

“Suites and Motets”

Singet dem Herrn ein neues Lied, BWV 225 J. S. Bach (1685-1750)

II. Allemande from the *Unaccompanied Cello Suite No. 6 in D Major* (BWV 1012) J. S. Bach

Der Geist hilft unser Schwachheit auf, BWV 226 J. S. Bach

I. Prelude from the *Unaccompanied Cello Suite No. 2 in D Minor* (BWV 1008) J. S. Bach

Komm, Jesu, Komm, BWV 229 J. S. Bach

~intermission~

Fürchte dich nicht, ich bin bei dir, BWV 228 J. S. Bach

I. Prelude from the *Unaccompanied Cello Suite No.1 in G Major* (BWV 1007) J. S. Bach

Lobet den Herrn, alle Heiden, BWV 230 J. S. Bach

René Schiffer, *cello*
Festival Chamber Choir & Orchestra
Dirk Garner, *conductor*

Program Notes, Texts and Translations

by Peter Laki

Peter Laki has served as Program Annotator and Lecturer for The Cleveland Orchestra. Since 2007, he has served as Visiting Associate Professor at Bard College, Annandale-on-Hudson.

Compared to the more than two hundred cantatas, the eight or nine surviving motets represent a relatively small part of Bach's output, yet these choral works are extremely important as they kept the Thomaskantor's name alive at a time when most of his other compositions were neglected. When Mozart visited Leipzig in 1789, he heard the motet *Singet dem Herrn* and was beside himself with joy. Ever since they appeared in print in the 19th century, the motets have been central to the repertoire of any choral group that can meet their high technical demands.

The main difference between a Bach cantata and a Bach motet is that the latter, as a rule, does not contain any independent instrumental parts; that is, any instruments that are present do no more than double the vocal parts or provide them with continuo support. Nor do we find any recitatives and arias as we do in most cantatas. The motets are very tightly knit works, often scored for eight-part double

chorus, consisting of several sections but without the great contrasts in texture and instrumentation that characterize the cantatas. Like the cantatas, the motets, too, use verses from the Bible and more recent Lutheran chorales (or newly written poetry) for their texts, sometimes combining the two. About half of the Bach motets we know were written for funerals, the function of the remaining pieces cannot always be determined with certainty.

Dating the motets has sometimes posed thorny problems for musicologists. The latest research suggests that they span more than a quarter of a century in Bach's life: the earliest—"Ich lasse dich nicht"—goes back to about 1712 when the composer, in his twenties, was serving as court organist in Weimar, while the latest—"O Jesu Christ, meins Lebens Licht"—is a product of the latter part of his tenure in Leipzig, and its second version, from 1746/47, is one of Bach's last compositions altogether.

Singet dem Herrn ein neues Lied (BWV 225, 1726/27)
Sing unto the Lord a new song

Along with the Song of Songs, the Book of Psalms is the most "musical" part of the Old Testament as it was certainly intended to be sung, not just recited. The last two of the Psalms (149 and 150) are musical even in their text, as they explicitly reference singing and musical instruments. For this reason alone, they have been set to polyphonic music repeatedly over the years. Bach set these words twice, first as a cantata (BWV 190) for soloists, chorus and orchestra, and then as a motet for eight-part double choir.

The motet consists of two gigantic choral movements on the biblical works to open and close the work, framing a central, non-Biblical section that is quite unique in its conception. Here Choir II sings a chorale melody, and after each line Choir I interjects a phrase of an original poem in the style of a chorale but emphatically not a chorale. In his manuscript, Bach called the material of Choir I an "Aria," to call attention to the fact that the text was newly composed, as in the arias we find in cantatas. The score contains an indication that Bach wanted to repeat this section with the two choirs switching roles, but this intention was apparently not realized in performance, as far as we can tell from the surviving parts.

The two Psalm sections that serve as bookends are also contrasted in style and technique. In some ways, the opening music resembles a concerto in that it has a recurrent "ritornello" theme and its various phrases reach their cadences in a number of different keys. Yet in one astonishing passage, while Choir II sings the ritornello material, Choir I superimposes a full-fledged four-part fugue on top of it. Then, after the aria-chorale, a lively antiphonal passage (with the two choirs alternating) is followed by the final section, where the two choirs unite to sing one of Bach's most virtuosic choral fugues, concluding the motet with a resounding "Halleluja."

*Singet dem Herrn ein neues Lied,
Die Gemeinde der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zions sei'n fröhlich über ihren König.*

*Sie sollen loben seinen Namen im Reigen,
Mit Pauken und Harfen sollen sie ihm spielen.*

Sing unto the Lord a new song,
And His praise in the congregation of saints.
Let Israel rejoice in Him that made him:
Let the children of Zion be joyful in their King.

*Wie sich ein Vater erbarmet,
(Gott, nimm dich ferner unser an.)
Über seine jungen Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm' Gemächte,
Gott weiß, wir sind nur Staub.
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Gleich wie das Gras vom Rechen,
ein Blum und fallend Laub.
Der Wind nur drüber wehet,
So ist es nicht mehr da.
Drum sei du unser Schirm und Licht,
Dann trägt uns unsre Hoffnung nicht,
So wirst du's ferner machen.
Also der Mensch vergehet,
Sein End' das ist ihm nah.
Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.*

Let them praise His name in the dance:
Let them sing praises unto Him with the timbrel and
harp.

(Psalm 149:1-3)

As a father shows pity
(God preserve us evermore.)
For his young children,
So does the Lord for all those
Who show Him pure and childlike fear.
He knows our feeble powers.
God knows we are but dust.
For without You nothing is achieved
Of all our strivings.
As grass before the reaper,
A flower, a falling leaf.
The wind has only to blow
And it is no more.
So be You our protector and our light,
Then our hopes will not deceive us,
So You will continue to do.
Thus will man pass away,
His end is near.
Happy the man who firmly and steadfastly
Puts his trust in You and in Your grace.

(chorale text: Johann Gramann, 1487-1541
melody: Hans Kugelmann, 1495?-1542)

*Lobet den Herrn in seinen Taten,
Lobet ihn in seiner großen Herrlichkeit.
Alles, was Odem hat, lobe den Herrn.
Hallelujah!*

Praise the Lord for His mighty acts,
Praise Him according to His excellent greatness.
Let everything that hath breath praise the Lord,
Hallelujah!

(Psalm 150:2, 6)

**Der Geist hilft unser Schwachheit auf (BWV 226, 1729)
The Spirit comes to the aid of our weakness**

Theologian-classicist-poet Johann Heinrich Ernesti (1652-1729) was rector of the Thomasschule in Leipzig when Bach was hired—in other words, he was one of the composer's bosses. It was for his funeral on October 20, 1729, that Bach set to music a prominent passage from the eighth chapter of St. Paul's Letter to the Romans. In this famous passage, the apostle proclaims that those who are filled with the Spirit of God will conquer the weakness of the flesh and will enter a higher realm of existence. In Bach's hands, the theological statement became palpable reality as Paul's words were rendered in a lavishly ornamented melody in a joyful dance rhythm. Subtle shifts in the melody and harmony express our souls' temporary fears and uncertainties. The new-found confidence of the believer is announced in a fugue where the entrances are significantly closer to one another than they were in *Singet dem Herrn* and the theme itself is much shorter, evoking a more archaic contrapuntal style.

The motet ends with a simple four-part chorale that, according to musicologist Daniel Melamed, was not performed with the rest of the piece during the church service but rather at a later point at Ernesti's graveside. Melamed made this assumption because the rest of the motet calls for instrumental participation, but the chorale was not included in the instrumental parts, suggesting that the instrumentalists didn't follow the coffin to the cemetery. Yet the musicologist has also pointed out that the chorale arrangement was adapted from another source where it appears in a different key, which means that Bach took the trouble of transposing it into the key of the motet, thereby creating a strong connection between motet and chorale. In present-day performances, the two form an indissoluble unity.

Der Geist hilft unser Schwachheit auf, denn wir wissen nicht, was wir beten sollen, wie sich's gebühret; sondern der Geist selbst vertritt uns auf's Beste mit unaussprechlichem Seufzen. Der aber die Herzen forschet, der weiß, was des Geistes Sinn sei, denn er vertritt die Heiligen, nach dem es Gott gefallet.

The Spirit comes to the aid of our weakness. We do not know how to pray as we should, but the Spirit himself is pleading for us, with sighs that words cannot express. He who searches our hearts knows the mind of the Spirit, Because He pleads for the saints in God's own way.

(Romans 8: 26-27)

Komm, Jesu, komm (BWV 229, before 1731)
Come, Jesu, come

This is clearly another funeral motet, but there is no indication that it was ever performed at a funeral during Bach's time. It is, rather, a new composition on a text that had in fact served in such a function at the Thomaskirche—one year before Bach was born. For the funeral of Rector Johann Thomasius, the Thomaskantor at the time, Johann Schelle, composed a motet on the poem *Komm, Jesu, komm*, by Paul Thymich, who also taught at the Thomasschule. Thymich's poem, from which Bach used only the first and last stanzas, incorporates the famous Gospel verse “I am the way, the truth and the life” (John 14:6). The poem was modelled on a Lutheran chorale, but Bach approached it as a free composition, with plenty of sensitive word-painting alluding to the world-weariness and the hardships of life from which death is the only escape.

A rather complex first section, consisting of several subsections and alternating between contrapuntal and homophonic moments, is followed by another movement called “Aria,” a term that here refers to a texture where the soprano has the melody and the other voices provide harmonic accompaniment—somewhat in the manner of a chorale yet with a number of significant differences. The melody has too many wide, expressive leaps for a simple chorale setting; also, the last line receives an extension with a long melisma that is indeed aria-like.

*Komm, Jesu, komm, mein Leib ist müde,
Die Kraft verschwindt je mehr und mehr,
Ich sehne mich nach deinem Frieden;
Der saure Weg wird mir zu schwer.
Komm, komm, ich will mich dir ergeben,
Du bist der rechte Weg,
Die Wahrheit und das Leben.*

Come, Jesu, come, my flesh is weary,
My strength deserts me more and more.
I yearn for Thy peace;
The sour path is too hard for me.
Come, I will give myself to Thee,
Thou art the sure Way,
the Truth and the Life.

*Drauf schließ ich mich in deine Hände
Und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
Ist doch der Geist wohl angebracht,
Er soll bei seinem Schöpfer schweben,
Weil Jesus ist und bleibt
Der wahre Weg zum Leben.*

Thus I yield myself into Thy hands,
And bid the world good night.
Soon as my life may end,
My soul is prepared.
It shall rise up with its Creator,
For Jesus is, and remains,
The true way to Life.

(Paul Thymich, 1656-94)

Fürchte dich nicht (BWV 228, probably around 1715)
Be not afraid

Recent research suggests that this is one of only two motets Bach composed before his move to Leipzig (the other being “Ich lasse dich nicht”). It stands out from the other motets in several respects. The soloistic treatment of the voices in the first half of the motet is uncharacteristic of the genre as Bach practiced it in later years: several of the singers are given exposed virtuosic material while the others step back or drop out altogether. The second half is a chorale fantasy, in which a chorale melody, instead of being presented in simple four-part harmony, is superimposed on a contrapuntal web of voices. Although he used this type of chorale arrangement in several Leipzig cantatas (not to mention the St. Matthew Passion), he avoided it in the later motets.

The chorale verse is combined with words from the book of Isaiah, where God gives a message of comfort to His people. In the first half, which is about God helping and strengthening Israel, Bach uses lively rhythms and agile ornamented vocal lines. The second half goes beyond this as God now speaks of having *redeemed* the people—a word rich with theological meaning. Accordingly, Bach resorted to more dramatic musical means here: extreme chromaticism in the contrapuntal lower voices while the soprano's chorale melody, soaring above, elaborates on the divine proclamation.

*Fürchte dich nicht, ich bin bei dir.
Weiche nicht, denn ich bin dein Gott.
Ich stärke dich, ich helfe dir auch,
Ich erhalte dich durch die rechte Hand meiner
Gerechtigkeit.*

Be not afraid, I am with you.
Be not dismayed, for I am your God.
I will strengthen you, I will also help you,
I will uphold you with the right hand of my
righteousness.

(Isaiah 41:10)

*Fürchte dich nicht, denn ich habe dich erlöst.
Ich habe dich bei deinem Namen gerufen, du bist
mein.*

Be not afraid, for I have redeemed you;
I have called you by your name, you are mine.

(Isaiah 43:1)

*Herr, mein Hirt, Brunn aller Freuden,
Du bist mein,
Ich bin dein,
Niemand kann uns scheiden.*

*Lass mich hingelangen
Wo du mich,
Und ich dich,
Ewig werd umfängen.*

*Ich bin dein, weil du dein Leben
Und dein Blut
Mir zugut
In den Tod gegeben.*

Lord, my shepherd, source of all joys,
You are mine,
I am Yours:
No one can separate us.

*Du bist mein, weil ich dich fasse,
Und dich nicht,
O mein Licht,
Aus dem Herzen lasse.*

I am Yours because You gave Your life
And Your blood

For me
In death.

You are mine because I hold You
And let You not,
o my light,
from my heart.

Let me come to where
You may embrace me
And I You,
evermore.

(chorale text: Paul Gerhardt, 1607-76
melody: Johann Crüger, 1598-1662)

Lobet den Herrn, alle Heiden (BWV 230, date unknown) Praise the Lord, all ye heathen

With the motet *Lobet den Herrn*, we return to the Book of Psalms with which the concert began. So far, all the motets were scored for eight-part double chorus; the present work, by contrast, uses a single-choir SATB scoring, with written-out *basso continuo*. The circumstances of its composition are shrouded in mystery: the work is only known from sources dating from long after Bach's death, which makes it impossible to assign it to any period in the composer's life with any degree of certainty. (Some scholars even used to doubt the work's authenticity, but today it is generally accepted as being by J. S. Bach.)

The motet opens with a lively double fugue (with two separate subjects, later united). The fanfare-like first theme is remarkable for its unusually wide range, and the entire fugue bursts with energy to express the enthusiastic praise of God in the Psalm. A more homophonic passage is followed by a new contrapuntal section, and a second, *stretto* fugue, with the subsequent entries hot on one another's heels, on the word *Alleluja*.

*Lobet den Herrn, alle Heiden
Und preiset ihn, alle Völker.
Denn seine Gnade und Wahrheit
Waltet über uns in Ewigkeit.
Alleluja!*

Praise the Lord, all ye heathen
And praise Him, all ye people.
For His grace and truth
Reign over us evermore.
Alleluja!

(Psalm 117)

Excerpts from the Cello Suites

In the concert, the motets will be interspersed with selected movements from Bach's six suites for unaccompanied cello which, in this context, will function as brief meditations on the religious topics addressed in the motets. Bach's unaccompanied works for violin and cello (the six cello suites, the three violin partitas and three violin sonatas) were written during Bach's time at the tiny court of Cöthen (1717-1723) where he devoted himself primarily to instrumental music. They abound in moments that resemble the great religious works in their intense expressive power. In Bach's hands, the Allemande (the word literally means "German dance"), which appears in all of the suites, has lost whatever dance character it may have originally possessed. The Allemande of the Sixth Suite—the

most difficult of the suites, intended for a cello with five strings—is pure lyricism, a long-drawn-out, lavishly ornamented instrumental aria. The Preludes that introduce the dance movements usually develop a single rhythmic idea; their uniformity, which never devolves into monotony, are like extended monologues where the very regularity of the structures creates a very special sense of freedom. The extreme emotionality of the Second Prelude and the livelier demeanor of the First both amplify the spiritual messages of the texted works, whose presence will continue even after all the words have been uttered.

RENÉ SCHIFFER, *cello*, is praised for his “*interpretive imagination and patrician command of the cello*” (The Cleveland Plain Dealer). He is a native of Holland where he was a protégé of Anner Bijlsma. He later studied baroque cello with Jaap ter Linden and viola da gamba with Catharina Meints. As a member of Sigiswald Kuijken’s La Petite Bande for sixteen years, he toured four continents and appeared many times on European television. He has also performed with the Amsterdam Baroque Orchestra, Les Musiciens du Louvre, and in over forty projects with Tafelmusik of Toronto. As a concerto soloist, he has appeared throughout North America and Europe, and can be heard on acclaimed CD recordings of the Vivaldi *Concerto for Two Cellos* and the *Tango Concerto for Two Gambas* (his own composition) on British label AVIE. As a chamber musician, he has performed at the renowned baroque festivals of Utrecht and Bruges, as well as the Flanders Festival and Versailles. He can be heard on more than forty CD recordings, on the Harmonia Mundi, Philips, Virgin Classics, Erato, Sony, and AVIE labels. He serves on the faculty of the Cleveland Institute of Music as Teacher of Baroque Cello, and has given masterclasses and coachings for the New World Symphony (Miami), the University of Michigan, Oberlin Conservatory, and Cincinnati College-Conservatory.

KIA FRANK is a graduate of Baldwin Wallace University with a bachelor’s degree in music education and is in her second year of an Early Music Master’s program at Indiana University Jacobs School of Music. She has served as a church musician, private vocal and piano teacher, and has worked with various educational and musical organizations. Currently, Kia serves as the Media Director for Gamma Ut, an organization for students of early music.

Kia has performed with Apollo’s Fire and recently had her debut performance with The Bloomington Bach Cantata Project. She has been a featured soloist in performances with IU’s early music vocal ensemble, Concentus, including her recent performance of Orfeo in Handel’s serenata, *Parnasso in Festa*, under the direction of Jeffrey Thomas.

In addition to work in early music, Kia was a part of the Inaugural Dallas Choral Festival, performed with the Indianapolis Symphonic Choir and has sung with the Indianapolis Symphony Orchestra and The Cleveland Orchestra in choral settings. She regularly works as a vocal recording artist at Aire Born Studios in Indianapolis. During the spring of 2019, Kia performed with IU’s contemporary vocal ensemble, NOTUS, and has worked in collaboration with a number of composers for premieres of new vocal works. In the spring of 2016, Kia and her fiancé, Jamie Kunselman, founded the marimba and soprano duo, Defiance Duo.

SARAH MARIE NADLER, soprano, has been praised for her “beautiful soubrette” voice with “delicate precision” and her “delightful sense of comedic flair”. Based in Pittsburgh, PA, she sings with The Pittsburgh Savoyards, Voces Solis choir, and Calvary Episcopal Church. Sarah was seen as Casilda (*The Gondoliers*), Elsie (*Yeomen of the Guard*), Josephine (*HMS Pinafore*) and Lisa (*The Grand Duke*) with the Savoyards. At Calvary, Sarah has been heard as the Soprano Soloist in Mozart's *Requiem*, Bach's *St. John Passion*, and Handel's *Messiah*. She holds a MM in Vocal Performance from Carnegie Mellon University and BM from Baldwin Wallace University, where she had the pleasure of singing in the Bach Festival Choir for *St. Matthew Passion*, *Christmas Oratorio*, *St. John Passion*, and *Mass in B Minor*. Favorite roles include: Wood Sprite (*Rusalka*), Yvette (*La Rondine*), Damon (*Acis and Galatea*), Amarilli (*Il Pastor Fido*), Serpette (*La Finta Giardiniera*), Miles (*The Turn of the Screw*). Sarah is the Soprano Soloist and Section Leader at Calvary Episcopal Church and the Cantorial Soloist at Tree of Life Or L'Simcha.

Soprano **SARAH HAWKEY** believes that to sing is to breathe love into the world and that by co-creating art in which each person's unique creative gifts are celebrated, music becomes a model for greater world peace.

Ms. Hawkey is blazing the trail for contemporary interpretations of baroque music. Her singing has been praised for its “clarity, precision, and power” and her interpretations lauded as “transformational.” Since the launch of her solo career in 2016, Sarah’s concert engagements have included the modern-day premiere of Freschi’s *Giuditta*, numerous cantatas by J. S. Bach, as well as his *Johannes Passion*, *B Minor Mass*, and *Magnificat*, and *Missa Brevis*; Vivaldi’s *In furore iustissimae irae* and *Dixit Dominus*; Scarlatti’s *Lidio e Clori*; Handel's *Messiah* and *Dixit Dominus*; Mozart’s *Mass in C minor* and *Requiem*; and Haydn's *Mariazeller Messe* and *Creation Mass*.

Sarah is also a champion of new music. This season, a dream collaboration came true when she debuted with LA Opera, Beth Morrison Projects, and the Prototype Festival in a world premiere opera entitled *p r i s m* by an all-female writing team with all-female producers. Her other world premieres include *Child* in the opera *Upon This Handful of Earth* by Gisle Kverndokk; *Surprisingly Poetic Moments from an Otherwise Typical Hiking Guidebook*, a song cycle by Abraham Z. Morrison; *I will not go*, an extended work for violin and voice by Pamela Stein-Lynde; and *Drawing Down the Moon*, an opera by Hunter Long.

duoSeraphim, Sarah’s collaboration with esteemed gambist Niccolo Seligmann is opening a dialogue between present and past through their vibrant interpretations of chamber music. This season, they are touring a program which dives deep into the rich oeuvre of one of Venice’s greatest female composer, Barbara Strozzi.

Please visit sarahhawkey.com to learn more.

Nashville, Tennessee-based soprano **ALISSA RUTH SUVER**’s warmth, clarity, and flexibility have allowed her to feel comfortable singing in a variety of genres, though she performs primarily early and choral music. Her career has led her to sing all over the country.

An Ohio native, Alissa is now actively performing with professional ensembles around the United States, most recently adding Conspirare (Austin, TX), the Santa Fe Desert Chorale (Santa Fe, NM), Skylark Ensemble (Boston, MA), True Concord (Tucson, AZ), and The Crossing (Philadelphia, PA) to her resume. She is frequently on the

roster for the Beckenhorst Press recording choir at Aire Born Recording Studio (Zionsville, IN), and she is a Principal Singer with the Bach Ensemble of St. Thomas (Cincinnati, OH), in addition to performances with both the choral and instrumental ensembles at her alma mater, Capital University.

Her love of music has been central to her life from an early age; she is the daughter of two music teachers, and can't remember a time when she wasn't in rehearsal! She began her post-collegiate career first as a secondary choral music director herself, teaching middle and high school choirs in Ohio public schools, before deciding to pursue performing on a more regular basis.

In addition to her performance work, she is a soprano section leader for Westminster Presbyterian Church Choir (Nashville, TN), a private voice teacher in the Nashville area, and is regularly hired as an administrative assistant for various performance projects.

Alissa holds a Bachelor of Music in Education degree from Capital University in Bexley, Ohio.

British countertenor **ANDREW LESLIE COOPER** is thrilled to be making his sixth appearance at the Baldwin Wallace Bach Festival, his second as an alumnus of the Conservatory of Music. Andrew is based near London, where he is in demand as an ecclesiastical and concertizing choral singer. His 2018–19 season has included debuts with ensembles such as Gallicantus, Sansara, Ex Cathedra, and others. In addition, he is on the rosters of the choirs of Westminster Abbey and Cathedral, St. Paul's Cathedral, Canterbury Cathedral, to name a few.

Andrew spent twelve years living in the United States, where he appeared with the Bach Choir of Holy Trinity NYC, TENET, the Philadelphia Symphonic Choir, the Spoleto Festival USA Chorus, among other groups. Outside of singing, Andrew has been consistently active as a conductor and keyboardist. While at BW, he was Choir Director of the United Methodist Church of Berea and worked as a Staff Accompanist at the Conservatory. He then went on to be Music Director at Grace Presbyterian Church in Jenkintown, Pennsylvania. Andrew holds a Master of Music in Choral Conducting from Westminster Choir College, where he served as Assistant Conductor of the renowned Westminster Choir. Find Andrew online at www.AndrewLeslieCooper.com, twitter.com/Andrew_L_Cooper, and instagram.com/AndrewLeslieCooper.

Mezzo-Soprano **ARIANA DAVIS** is thrilled to be a part of her fourth and final Bach Festival at Baldwin Wallace Conservatory. She has always had a passion for Baroque performance, beginning in 2014 as a chorus member at the Oregon Bach Festival. This is her last semester, and she anticipates graduating in May 2019 with a Bachelor's of Music in Music History & Literature with a double major in Spanish. Her senior thesis explores a 1720 Spanish Oratorio by Antonio Literes, with a paired research paper on the role of women in 18th Century Spanish opera. Next year, she hopes to pursue a Masters of Music in Early Music, continuing her path of research and performance.

Recognized for "*vibrant and colorful singing*" (The New York Times) mezzo-soprano **KATE MARONEY**'s recent soloist appearances include with Gare St. Lazare throughout Ireland, the international tour of Einstein on the Beach from 2012-2015, the Orlando Philharmonic Orchestra, Master Chorale of South Florida, Indianapolis Symphonic Choir, Santa Fe Symphony, Berkshire Choral Festival, TENET, Carmel Bach Festival, Opera Grand

Rapids, NYBI at Trinity Wall Street, LA Opera, Lincoln Center Festival, Oregon Bach Festival, Musica Sacra, Bach Collegium San Diego, Princeton Pro Musica, Bach Vespers Holy Trinity, Mark Morris Dance Group, Yale Choral Artists, American Opera Projects, and Clarion. Kate has collaborated with Philip Glass, John Corigliano, David Lang, Martin Bresnick, Julia Wolfe, Missy Mazzoli, Hannah Lash, Nina Young, Dominick Argento, Christopher Cerrone, Daron Hagen, Paola Prestini, and Ted Hearne. She holds a D.M.A. from Eastman, degrees from SUNY Purchase and Yale, teaches at Mannes (The New School), and resides in Brooklyn with musician-husband Red Wierenga. www.katemaroney.com

Originally from Cincinnati, **COURTNEY POPP** is a professional musician now residing in the Cleveland area. She graduated with her Bachelors of Music Education from Baldwin Wallace University in May and is now the choral director at Learwood Middle School in Avon Lake, OH, where she directs five choirs consisting of 400 seventh and eighth graders. Additionally, she serves as the Chancel Choir director at the United Methodist Church of Berea. She teaches private lessons in voice, beginning piano, and music theory.

As a local singer, Popp sings for Quire Cleveland, a professionally early music group in the Cleveland area under the direction of Dr. Jay White. She is also currently singing with Trinity Cathedral's Chamber Singers. Over the summers, she travels to Princeton and sings with the Westminster Summer Choral Festival under the direction of Dr. Joe Miller.

NATHAN HODGSON is a New York based tenor specializing in early and chamber music. He sings full-time with the Bach Vespers program at Holy Trinity Lutheran Church in New York City and performs regularly with ensembles across the nation. Recent performances include appearances with Ensemble VIII in Austin, TX; with The Thirteen Chamber Choir in Washington, D.C., Skylark Vocal Ensemble, in Cleveland with Apollo's Fire, and with Bricolage Ensemble in a series of workshops and performances in San Juan, Puerto Rico. A recent graduate of the University of North Texas, Nathan sang with the school's prestigious A Cappella Choir for their tour to South Korea and performance at the 2013 ACDA National Conference in Dallas, Texas, and with the school's early music ensemble, Collegium. Before moving to New York, Nathan sang in the Dallas area with the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society.

JOHN K. RUSSELL, DMA is the Director of Choral and Vocal Studies at Palomar College and the Music Director of the San Diego Master Chorale. As Music Director of the SDMC, Dr. Russell conducts and coordinates all artistic activities of the chorale, which include preparing the chorus for performances with San Diego Symphony and other San Diego orchestras including the Mainly Mozart Festival Orchestra and La Jolla Symphony. At Palomar College, he conducts the Chamber Singers and the Palomar Chorale, teaches applied voice and oversees the vocal music program. In addition, he serves on the summer conducting faculty at Westminster Choir College in Princeton, New Jersey where he teaches master classes in conducting for the annual Westminster Summer Choral Festival and recently coordinated hundreds of San Diego choral singers for the Los Angeles Master Chorale's Big Sing California at Copley Symphony Hall for the largest choral music event in the history of the state.

Dr. Russell is also frequently in demand as a tenor soloist and was recently noted for his "heart-melting legato". His recent solo performances include Hector Berlioz's *Te Deum* with the San Diego Symphony, St. John Passion (Evangelist) with Pepperdine University, Mahler's *Das Lied von der Erde* with Steve Schick and Renga, Carl Orff's

Carmina Burana with the Lisbon Summer Choral Festival Chorus and Orchestra in Lisbon, Portugal, Handel's *Acis and Galatea* with the Bach Collegium San Diego and Monteverdi's *Vespers of 1610* with the Westminster Summer Choral Festival and Piffaro: The Renaissance Band in Philadelphia, PA.

Dr. Russell was previously the Director of Choral Activities at California State University, San Bernardino, and has held similar positions at Albion College (Michigan), Los Angeles City College, Cypress College and the San Diego Children's Choir. Prior to his work in California, Dr. Russell was the principal choral conductor at the LaGuardia School of Music & Art and Performing Arts (the Fame School) in New York City. At LaGuardia he was the assistant chairperson of the Music Department, conductor of the symphonic chorus and voice instructor for the school's advanced vocalists. While in New York he conducted in over twenty performances with the world-renowned Orchestra of St. Luke's, served as a clinician for the New York Philharmonic's Education Department and was a guest conductor with New York City National Chorale.

Dr. John Russell is a native of Kalamazoo, Michigan and is a graduate of Western Michigan University and Columbia University. He received his Doctorate of Musical Arts in Choral Music from the University of Southern California. His primary conducting mentors are Craig Arnold, Joe Miller and Jo-Michael Scheibe and he has studied voice with William Appel, Curt Peterson, Jeanne Goffi-Fynn and Gary Glaze. He currently resides in San Diego with his wife, Jill and son, Parker.

Tenor **GENE STENGER** has been praised for creating "*the most lasting moments*" (The Virginia Gazette) of the performance, and for singing with "*sweet vibrancy*" (The Cleveland Plain Dealer). A specialist in the oratorio repertoire, Gene's solo concert engagements include Handel's *Messiah* with the Virginia Symphony Orchestra, and Wisconsin Chamber Orchestra; Evangelist in Bach's *St. Matthew Passion* with the Northeast Pennsylvania Bach Festival; Evangelist in both *St. Matthew Passion*, and *St. John Passion* with Bach Collegium at St. Peter's (NYC); Evangelist, and tenor arias in Bach's *Christmas Oratorio* (complete work) with Colorado Bach Ensemble; tenor arias in *St. John Passion* with Voices of Ascension, and the Yale Schola Cantorum led by Masaaki Suzuki at Lincoln Center; tenor arias in *St. Matthew Passion* with Helmuth Rilling's Internationale Bachakademie Stuttgart with performances in both Germany, and South America which were featured in a documentary about Rilling's life entitled *Ein Leben mit Bach* (A Life with Bach); Uriel in Haydn's *Creation* at Colgate University; C.P.E. Bach's *Magnificat* with the American Classical Orchestra; a solo quartet performance of David Lang's *The Little Match Girl Passion* at the Metropolitan Museum of Art; Bernstein's *Mass* with the Yale Symphony Orchestra at Carnegie Hall; the title role in Handel's *Judas Maccabeus* with the Yale Schola Cantorum led by David Hill, for which he was interviewed by PBS for the "Religion and Ethics NewsWeekly" series.

Equally at home in chamber music, Gene has performed with numerous professional ensembles, including TENET Vocal Artists, Apollo's Fire: The Cleveland Baroque Orchestra, Handel and Haydn Society, the GRAMMY-nominated True Concord Voices and Orchestra, the GRAMMY-nominated choir of Trinity Wall Street, Yale Choral Artists, the Oregon Bach Festival Berwick Chorus, and Clarion Society.

Originally from Pittsburgh, PA, Gene holds degrees from Yale University's School of Music, and the Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. In 2017, Gene was a Virginia Best Adams vocal fellow with the Carmel Bach Festival, and was a prize winner in the annual Handel Aria Competition in Madison, WI. He currently resides in New Haven, CT, where he serves as instructor of voice at Yale University.

MASON VANDALL is studying Music Theory in his junior year at the Baldwin Wallace Conservatory of Music. He studies voice in Dr. JR Fralick's studio and participates in both Motet and University Choirs. Additionally, he has an apprenticeship with Dr. Garner in conducting and score study where he begins to explore his newfound love of Baroque choral literature. He is thrilled to be with this group of singers which has provided such a valuable learning experience to his musical life. In his spare time, he is an avid reader, plays chess, and enjoys spending time with his friends.

Specializing in early and sacred music, **JONATHAN COOPER** performs regularly with groups such as Apollo's Fire, Bach Vespers at Holy Trinity, Collegium Cincinnati, and Bach Collegium Fort Wayne. His rendition of BWV 82 "Ich habe Genug" as part of the inaugural Cincinnati Bach Festival with CSO principal oboist, Dwight Parry, was acclaimed as demonstrating "a dark, caressing voice" with "just the right edge to it." An experienced recitalist, Jonathan was a "highlight" of concert:nova's "re:member" concert where he performed songs of English composer George Butterworth. Jonathan is also an accomplished administrator and communicator, having recently moved to New York City in 2017 to take on the role of Communications Manager for the National Association of Episcopal Schools. He now also serves as Vice President for Membership & Communications for the Religion Communicators Council NYC Chapter. Prior to that, Jonathan worked at St. Thomas Episcopal Church, Terrace Park, OH, as Communications Coordinator & Music Associate, providing piano accompaniment for Sunday evening liturgies, acting as section leader in the choir, and performing as soloist on a monthly Bach Vespers services. Jonathan holds degrees in voice from Baldwin-Wallace College and the University of Cincinnati College-Conservatory of Music (CCM).

JAKE DUFRESNE is a Vocal Performance Major at Baldwin Wallace University. He is currently studying voice with James Mismas. He is in the Motet Choir at Baldwin Wallace and serves as the president of Bella Voce. In 2018, Jake participated in the Blooming Voce Summer Workshop where performed Sprecher in *Die Zauberflöte*. In 2017, he attended the CoOPERative program at Westminster Choir College. His recent collegiate roles include Father Trulove in *Rake's Progress*, Geronimo in *Il Matrimonio Segreto*, Peachum in *Threepenny Opera* and the Marquis in *Dialogues of the Carmelites*. In 2016, he performed Elvrio/Rumi in a World premiere adaptation of the Handel Opera *Serse* under the direction of Timothy Nelson. Jake hopes to continue his studies in Vocal Performance with a master's degree, and aspires to continue his studies and career in Germany.

DR. CHRISTOPHER JACKSON is the Director of Choral Activities and Head of Voice at Muhlenberg College in Allentown, Pennsylvania. Christopher works frequently as a guest conductor for Honor Choir Festivals on the east coast, and has led master classes and workshops on conducting and Baroque music at the San Juan Conservatory of Music in Puerto Rico. In addition to teaching courses in Music History, Choral/Vocal Methods and Pedagogy, and Conducting, he has also led courses in Baroque Music, Art, and Architecture, which traveled throughout Italy and Germany.

Christopher is also active as a professional choral singer and soloist. Most recently, he was honored to sing as a member of the GRAMMY Award-Winning ensemble, *Roomful of Teeth*. He is a core member of and Educational Outreach Manager for the GRAMMY nominated professional chamber choir, *Skylark Vocal Ensemble*. He is

featured on *Skylark's* two recent albums, *Crossing Over* and *Winter's Night*, and has sung with other professional ensembles such as the *Tucson Chamber Artists*, *Kinnara Ensemble*, *Santa Fe Desert Chorale*, *The South Dakota Chorale*, and more.

Dr. Jackson received his BM in vocal performance from Oklahoma State University, and his MM in choral conducting from Westminster Choir College, where he was the graduate assistant conductor of the Westminster Symphonic Choir under Dr. Joe Miller. He received his DMA in choral conducting from the University of North Texas.

DOMINIC ARAGON is a native of Wichita, Kansas. He currently resides in Boulder, Colorado while pursuing an Artist Diploma in Voice Performance from the University of Colorado – Boulder, studying under Dr. John Seesholtz. Mr. Aragon has performed concert works by Handel, Mozart, Bruckner, Poulenc, Saint-Saëns, and Claussen with various ensembles during his time in the Front Range and currently sings as a chorister with the Colorado Bach Ensemble. He has also enjoyed performing roles including Onegin in *Eugene Onegin*, Bernardo in *West Side Story*, Yamadori in *Madama Butterfly*, Fredrik in *A Little Night Music*, Falke in *Die Fledermaus*, Escamillo in *The Tragedy of Carmen*, and Nardo in *La Finta Giardinera*. Mr. Aragon completed his undergraduate studies at Baldwin Wallace University and his graduate studies at Colorado State University.

FESTIVAL CHAMBER CHOIR

Soprano

Kia Frank '15
Sarah Hawkey
Sarah Nadler '15
Alissa Ruth Suver

Alto

Andrew Leslie Cooper '15
Ariana Davis '19
Kate Maroney
Courtney Popp '18

Tenor

Nathan Hodgson
John Russell
Gene Stenger '10
Mason Vandall '20

Bass

Jonathan Cooper '12
Jake Dufresne '20
Christopher Jackson
Dominic Aragon '16

FESTIVAL CHAMBER ORCHESTRA

Violin I

Alice Culin-Ellison, concertmistress

Violin II

Phoebe Gelzer-Govatos

Viola

Josephine Stockwell

Cello

Eva Lymenstull

Bass

Kynan Horton -Thomas

Oboe

Sarah Davol
Martin Neubert

Oboe/ oboe da caccia

Julie Brye

Bassoon

C. Keith Collins

Harpsichord

Jason Aquila

Personnel Manager

Martin Neubert