keyboard music, modestly entitled "Keyboard Practice"!). Bach paired this original concerto with a comparably grand French *Ouverture*: a suite of eleven movements, taking about half an hour to play. These compositions were Bach's professional attempt to keep up with his friend Telemann, who in 1732-33 published a book of 36 harpsichord fantasias in Italian and French styles.

Bach's concerto and suite each treat the harpsichord as if it is playing orchestral reductions. They prescribe contrasts of tone color, using the harpsichord's two keyboards at once. The absence of an orchestra allows the player more flexibility of tempo, bringing out the intricate features of the composition.

Bach's critic and former student, Scheibe, had many grumbles about Bach's music, but writing in 1739 he singled out the *Italian Concerto* as a "perfect model" of its form. He continued, "It would take as great a master of music as Mr. Bach, who has almost alone taken possession of the clavier, and with whom we can certainly defy foreign nations, to provide us with such a piece in this form of composition—a piece that deserves emulation by all our great composers and that will be imitated all in vain by foreigners."

[program notes by Bradley Lehman]

JOHANN SEBASTIAN BACH

1685-1750

CONCERTO IN D MAJOR FOR 2 VIOLINS, 2 CELLOS, STRINGS AND CONTINUO, RV 564 [c. 1720]

ANTONIO VIVALDI

1678-1741

Allegro
Largo
Allegro

Joan Griffing, *violin*
Susan Black, *violin*
Paige Riggs, *cello*
Nadine Monchecourt, *cello*

To Antonio Vivaldi, the 'Red Priest,' belongs the credit for the standardization of the three-movement (fast-slow-fast) classical concerto form, a structural pattern that held into much of the eighteenth and nineteenth centuries. He is known as a prolific composer of concertos, more than five hundred of them. He is less known as a composer of over fifty sacred works (*Gloria* being the exception) and nearly fifty operas. He was renowned as a teacher, orchestra leader and violinist in his day. Many of his concertos were teaching pieces written for the female students at the Ospedale della Pietà in Venice, a school for foundlings. Johann Sebastian Bach admired these concertos, and transcribed ten of them for the keyboard.

The pinnacle of appreciation for Vivaldi's music reached a peak in the 1720s; within a decade it had waned. At the time of his death in 1741, his manuscripts were bound into twenty seven volumes, and lay unnoticed until their rediscovery in the 1920s. The energy, the passion, the color and the lyrical qualities with which Vivaldi endowed each of these many concertos makes any one of them a satisfying musical experience, each one its own new and fresh expression of Vivaldi's familiar musical language.

INTERMISSION

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

BRANDENBURG CONCERTO NO. 6 IN B-FLAT MAJOR, BWV 1051 [by 1721]

JOHANN SEBASTIAN BACH

1685-1750

(without tempo designation)
Adagio ma non troppo
Allegro

Diane Phoenix-Neal, *viola*
Karen Johnson, *viola*
Thomas Stevens, *viola*
Johanna Beaver, *viola*
Paige Riggs, *cello*
Pete Spaar, *bass*
Marvin Mills, *harpsichord*

The sixth of the *Brandenburg Concertos* is probably the oldest one of the set. Bach, himself a violist, likely played the first of the solo parts (scored for viola da braccio, played held on the arm). The two accompanying viola parts (scored for viola da gamba, played held between the knees) are less challenging, on request of his patron at Cöthen who was a capable amateur gamba player. The color of this concerto is rich and dark, and explores the magnificent and expressive sounds of the viola in all its registers.

CONCERTO NO. 1 IN D MAJOR FOR GUITAR AND ORCHESTRA, OP. 99 [1939] MARIO CASTELNUOVO-TEDESCO
1895-1968

Allegretto
Andantino alla romanza
Ritmico e cavallaresco – Quasi andante – Tempo I

Michael Partington, *guitar*

“Mario Castelnuovo-Tedesco,” writes one music historian, “is to most people, merely one of a vast number of composers – from this century or any other – whose name is slightly familiar, probably in this case from hearing something for guitar on the radio or in a concert once. Every day we are told that such-and-such composer is ‘unduly neglected,’ or ‘a forgotten master.’ ... however, few of them can have written quite such a wide variety of music as immediately appear and as rewarding for both performer and listener as Castelnuovo-Tedesco.”

Castelnuovo-Tedesco, an Italian-Jewish composer, grew up in Tuscany, and began writing music at the age of nine. He was highly regarded as an innovative composer, a fine teacher, and an outstanding pianist. In 1938, because of the increasing ugliness of anti-Semitism, he fled the country for the United States. Here he found work as a composer of film music for MGM. He wrote scores for over 200 films as well as other concert music, and he is renowned as a teacher of John Williams, Henry Mancini, and André Previn. It was Previn who commented that ‘pupil of Castelnuovo-Tedesco’ was a virtual requirement on young composers’ résumés for acceptance into the film studios of Los Angeles.

In an interview, Castelnuovo-Tedesco stated his artistic creed:

I have never believed in modernism, or neoclassicism, or any other isms. I believe that music is a form of language capable of progress and renewal (and I myself believe that I have a feeling for the contemporary and, therefore, am sufficiently modern). Yet music should not discard what was contributed by preceding generations. Every means of expression can be useful and just, if it is used at the opportune moment (through inner necessity rather than through caprice or fashion). The simplest means are generally the best. I believe that my personality was formed to a decisive degree quite early, but what I have sought to do, during my artistic evolution, has been to express myself with means always simpler and more direct, in a language always clearer and more precise.

The *Concerto No. 1 in D Major for Guitar and Orchestra* (1939) was composed for and premiered by Andrés Segovia. It was his last completed work before he was driven out of the country by Italy’s Fascist regime. Castelnuovo-Tedesco wrote, “Strangely enough, although it was written at the most tragic period of my life, it is one of my most serene compositions.” Its first movement is a tribute to the elegant classical language of Luigi Boccherini. The second movement can be understood as a heart-felt farewell to his beloved Tuscan countryside that he was about to leave permanently. The final movement is, in the composer’s words, “more Spanish in character, rhythmic and bold, in the mood of an old Ballad.”

Monday Noon Concert
JUNE 9 • ASBURY UNITED METHODIST CHURCH, 12 NOON

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

EVOCACIÓN from IBERIA SUITE, BOOK I [1909]

ISAAC ALBÉNIZ
1860-1909

DANZA DE LA PASTORA [1927]

ERNESTO HALFFTER
1905-1989

SONATA FOR PIANO [1952]

ALBERTO GINASTERA
1916-1983

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

Lynne Mackey, *piano*

LE GRAND TANGO [1990]

ASTOR PIAZZOLLA
1921-1992

Karen Johnson, *viola*
Monica Hochstedler Carlson, *piano*

PRELUDE ON SCHMÜCKE DICH, O LIEBE SEELE, BWV 654 [1708-1717]

JOHANN SEBASTIAN BACH
1685-1750

PRELUDE AND FUGUE IN E MINOR, BWV 548 [1727-1731]

Marvin Mills, *organ*

Tuesday Noon Concert

JUNE 10 • ASBURY UNITED METHODIST CHURCH, 12 NOON

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF WELBY AND SHARON SHOWALTER.

RUSTIQUES POUR TRIO D'ANCHES [1946]

Pastorale – Modéré
Réverie – Lent
Rondeau à la française

Sandra Gerster, *oboe*
Leslie Nicholas, *clarinet*
Douglas Kehlenbrink, *bassoon*

JOSEPH CANTELOUBE

1879-1957

QUINTET IN A MAJOR FOR PIANO AND STRINGS, *THE TROUT*, D. 667 [1819]

Allegro vivace
Andante
Scherzo: Presto
Theme and Variations: Andantino
Finale: Allegro giusto

Joan Griffing, *violin*
Diane Phoenix-Neal, *viola*
Beth Vanderborgh, *cello*
Pete Spaar, *double bass*
Lynne Mackey, *piano*

FRANZ SCHUBERT

1797-1828

In the summer of 1819 in Steyr (90 miles west of Vienna), Franz Schubert wrote his most irresistible chamber work, lovingly known as the *Trout Quintet*. It was commissioned by Sylvester Paumgartner, a cellist, who found much to admire in this particular combination of instruments. His instrument, the cello, was freed from the primary function of providing a bass line for the harmonic structure of the piece. The role of the bass as a solo instrument is unique here. The composer was the pianist for the first performance, which took place in the Paumgartner home.

The designation, *Trout Quintet*, comes from the fact that the fourth movement is a set of variations on a song that Schubert wrote a few years before the quintet, *Die Forelle*. The song is a charming folk-like account of an angler who, because he had grown weary of waiting for the trout to bite, muddied the water. However, when the ruse worked, the angler felt a tinge of regret that he had tricked the poor fish into taking the bait.

Wednesday Noon Concert

JUNE 11 • ASBURY UNITED METHODIST CHURCH, 12 NOON

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF WAL-MART SUPER CENTER 1726, HARRISONBURG CROSSING, WILL MUMAW, MANAGER.

PASTORALE [1996]

Judith Saxton, *trumpet*
Harold Van Schaik, *trombone*
Maurita Eberly, *piano*

ERIC EWAZEN

b. 1954

CONVERSATION FOR TWO TROMBONES [1976]

Harold Van Schaik, Jay Crone, *trombones*

CHARLES SMALL

b. 1927

TRIO IN F MAJOR

Allegro moderato
Romanza
Menuetto-Trio
Rondo

Sandra Gerster, *oboe*
Kevin Piccini, *oboe*
Sara Kramer, *English horn*

FRANTISEK KRAMAR-KROMMER

1759-1831

from LAS CUATRO ESTACIONES PORTEÑAS [1967-1970]

Otoño Porteño
Invierno Porteño

Michael Partington, *guitar*

ASTOR PIAZZOLLA

1921-1992

Thursday Noon Concert

JUNE 12 • ASBURY UNITED METHODIST CHURCH, 12 NOON

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

TRIO, OP. 88 [1886]

Allegro moderato
Scherzo
Adagio
Finale

Sandra Gerster, *oboe*
Barbara Josenhans, *horn*
Lynne Mackey, *piano*

TRIO [1932]

Andante con dolore, con molt' espressione
Allegro
Moderato

Leslie Nicholas, *clarinet*
Ralph Allen, *violin*
Lynne Mackey, *piano*

CONCERTO IN D FOR TRUMPET AND ORGAN

Allegro
Largo
Allegro moderato

Judith Saxton, *trumpet*
Marvin Mills, *organ*

CARL REINECKE
1824-1910

ARAM KHACHATURIAN
1903-1978

JOHANN FRIEDRICH FASCH
1688-1758

Friday Noon Concert

JUNE 13 • ASBURY UNITED METHODIST CHURCH, 12 NOON

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF DIANE HARRIS.

JESU, JOY OF MAN'S DESIRING (arr. JOE PARENTE)

SLEEPERS AWAKE (arr. JOSHUA HAUSER)

MY SPIRIT BE JOYFUL (arr. HARRY HERFORTH)

Judith Saxton and Susan Messersmith, *trumpets*
Barbara Josenhans, *horn*
Jay Crone and Harold Van Schaik, *trombones*

NIGHT BLOOM [2000]

Maria Lorcas, *violin*
Thomas Stevens, *viola*
Eric Stoltzfus, *cello*
Lynda Dembowski, *clarinet*

SONATA IN G FOR TWO CELLOS

Andante
Adagio
Allegro
Prestissimo

Beth Vanderborgh, Paige Riggs, *cellos*

VARIATIONS ON A FINNISH FOLKSONG

Michael Partington, *guitar*

HOMEMADE MUSIC

Michael Partington, *guitar*
Eugene Friesen, *cello*

JOHANN SEBASTIAN BACH

1685-1750

STELLA SUNG

b. 1959

JEAN BARRIÈRE

1707-1747

BRYAN JOHANSON

b. 1951

BRYAN JOHANSON

Saturday Noon Concert

JUNE 14 • ASBURY UNITED METHODIST CHURCH, 12 NOON

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF JAMES McHONE ANTIQUE JEWELRY.

CELLO MAN SHOW WITH EUGENE FRIESEN

Created by Eugene Friesen and Rob Faust



CelloMan makes great music - from Bach to rock - accessible to audiences of all ages. Using masked characters, stories, comedy and the recorded “songs” of humpback whales, Eugene Friesen draws upon a lifetime of experience in music and theater to inspire and educate. From serious classics to serious fun, CelloMan provides a glimpse of exquisite playing and musical innovation rarely seen.

As the Grammy award-winning cellist and composer with the Paul Winter Consort, Eugene Friesen has performed worldwide. His music has been inspired by trips deep into the Grand Canyon, travels in Brazil and Siberia, eye-to-eye contact with whales, and playing in great cathedrals and concert halls. Eugene’s openness to new experience, his revelations in nature, and his respect for - and ability to connect with - children, are clearly conveyed in his live solo performance that moves from jazz to rock, from classics to comedy, from improvisation to composition, all with energy and ease.

CelloMan is performed live in schools, theaters, at festivals and in concert halls throughout the United States and Canada, where it continues to motivate musicians and foster an appreciation of music among listeners of all ages.

Festival Concert II

FRIDAY, JUNE 13 • LEHMAN AUDITORIUM, 7:30 PM

TONIGHT’S CONCERT IS DEDICATED TO BERYL BRUBAKER, RETIRING EMU PROVOST, IN APPRECIATION FOR HER ENTHUSIASTIC SUPPORT AND ENCOURAGEMENT FOR THE BACH FESTIVAL. THIS CONCERT IS SPONSORED THROUGH THE KIND OF GENEROSITY OF C. ROBERT AND CHARITY S. SHOWALTER, DONALD E. AND MARLENE C. SHOWALTER, AND NELSON AND PHYLLIS SHOWALTER.

SUITE NO. 4 FOR ORCHESTRA IN D MAJOR, BWV 1069 [ca. 1717-23]

JOHANN SEBASTIAN BACH

1685-1750

Ouverture
Bourrée I – Bourée II
Gavotte
Menuet I – Menuet II
Réjouissance

The suite, established in concert life by about 1600, was based on a series of paired slow-fast dances: allemande – courante, sarabande – gigue. By the middle of the seventeenth century, the French overture became a standard addition to the suite, with its characteristic slow dotted-rhythm introduction followed by a fast imitative section, and then a brief return to the opening slow material. By Bach’s time, composers customarily inserted additional dances according to their own wishes. This suite, one of four by Bach, is likely an earlier work (from Cöthen years) remodeled for use in Leipzig. Bach’s need for instrumental music in Leipzig increased when, in 1729, he was appointed director of the Collegium Musicum.

The dances in the suites evolved, first from dancing in folk settings to dancing in courtly settings, and then to keyboard and instrumental dances designed for listening rather than dancing. From the beginning, dances were of various international origins, especially French, Italian and German. The *bourée* is a French dance, still danced as a folk dance in the Auvergne region. It is in duple meter. The *gavotte* is also a French dance and still known as a folk dance in Brittany. It is in duple meter, characterized by phrases that begin and end in the middle of the measure. It is sprightly in tempo, sometimes boisterous. The *menuet*, an elegant triple meter dance, had country origins, but became the favored dance in the French courts during the time of Louis XIV. The *réjouissance* is not a dance, but simply a descriptive title for a joyous, festive movement in Baroque suites.

Bach later revised the overture in this suite as the opening choral movement of a Christmas cantata, No. 110, *Unser Mund sei voll Lachens*.

HARP CONCERTO, OP. 25 [1956]

Allegro giusto
Molto moderato
Liberamente capriccioso – Vivace

Anastasia Jellison, *harp*

Alberto Ginastera is one of the unsung musical geniuses of the world. Born of Italian immigrant and native Argentinean parents, he began his study of music at a very young age. For two years (1945-47) he studied in the US under a Guggenheim Foundation grant; one of his mentors was Aaron Copland. By the time he returned to Argentina in 1948, the fame of his music had begun to spread throughout the world. He traveled often, especially to Europe where he was the first South American composer to receive the favorable attention of European audiences and critics.

Ginastera wrote distinctively in nearly every genre. A perfectionist, he destroyed many of his own works because they did not meet his own criteria. His craft is highly polished, and shows a consistent development of style throughout his creative lifetime. One critic wrote of him, “Not unlike a car that has managed to go the wrong way the entire length of a one-way street, Ginastera transcended the novelty of his Latin American heritage, emerging not so much as a token but as a spokesman for a distinctly South American approach to composed music, in which he combined rigors of the western musical tradition with the indigenous rhythms and strains of his native land.”

His work can be defined by three periods: objective nationalism (before 1948), in which he relied heavily on Argentine folklore, both music and story; subjective nationalism (from 1948-1958), during which time he used Argentinean models as structural forces, but avoided direct quotations from folklore; and a third period, neo-expressionism (from 1958 on), in which he relied heavily on the influences of Schoenberg, Berg and Stravinsky. The *Harp Concerto*, completed in 1956, is from the transitional period between his second and third phases. The concerto was written for Nicanor Zabaleta, and was not premiered until 1965 in Philadelphia, with Zabaleta as the soloist with Eugene Ormandy, conductor.

The opening movement, in classical sonata form, employs a syncopated driving dance rhythm in non-stop, kinetic intensity. The sound of the harp is in gentle contrast to the rhythms of the orchestra. The middle movement, in a traditional ternary slow movement form, is an engaging conversation between the harp and varying small groups of instrumental ensembles. A long cadenza for the harp explores a wide variety of sonorities and colors of the instrument; it leads directly into the finale. Like many other finales, it is in rondo form. The main theme is a heavily syncopated rhythmic figure, made distinctive through the use of many colorful percussion instruments. One critic writes of this concerto, the “twentieth-century harmonic language notwithstanding, Ginastera effectively evokes the sixteenth-century harp toccatas of the Spanish composers Mudarra, Milan, and Ortiz. The second movement recalls the Andalusian nocturnes of Falla’s *Nights in the Gardens of Spain*, but clothes them in the boldly primary colors of Latin America.”

INTERMISSION

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

ALBERTO GINASTERA

1916-1983

CONCERTO MOVEMENT IN D MAJOR, BWV 1045, SINFONIA [c. 1715]

Joan Griffing, *violin*

It is unusual to be able to play a Bach work that most people have never heard before, especially an instrumental one. The *Sinfonia* is part of a lost work. Its title page would indicate that it was intended as the opening movement of a church cantata. It bears no seasonal dedication, however. Most likely, the lavish orchestration of the movement (with trumpets, timpani and oboes) suggests the work was intended for one of the major church festivals of the year, or for the inauguration of the new Leipzig town council. It is one of the latest manuscripts in Bach’s own handwriting to have survived. But then again, the work may not even have been written by Bach, as scholars have argued persuasively.

GOOD PROVIDENCE [2003]

David Newman, *baritone*
Eugene Friesen, *cello*

Good Providence was commissioned by California’s Tulare County Symphony and is dedicated to my mother, Anne Warkentin Friesen, and performed on the occasion of her eighty-fifth birthday, (she’s ninety-one now and doing great!). The piece features a baritone vocalist and cello soloist and was first performed by my brother, baritone Milton Friesen, and myself with the Tulare County Symphony conducted by David Andre.

The piece is inspired by Mom’s birth in Russia, the dark times after World War I, her family’s Mennonite faith that sustained them through uprooting a large family to Canada, her marriage that rescued her from the farm in Manitoba to an exciting life in Winnipeg and where we eventually settled, the verdant San Joaquin Valley of California. The Celtic bit in the middle derives from her birthday on St. Patrick’s Day, and her lifelong identification with the color green.

I used lyrics from two old hymns, lines from Henry W. Baker’s version of Psalm 23, and from William William’s *Guide me, O thou great Jehovah*. For the wedding music I used a traditional Scottish tune, *Maire’s Wedding*, but made up new lyrics.

[program notes by Eugene Friesen]

Festival Concert III

SATURDAY, JUNE 14 • LEHMAN AUDITORIUM, 7:30 PM

THIS CONCERT IS SPONSORED THROUGH THE KIND GENEROSITY OF JOE AND BARBARA GASCHO, JACK AND GLORIA RUTT, AND PAUL AND CAROL YODER.

BRANDENBURG CONCERTO NO. 3 IN G MAJOR, BWV 1048 [c. 1711-1713]

JOHANN SEBASTIAN BACH

1685-1750

(without tempo designation)

Adagio (cadenza)

Allegro

The *Brandenburg Concertos* are among the best-known and most cherished works of Johann Sebastian Bach. Each one makes one wish that Bach had written more like them! They are dedicated to the Margrave Christian, the Hohenzollern prince in Berlin while Bach was in his years of residency at Cöthen. Each is a remarkable essay in Bach's state-of-the-art understanding of the Baroque concerto. They are remarkable for many reasons. Critic Michael Marissen calls attention to the many ways in which these concertos refuse to adhere to conventional hierarchical job assignments for the instruments, a musical version of the mighty being cast down from their high places. The third concerto in the set is for strings only, with an unusual division of each part into three voices, resulting in an intensely lively sound.

CONCIERTO DE ARANJUEZ FOR GUITAR AND ORCHESTRA [1939]

JOAQUÍN RODRIGO

1901-1999

Allegro con spirito

Adagio

Allegro gentile

Michael Partington, *guitar*

Joaquin Rodrigo was a native of Valencia, and like many other Spanish musical figures of his time, studied in Paris. The *Concierto de Aranjuez* is one of the most popular of all concertos for any instrument, and certainly Rodrigo's best-known work. It was written in 1939 and is named for a town located southeast of Madrid, and its famous palace and gardens built in the late sixteenth century. The composer wrote that the concerto "is meant to sound like the hidden breeze that stirs the treetops in the parks." Many of Rodrigo's best-known compositions are for guitar, though he was not himself a guitarist. He traveled the world as both pianist and lecturer, and taught for a time at the University of Puerto Rico. Rodrigo was left nearly totally blind at the age of three as a result of diphtheria. The first performance of the concerto occurred in Barcelona in 1940; Regino Sainz de la Maza was the soloist.

INTERMISSION

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

UNDER THE SUN [2006]

EUGENE FRIESEN

b. 1952

Joan Griffing, *violin*

Jennifer Rickard, *violin*

Ralph Allen, *violin*

Susan Black, *violin*

Diane Phoenix-Neal, *viola*

Karen Johnson, *viola*

Eugene Friesen, *cello*

Paige Riggs, *cello*

In the summer of 2005 I received a commission for a string octet from Pacific Serenades in Los Angeles, California. After the requisite period of procrastination, I dedicated several days to composing, creating an equal number of four-twenty four-bar beginnings which all collapsed under their own weight.

This went on during the fall of '05 and persisted through the Christmas holiday until the realization struck me that even if I had a clue what this octet were to be, I would have to write it all out in one blazing, glorious swoop – like a Mozart on steroids – in order to get it to the musicians in time to rehearse it for the February premier.

In one exercise to find a fresh approach, I descended into the basement where I store boxes of what a generous friend might call musical journals. A couple of hours with these – sketches, fragments, grooves, chord progressions, a little song called *Under the Sun* with a four-note fanfare of a beginning, all made over years of unfocussed practice time – armed me with enough raw material to get me excited.

The piece begins with a theme inspired by listening to African kora music, and the whole octet is informed by what I know of the complex and joyful rhythmic interplay I find in much African music. Since I have played chamber music my whole life, it was my goal to make each part rhythmically engaging, and melodically significant. Consequently there is quite a bit of trading phrases, interlocking rhythms and general composerly revelry in the parts. The octet was first performed in Pasadena, California and at UCLA by a superb Pacific Serenades ensemble in February of 2006.

[program notes by Eugene Friesen]

FANTASIA ON 'GREENSLEEVES' FOR 2 FLUTES, HARP AND ORCHESTRA [1934] RALPH VAUGHAN WILLIAMS 1872-1958

The folk song *Greensleeves* is among the best known of all English tunes. It is mentioned in Shakespeare's *The Merry Wives of Windsor*, and legend has it that it was composed by Henry VIII, despite lacking evidence to prove or disprove the legend. In 1929, Vaughan Williams composed his opera *Sir John in Love*, based on Shakespeare's *Merry Wives*. In it, Vaughan Williams included the tune *Greensleeves*, and a second folk tune, *Lovely Joan*, later became his *Fantasia on 'Greensleeves'*. One of Vaughan Williams' most popular works, it is arranged for string orchestra, two flutes and harp, and is in simple ternary form: *Greensleeves* is heard in the beginning and ending sections, *Lovely Joan* in the middle.

ENGLISH FOLK SONG SUITE [1923] RALPH VAUGHAN WILLIAMS

March: *Seventeen come Sunday*
Intermezzo: *My bonny boy*
March: *Folk songs from Somerset*

Vaughan Williams was particularly fond of the expertise in the British military bands of his time, for whom he composed a number of significant works. His *English Folk Song Suite* was written in 1923; one year later, Gordon Jacob transcribed the set for orchestra. The suite represents the composer's delight in the beauty and the color of English folk song.

The opening movement includes two melodies, *Seventeen come Sunday*, at the outset of the movement, and *Dives and Lazarus*, appearing in low instruments and later in the piece. The second also includes two folk tunes, *My Bonny Boy*, which appears first as a solo for oboe, and then later, *Green bushes*, a waltz tune. There are three folk tunes to be found in the last movement: *Blow away the morning dew* at the beginning, *High Germany* later, and in middle-lower register instruments, and a final, and very heavy tune in the low instruments, *John Barleycorn*.

2008 marks the fiftieth anniversary of the death of Ralph Vaughan Williams, one of the giants of England's rich musical heritage. This summer, the Shenandoah Valley Bach Festival marks this anniversary with the performance of two of his folk song based compositions. This brief biography is taken from the rvwsociety website:

Vaughan Williams was born in 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Later he was a pupil of Stanford and Parry at the Royal College of Music after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. As musical editor of The English Hymnal he composed several hymns that are now world-wide favorites (*For all the Saints, Come down O love Divine*). Later he also helped to edit *The Oxford Book of Carols*, with similar success.

Vaughan Williams volunteered to serve in the Field Ambulance Service in Flanders for the 1914–1918 war, during which he was deeply affected by the carnage and the loss of close friends such as the composer George Butterworth.

Before the war he had met and then sustained a long and deep friendship with the composer Gustav Holst. For many years Vaughan Williams conducted and led the Leith Hill Music Festival, conducting Bach's *St Matthew Passion* on a regular basis. He also became professor of composition at the Royal College of Music in London.

In his lifetime, Vaughan Williams eschewed all honors with the exception of the Order of Merit which was conferred upon him in 1938. He died in August 1958, his ashes are interred in Westminster Abbey, near Purcell.

In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra.

Leipzig Service
SUNDAY, JUNE 15 • LEHMAN AUDITORIUM, 10 AM

Prelude

PRELUDE IN E-FLAT MAJOR, BWV 552a [1739]

JOHANN SEBASTIAN BACH
1685-1750

Hymns (Missa)

PRELUDE ON O HEALING RIVER

EUGENE FRIESEN

HWB 372 O healing river

FANTASY ON LASST UNS ERFREUEN

MARVIN MILLS

HWB 48 All creatures of our God and King

stanza 1 everyone, in four parts

stanza 2 men, in unison

stanza 3 women, in unison

stanza 4 everyone, in four parts

stanza 5 women, in unison, first phrase (And all ye folk... + alleluias)
men, in unison, second phrase (Ye who long pain... + alleluias)

stanzas 6 & 7 everyone, in unison

Salutation, Verse & Collect

Dominus vobiscum.

The Lord be with you.

Et cum spiritu tuo.

And also with you.

Oremus:

Wir loben Gott

der Vater, Sohn und Heiligen Geist,

Alleluia.

Und preisen ihn von nun an bis Ewigkeit.

Alleluia.

Let us pray:

We praise God

the Father, Son and Holy Spirit,

Alleluia.

And praise him now and through eternity.

Alleluia.

Omnipotens et misericors Deus,

de cujus munere venit

ut tibi a fidelibus tuis digne

et laudabiliter serviatur,

tribue quaesumus nobis

ut ad promissiones tuas sine

Almighty and merciful God,

whose gift it is

that your people offer you

worthy and laudable service,

grant us that we might

attain your promises,

offensione curramus,
 per Dominum
 nostrum Jesum Christum,
 qui tecum vivit et regnat
 in unitate Spiritus Sancti Deus,
 per omnia secula seculorum.
Amén.

running without stumbling,
 we pray through
 our Lord Jesus Christ,
 who lives and reigns with you
 and the Holy Spirit, one God
 now and forever.
Amen.

I live for a while in its sight.
 What I fear in it leaves it,
 and the fear of it leaves me.
 It sings, and I hear its song.

After days of labor,
 mute in my consternations,
 I hear my song at last,
 and I sing it. As we sing
 the day turns, the trees move.

Motets

SABBATHS: SETTINGS OF FOUR POEMS BY WENDELL BERRY

1. What stood will stand
2. I go among trees

What stood will stand, though all be fallen,
 The good return that time has stolen.
 Though creatures groan in misery,
 Their flesh prefigures liberty
 To end travail and bring to birth
 Their new perfection in new earth.
 At word of that enlivening
 Let the trees of the woods all sing
 And every field rejoice, let praise
 Rise up out of the ground like grass.
 What stood, whole in every piecemeal
 Thing that stood, will stand though all
 Fall – field and woods and all in them
 Rejoin the primal Sabbath's hymn.

I go among trees and sit still.
 All my stirring becomes quiet
 around me like circles on water.
 My tasks lie in their places
 where I left them, asleep like cattle.

Then what is afraid of me comes
 and lives a while in my sight.
 What it fears in me leaves me,
 and the fear of me leaves it.
 It sings, and I hear its song.
 Then what I am afraid of comes.

EUGENE FRIESEN
 b. 1952

Reading from the Book of Psalms

Psalm 104 (*with sung 'Alleluia' response*)

Alleluia

BYZANTINE ALLELUIA* 13 13 13

The musical score consists of three systems, each with three staves. The first staff of each system is for voice (Soprano/Alto), the second for voice (Tenor/Bass), and the third for piano accompaniment. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: Al - le - lu - ia, al - le - lu - ia, al - le - lu - i - a!

*Original title

Music: Byzantine traditional; arranged by Jeffrey Honoré
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Cantata

LOBE DEN HERREN, DIE MÄCHTIGEN KÖNIG DER EHREN, BWV 137 [1725] JOHANN SEBASTIAN BACH

Chorus

Lobe den Herren, den mächtigen König der Ehren,
meine geliebete Seele, das ist mein Begehren.
Kommet zu Hauf,
Psalter und Harfen, wach auf!
Lasset die Musicam hören.

Praise the Lord, the mighty king of glory,
O my beloved soul, that is my desire.
Come, throng together;
Psaltery and lyres, awake!
Let the music be heard.

Aria – Alto

Lobe den Herren, der alles so herrlich regieret,
der dich auf Adellers Fittichen sicher geführtet,
der dich erhält,
wie es dir selber gefällt;
hast du nicht dieses verspüret?

Praise the Lord, who rules gloriously over all things,
who has led you on eagle's wings,
who preserves you,
who keeps you as you would have it;
have you not perceived this?

Duet – Soprano and Bass

Lobe den Herren, der künstlich und fein dich bereitet,
der die Gesundheit verliehen, dich freundlich geleitet;
in wieviel Not
hat nicht der gnädige Gott
über dir Flügel gebreitet!

Praise the Lord, who artfully fashions you,
who gives you health, who kindly has led you;
in how much distress
has not the all-gracious God
spread his wings over you!

Aria – Tenor

Lobe den Herren, der deinen Stand sichtbar gesegnet,
der aus dem Himmel mit Strömen der Liebe geregnet;
denke dran,
was der Allmächtige kann,
der dir mit Liebe begegnet.

Praise to the Lord, who has visibly blessed you,
who has showered you with streams of love;
think on this,
what the Almighty can do
who has met you in love.

Chorale

Lobe den Herren, was in mir ist, lobe den Namen!
Alles, was Odem hat, lobe mit Abrahams Samen!
Er ist dein Licht,
Seele, vergiß es ja nicht;
lobende, schließe mit Amen!

Praise the Lord, all that is in me, praise his name!
Everything that has breath, praise with Abraham's seed!
He is your light,
soul, do not forget it;
you who praise, close with "Amen"!

Pulpit Hymn

PRELUDE ON *HERR JESU CHRIST, DICH UNS ZU WEND'*, BWV 709 [1708-1717] JOHANN SEBASTIAN BACH
HWB 22 Lord Jesus Christ, be present now

Homily

MUSIC FOR THE SOUL

Prayers

Motets

SABBATHS: SETTINGS OF FOUR POEMS BY WENDELL BERRY

EUGENE FRIESEN

3. What if...

4. Three Questions

What if, in the high, restful sanctuary
That keeps the memory of Paradise,
We're followed by the drone of history
And greed's poisonous fumes still burn our eyes?

Disharmony recalls us to our work.
From Heavenly work of light and wind and leaf
We must turn back into the peopled dark,
Of our unraveling century, the grief

Of waste, the agony of haste and noise.
It is a hard return from Sabbath rest
To lifework of the fields, yet we rejoice,
Returning, less condemned in being blessed

By vision of what human work can make:
A harmony between wood-land and field,
The world as it was given for love's sake,
The world by love and loving work revealed

As given to our children and our Maker.
In that healed harmony the world is used
But not destroyed, the Giver and the taker
Joined, the taker blessed, in the unabused

Gift that nurtures and protects. Then workday
And Sabbath live together in one place.
Though mortal, incomplete, that harmony
Is our one possibility of peace.

When field and woods agree, they make a rhyme
That stirs in distant memory the whole
First Sabbath's song that no largess of time
Or hope or sorrow wholly can recall.

But harmony of earth is Heaven-made,
Heaven-making, is promise and is prayer,
A little song to keep us unafraid,
An earthly music magnified in air.

Three Questions

How long does it take to make the woods?
As long as it takes to make the world.
The woods is present as the world is, the presence
of all its past, and of all its time to come.
It is always finished, it is always being made, the act
of its making forever greater than the act of its destruction.
It is part of eternity, for its end and beginning
belong to the end and beginning of all things,
the beginning lost in the end, the end in the beginning.

What is the way to the woods, how do you go there?
By climbing up through the six days' field,
kept in all the body's years, the body's
sorrow, weariness, and joy. By passing through
the narrow gate on the far side of that field
where the pasture grass of the body's life gives way
to the high, original standing of the trees.
By coming into the shadow, the shadow
of the grace of the strait way's ending,
the shadow of the mercy of light.

Why must the gate be narrow?
Because you cannot pass beyond it burdened.
To come into the woods you must leave behind
the six days' world, all of it, all of its plans and hopes.
You must come without weapon or tool, alone,
expecting nothing, remembering nothing,
into the ease of sight, the brotherhood of eye and leaf.

Hymn

PRELUDE ON *LOBE DEN HERREN, DEN MÄCHTIGEN KÖNIG DER EHREN*, Op. 67, No. 24 [1902]
HWB 37 Praise to the Lord, the Almighty
MAX REGER
1873-1916

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

FUGUE IN E-FLAT MAJOR, BWV 552b [1739]
JOHANN SEBASTIAN BACH

Marvin Mills, *organ*
Eugene Friesen, *cello*

Kris Martin-Baker, *soprano*
Joel Burkholder Ross, *countertenor, tenor*
David Newman, *bass*

Festival Choir and Orchestra

Loren Swartzendruber, *homilist*

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 Cantata No. 137 was first performed on the 12th Sunday after Trinity, 19 August 1725. Its text is Joachim Neander's *Lobe den Herren, den mächtigen König der Ehren*, first published in 1680. The five stanzas of the text, based on lines from Psalms 103 and 150, are used in the five movements of the cantata. The melody, of anonymous origin, first appeared in 1665; it appears in all five of the cantata movements as well. Bach later re-worked the alto aria as an organ prelude that he included in his collection known as the *Schübler Chorales*. Since nothing about the cantata seems to have any particular connection to the Gospel for the day (a rarity in Bach's church cantatas), the work may have been intended for the inauguration of the town council, another event that called for a sacred work with a fully festive complement of orchestral color.

Of *Sabbaths*, Eugene Friesen writes that "The Kentucky writer Wendell Berry has been a powerful influence for many Americans who are drawn to his work for its earthy elegance and sense of place. The wisdom flowing from his writing seems contemporary though it is rooted in tradition, work, family, community and faith. *Sabbaths* is comprised of four poems from Berry's collection of the same name. Berry's poems in this collection are delicate, graceful, profound, and express a unique and uniquely American voice."

Biographies



MARY KAY ADAMS, *Bach Festival executive director and principal flutist*, is currently principal flutist in the Shenandoah Symphony Orchestra, where she was previously principal cellist. She 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 assistant director of the Honors Program at James Madison University. She has taught for 27 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, Liberty University, and Arkansas Tech University. She has also taught in the Preparatory Music 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, *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. She formerly served as Principal Second Violin of the Eastern Philharmonic, Eastern Music Festival (sixteen years), and the Charlottesville Symphony (fourteen 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.



EUGENE FRIESEN, *cellist and composer*, is a graduate of the Yale School of Music where he studied with Brazilian cellist Aldo Parisot. Friesen is active internationally as a concert artist, composer, conductor and teacher. In 1995 and in 2006 he won a Grammy Award as a member of the Paul Winter Consort for two albums, *Spanish Angel* and *Silver Solstice*. He has worked and recorded with such diverse artists as Dave Brubeck, Toots Thielemans, Betty Buckley, Will Ackerman, Joe Lovano and Dream Theater.

Friesen's passion for the responsive flow of improvisatory music has been featured in concerts all over the world with the Paul Winter Consort and with Trio Globo (Friesen, Howard Levy and Glen Velez). He

has performed as a soloist at the International Cello Festival in Manchester, England; Rencontres d'Ensembles de Violoncelles in Beauvais, France; the World Cello Congress in Baltimore, Maryland; and the Rio International Cello Encounter in Rio de Janeiro.

His credits as a composer include numerous scores for documentary films and three television scores aired on PBS and as a collaborator with Richard Peaslee for the Obie award-winning score for *The Garden of Earthly Delights*. His *Earth Requiem: Stories of Hope* had its 1991 premiere at Southern Connecticut State University, and *Grasslands*, a major piece for the Paul Winter Consort, orchestra and choir, was performed by the Kansas City Symphony and Chorus in 2006. In 2000 Mr. Friesen received a grant from the Lila Wallace/Reader's Digest Fund and Continental Harmony to compose a symphonic setting of Carl Sandburg's *PRAIRIE* which was premiered at PrairieFest in southern Kansas in 2001.

A love for children and music education led Friesen to create his popular program for young audiences, *CelloMan*, and has fueled his work teaching new cello techniques and improvisation in the United States, Asia, Europe and South America.

Recording credits include five albums of original music: *New Friend*, *Arms Around You*, *The Song of Rivers*, and two recent discs, *In the Shade of Angels* and *Sono Miho*. Friesen is an artist-in-residence at the Cathedral of St. John the Divine in New York City, and is on the faculty of the Berklee College of Music in Boston.



JOAN GRIFFING, *violinist and concertmaster*, is currently 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. In addition to being concertmaster of the Shenandoah Symphony Orchestra, she is also 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 The Ohio State University.

Ms. 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, a series of recitals and master classes in May of 2006 in the State of Sao Paulo, Brazil, a lecture recital in Adelaide, Australia at the International Viola Congress in June of 2007, and a set of recitals and master classes in the northeastern part of Brazil in August of 2007. This year she co-founded Musica Harmonia, a chamber music group whose mission is to promote peace and cultural understanding through musical collaboration.



ANASTASIA JELLISON, *harpist*, holds a Bachelor of Music degree from the Cleveland Institute of Music, where she studied with Alice Chalifoux, Principal Harp of the Cleveland Orchestra for 47 years. In 1999 she completed her Master of Music degree in Harp Performance at the Shepherd School of Music, Rice University, under the instruction of Paula Page, Principal Harpist of the Houston Symphony. Ms. Jellison has extensive experience as an orchestral harpist. She has played with the Houston Symphony, the Houston Ballet, the Houston Grand Opera, the Knoxville Symphony, Richmond Symphony, Virginia Symphony, Opera Roanoke, and several other ensembles throughout Texas, Ohio, and Virginia. She has toured Europe with the North Carolina School of the Arts, attended the International Festival-Institute at Round Top in Round Top, Tex., and has traveled to Japan with the Pacific Music Festival.

She has played with Lancaster Music Festival in Ohio for the past seven years and the Shenandoah Valley Bach Festival for the past two years. This summer, Ms. Jellison has been invited to join the faculty of the Brevard Summer Institute and Festival in North Carolina. She debuted with the Roanoke Symphony for the 50th Anniversary Concert in a performance of the Bartók *Concerto for Orchestra*. She was named Principal Harp of the RSO in 2005.

Ms. Jellison currently teaches at the University of Richmond, University of Virginia, College of William and Mary, Southern Virginia University and Washington and Lee. She also instructs private students from Richmond, Roanoke and Williamsburg. She worked as a full time harp teacher for the Richmond Public School System from 2001-2003 and was the Director of the Roanoke Youth Symphony Harp Ensemble from 2003-2007.



BRADLEY LEHMAN, *harpsichordist*, did his graduate work in music at the University of Michigan. There he earned master's degrees in early keyboard instruments and musicology, and a doctorate in harpsichord. His teachers included Edward Parmentier, Penelope Crawford, and James Kibbie. He has worked closely with Baroque specialists Enid Sutherland, Jaap Schroeder, David Sariti, and with singer Norma Gentile and trumpeter Martin Hodel.

Lehman's repertoire spans most of the solo keyboard literature from 1500 to 1775, plus Renaissance and Baroque ensemble music and some modern works. He is particularly interested in historical styles, unequal temperaments, transcriptions, and directness of expression through musical rhetoric.

In addition to his concert work in North America, Germany, and Costa Rica, he has served several congregations as organist and music leader. His musical activities include various performances on harpsichord, organ, clavichord, virginal, fortepiano, and piano, composition of hymns and keyboard music, continuo work, and collecting and producing recordings. As a musicologist, Lehman's major achievement has been the discovery of a keyboard temperament believed to have been Johann Sebastian Bach's own preference for the *Well-Tempered Clavier*. Details are published in *Early Music* (Oxford University Press, 2005).



KRIS MARTIN-BAKER, soprano, has performed in concert with the Goshen College Chamber Choir, the South Bend Chamber Choir, the Chamber Orchestra of the Rhine, the Winchester Musica Viva, the Shenandoah Valley Bach Festival, the Virginia Consort of Charlottesville, and Lynchburg College's Choral Union and Wind Symphony.

Her concert performances range from Bach to Bernstein, and from Mozart to Mongolian art songs, including works by Orff, Schubert, Argento, Brahms, Berg, Handel and Mendelssohn. Recent opera performances include Mabel in *The Pirates of Penzance*, Laetitia in *The Old Maid and the Thief*, and Mary Magdalen in *The Pilgrim* by Richard Proulx. Martin-Baker works at Lynchburg College.



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*.



NADINE MONCHECOURT, cellist, studied at the Eastman School of Music, Preparatory Department (Diploma with Honors in Cello) and the Conservatory of Music, University of Cincinnati (Bachelors of Music in cello and Masters of Arts in Administration). Following her studies, She was a Fellow with the National Orchestra Association and National Endowment for the Arts.

Ms. Monchecourt has performed many seasons with the Cincinnati Ballet Orchestra, Cincinnati Chamber Orchestra, and Columbus Symphony Orchestra. Currently, she performs with the Shenandoah Valley Bach Festival, the Dayton Philharmonic Orchestra, the Classical Ensemble of Good Shepherd Church and various free-lance shows in Cincinnati. Ms. Monchecourt is also a Suzuki Cello Teacher in the Suzuki Cooperative of the Cincinnati Public Schools.



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 spring, he led EMU's Chamber Singers on a 10-day concert tour of the southeast United States. Last fall, he did extensive research on ninety years of music at EMU. That research was turned into a well-received production involving the entire music department for Homecoming weekend. This spring, he taught a hymn-singing course for Pepperdine (Calif.) University's 65th annual Bible Lectureship. This summer, he will co-lead a fourth summer 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 *Sing the Story* [2007], and produced two CD recordings of hymns from each collection. He is active in the US and Canada as a guest conductor, workshop leader and clinician.



DAVID NEWMAN, baritone, enjoys an active and varied concert career throughout North America. Hailed as “electrifying” by the Washington Post and noted by the Sacramento Bee for his “rather perfect oratorio voice,” he is in particular demand as a Baroque specialist.

He has performed *Messiah* with Tafelmusik, Portland Baroque Orchestra, Jacksonville Symphony, and with Masterwork Chorus in Carnegie Hall; *St. John Passion* with the American Bach Soloists, Carmel Bach Festival, Chorale Delaware, and the Bach Chamber Orchestra of Honolulu; and *St. Matthew Passion* with the Bach Society of St. Louis, Baroque Choral Guild, San Francisco Bach Choir, and a national tour with the combined forces of Santa Fe Pro Musica and the Smithsonian Chamber Players.

In his debut with the Washington Bach Consort, Mr. Newman was noted by the Baltimore Sun for his “exquisitely phrased, velvet-toned *Mache dich, mein Herz*.” Other notable appearances include Bach’s *B Minor Mass* and *Christmas Oratorio* with the Bethlehem Bach Choir, *Coffee Cantata*, *Easter Oratorio*, and *Christmas Oratorio* with the Santa Fe Bach Festival, and Haydn’s *Creation* with the Honolulu Symphony. He was also a featured soloist in the Sorbonne’s 2003 Festival Berlioz in Paris with the UC Davis Symphony Orchestra.

He has appeared regularly as a guest artist with the Four Nations Ensemble, including performances in Lincoln Center and Merkin Hall, and has also performed with the Spoleto Festival, Opera Company of Philadelphia, Metropolitan Opera Guild, Opera Birmingham, Philadelphia Orchestra, and the Russian National Orchestra. His recording of *Alexander’s Feast* with The Bach Sinfonia was recently released on the Dorian label. Mr. Newman teaches voice at James Madison University.



MICHAEL PARTINGTON, guitarist, is one of the most engaging of the new generation of concert players. Praised by Classical Guitar Magazine for his “lyricism, intensity and clear technical command,” this award-winning British guitarist has performed internationally as a soloist and with ensemble to unanimous critical praise. Audiences are put at ease by his charming stage manner and captivated by his musical interpretations. His innate rhythmic understanding and sense for tonal color combine to form some of the most memorable phrasing to be heard on the guitar.

He began playing guitar at age six while growing up in Wales, gave his first public performance at age seven and won his first competition at age nine. He has trained with many of the world’s greatest guitarists, including Oscar Ghiglia, Eliot Fisk, Eduardo Fernandez, Manuel Barrueco and David Russell, who commented on his “exquisite good taste and fluid perfection.” Mr. Partington has appeared throughout the US, UK, Canada, Russia and Scandanavia in solo recital, with orchestra and in chamber ensembles. His North American appearances include the first solo guitar recital in Seattle’s Benaroya Hall, as well as Town Hall and Meany Theater in Seattle, Austin, Los Angeles, New Haven, Phoenix, Portland, Reno, San Francisco, Vancouver and many others. Partington has played concerts throughout England and Wales, and has been a frequently heard performer on public radio broadcasts, especially in the Pacific Northwest.

An advocate of new music, he has commissioned and premiered works by Stephen Goss, Bryan Johanson, Toshio Hosokawa, Angelo Gilardino, Tom Baker, Kevin Callahan and others. He is a frequent performer and teacher at festivals, including the Guitar

Foundation of America Festival, Llantilio Crossenny Festival, Portland Guitar Festival, Northwest Guitar Festival, Shenandoah Valley Bach Festival, Cascadia Festival and Chelan Bach Fest.

He has also performed with Orchestra Seattle, Seattle Chamber Players, Seattle Creative Orchestra, Wenatchee Valley Symphony, Rainier Symphony, Portland State University Orchestra, Seattle Symphony Chorale, Seattle Choral Company, and flutist Paul Taub in the duo Dinamici.

Mr. Partington is frequently invited to adjudicate or sit on the jury for local, national and international competitions in the US and Canada, including the Guitar Foundation of America competition, the national finals for the Federation of Canadian Music Festivals, the Music Teachers of North America national finals and the Portland Guitar Competition. His recordings are available on the Rosewood Recordings, Present Sounds and Cadenza Music labels. He is director of the Guitar Program at the University of Washington.



PAIGE RIGGS, principal cellist, returns to the Bach Festival this summer from her home in Pittsburgh, Pennsylvania. She holds a Doctorate in Musical Arts from the State University of New York at Stony Brook and her major teachers include Timothy Eddy, Janos Starker, and Paul Katz. Her college teaching appointments include time on the music faculties of the University of Virginia in Charlottesville and Lawrence University in Appleton, Wisconsin. She has performed and taught for many years at the Eastern Music Festival in Greensboro, N.C., and has been a guest artist at numerous festival and concert series including the Music on the Edge Series in Pittsburgh, the Foothills Music Festival, the Garth Newel Music Center, the June in Buffalo Festival, the Staunton Music Festival, and the Embassy Concert Series in Washington, D.C.

While a student she received fellowships from the Spoleto Festival, the Bach Aria Festival, and the Tanglewood Music Center, which awarded her the C.D. Jackson Memorial Prize in 1997. Ms. Riggs has lived in the Pittsburgh area since 2002 and currently acts as the principal cellist of the Westmoreland and McKeesport Symphony Orchestras. This coming season she will join the Pittsburgh Opera Orchestra and act as co-principal of the Pittsburgh Ballet Orchestra.



JOEL BURKHOLDER ROSS, *tenor and 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 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.



LOREN SWARTZENDRUBER, *homilist*, became the eighth president of Eastern Mennonite University on Jan. 1, 2004. Mr. Swartzendruber came to EMU from Hesston College, a two-year Mennonite school in Hesston, Kan., where he served as president since 1994. Before that, he was associate executive secretary of the former Mennonite Board of Education in Elkhart, Ind. for 10 years.

A native of Kalona, Iowa, he graduated from EMU in 1976 with a Bachelor of Arts degree in liberal arts and earned a Master of Divinity degree from Eastern Mennonite Seminary in 1979. He completed a Doctor of Ministry degree at Northern Baptist Theological Seminary in 2000. His thesis focused on "Increasing Mennonite Parental Involvement in the College Choice."

After graduating from EMU, he was an associate director of admissions and part time associate campus pastor at his alma mater. He was ordained to the Christian ministry in 1975 at Lower Deer Creek Mennonite Church near Kalona, Iowa, and was pastor at Salford Mennonite Church, Harleysville, Pa., 1978-83. Swartzendruber serves on the advisory board of Harrisonburg Downtown Renaissance, a local community organization that works for the restoration and preservation of the downtown area.

Festival Orchestra

VIOLIN I

Joan Griffing, concertmaster
Harrisonburg, Va.

Ralph Allen
New York, N.Y.

Susan Bedell
Richmond, Va.

Amy Glick
Orrville, Ohio

Mark Hartman
Pella, Iowa

Maria Lorcas
Harrisonburg, Va.

Jennifer Rickard
Fairfax, Va.

Mark Taylor
Buena Vista, Va.

VIOLIN II

Susan Black, principal
Charlottesville, Va.

Kari Carpenter
Harrisonburg, Va.

Kaye Crowther
Harrisonburg, Va.

Polly Howell *
South Boston, Va.

Rebecca Hunter
Harrisonburg, Va.

Paul McEnderfer
Harrisonburg, Va.

Sharon Miller
Harrisonburg, Va.

VIOLA

Diane Phoenix-Neal,
principal

McLeansville, N.C.

Johanna Beaver
Charlottesville, Va.

Karen Johnson
Dayton, Ohio

Ben Roth *
Harrisonburg, Va.

Thomas Stevens
Richmond, Va.

CELLO

Paige Riggs, principal
Pittsburgh, Pa.

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Charlottesville, Va.

Nathan Bontrager *
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Harrisonburg, Va.

BASS

Pete Spaar, principal
Charlottesville, Va.

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Richard Moll

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Paul Yoder

Harrisonburg, Va.

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Harrisonburg, Va.

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 Matt Styer's creative talents in developing the 2008 festival's concept design.

For the gorgeous floral arrangements adorning Lehman Auditorium, we thank Beth Chenault, Ann Menefee, and Deborah York

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

Warmest thanks go to all who contributed to our enjoyable architectural house tour: hosts Dan and Susan Pinnell, Chris and Liesel Yoder Showalter, Tom and Breck Hook, and Stewart and Pam Mason; tour organizer Elisabeth Eggleston and committee members Bonnie Paul, Shirley B. Yoder, Carol Yetzer, and Kathy Gardner; tour guides Martha B. Caldwell and Darryl Nash; calligrapher Eleanor Mumaw; performing musicians Joan Griffing, Sara Biber, Adair McConnell, Lisa Wright, Carol Warner, Becky Hunter, Les Nicholas, and Mary Kay Adams; and business sponsors Artisans' Hope, Campbell Copy Center, Citigroup Global Markets, Color Quest Printers, Glen's Fair Price Store, and R.S. Monger and Sons.

For Adair McConnell's gift of website maintenance and Court Square Theater advertising, we offer sincere thanks.

For her expertise in developing a festival data base, we thank Judith Hollowood.

We are grateful to Laura Ullmann, 7th Degree Reiki Master and Master Teacher, for her generous support of the festival by donating Reiki treatments at the "Getting Tuned for Bach" fundraiser hosted by Linda Bland.

We appreciate the promotional support given to the Festival by Jack and Gloria Rutt, who dedicated WMRA programming in honor of the Bach Festival.

For hosting our Book Fair and giving financial support through sales, we offer thanks to Barnes & Noble and Annie Hololob.

We are grateful to several on-air businesses for valuable advertising support: WMRA 90.7 and WEMC 91.7 Public Radio, WSVA Radio, WVPT Public TV, and Clear Channel Radio.

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Our deepest appreciation goes to the members of the festival board who shared so freely of their time, talents, creativity, financial resources, 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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Roy and Carol Thomas of Bethesda, Md. love the Shenandoah Valley Bach Festival. They come every year. Roy and Carol want to see the Bach Festival continue long after they are unable to attend. In 2007 Roy and Carol invested \$10,000 into a charitable gift annuity that will pay Roy and Carol an income for both of their lives with *The Bach Festival Endowment* as the beneficiary. Roy and Carol have a goal to give annually until they have given \$50,000 to *The Bach Festival Endowment*. Roy would be glad to talk to you and show you how you can become a part of *Perpetual Bach*.

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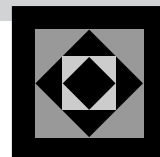
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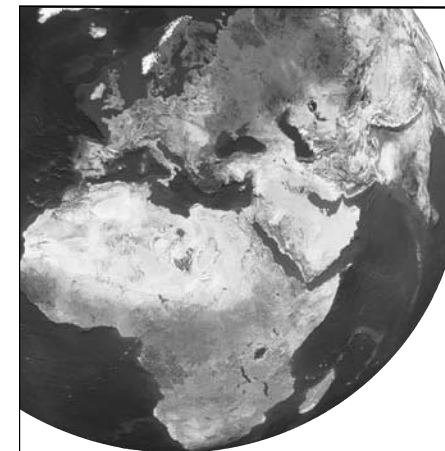
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