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welcome

Dear Friends,

It is with great joy that I welcome you to the sixth annual Charlotte Bach Festival. What began as a bold idea just a few short years ago has grown into one of the region's most treasured musical traditions—thanks to your enthusiasm, your belief in the power of this music, and your steadfast support.

This season, we gather again in churches, concert halls, and intimate venues across our city to hear the music of Bach—and this year, Mozart joins the conversation. From the brilliant Brandenburg Concertos that open our festival, to the moving strains of the Requiem that close it, 2025 offers a journey through masterworks brought to life by a truly remarkable assembly of artists.



We are especially fortunate to be guided by the artistic leadership of Aislinn Nosky and Guy Fishman, whose vision, passion, and musicianship continue to elevate our work and inspire everyone around them. Their dedication to both excellence and joy in performance sets the tone for everything we do.

As we celebrate this music together, I'm reminded that great art doesn't happen by accident. It takes planning, passion—and yes, significant resources. Bringing world-class musicians to Charlotte involves substantial costs, and ticket sales alone cover less than a third of what it takes to make this festival possible. If you are moved by what you hear, I hope you'll consider deepening your support this year. Contributions of any size play a crucial role in allowing us to present music of the highest caliber, right here in our community.

We are still a young organization, full of momentum and vision for the future. With your help, the Charlotte Bach Festival can continue to grow—not just in size, but in spirit, in reach, and in the depth of connection we offer our audiences.

We are deeply grateful to all who already support our work, whether through generous contributions, volunteer efforts, or your loyal presence in the audience. And a special word of thanks to Queens University of Charlotte, whose partnership offers a welcoming and inspiring home for much of our festival's activity, as well as to our other venue partners throughout the city who make this festival possible.

Thank you for being with us for this extraordinary week of music. I look forward to greeting you at the concerts.

Sincerely,

Garrett Murphy
Executive Director

festival schedule

- Friday, May 30 **SPECIAL SCREENING OF *AMADEUS*, WITH IAN WATSON • 7:00 PM**
Independent Picture House, 4237 Raleigh Street, Charlotte
- Saturday, May 31 **OPENING CONCERT: JOHANN SEBASTIAN BACH'S BRANDENBURG CONCERTOS • 7:30 PM**
Sandra Levine Theatre, Sarah Belk Gambrell Center for the Arts and Civic Engagement
Queens University of Charlotte • 2319 Wellesley Avenue, Charlotte
This Concert is Underwritten In Loving Memory of Dr. T C Price Zimmermann.
- Sunday, June 1 **ORGAN RECITAL – JERRICK CAVAGNARO • 4:00 PM**
St. John's Baptist Church • 300 Hawthorne Lane, Charlotte
- Monday, June 2 **ORGAN MASTERCLASS • 2:00 PM**
Providence United Methodist Church • 2810 Providence Road, Charlotte
- THREADS: PIUS CHEUNG, MARIMBA: GOLDBERG VARIATIONS • 7:30 PM**
Tate Hall at Central Piedmont Community College, 1206 Elizabeth Ave, Charlotte
- Tuesday, June 3 **ALL IN THE FAMILIE: JS BACH & SONS CHAMBER MUSIC • 7:30 PM**
St. Mark's Lutheran Church, 1001 Queens Road, Charlotte
- Wednesday, June 4 **ARTIST SPOTLIGHT: GENE STENGER, TENOR • 7:30 PM**
This performance is made possible thanks to the generosity of Dr. Reta Phifer.
Kathryn Greenhoot Recital Hall, Sarah Belk Gambrell Center for the Arts and Civic Engagement,
Queens University of Charlotte, 2319 Wellesley Avenue, Charlotte
- Thursday, June 5 **TUNING IN: JS BACH: NUN KOMM, DER HEIDEN HEILAND, BWV 61 • 12:00 PM**
Myers Park Presbyterian Church, 2501 Oxford Place, Charlotte
- FOLLIA & FANTASY: THE ART OF THE TRIO SONATA • 7:30 PM**
This performance is made possible thanks to the generosity of Mark and Elizabeth Hindal.
St. Mark's Lutheran Church, 1001 Queens Road, Charlotte
- Friday, June 6 **TUNING IN: JS BACH: MEINE SEEL ERHEBT DEN HERREN, BWV 10 • 12:00 PM**
Myers Park Presbyterian Church, 2501 Oxford Place, Charlotte
- MOZART AT THE KEYBOARD: THE VIRTUOSO GENIUS • 7:30 PM**
This performance is sponsored by Steinway Piano Gallery.
Esther Jeehae Ahn's appearance is made possible thanks to the generosity of Jan and Bob Busch.
Cristian Makhuli's appearance is made possible thanks to the generosity of Dianne and Jan Cates.
Myers Park Presbyterian Church, 2501 Oxford Place, Charlotte
- Saturday, June 7 **WOLFGANG AMADEUS MOZART'S REQUIEM • 7:30 PM**
Sandra Levine Theatre, Sarah Belk Gambrell Center for the Arts and Civic Engagement
Queens University of Charlotte • 2319 Wellesley Avenue, Charlotte
This performance is presented in memory of Robert O Wright and Gilbert C Maurer, enthusiastic supporters of the Arts both here and in their communities.

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Opening Concert

2025 Charlotte Bach Festival
Saturday, May 30 • 7:30 pm
Sarah Belk Theatre, Gambrell Center, Queens University, Charlotte NC



Aisslinn Nosky, Violin/Concertmaster

The concertmaster is sponsored by

Anonymous

Fiona Hughes, Violin

Evan Few, Violin

Renée Hemsing, Viola

Natalie Kress, Viola

Maureen Murchie, Viola

Guy Fishman, Cello

Sarah Stone, Cello/Gamba

Brent Wissick, Cello/Gamba

Heather Miller Lardin, Bass

Kristin Olson, Oboe/Recorder

Meg Owens, Oboe/Recorder

Sung Lee, Oboe

Héloïse Degrugillier, Recorder/Traverso

C. Keith Collins, Bassoon

Perry Sutton, Trumpet

Rachel Niketopoulos, Horn

Christopher Caudill, Horn

Ian Watson, Harpsichord

Johann Sebastian BACH
(1685–1750)

Brandenburg Concertos, BWV 1046-1051
(in order of this evening's performance)

Concerto No. 1 in F major, BWV 1046

(Concerto 1^{mo} à 2 Corni di Caccia, 3 Hautb: è Bassono, Violino Piccolo concertato, 2 Violini, una Viola è Violoncello, col Basso Continuo)

- I. [no tempo indication] (usually performed at Allegro or Allegro moderato)
- II. Adagio in D minor
- III. Allegro
- IV. Menuet – Trio I – Menuet da capo – Polacca – Menuet da capo – Trio II – Menuet da capo

Concerto No. 5 in D major, BWV 1050

(Concerto 5^{to} à une Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato.)

- I. Allegro
- II. Affettuoso
- III. Allegro

Concerto No. 3 in G major, BWV 1048

(Concerto 3^o à tre Violini, tre Viole, è tre Violoncelli col Basso per il Cembalo)

- I. Allegro
- II. Adagio
- III. Allegro

– INTERMISSION –

Concerto No. 2 in F major, BWV 1047

(Concerto 2^{do} à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino, concertati, è 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo)

- I. [no tempo indication] (usually performed at Allegro)
- II. Andante in D minor
- III. Allegro assai

Concerto No. 6 in B-flat major, BWV 1051

(Concerto 6^{to} a due Viole da Braccio, due Viole da Gamba, Violoncello, Violone e Cembalo)

- I. Allegro
- II. Adagio ma non tanto
- III. Allegro

Concerto No. 4 in G major, BWV 1049

(Concerto 4^{to} à Violino Principale, due Fauti d'Echo, due Violini, una Viola è Violone in Ripieno, Violoncello è Continuo)

- I. Allegro
- II. Andante
- III. Presto

This Concert is Underwritten In Loving Memory of Dr. T C Price Zimmermann.

Please silence electronic devices for the duration of the performance. Audio or video recording of any portion of this event is not permitted. Thank you for honoring our musicians and preserving the value of live performance.

Bellissima Brandenburgs

BACH'S KEEN INTEREST IN ITALIAN SECULAR CHAMBER MUSIC IS REVEALED IN HIS BRANDENBURG CONCERTOS

DR. ROSEEN GILES



JOHANN SEBASTIAN BACH (1685–1750) IS perhaps best known as a church musician. He spent over twenty-five years of his life in Leipzig, where he served as Thomaskantor, and where he died in 1750 at the age of 65. His position in Leipzig, and indeed some of his earlier appointments, primarily demanded that the composer produce sacred music. His reputation in his own day, and certainly in later centuries, has been forged through his large and small-scale sacred works for instruments and voices: the Passions, the Mass in B Minor, the cantatas, and organ music appropriate for use in church services.

But Bach was also a prolific composer of secular and chamber music. Even in his final decades in Leipzig, he composed and famously performed instrumental and vocal music for the Collegium Musicum: a sort of musical society with regular meetings at Gottfried Zimmermann's coffeehouse that had been founded in 1702 by Johann Philipp Telemann (1681–1767). At these gatherings several of Bach's own transcriptions of pieces of chamber music were performed, including those by Vivaldi, and an arrangement of the 4th of a set of six concertos you will hear performed this evening: the Brandenburg Concertos. Bach certainly composed and performed secular instrumental works even in his later Leipzig years, but it was in the period just prior, during his service as music director

to Leopold, Prince of Anhalt-Köthen, when Bach seriously began to explore the musical possibilities of orchestral and instrumental writing.

The most versatile, innovative, culturally malleable, and listener-oriented genre of secular instrumental music of Bach's time was the concerto. The baroque version looked a little different than one might expect today. The concerto was, at least in its earliest 17th-century manifesta-

tion, more of a style than a codified genre. It was an innovative new way of writing for instruments and voices created by Italian composers of the period. The word "concerto" is a noun deriving from the verb "concertare" which in Latin means to fight against

or dispute but in Italian means to work together. The idea of striking a balance between pitting against and working together captures the harmonizing spirit of the concerto even in its much later iterations in the 18th and 19th centuries. The *concertato* style of Claudio Monteverdi (1567–1643) and Giovanni Gabrieli (c. 1554–1612) was one built on contrasts: a large group of musicians pitted against a small group, brisk changes in tempo, contrasts in character, changes in instrumentation, and a marked polarization of treble and bass in the practice of basso continuo.

By the turn of the 18th century the concerto was considered a genre and not just a style, although its versatility lay partly in the seemingly infinite number of

By the turn of the 18th century the concerto was considered a genre and not just a style, although its versatility lay partly in the seemingly infinite number of combinations of instruments it could afford.

combinations of instruments it could afford. While we may assume that a “concerto” is primarily a piece for solo instrument and orchestra, the concertos of Bach’s time were much more varied in their scoring: there were orchestral concertos featuring the whole orchestra, as well as *concerti grossi* (sing. *concerto grosso*) such as the Brandenburg Concertos which featured a large group (*ripieno*) against a smaller group of soloists (*concertino*). Whether they featured one soloist, a group of soloists, or an orchestral ensemble, all concertos of the 18th century had one thing in common: they concertized a kind of benevolent musical debate embodied in the dual meaning of the verb “concertare.” Concertos, in other words, are mirrors to a healthy society in which we work out our differences while preserving our individuality.

The history of the concerto suggests, quite rightly, that Bach’s own attempts in the genre strongly reflect his deep engagement with Italian music: in particular, the concertos of Antonio Vivaldi (1678–1741) and Giuseppe Torelli (1658–1709). If we usually think of Bach as a church musician firmly in the German Lutheran tradition, his concertos show him to have been very well versed in, and indeed willing to adapt and absorb, the style of an Italian composer of secular chamber music. It’s perhaps worth noting the influential line of German musicians who travelled to Italy to learn and fuse their own traditions with those of the Italians: one thinks of Heinrich Schütz who, after his studies with Giovanni Gabrieli, set the German language in an operatic style; or Johann Georg Pisendel (1687–1755), who had a close friendship with Vivaldi and whom Bach envied for his appointment in the court orchestra in Dresden. Bach’s love affair with Italian music seems to have been lifelong.

The precise dates of composition for each of the Brandenburg Concertos are not absolutely certain. While he may have composed them over a period of years, Bach’s serious interest in Italian music likely dates to his early period in Weimar where he served as court organist and chamber musician to the ducal family. The duke’s son, Prince Johann Ernst (1696–1715), had a particular love of Italian music, and of concertos in particular. While Bach may have attempted writing concertos during his time at Weimar, it was only later, after he entered the service of the Prince Leopold of Anhalt-Köthen, that he seems to have made a serious study of the genre. This period allowed Bach to experiment more fully with secular chamber music, something that was perhaps encouraged by the fact that the prince kept an orchestra comprising most of the forces required to play the Brandenburg concertos. Although the surviving sources do not tell us when or in what order Bach composed this remarkable set, the primary manuscript preserving them is,

The history of the concerto suggests that Bach’s attempts in the genre strongly reflect his deep engagement with Italian music: in particular, the concertos of Antonio Vivaldi and Giuseppe Torelli.

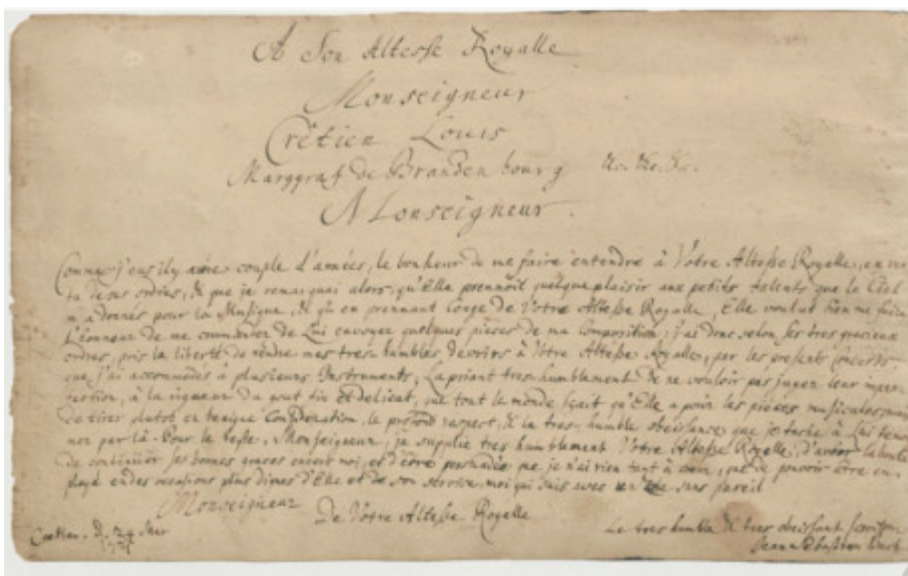


Johann Sebastian Bach, while working in fairly provincial towns, was eager to incorporate styles from other countries, and of course, did so quite successfully.

exceptionally, an autograph (that is, in the composer’s own hand) with a fascinating history.

The Brandenburg Concertos were dedicated to the Margrave Christian Ludwig of Brandenburg (1677–1734), the younger half-brother of King Friedrich I of Prussia who reigned between 1701 and 1713. The king’s cultural and intellectual interests led him to found academies of arts and science in Berlin, and his musical patronage was galvanized by his talented wife Sophie Charlotte, the namesake of Schloss Charlottenburg. Even

after the death of the elector and the accession of his less musically inclined son Friedrich Wilhelm I, Bach’s dedicatee Christian Ludwig seems to have upheld some of his late brother’s cultural plans, retaining musicians and paying them handsomely. As unusual as it might seem to us today, Bach’s dedication to Christian Ludwig is written in a courtly French (!) and signed from Köthen in 1721 (see the lower left-hand corner of the dedication on the following page). The exceptional manuscript represents Bach’s inventive foray into secular chamber music, but also his participation in court culture. And its afterlives are just as thrilling. The manuscript was owned by the composer and former pupil of Bach, Johann Kimberger (1721–1783).



Title page and dedication of Johann Sebastian Bach's autograph of the Brandenburg Concertos, Deutsche Staatsbibliothek, Berlin, Amalien-Bibliothek no. 78

If you look at the title page you can see his signature in the lower left-hand corner. Kirnberger was not only a composer and theorist, but also a collector, and he left his substantial library, including the autograph Brandenburg manuscript, to his patron, Princess Anna Amalia of Prussia (1739–1807).

Following Bach's death, only the 5th concerto seems to have circulated amongst musicians until their rediscovery by the German scholar Siegfried Wilhelm Dehn (1799–1858), who, in 1849, discovered the autograph manuscript by chance in Princess Amalia's library. Elated by his discovery, Dehn later wrote to the musicologist Aloys Fuchs: "At present I am concerned only with the J.S. Bach concertos; I have discovered several of them which—mirabile dictu!—are entirely unknown; among others are 6 (I repeat, six) Concerti grossi [...]" (trans. Boyd, *The Brandenburg Concertos*, 21).

One final thing to keep in mind as you let the splendor wash over you. If concertos are healthy mirrors on a

harmonious society, they also provide food for thought on the idea of structural hierarchies. The unusual features of Bach's scoring in these concertos usually have something to do with playfully reversing musical expectations and practical hierarchies.

The 1st and 2nd Brandenburg concertos that open the two halves of the concert, for instance, feature the brass as soloists, giving a playful reimagining of these instruments' associations with war and the hunt; the 1st concerto features a virtuosic part for the natural horns, and the 2nd was likely written with Johann Ludwig Schreiber in mind, the court trumpeter in Köthen with a speciality in *clarino* playing.

Instrumental hierarchies are also disrupted in the 6th and 4th concertos with which the concert ends. The 6th has no violins but instead includes both cello and viola da gamba, two instruments that often had accompanying functions. The 4th features Bach's somewhat cryptic instruction of having "flauti d'echo" suggesting that the two recorders could be meant to create some kind of echo effect. The 5th concerto certainly also shows this kind of role reversal through scoring.

Some years before the dedication of the manuscript, Bach had travelled to Berlin to inspect and purchase a harpsichord for his then-patron, the Prince of Anhalt-Köthen, from the famed instrument builder Michael Mietke. The connection between the marvelous harpsichord cadenza of the first movement of the fifth concerto is perhaps not accidental; harpsichords were often accompanying instruments in chamber music and usually had their music written only in part, following the conventions of basso continuo—but here the harpsichord has an obbligato passage, completely written out. Listen for the way that Bach slowly thins out the orchestral texture until you gradually realize that the harpsichordist has subtly transitioned into an incredibly virtuosic (and strange!) solo passage. The solo goes on for so long to marvelous effect that the return of the orchestral ritornello is almost jarring!

– Rosen Giles (Duke University)

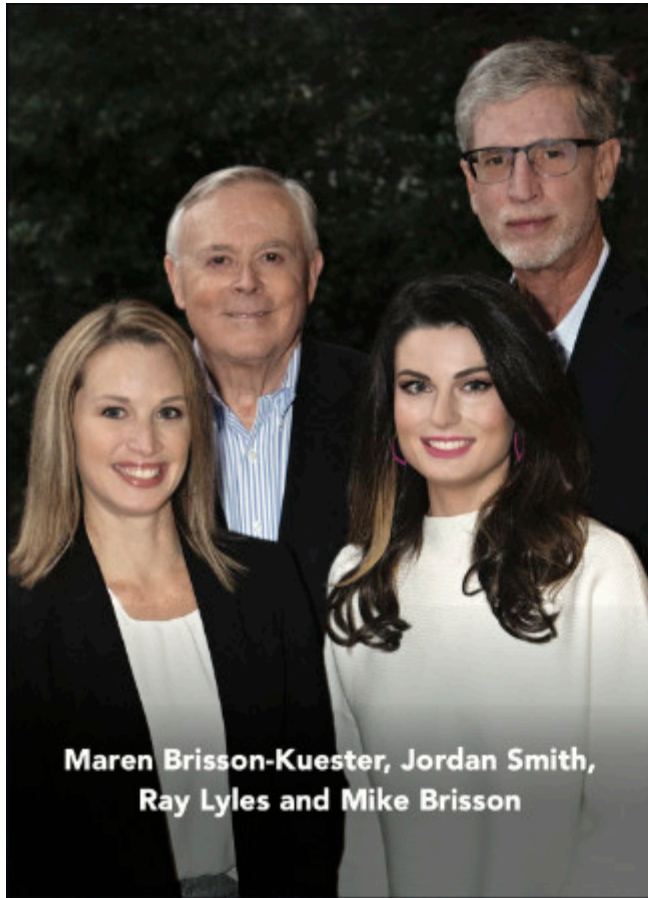
connection between the marvelous harpsichord cadenza of the first movement of the fifth concerto is perhaps not accidental; harpsichords were often accompanying instruments in chamber music and usually had their music written only in part, following the conventions of basso continuo—but here the harpsichord has an obbligato passage, completely written out. Listen for the way that Bach slowly thins out the orchestral texture until you gradually realize that the harpsichordist has subtly transitioned into an incredibly virtuosic (and strange!) solo passage. The solo goes on for so long to marvelous effect that the return of the orchestral ritornello is almost jarring!

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Organ Recital

2025 Charlotte Bach Festival
Sunday, June 1 • 4:00 pm
St. John's Baptist Church, Charlotte NC



Jerrick Cavagnaro, Organ

Johann Sebastian BACH
(1685–1750)

Tocatta and Fugue in F major, BWV 540

Nicolas de GRIGNY
(1672-1703)

Tierce en taille

Brenda PORTMAN
(b. 1980)

Scherzo

Bálint KAROSI
(b. 1979)I

Four Preludes and Fugues on B-A-C-H
I. Prelude and Fugue in A

Jan Pieterszoon SWEELINCK
(1562-1621)

Soll es sein

Improvised Stylus Fantasticus Praëludium

– INTERMISSION –

Louis VIERNE
(1870-1937)

Symphony No. 2 in E minor, Op. 20
I. Allegro
II. Choral
III. Scherzo
IV. Cantabile
V. Final

**This performance is provided in conjunction with the Charlotte Chapter
of the American Guild of Organists "2025 Summer Recital Series."**



– CHARLOTTE CHAPTER –
American Guild of Organists

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Jerrick Cavagnaro

ORGANIST

AWARD-WINNING ORGANIST, IMPROVISER, AND composer Jerrick Cavagnaro is an emerging young artist equally comfortable in the fields of sacred and secular music. He currently serves as the associate director of music at Trinity Church, Copley Square in Boston, Mass., where he accompanies and co-conducts the adult choirs and choristers. Jerrick was the first prize winner of the American Guild of Organists National Competition in Organ Improvisation in San Francisco in the summer of 2024. Other accolades include second prize in the National Competition in Organ Accompaniment sponsored by the Washington, D.C. AGO chapter and third prize in the Quebec Organ Competition in Quebec City, Canada.

As a composer, Jerrick's choral works have been performed internationally. His arrangement of *Masters in this Hall* was included in Oxford University Press' recent edition of *Carols for Choirs 6*. He was also the winner of the 2022 Liturgy Alive! Composition Competition at Notre Dame University in the mixed choir category. Two of his arrangements were included on Trinity Church Boston's 2024 critically acclaimed Christmas album *The Great Glad Tidings Tell* which reached the number one spot on the classical Billboard charts. Jerrick also accompanied the choir on this album and was noted for his "brilliant organ accompaniments and highly imaginative hymn settings" in the *American Organist* magazine.

An avid improviser and teacher, Jerrick incorporates improvisation into his instructional method for both piano and organ. Taking inspiration from multiple genres including classical, pop, rock, and more, his improvisational style is eclectic and unique. Although most passionate about liturgical improvisation, he is equally comfortable in concert improvisation.

Jerrick is a graduate of the Yale School of Music and the Yale Institute of Sacred Music where he earned a master's degree in organ performance studying under Jon Laukvik and Thomas Murray. He completed his undergraduate studies at Westminster Choir College in Princeton, N.J., where he earned a bachelor's degree in sacred music and organ performance studying under Alan Morrison. A native of New Jersey, Jerrick has served in several church music positions on the east coast. Most recently, he was the assistant director of music and organist at



Christ Episcopal Church in Charlotte, N.C. He has also served as organ scholar at Trinity Church on the Green in New Haven, Conn. and at St. Peter's Episcopal Church in Morristown, N.J. and as music director at Good Shepherd Episcopal Church in Lincoln Park, N.J. and as an organist at Our Lady of the Valley and Holy Cross Roman Catholic Church in Wayne, N.J.

Goldberg Variations

2025 Charlotte Bach Festival
Monday, June 2 • 7:30 pm
Tate Hall at CPCG, Charlotte NC



Pius Cheung, Marimba

Johann Sebastian BACH
(1685–1750)

Goldberg Variations (Goldberg-Variationen), BWV 988

Aria

Variatio 1. a 1 Clav.

Variatio 2. a 1 Clav.

Variatio 3. Canone all'Unisono. a 1 Clav.

Variatio 4. a 1 Clav.

Variatio 5. a 1 ô vero 2 Clav.

Variatio 6. Canone alla Seconda. a 1 Clav.

Variatio 7. a 1 ô vero 2 Clav. al tempo di Giga

Variatio 8. a 2 Clav.

Variatio 9. Canone alla Terza. a 1 Clav.

Variatio 10. Fughetta. a 1 Clav.

Variatio 11. a 2 Clav.

Variatio 12. a 1 Clav. Canone alla Quarta in moto contrario

Variatio 13. a 2 Clav.

Variatio 14. a 2 Clav.

Variatio 15. Canone alla Quinta. a 1 Clav.: Andante

Variatio 16. Ouverture. a 1 Clav.

Variatio 17. a 2 Clav.

Variatio 18. Canone alla Sesta. a 1 Clav.

Variatio 19. a 1 Clav.

Variatio 20. a 2 Clav.

Variatio 21. Canone alla Settima

Variatio 22. a 1 Clav. alla breve

Variatio 23. a 2 Clav.

Variatio 24. Canone all'Ottava. a 1 Clav.

Variatio 25. a 2 Clav.: Adagio

Variatio 26. a 2 Clav.

Variatio 27. Canone alla Nona. a 2 Clav.

Variatio 28. a 2 Clav.

Variatio 29. a 1 ô vero 2 Clav.

Variatio 30. a 1 Clav. Quodlibet

Aria da Capo

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Pius Cheung

MARIMBIST

NOTES BY PIUS CHEUNG FROM HIS 2006 "GOLDBERG VARIATIONS" CD

WHY NOT? I LOVE THE GOLDBERG VARIATIONS and I love the marimba, so it is only natural for me to play the Goldbergs on marimba, though I have always been a strong believer that music comes first, instrument comes second. I believe when one plays an instrument well enough, one can achieve a state of musical purity where it does not matter what the instrument is. Audience would forget the actual sounds that they are listening to, and all that is left is pure musical expression. This is something that I always strive for."

"As to the story of how I have gotten to know the Goldberg Variations, like most people who play this piece on the piano, I first knew of the Goldbergs from Glenn Gould's recording and fell in love with the piece and Gould immediately. Though I have known of the piece since I was really young, I have never played it on the piano, let alone the marimba. For a long time, I thought the idea of playing this gigantic Bach monument on the marimba was simply ridiculous and undoable."

"It wasn't until Fall 2005, when I finally attempted the task of playing the Goldbergs on marimba seriously. At that point of my life, I always thought I had more to say and share as a performer after every performance. I wanted to perform a big piece by a master composer that is a world of its own in the way Mahler does with his Symphonies. Since Mahler Symphonies are impossible on marimba, I turned to the close to impossible choice of the Goldberg Variations. To give myself the extra push to learn it, I actually scheduled a small school recital 2.5 weeks from the day I decided to learn it. I did so knowing that the first time performing this piece will always be an extremely dangerous experience, regardless of how long I have practiced it. The result was better than I expected. Or shall I say at least good enough to the point that I knew I would want to invest the rest of my life to discover this piece. The summer following that came my debut album of the Goldberg Variations."



2025 Update

Thank you to Garrett Murphy's invitation and encouragement, revisiting this piece was an incredible experience. Some feelings about the Goldbergs have remained the same, while some have changed towards the marimba, music, and life. For instance, I have started to learn to simply follow the music and remove 'self' as a performer. Listen to what the music is telling us and allow it to say what it wants to say. I also think of the Goldbergs more as a journey than a world of its own now. While some things are set, some things are surprises. We just have to learn to follow the journey and see where it takes us.

About Pius Cheung

Hailed by *The New York Times* as "deeply expressive" for his groundbreaking recording of Bach's Goldberg Variations on solo marimba, Pius Cheung has presented solo recitals at Carnegie Hall, Kennedy Center, National Centre for the Performing Arts in Beijing, and National Concert Hall in Taipei, Kyoto Arts Center (Japan).

An inspiring teacher to young percussionists, Mr. Cheung presents masterclasses at such renowned institutions as the Juilliard School, Curtis Institute of Music, Manhattan School of Music, Amsterdam Conservatory, Paris Conservatory, Berklee Valencia, Toho Gakuen (Japan), and Beijing Central Conservatory. A native of Hong Kong, Mr. Cheung moved to Vancouver at the age of 12. He received his Bachelor of Music from the Curtis Institute in Philadelphia, his Artist Diploma from The Boston Conservatory, and his doctorate from the University of Michigan. Mr. Cheung is currently a Professor and Chair of the Percussion Area at the University of Oregon.

All in the Familie: JS Bach & Sons Chamber Music

2025 Charlotte Bach Festival
Tuesday, June 3 • 7:30 pm
St. Mark's Lutheran Church, Charlotte NC



Aisslinn Nosky, Violin
Evan Few, Violin
Natalie Kress, Viola
Guy Fishman, Violoncello Piccolo
Heather Miller Lardin, Bass
Kristin Olson, Oboe
Sung Lee, Oboe
C. Keith Collins, Bassoon
Ian Watson, Organ
Arwen Myers, Soprano
Laura Atkinson, Alto
Gene Stenger, Tenor
Harrison Hintzsche, Bass

Johann Sebastian BACH
(1685-1750)

Sonata for Viola da Gamba and Keyboard in G Major, BWV 1027

- I. Adagio
- II. Allegro ma non tanto
- III. Andante
- IV. Allegro moderato

Johann Christian Friederich BACH
(1732-1795)

Sonata for violoncello and continuo in A, HW X/3

- I. Larghetto
- II. Allegro
- III. Tempo di minuetto

Carl Philipp Emanuel Bach
(1714-1788)

Sonata for Viola da Gamba and Continuo in D, Wq 137

- I. Adagio ma non tanto
- II. Allegro di molto
- III. Arioso

J.S. BACH

Also hat Gott die Welt geliebt, BWV 68

- I. Chorus: Also hat Gott die Welt geliebt
- II. Aria: Mein gläubiges Herze
- III. Recitative: Ich bin mit Petro nicht vermessen
- IV. Aria: Dubist geboren mir zugute
- V. Chorale: Wer an ihn gläubet, der wird nicht gerichtet

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Cantata: Also hat Gott die Welt geliebt, BWV 68 (God so loved the world)

Cantata for the second day of Pentecost

1. Chor

Also hat Gott die Welt geliebt,
Daß er uns seinen Sohn gegeben.
Wer sich im Glauben ihm ergibt,
Der soll dort ewig bei ihm leben.
Wer glaubt, daß Jesus ihm geboren,
Der bleibt ewig unverloren,
Und ist kein Leid, das den betrübt,
Den Gott und auch sein Jesus liebt.

2. Arie

Mein gläubiges Herze,
Frohlocke, sing, scherze,
Dein Jesus ist da!
Weg Jammer, weg Klagen,
Ich will euch nur sagen:
Mein Jesus ist nah.

3. Rezitativ

Ich bin mit Petro nicht vermessen,
Was mich getrost und freudig macht,
Daß mich mein Jesus nicht vergessen.
Er kam nicht nur, die Welt zu richten,
Nein, nein, er wollte Sünd und Schuld
Als Mittler zwischen Gott und Mensch vor diesmal schlichten.

4. Arie

Du bist geboren mir zugute,
Das glaub ich, mir ist wohl zumute,
Weil du vor mich genug getan.
Das Rund der Erden mag gleich brechen,
Will mir der Satan widersprechen,
So bet ich dich, mein Heiland, an.

5. Chor

Wer an ihn gläubet, der wird nicht gerichtet; wer aber
nicht gläubet, der ist schon gerichtet; denn er gläubet
nicht an den Namen des eingebornen Sohnes Gottes.

(John 3:18)

1. Chorus

God so loved the world,
that he gave us his Son.
Whoever gives himself to him in faith
shall afterwards live with him eternally.
Whoever believes that Jesus was born for him,
will never be lost,
and no sorrow will trouble him
who loves God and also his Jesus.

2. Aria

My faithful heart,
delight, sing, play,
your Jesus is here!
Away with sorrow, away with lamenting,
I will only say to you:
my Jesus is near.

3. Recitative

Like Peter, I am not presumptuous;
what comforts me and makes me joyous,
is that my Jesus has not forgotten me.
He did not come only to judge the world,
no, no, he wished to mediate for sin and guilt
as Intercessor between God and man.

4. Aria

You have been born for my well-being,
I believe this, I am encouraged by it,
since you have done enough for me.
The orb of the earth may crack open,
Satan may speak against me,
yet I pray to you, my Savior.

5. Chorus

Whoever believes in him will not be judged; but whoever
does not believe is already judged; for he does not believe in
the name of the only-begotten Son of God.

Translation by Francis Browne © 2002

tiny small large violin

WHAT'S IN A NAME? A VIOLONCELLO PICCOLO BY
, KLANY OTHER NAME WOULD SOUND AS SWEET

GUY FISHMAN

MUSICAL INSTRUMENT NOMENCLATURE IN THE 17th and 18th centuries is anything but straightforward. The same instrument can be called a variety of different names depending on its location. In German, Dutch, Spanish, and English-speaking lands, string instruments had vernacular, often colloquial names (some Germans called the cello a *Baß Geige*, or “bass violin,” which is what the English called it and which, indeed, it is). These instruments emerged in Italy and eventually, Italian names remained, though sometimes transformed. Every bowed instrument is a *viol*; Did you know that the violin is actually a *viola da braccio*—a viol of the shoulder? Hard to argue with that. *Violino* means “small viol,” just as *Violone*, or the instrument we associate most frequently with the double bass, means “large viol.” Sometimes, apparently for fun, a cello is called a *violone*. Who’s on first? Anyway, *violoncello*, the cello’s full name, means “small large violin,” and *violoncello piccolo*, which is the instrument I’m playing tonight, means “tiny small large violin.”

It’s hard to know what any of that means except that the instrument is supposed to be small. How small, how many strings, how to hold or play it—there are contradicting accounts, to no one’s surprise. Bach definitely knew it, because he called for it by name in nine of his cantatas—he is the only composer in northern Germany to use this name. But the music he composed for it does not help to shed any light on the nature of the instruments. Indeed, the same name may have been used for several instruments; Bach uses treble (violin), alto (viola), and bass (cello) clefs in the piccolo arias in these cantatas, sometimes asking for piccolo when either viola or a cello would do. He almost always explores the higher range of the instrument, a fact that supports most cellists’ belief that the piccolo is meant to be a small cello with an added *e’* string, as I am using. But sometimes the music doesn’t descend to that instrument’s lowest string, and in these cases a four-string instrument tuned like a violin an octave lower could be used. In fact, I’ve strung up a cello in the past for this very purpose; it’s confusing, but it works.

In BWV 68, Bach pairs the cello piccolo with the soprano and continuo in a delightful duet that brilliantly



Guy Fishman, Bach Akademie Charlotte Artistic Leader

evolves into a trio with violin and oboe. This is one of those instances in which a four-stringed cello could have been used by a technically advanced player; one is truly grateful for that added high *e’* string in only one measure. The music in this and the next aria beautifully depict the hope and gratitude expressed by the text, just as the book-ending movements so skillfully reflect God’s sacrifice and impending judgment.

Whatever the cello piccolo was, it was not a viola da gamba, or a cello. The bass viola da gamba, the most popular bowed instrument of the 16th through much of the 17th century, is essentially a bowed lute. It’s a member of a distinct instrumental family that was eventually overshadowed by the more powerful and brilliant violin. So why am I performing works composed for it on a five-string tiny cello? Isn’t this a “historically-informed” festival? Isn’t the central premise of the early music movement

In BWV 68, Bach pairs the cello piccolo with the

soprano and continuo in a delightful duet that

brilliantly evolves into a trio with violin and oboe.

to scrape away generations of evolving tastes and practices to reveal and comply with the composer's intentions, presenting his or her work with the light of truth and deference shining upon them?

Well, sort of. The possibility of achieving that truth can drive a nearly religious agenda and is very, very tempting to subscribe to. One is humbled, however, to learn that many things can be true at the same time. What did a composer intend when he composed a violin sonata, then published it as "Sonata for Violin and Continuo, or oboe, or flute, or cello, or bassoon?" Did he find the true expression of his imagination in each of those instruments, or did he intend to sell more copies? Could it be that his intention was that his music be performed with honesty, sincerity, and adherence to the best technical and musical practices of his time, on any appropriate instrument?

We look at some composers almost as deities and it's hard to contradict a demi-god's command. Bach calls BWV 1027 a sonata for viola da gamba, and it certainly works that way. But Bach arranged this work from an earlier trio sonata for two soprano instruments. In the arrangement the gamba gets one soprano line, and the right hand of the keyboard gets the other. Was it an artistic impulse, a reassessment of that trio and the realization that it would be better served by a keyboard and viola da gamba, that drove Bach to arrange it, or a request by a gambist for a new work? The answer is clear, if harpsichord is to be used (and usually is). The opening four bars contain a melody originally played by one soprano instrument while the other holds long notes. The latter is impossible to achieve on the harpsichord unless a trill is added to sustain the sound, though none is written in Bach's score.

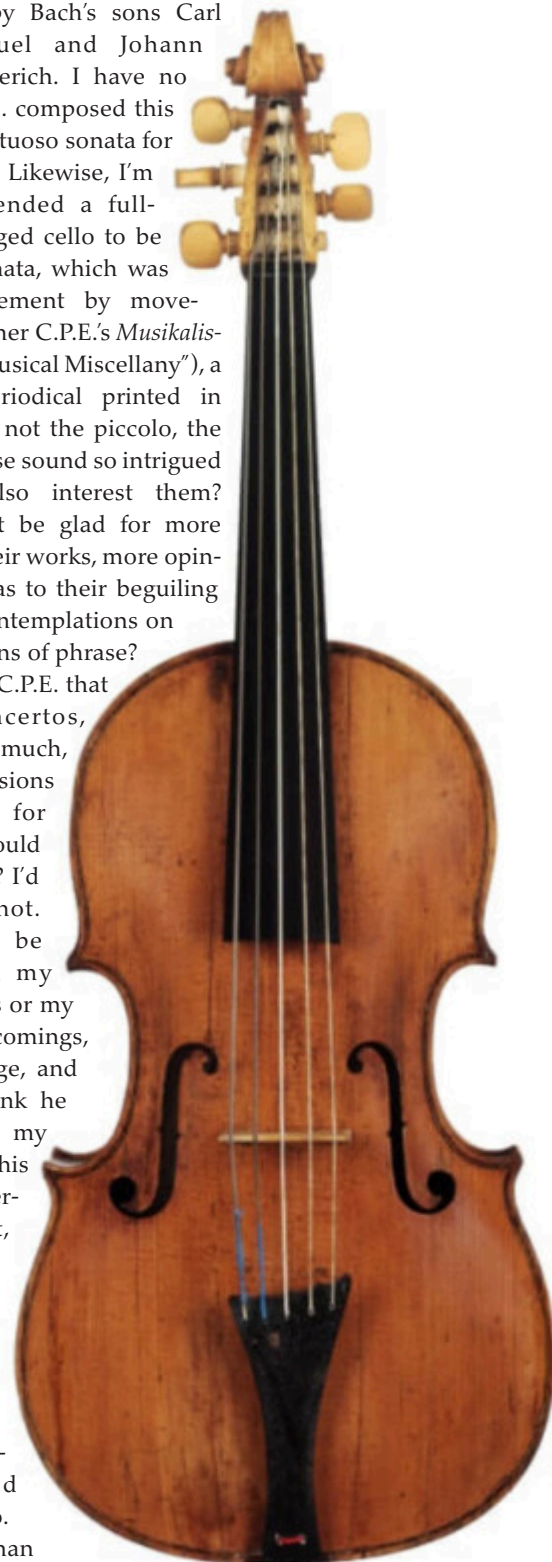
I think even Bach would agree that a flute or violin executes these notes more effectively, but the various solutions a harpsichord can choose to utilize are also attractive (or, one can choose to use an organ, which is happy to sustain the sound as long as you keep it plugged in). Either way, Bach took a sustained line and gave it to a plucked instrument that cannot sustain. That's imperfect, but practical. I don't play the gamba. Is it so bad that I'm being practical, too?

It would seem like this deity's command is perhaps more of an allusion to the practicality, variety, imaginative experimentation, and flexibility that were so prevalent among 18th century musicians. Perhaps stepping into an

18th century musician's shoes and taking these on is what the job requires. It's certainly what Ian and I hope to bring to the works by Bach's sons Carl Philipp Emanuel and Johann Christoph Friederich. I have no doubt that C.P.E. composed this beautiful and virtuoso sonata for viola da gamba. Likewise, I'm sure J.C.F. intended a full-sized, four-stringed cello to be used for his sonata, which was published movement by movement in his brother C.P.E.'s *Musikalisches Vielerley* ("Musical Miscellany"), a subscription periodical printed in 1770. But could not the piccolo, the instrument whose sound so intrigued their father, also interest them? Would they not be glad for more enjoyment of their works, more opinions expressed as to their beguiling beauty, more contemplations on their various turns of phrase?

If I point out to C.P.E. that his cello concertos, which I love so much, also exist in versions for flute and for harpsichord, would he still be cross? I'd like to think not. He may well be unhappy with my musical choices or my technical shortcomings, as is his privilege, and yours. But I think he would affirm my wish to perform his music on a different instrument, so long as I heed his dictum: his music's central purpose is to move the listener. That is the most historically-informed thing to try to do.

– Guy Fishman



Artist Spotlight Series: Gene Stenger

2025 Charlotte Bach Festival
Wednesday, June 4 • 7:30 pm
Kathryn Greenhoot Recital Hall, Charlotte NC



Gene Stenger, Tenor
Christopher Caudill, Horn
Esther Jeehae Ahn, Piano

Franz SCHUBERT **Auf dem Strom, D. 943**
(1797–1828)

Henri DUPARC **L'invitation au voyage**
(1848–1933)

Extase

Chanson triste

Wolfgang Amadeus MOZART **Va, dal furor portata, K. 21**
(1756–1791)

~Intermission~

Benjamin BRITTEN **Winter Words, Op. 52**
(1913-1976)
I. At Day-Close in November
II. Midnight on the Great Western
III. Wagtail and Baby
IV. The Little Old Table
V. The Choirmaster's Burial
VI. Proud Songsters
VII. At the Railway Station, Upway
VIII. Before Life and After

Gioachino ROSSINI **Soirees musicales**
(1792-1868)
La Lontananza
L'orgia
La Danza

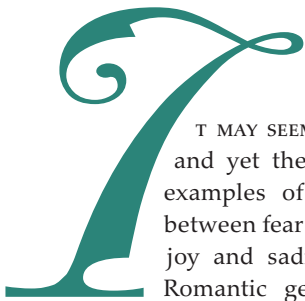
Gene Stenger's "Artist Spotlight Series" performance is made possible thanks to the generosity of Dr. Reta Phifer.

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Love is terrifying and beautiful

LÀ, TOUT N'EST QU'ORDRE ET BEAUTÉ,
LUXE, CALME ET VOLUPTÉ!

DR. ROSEEN GILES



IT MAY SEEM ODD TO REACT TO FEAR WITH SINGING, and yet the history of music gives us countless examples of just that. The surprising closeness between fear and awe, terror and astonishment, and joy and sadness were a central concern for the Romantic generation of Franz Schubert (1797–1828). The sublime was not only an engagement with the mysteries of love—as had been a central concern for composers of vocal music—but also of the relationship between humans and nature. (See, for instance, the image *Der Mönch am Meer*, “The Monk by the Sea”, of 1808–10 by Caspar David Friedrich [1774–1840] on the following page). Love is terrifying and beautiful, just as the forces of nature—the sea, the sun, the forest—are as life-giving as they are overwhelmingly unknown.

These ideas permeate the songs of Franz Schubert, a composer who is known for the smaller-scale, intimate genres of early Romanticism, very often starkly contrasted with the overt extroversion of Ludwig van Beethoven (1770–1827). Schubert studied, perhaps surprisingly or not so surprisingly, with Antonio Salieri (1750–1825). His intense attention to the genre of the *Lied* (German for song) and his preference for domestic performing spaces has forged a strong association with Romantic introversion, while Beethoven’s focus on Classical form and (in his late works) a kind of musical abstraction has contributed to contrasting views of the two composers.

The categorization of Beethoven as Classical and Schubert as purely Romantic is however not as stark as it may seem. Despite being a generation younger, Schubert only outlived Beethoven by one year, dying prematurely of a fever, with some speculation that he may have been suffering from mercury poisoning (a common treatment for syphilis at the time). *Auf dem Strom*, D. 943 is very much an embodiment of Schubert’s engagement of Beethoven. Its composition dates from the last year of Schubert’s life, leading up to the first and only public concert of his works



Gene Stenger

given to mark the one-year anniversary of Beethoven’s death on 26 March 1828. The text is by Ludwig Rellstab (1799–1860), a poet whose verses also appears in Schubert’s *Schwanengesang*, D. 957, the *Swansong*. The song is one of departure, both literally, in its references leaving and farewell—the narrator is unable to send his laments far enough or to hear the songs from the distant shores—and metaphorically, in the ideas of isolation and death. The poem alone may evoke Beethoven’s own isolation and deafness, but Schubert’s music makes the connection explicit: its sublimity recalls not only Beethoven’s only song cycle, *An die ferne Geliebte* of 1816 (“To the distant



☞ Caspar David Friedrich, *Der Mönch am Meer*, (1808–10), Alte Nationalgalerie, Berlin

beloved”), but also the funeral march from the Eroica Symphony. There is a kind of musical and poetic metamorphosis in Schubert’s homage to Beethoven that gravely (but marvelously) foreshadows Schubert’s own death on 19 November 1828.

The awe of love and nature are likewise intertwined in Henri Duparc’s (1848–1933) setting of verses by the symbolist poet Charles Baudelaire (1821–1867). In *L’Invitation au voyage* (a poem from *Les Fleurs du mal*, 1857, “The Flowers of Evil”) Baudelaire reimagines the themes of Romanticism with a focus on the literal sensory experience, one which begins to fragment the syntax of the words. In the poem, the overwhelming power of the sea is ordered and tamed by canals, but the calming of the forces of nature is disturbed by the mysterious and treacherous nature of love. Duparc’s music seems to convey both these contradictory ideas at the same time, and particularly through the relationship between the voice and the piano on Baudelaire’s perhaps ironic, translation-defying refrain: “There, all is order and beauty, luxury, peace and pleasure.”

The latter years of Duparc’s life were not happy ones: although he lived till the age of 85, he abruptly stopped composing at the age of 37 and, following an illness, gradually began to lose his sight. Over the next years he eventually went blind and destroyed most of his compositions. While certainly also about the frustrations of love, one simply cannot imagine a more contrasting way to end the first half of the program than with a concert aria by Wolfgang Amadeus Mozart (1756–1791)—“Va, dal furor portata”, K. 21—with words from Metastasio’s libretto *Ezio*,

composed in London in 1765 when the composer was nine years old.

The second half of the program continues this exploration of the awe and astonishment both of nature, life and death. Benjamin Britten composed his exquisite *Winter Words* in 1953, shortly after composing the opera *Gloriana*, which was performed during the coronation celebrations of Queen Elizabeth II. The song cycle was first premiered at the Leeds Festival in 1953 by Britten himself and tenor Peter Pears, Britten’s longtime collaborator and partner.

That same year Britten began composition of his opera *The Turn of the Screw* with a libretto by Myfanwy Piper who was, along with her husband John, was the dedicatee of *Winter Words*. The fact that this song cycle was composed between two operas is perhaps not accidental; for all that Britten’s musical language may seem distant from an Italian opera composer of Gioachino Rossini’s (1792–1868) generation, Britten actually based his own suite *Soirées musicales*, Op. 9 (1937) on a collection of Rossini’s by the same name (songs from which closes this evening’s recital). Writing for the voice, whether in the dramatic context of opera or the concert setting of songs and other vocal works was a deep preoccupation for Britten.

The poems of Britten’s *Winter Words* are by the Victorian poet Thomas Hardy (1840–1928). If Rellstab’s poem set by Schubert and Friedrich’s paintings capture the awe of humanity in the face of nature, Hardy’s words suggest the equally mysterious sounds of nature and technology. *Midnight on the Great Western* is also a story of a departure, a journey without a clear destination; and yet the sounds



☞ **J.M.W. Turner, Rain, Steam and Speed: The Great Western Railway (1844), National Gallery, London**

of the train—the whistle and the engine—that we hear in Britten’s accompaniment suggest a relentless direction that contrasts the uncertainty of the narrator’s interpretation of it. One thinks immediately of J.M.W. Turner’s enthralling painting *Rain, Steam, and Speed: The Great Western Railway* (1844) completed over a century before Britten’s song.

It’s difficult to convey how new the sounds of a train must have been to Turner and even, in its later manifestations, for Hardy: industrialization brought with it great innovation and growth but also destruction and fear. Still, the contrast between the sounds of industry and the sounds of nature captures that same awe which must have fascinated Britten many years later. The “whistling” in *Proud Songsters* is of a very different kind, and the piano gives us instead the warbling of various birds. The musicality of birds has preoccupied generations of composers, from Claudio Monteverdi (1567–1643) to Olivier Messiaen (1908–1992). And yet as “natural” as they are, bird sounds too represent the relentless passing of time, one which gives new life only through death and metamorphosis. This same text of Hardy’s, *Proud Songsters*, had also been set a couple decades prior by the British composer Gerald Finzi (1901–1956), who included it in *Earth and Air*

and *Rain*, Op. 15 (1935), a cycle named from the last line of Hardy’s poem. The final song in Britten’s cycle, *Before Life and After*, is devastating in its calm simplicity. The repeated triads and somewhat bare harmonies in the piano seem a strange way to convey the nostalgia of the opening passage: “A time there was—as one may guess / And as, indeed, earth’s testimonies tell— / before the birth of consciousness, / When all went well.”

However the pained longing in the text quickly becomes clear, even if the thing longed for (“How long, how long?”) is decidedly unclear. The song is a breathtaking example of Britten’s beloved juxtaposition of innocence and experience of the kind one also hears in passages from *Canticle II: Abraham and Isaac*, Op. 51 (1952), written the previous year for Peter Pears and Kathleen Ferrier.

– Roseen Giles (Duke University)

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Tuning In



2025 Charlotte Bach Festival
Thursday, June 5 • 12:00 pm
Myers Park Presbyterian Church

Nun Komm, der Heiden Heiland, BWV 61 (Now come, Savior of the heathens)

Guy Fishman, Presenter

Aisslinn Nosky, Violin/Concertmaster

**The concertmaster is sponsored by
Anonymous**

Jeanne Johnson, Violin

Allison Willet, Viola

Natalie Kress, Viola

Guy Fishman, Cello

Heather Miller Lardin, Bass

Francis Yun, Organ

C. Keith Collins, Bassoon

Arwen Myers, Soprano

Paulina Francisco, Soprano

Chelsea Helm, Soprano

Charli Mills, Soprano*

Laura Atkinson, Alto

Nicholas Garza, Alto/Countertenor

Helen Karloski, Alto

Jordan Gascoigne, Alto*

Gene Stenger, Tenor

Haitham Haidar, Tenor

Zackery Morris, Tenor

Wesley Saunders, Tenor*

Harrison Hintzsche, Bass

Andrew Padgett, Bass

Jason Steigerwalt, Bass

Rozime Lindsey, Bass*

*Vocal Fellow

Johann Sebastian BACH
(1685-1750)

Nun Komm, der Heiden Heiland, BWV 61

I. Chorale fantasia: Nun komm, der Heiden Heiland

II. Recitativo (tenor): Der Heiland ist gekommen

III. Aria (tenor): Komm, Jesu, komm zu deiner Kirche

IV. Recitativo (bass): Siehe, ich stehe vor der Tür

V. Aria (soprano): Öffne dich, mein ganzes Herze

VI. Chorale: Amen, Amen, komm du schöne Freudenkrone

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Nun Komm, der Heiden Heiland, BWV 61 (Now come, Savior of the heathens)

Cantata for the first Sunday in Advent

1. Chor

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

2. Rezitativ

Der Heiland ist gekommen,
Hat unser armes Fleisch und Blut
An sich genommen
Und nimmet uns zu Blutsverwandten an.
O allerhöchstes Gut,
Was hast du nicht an uns getan?
Was tust du nicht
Noch täglich an den Deinen?
Du kömmt und läßt dein Licht
Mit vollem Segen scheinen.

3. Arie

Komm, Jesu, komm zu deiner Kirche
Und gib ein selig neues Jahr!
Befördre deines Namens Ehre,
Erhalte die gesunde Lehre
Und segne Kanzel und Altar!

4. Rezitativ

Siehe, ich stehe vor der Tür und klopfe an. So jemand
meine Stimme hören wird und die Tür auftun, zu dem
werde ich eingehen und das Abendmahl mit ihm halten
und er mit mir.

5. Arie

Öffne dich, mein ganzes Herze,
Jesus kömmt und ziehet ein.
Bin ich gleich nur Staub und Erde,
Will er mich doch nicht verschmähn,
Seine Lust an mir zu sehn,
Daß ich seine Wohnung werde.
O wie selig werd ich sein!

6. Choral

Amen, amen!
Komm, du schöne Freudenkrone, bleib nicht lange!
Deiner wart ich mit Verlangen.

("Wie schön leuchtet der Morgenstern," verse 7 refrain)

(Revelation 3:20)

1. Chorus

Now come, Savior of the heathens,
known as the Virgin's child,
over whom the whole world marvels,
that God had ordained such a birth for him.

2. Recitative

The Savior has come,
has taken our poor flesh and blood
upon himself
and claims us as blood-brothers.
O Highest Good,
what have you not done for us?
What do you not do
still daily for your own?
You come and allow your light
to shine full of blessing.

3. Aria

Come, Jesus, come to your church
and grant a blessed new year!
Support the honor of your name,
uphold the sound teachings
and bless the chancel and altar!

4. Recitative

Behold, I stand at the door and knock. Anyone that hears
my voice and opens the door, to him I will enter
and keep the evening meal with
him and he with me.

5. Aria

Open yourself, my whole heart,
Jesus comes and enters in.
Even though I am only dust and earth,
yet he does not scorn
to reveal his joy to me,
so that I may be his dwelling.
O how happy will I be!

6. Chorale

Amen! Amen!
Come, you lovely crown of joy, do not delay,
I await you with longing.

7. Chorale

Honor and glory be to the Father, and to the Son
and to the Holy Spirit,
as it was in the beginning, is now, and ever shall be
for ever and ever, Amen.

Follia & Fantasy: The Art of the Trio Sonata

2025 Charlotte Bach Festival
Thursday, June 5 • 7:30 pm
St. Mark's Lutheran Church, Charlotte NC



Aisslinn Nosky, Violin
Evan Few, Violin
Guy Fishman, Cello
Heather Miller Lardin, Bass
Francis Yun, Harpsichord

Johann Sebastian BACH
(1685-1750)

Trio Sonata in G major, BWV 1038
Largo-Vivace-Adagio-Presto

Antonio VIVALDI
(1678-1741)

Sonata for violin in D minor, RV 12
Preludio Andante-Corrente Allegro-Adagio-Giga Allegro

VIVALDI

Sonata for two violins and basso continuo ad libitum in F major, RV 68
Allegro-Andante-Allegro

VIVALDI

Sonata for violin and basso continuo in A major, RV 31
Preludio Capriccio Presto-Corrente Allegro-Adagio-Giga Allegro

VIVALDI

Sonata in A minor for cello & basso continuo RV 43
Largo- Allegro- Largo-Allegro

VIVALDI

Trio Sonata in D minor, RV 63 "La Follia"
Adagio-Andante-Adagio-Vivace-Larghetto-Allegro-Adagio-Allegro

This performance is made possible thanks to the generosity of Mark and Elizabeth Hindal.

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The power of 3 (+1)

BY THE 18TH CENTURY, THE TRIO SONATA WAS THE MOST POPULAR FORM OF CHAMBER MUSIC IN EUROPE.

AISSLINN NOSKY

The trio sonata originated in the early 17th century and by the 18th century was the most popular form of chamber music in Europe. Trio sonatas typically consist of several movements and are written for two melody instruments and basso continuo. The bass part is played by two players, one who plays the bass line on a low-pitched instrument such as a cello or bassoon and one player who fills in harmonies above that bass line, using a chordal instrument such as a harpsichord or lute. The composer indicates which chords should be used by writing numbers, or “figures” in the bass part rather than writing out the chords in full.

BWV 1038 is a trio sonata that came down to us in a set of parts written in the distinctive hand of Johann Sebastian Bach, but the authorship of this work is often called into question by scholars because there is no composer indicated on those parts. Did Bach compose this himself or was he copying out the work of some other composer? That was something Bach did frequently since there was no other way to create parts to use other than to write them out by hand. Bach scholars have gone back and forth on this but, in my personal opinion, the music is so beautiful and sophisticated that I believe we are hearing a work composed by none other than J.S. Bach.

The trio sonata RV 68 by Vivaldi is unusual in that the composer declares that the use of the basso continuo group is optional. The bass part is published along with the two melody lines as in other trio sonatas, but Vivaldi points out in the title that you may perform the piece without bass if you wish to. The sonata was published posthumously and judging from the compositional style, seems to be a late work. One hypothesis which might explain the choice to make the bass optional is that Vivaldi performed



Aisslinn Nosky, Bach Akademie Charlotte Artistic Leader

the works when he was traveling and did not have sure access to the appropriate players and instruments to cover all the parts. By making them playable with only the two melody instruments, he gives himself more flexibility to perform in different situations. Another theory is that

perhaps Vivaldi used this sonata as a teaching piece, one that he could play alongside his talented students at Ospedale delle Pieta.

Vivaldi trio sonata Opus 1 Number 12 "La Follia" departs from the usual multi-movement form for a trio sonata and is instead a set of variations on what in the 18th century was a well-known harmonic progression. Vivaldi takes what could be merely a pleasant repetition of 16 bars of catchy chords and creates a thrilling musical ride for the players by crafting extreme contrasts of rhythm and mood into the variations. I believe that this ability to create seemingly limitless variety out of relatively simple material is one reason that Vivaldi's music has such lasting popularity. On some level, it's just catchy.

Vivaldi's Opus 2 sonatas are scored for a single violin with basso continuo accompaniment. Vivaldi composed his Opus 2 sonatas on the occasion of a visit by the King of Denmark to Venice in 1708. The early opus number is misleading as Vivaldi wrote these at 40 years of age when he was one of the most important and famous musicians in Venice. The music scene in Venice at the time was extremely vibrant and Vivaldi composed many concertos for his students at the Ospedale delle Pieta as well as music for entertainments of varying scale for public events. Vivaldi was at the top of his compositional game and these violin sonatas fully display his creativity and sophisticated musical craftsmanship.

One of the oldest remembered European musical themes, "La Follia" has been described as "a dance ... which is played so fast, they all seem to be out of their minds."

At the beginning of Vivaldi's musical career the cello was still most often thought of as an instrument to be used mainly in a supporting role to something higher pitched, like a violin or a flute but by the end of Vivaldi's life the cello had been developed into a solo instrument in its own right. Many composers in and around Italy wrote increasingly virtuosic music for the cello and Vivaldi was no exception. He composed at least 25 solo concertos, a double cello concerto, and several other concerto-grosso-style concertos that involve the cello as a soloist. It's thought that Vivaldi wrote 10 cello sonatas altogether but unfortunately a few of them were lost. On a personal note, I'm grateful to have wonderful cellists like Guy Fishman as colleagues because, though I am by my nature a violinist at my core, I really love the sound of the cello and I could listen to it contentedly for many, many hours. Thanks for carrying that heavy thing around just to entertain me, friends!

– Aisslinn Nosky




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Meine Seel erhebt den Herren, BWV 10 (My soul magnifies the Lord)

Guy Fishman, Presenter

Aisslinn Nosky, Violin/Concertmaster

The concertmaster is sponsored by Anonymous

Evan Few, Violin

Jeanne Johnson, Violin

Allison Willet, Viola

Natalie Kress, Viola

Sarah Stone, Cello

Heather Miller Lardin, Bass

Steven Marquardt, Trumpet

Kristin Olson, Oboe

Sung Lee, Oboe

C. Keith Collins, Bassoon

Francis Yun, Organ

Arwen Myers, Soprano

Paulina Francisco, Soprano

Chelsea Helm, Soprano

Charli Mills, Soprano*

Laura Atkinson, Alto

Nicholas Garza, Alto/Countertenor

Helen Karloski, Alto

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Gene Stenger, Tenor

Haitham Haidar, Tenor

Zackery Morris, Tenor

Wesley Saunders, Tenor*

Harrison Hintzsche, Bass

Andrew Padgett, Bass

Jason Steigerwalt, Bass

Rozime Lindsey, Bass*

***Vocal Fellow**

Johann Sebastian BACH

(1685-1750)

Meine Seel erhebt den Herren, BWV 10

I. Chorale Fantasia: Meine Seel erhebt den Herren

II. Aria: Herr, der du stark und mächtig bist

III. Recitativo: Des Höchsten Güt und Treu

IV. Aria: Gewaltige stößt Gott vom Stuh

V. Duetto and Chorale: Er denket der Barmherzigkeit

VI. Recitativo: Was Gott den Vätern alter Zeiten

VII. Chorale: Lob und Preis sei Gott dem Vater

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Meine Seel erhebt den Herren, BWV 10 (My soul magnifies the Lord)

Cantata for the Feast of the Visitation

1. Choral

Meine Seel erhebt den Herren,
Und mein Geist freut sich Gottes, meines Heilandes;
Denn er hat seine elende Magd angesehen.
Siehe, von nun an werden mich selig preisen alle Kindeskind.

2. Arie

Herr, der du stark und mächtig bist,
Gott, dessen Name heilig ist,
Wie wunderbar sind deine Werke!
Du siehest mich Elenden an,
Du hast an mir so viel getan,
Daß ich nicht alles zähl und merke.

3. Rezitativ

Des Höchsten Güt und Treu
Wird alle Morgen neu
Und währet immer für und für
Bei denen, die allhier
Auf seine Hilfe schau'n
Und ihm in wahrer Furcht vertraun.
Hingegen übt er auch Gewalt
Mit seinem Arm
An denen, welche weder kalt
Noch warm
Im Glauben und im Lieben sein;
Die nacket, bloß und blind,
Die voller Stolz und Hoffart sind,
Will seine Hand wie Spreu zerstreun

4. Arie

Gewaltige stößt Gott vom Stuhl
Hinunter in den Schwefelpfuhl;
Die Niedern pflegt Gott zu erhöhen,
Daß sie wie Stern am Himmel stehen.
Die Reichen läßt Gott bloß und leer,
Die Hungrigen füllt er mit Gaben,
Daß sie auf seinem Gnadenmeer
Stets Reichtum und die Fülle haben.

5. Duett (mit instr. Choral)

Er denket der Barmherzigkeit
Und hilft seinem Diener Israel auf.

1. Chorus

My soul magnifies the Lord,
and my spirit rejoices in God, my Savior;
for he has regarded his lowly handmaid.
Behold, from now on all generations will call me blessed.

2. Aria

Lord, you who are strong and mighty,
God, whose name is holy,
how wonderful are your deeds!
You have looked upon wretched me,
You have done so much for me,
that I cannot count or tell it all.

3. Recitative

The goodness and love of the Highest
is renewed every morning
and endures for ever and ever
with them, who from here
look for his help
and trust him in true fear.
He also uses force
with his arm
against those, who are neither cold
nor warm
in faith and in love;
who are naked, bare, and blind,
who are full of pride and arrogance,
will be scattered like straw by his hand.

4. Aria

The mighty God casts from their thrones,
down into the sulphurous pit;
the humble God means to exalt,
so that they are as the stars in heaven.
The rich God leaves bare and empty,
the hungry he fills with gifts,
so that, from the sea of his grace
they might always have their fill of riches.

5. Duet (with instr. Chorale)

He remembers his mercy
and helps his servant Israel.



WinterFest

January 28-
February 1, 2026

Charlotte Bach Festival

May 29–June 6,
2026

6. Rezitativ

Was Gott den Vätern alter Zeiten
Geredet und verheißen hat,
Erfüllt er auch im Werk und in der Tat.
Was Gott dem Abraham,
Als er zu ihm in seine Hütten kam,
Versprochen und geschworen,
Ist, da die Zeit erfüllet war, geschehen.
Sein Same mußte sich so sehr
Wie Sand am Meer
Und Stern am Firmament ausbreiten,
Der Heiland ward geboren,
Das ew'ge Wort ließ sich im Fleische sehen,
Das menschliche Geschlecht von Tod und allem Bösen
Und von des Satans Sklaverei
Aus lauter Liebe zu erlösen;
Drum bleibt's darbei,
Daß Gottes Wort voll Gnad und Wahrheit sei.

7. Choral

Lob und Preis sei Gott dem Vater und dem Sohn
Und dem Heiligen Geiste,
Wie es war um Anfang, jetzt und immerdar
Und von Ewigkeit zu Ewigkeit, Amen.

Luke 1:46–55

6. Recitative T

What God, in times past, to our forefathers,
has spoken and promised,
he fulfills in his works and also in deeds.
What God to Abraham,
when he came to him in his tents,
promised and swore,
has, at the fullness of time, occurred.
His seed must be scattered
as plentifully as sand on the shore
and as stars in the firmament,
the Savior was born,
the eternal Word appears in the flesh,
the race of man, from death and all evil
and from the slavery of Satan
is delivered out of pure love;
Thus it ever is,
that God's Word is full of grace and truth.

7. Chorale

Honor and glory be to the Father, and to the Son
and to the Holy Spirit,
as it was in the beginning, is now, and ever shall be
for ever and ever, Amen.

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Mozart at the Keyboard: The Virtuoso Genius

2025 Charlotte Bach Festival
Friday, June 6 • 7:30 pm
Myers Park Presbyterian Church, Charlotte NC



Esther Jeehae Ahn, Piano

Esther Jeehae Ahn's appearance is made possible thanks to the generosity of Jan and Bob Busch.

Cristian Makhuli, Piano

Cristian Makhuli's appearance is made possible thanks to the generosity of Dianne and Jan Cates.

Wolfgang Amadeus Mozart
(1756-1791)

Sonata for Two Pianos in D major, K. 448

- I. Allegro con spirito
- II. Andante, in G major and triple time
- III. Molto allegro

Cristian Makhuli, primo – Esther Jeehae Ahn, secondo

Fantasia in D minor, K. 397

Andante–Adagio–Presto–Tempo primo–Presto–Tempo primo–Allegretto

Cristian Makhuli

Piano Sonata No. 18 in D Major, K. 576

- I. Allegro
- II. Adagio
- III. Allegretto

Cristian Makhuli

Johann Sebastian BACH
(1685-1750)

transcribed by Ferruccio Busoni

Chaconne from Partita no. 2 in d minor

Esther Jeehae Ahn

MOZART

Marriage of Figaro Overture - Four Hands

Esther Jeehae Ahn, primo – Cristian Makhuli, secondo



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Aspects of Virtuosity and Genius

INVENTION. TECHNIQUE. ORIGINALITY.

BUT ALSO, SOMETHING ELSE ...

DR. ROSEEN GILES



WHAT IS A VIRTUOSO?

Few would argue that the subtitle of this evening's concert is not self-evidently appropriate. Wolfgang Amadeus Mozart (1756–1791), whether at the keyboard or through his pen, is certainly both a virtuoso and a genius. It is worth reflecting, however, on what those two words actually mean, and how they have colored our perception not only of someone like Mozart, but of musicians more generally. While both the terms “virtuoso” and “genius” have associations with exceptional skill, technical mastery, and thrilling performance, there are subtle but significant differences between them. “Virtuosity” is linked etymologically with “virtue” and its history tells us that the term has to do with the behavior and moral goodness of the person with which it is associated. Genius, while still connoting exceptional skill, has more to do with unprecedented invention and originality from which we get the word “ingenious.”

Despite their colloquial associations with something positive, both virtuosity and genius can in fact have negative connotations. “Empty” virtuosity is often associated with flashy technique without any emotional or thoughtful foundation, and “genius” can certainly be used for evil as often as it is for good. After all, the “virtue” of virtuosity may ring as an undoubtedly affirming quality, but its roots are to be found in none other than the writings of Niccolò Machiavelli (1469–1527) whose concept of *virtù* connoted a kind of manly resourcefulness (as in, from the Latin “vir” which means “man”). A virtuoso is by this account someone who is very good at solving problems without completely revealing how he is doing it. (If you'd like to fall down an entertaining but gruesome Renaissance rabbit hole, you should note that Machiavelli's prime example of someone who acts with *virtù* was Cesare Borgia, son of Pope Alexander VI. I won't tell you where he ended up).

So, a virtuoso genius is someone who is skilled, resourceful, and original. By Mozart's time the inherent

goodness of “virtue” had strong connotations with music and its power to edify and instruct. But is musical skill synonymous with greatness? Does impressive musical technique alone speak to us emotionally as well as intellectually? In this case it is worth pondering the arresting (albeit fictitious) line spoken by Antonio Salieri in Miloš Forman's 1984 screen adaptation of Peter Shaffer's play *Amadeus*; upon hearing Mozart's Serenade No. 10 in B flat major, K 261/370a, Salieri says: “This was no composition by a performing monkey! This was a music I'd never heard. Filled with such longing, such unfulfillable longing, it had me trembling. It seemed to me that I was hearing the voice of God.”

The music on tonight's program certainly conveys each of the connotations both of virtuosity and genius: musical “problems” are worked out, impossible technique becomes possible, and transcription of music from one

instrument to another displays the wonders in invention. But you may also find yourself pondering another paradox of virtuosity: whose virtuosity are we hearing? Mozart certainly, but the performers are by no means passive in this

equation, and the “skill” is as much theirs as it was the composer's. On top of that do you, the listeners, also participate in this ingenious virtuosity? One needs only to think of the curious phenomenon of the “Mozart Effect” of the 1990s to know that Classical music has always been thought to provide intellectual and moral edification for its listeners. Even listening is not a passive activity. Because music is an ephemeral art dependent on performance, the relationships of virtuosity and genius are always reciprocal. Performers and listeners today play an active role.

The concert begins with Mozart's Sonata for Two Pianos in D major, K. 448. While we know Mozart as a composer, he was also a gifted performer, and this piece was written for him to perform alongside the virtuosa Josepha Auernhammer (1758–1820), a pianist Mozart greatly admired. If the writing itself is virtuosic enough, the added “problem” of two keyboards to coordinate adds

Because music is an ephemeral art dependent

on performance, the relationships of

virtuosity and genius are always reciprocal.

to the skill (and fun?) required to perform the piece successfully. And it's utterly delightful. But as the line from Salieri suggests, Mozart never fell into the "performing monkey" trap: as impressive as this music is technically, it also demands a deep emotional engagement from both the performer and the listener. The elegant second movement of K. 448 is a case in point.

The Fantasia in D minor, K. 397 is perhaps virtuosic in another way. The piece was left unfinished and the final ten bars were completed by another composer, although some pianists today opt to write their own endings. It opens with a contemplative passage which gives a brief soupçon of J.S. Bach's Prelude in C major, BWV 846, before launching into an emotional and singable melody which is reminiscent more of the deeply introverted keyboard writing of Bach's son, Carl Philipp Emanuel (1714–1788). One can almost hear Beethoven's piano writing foreshadowed here. What is more is that this piece is a fantasy, an intuitive unfurling of musical motives and material which does not follow a strict form but in Mozart's hands seem ingeniously connected. We don't usually think of this kind of introversion as "virtuosic" but this working out of musical ideas is as deeply emotional as it is requiring exceptional skill.

The virtuosity of the Piano Sonata No. 18, K. 576, called "The Hunt", is likewise built on a paradox. Although its overall structure, layout of movements, and employment of musical form is relatively straightforward, it disrupts expectations in a way that is deceptively challenging. The opening movement begins with an ear-catching and relatively simple tune which gives the sonata its nickname of "The Hunt", but as the movement progresses, the tune is treated contrapuntally and becomes increasingly challenging for the performer even as it is exciting for the listener.

Finally, J.S. Bach's magnificent Chaconne, BWV 1004 presents yet another iteration of musical virtuosity, one that involves the agency not only of the composer himself, but of generations of performers. This piece was originally not for keyboard at all, but instead was the final section of the Bach's Partita for Violin No. 2, composed sometime between 1717 and 1720. It is a Chaconne, meaning that its form is that of a dance, stylized for instrumental performance, featuring a characteristic ostinato bassline. Because of the repetitive and structured nature of the bassline, the Chaconne (as well as its cousin the Passacaglia) was often used as a ground bass for variations: a feature that invited inventive ornaments and figuration. This axis of structure and freedom is a perfect recipe for



☞ **Where does genius come from? Mozart Family Portrait. Oil Painting by Johann Nepomuk della Croce, Salzburg, late 1780/early 1781. From left to right: Marianne Mozart, Wolfgang Amadeus Mozart, Anna Maria Mozart, and Leopold Mozart. Original owned by the Mozarteum, Salzburg.**

virtuosity. Bach's Chaconne is outstanding partially because it is so exceptionally long, and partially because it is written so idiomatically for violin. If the piece is so specific to the violin, then why is it that there are transcriptions for other instruments? Wouldn't that undo the careful consideration the composer gave to the relationship between expression and technique? In a way, yes it does, but in the hands of skilled musicians it can also create its own magic. This Chaconne has undergone several transformations for a variety of instruments and ensembles, including those by Johannes Brahms, Felix Mendelssohn Bartholdy, and Robert Schumann. That which is "easy", or at the very least part of the technique of the violin can be devilishly hard on keyboard and other instruments (and vice versa).

There are few composers of his generation who were as obsessed on as many levels with J.S. Bach than was Ferruccio Busoni (1866–1924). Busoni was known for his reworking of many works by Bach, but as a pianist he seems to have been particularly fascinated by playing this exceptionally virtuosic piece himself, on his own instrument. Listening to Busoni's versions of Bach is a strange experience: not only does one imagine the original instrument but, in this case, it's almost as if you can hear something of the strangeness of Busoni's own hearing of Bach embedded in the transcription. The music is the same, but not. One thinks especially of Mozart's own arrangements of Bach's Well-Tempered Clavier for strings. The process of transformation through instruments, people, and patterns of thought turns out to be just as virtuosic as the original.

– Rosen Giles (Duke University)

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I. Allegro moderato
II. Adagio
III. Allegro

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(1756–1791)
Completion by
Franz Xaver Süßmayr

Requiem in d minor, K. 626

I. Introitus
Requiem aeternam

II. Kyrie

III. Sequentia
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa

IV. Offertorium
Domine Jesu
Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio
Lux aeterna

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Requiem in d minor, K. 626

I. Introitus

Requiem aeternam:

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

II. Kyrie

Kyrie Eleison:

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. Sequentia

Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

Tuba mirum:

Tuba mirum spargens sonum per
sepulcra regionum,
coget omnes ante thronum.
Mors stupebit et natura, cum
resurget creatura,
judicanti responsura.
Liber scriptus proferetur, in quo
totum continetur, unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

The trumpet will send its wondrous sound throughout
earth's sepulchres
and gather all before the throne.
Death and nature will be astounded,
when all creation rises again,
to answer the judgement.
A book will be brought forth, in which
all will be written, by which the world will be judged.
When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.
What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

Rex tremendae

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

Recordare

Recordare, Jesu pie, quod sum
causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;

Remember, kind Jesus, my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross; may such great
effort not be in vain.

tantus labor non sit cassus.
Iuste iudex ultionis,
donum fac remissionis ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus; supplicanti parce, Deus.
Qui Mariam absolvisti, et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae, sed tu,
bonus, fac benigne, ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis

Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla iudicandus homo reus.
Huic ergo parce, Deus, pie Jesu Domine,
dona eis requiem.
Amen.

IV. Offertorium

Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.

2. Hostias

Hostias et preces tibi, Domine, laudis offerimus.
Tu sucipe pro animabus illis,
quarum hodie memoriam facimus. Fac eas, Domine, de
morte transire ad vitam,
Quam olim Abrahae promisisti et semini ejus.

Righteous judge of vengeance,
grant me the gift of absolution before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face; suppliant
before you, Lord.
You, who absolved Mary, and listened to the thief,
give me hope also.
My prayers are unworthy, but,
good Lord, have mercy, and rescue me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.

I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

That day of tears and mourning,
when from the ashes shall arise, all humanity to be judged.
Spare us by your mercy, Lord, gentle Lord Jesus,
grant them eternal rest.
Amen.

Lord Jesus Christ, King of glory,
Liberate the souls of the faithful
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up
lest they fall into darkness.

Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham and his descendants.

Sacrifices and prayers of praise, Lord, we offer to You.
Receive them in behalf of those souls
we commemorate today. And let them, Lord,
pass from death to life,
which was promised to Abraham and his descendants.

V. Sanctus

Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis!

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

VI. Benedictus

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

Blessed is He who cometh in the name of the Lord.
Hosanna in the highest.

VII. Agnus Dei

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away the sins of the world,
grant them eternal rest.
Lamb of God, who takes away the sins of the world,
Grant them eternal rest.
Lamb of God, who takes away the sins of the world,
grant them eternal rest forever

VI. Communio

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctus tuis in aeternum, quia pius es.

Let eternal light shine on them, Lord,
as with Your saints in eternity, because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity, because You are merciful.

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tell you before God, and as an honest man, that I acknowledge your son as the greatest composer of whom I have ever heard; he has taste and possesses the most thorough-going knowledge of the art of composition."

There are few pieces of Classical music shrouded in as much mystery as Mozart's Requiem. In the strictest sense it is neither a "piece" nor is it entirely by Wolfgang Amadeus Mozart (1756–1791). Few can forget the gripping scene in Miloš Forman's 1984 screen adaptation of *Amadeus* in which the gravely ill composer dictates a passage, the *Lacrimosa*, of his final work to his great rival Antonio Salieri. While that incident was entirely fictitious, there are grains of truth, or at least nascent mythology, in the way the story of Mozart's Requiem has been told.

The widely recounted tale is that a mysterious messenger came to Mozart, already in declining health and facing financial ruin, offering to pay a decent sum for a requiem mass. Mozart, ready to meet his maker but desperate for resources, accepted the commission and began to think of it as his own requiem.

In the film *Amadeus*, the messenger is Antonio Salieri himself, dressed in a costume which reminds the ill Mozart of his dead father Leopold. But while the real Antonio Salieri (1750–1825), director of the Italian opera and later Kapellmeister at the Habsburg court, was by no means as jealously vengeful as Peter Shaffer's play makes him out to be, the real patron of the Requiem, Count Franz von Walsegg, did indeed have a penchant for commissioning pieces from composers and then passing them off as his own. In fact, we know that the commission reached Mozart anonymously and via a messenger.



Wolfgang Amadeus Mozart, virtuoso and genius.

It is also true that Mozart died prematurely, at the age of 35, leaving the Requiem unfinished. The story that he ended his life friendless and received a pauper's funeral has been disproven, but the actual cause of his death is

greatly contested. The mysterious circumstance of the Requiem's composition has led to all kinds of stories, some partially true and some completely fabricated, but the perennially powerful appeal of Mozart's Requiem is undeniable.

That Mozart left a mass for the dead incomplete seems as fitting as it is tragic. The music for the Requiem we hear today is, unfortunately, not entirely composed by Mozart himself. All he had managed to complete at the time of his death on December 5, 1791 was the orchestrated opening Introit, drafts of the Kyrie, the Sequence, and the Offertory. The rest was completed by 1792 by the Austrian composer Franz Xaver Süssmayr. How exactly Süssmayr finished the work is also clouded with uncertainty: he seems to have recycled some of Mozart's own material, both in the autograph and perhaps from some now lost other drafts of music, but also claimed some of the music as his own. So, what are we to make of all this? What do we do today to perform a work only partially by the great composer? How can we take into account the historical context but also address our musical needs today?

This evening's concert begins, not with Mozart, but with a concerto by Franz Joseph Haydn (1732–1809): his Violin Concerto No. 4 in G major, Hob.VIIa/4. While we might think of Haydn as a Classical contemporary of Mozart, it's important to note that Haydn was nearly 25 years Mozart's senior but at the same time significantly outlived him. As Haydn was already a prolific composer at the time of their first meeting, it would seem natural for Mozart to admire him, although their musical relationship was reciprocal even despite the age gap: the two seemed to have shared an intergenerational relationship of respect and admiration.

At a performance of string quartets by Mozart given in Vienna in 1785, Haydn was reported to have pulled Leopold Mozart, the composer's father, aside to say: "I tell you before God, and as an honest man, that I acknowledge your son as the greatest composer of whom I have ever heard; he has taste and possesses the most thorough-going knowledge of the art of composition" (Letter from Leopold Mozart to his daughter, Nannerl, 14 February 1785; see Wolff, p. 8, 26n).

Given the mythology of Mozart as an instrument of and very voice of God—as the character of Salieri in the film *Amadeus* repeatedly insists—it might be difficult to think of him as anything but divinely original. Of course, the reality is rather different since, despite the undeniably magical quality of his music, Mozart made a serious study of the music of his contemporaries and predecessors.

The Requiem itself betrays this same engagement with musical tradition which, perhaps unjustifiably, has been overlooked to uphold the beautiful myth of Mozart as exceptional genius.

To give but one example of Mozart's engagement not only with musical traditions but with his contemporaries, the Requiem seems to have a direct musical connection with another solemn requiem mass composed some years earlier in 1771 by Michael Haydn (1737–1806), younger brother to Franz Joseph. This requiem was given in early January of 1772 in Salzburg Cathedral for the funeral of Sigismund von Schrattenbach, Prince-Archbishop of Salzburg; both Mozart and his father Leopold took part in the performance. Hearing this requiem was an exceptionally important event in Mozart's early life. In the Introit of Michael Haydn's Requiem in C Minor, the composer borrows a plainchant cantus firmus at the text "Te decet hymnus".

Plainchant was the most fundamental corpus of music of the Catholic Church and connected even the most up-to-date music to centuries of tradition and practice. Mozart too introduces a cantus firmus at exactly the same spot in his Requiem: you can hear this in the soprano on the same words "Te decet hymnus".

It has been speculated, based on other musical sources, that Mozart may have intended to use the same plainchant as did Michael Haydn (that is, the 1st psalm tone). In the end, Mozart opted instead for the ninth tone

or the so-called *tonus peregrinus* (the pilgrim or wandering tone) whose reciting tone "wanders" from one note to another.

The choice may be significant for other reasons. The *tonus peregrinus* was used in Gregorio Allegri's famous *Miserere*, a setting from the 1630s of the penitential psalm 51 that a very

young Mozart was thought to have heard and transcribed. There may also yet be a connection to Johann Sebastian Bach; in the Lutheran context the *tonus peregrinus* is associated with singing the Magnificat, the biblical canticle known as the Song of Mary, and can be heard in the "Suscepit Israel" of Bach's Magnificat, BWV 243.

To return to the questions I posed above, what exactly are the challenges of performing the Requiem today, and how does its historical context help us make sense of and appreciate it? First and foremost, the Requiem is a *missa pro defunctis*, or a mass for the dead. It was, in other words, conceived of as a liturgy and Mozart would never have thought of it as concert music. The setting of mass texts in polyphony dates to the late Middle Ages and the earliest known setting of the requiem mass appears to have been by the Franco-Flemish composer Guillaume Dufay (1397–1474).

The tradition of setting the mass for the dead to music was therefore longstanding, and Mozart would certainly have been aware this long history. Musically, a requiem mass included settings not only the liturgical texts which remained unchanged for any mass (that is, the Mass Ordinary), but also texts specific to the mass for the dead (that is, the Mass Proper).

The Requiem has an exceptional story that teaches us as much about the compositional process of a composer like Mozart as it does about the history of music and mortality.



👉 **Autograph score of Wolfgang Amadeus Mozart's Requiem in D minor, K. 626, Austrian National Library, Codex 17561a, 1r**

This explains why Mozart's Requiem includes not only the Mass Ordinary portions such as the Kyrie, Sanctus, and Agnus Dei, but also Proper elements such as the Introit, Gradual, Tract, and lengthy Sequence (whose bone-chilling text begins with "Dies irae", or, "Day of wrath").

While the particulars of Mozart's handling of the prescribed texts follows the normal practice in Salzburg and Vienna at that time, the general approach to and tradition of setting these elements to splendid and solemn music endured for centuries across national and cultural borders: one may recall the requiems of Verdi (1874) and of Fauré (1887). Not only does Mozart's Requiem form part of the same liturgical tradition joined by Verdi and Fauré, it has also become a standard of the concert repertory even if it was never intended as such. The most likely place that we now hear such sacred music as Monteverdi's Vespers (1610), Bach's Mass in B Minor (1749), or indeed Mozart's Requiem (1791), is in concerts and without the context and pacing of their liturgies.

Should we still perform Mozart's Requiem in concert halls even if it is neither completely by Mozart nor intended as a concert? I think the answer has to be yes, provided we understand its history. One cannot fully appreciate the strangeness of the detached notes in the strings at the beginning of the Introit (see score above), or the breathlessness of the line "Qua resurget ex favilla" in the *Lacrimosa* without understanding the dreadful and eternal hope of death in Christianity. On the other hand, the sound of time passing recalled by those same detached notes, and the *carpe diem* urgency of that same line "From the dust of earth returning" conveys a message both otherworldly and devastatingly human.

The Requiem has an exceptional story that teaches us as much about the compositional process of a composer like Mozart as it does about the history of music and mortality. While the mystique of Mozart's Requiem gave way to a kind of mythology of both the piece and the composer, the music itself, paradoxically, serves to dispel some of the misconceptions about it.

It was not entirely by Mozart, and yet it can teach us so much about him. It was never meant as a concert piece, and yet it can show us what it means to adapt music from one performing context to another. While we may never know exactly what Mozart's full intentions were when he took up the commission to write a mass for the dead (did he think of it as his own requiem?), it is through the performance of his music by new generations of musicians that his spirit lives on.

As it turns out, we now know that the completed parts of the Requiem (that is, those by Mozart himself) were in fact performed on 10 December 1791 during a memorial service for the recently deceased composer at St. Michael's Church in Vienna. A newspaper report dated six days later related that "the Requiem, which he [Mozart] composed in his last illness, was executed" (trans. Wolff, p. 121). Interestingly, Antonio Salieri also had his own Requiem in C Minor (1804) performed for the first time at his memorial on 22 June 1825, just over a month after his death. In a way, it may have all been true.

– Roseen Giles (Duke University)

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Artistic Leaders



AISSLINN NOSKY
VIOLIN

Violinist Aisslinn Nosky captivates audiences around the world with her innovative interpretations and impeccable technique. Her fierce passion for early music and skill as a soloist, director, and conductor has generated robust appreciation by press and audiences alike. Hailed as “superb” by *The New York Times* and “a fearsomely powerful musician” by *The Toronto Star*, widespread demand for Aisslinn continues to grow.

In 2011 Aisslinn was appointed Concertmaster of the Handel and Haydn Society of Boston. She is also Concertmaster of Bach Akademie Charlotte and has been Guest Artist-in-Residence with the Manitoba Chamber Orchestra since 2018. Aisslinn has also collaborated with the Orchestra of the Age of Enlightenment, the New Zealand Symphony Orchestra, Holland Baroque, and the Charlotte Symphony. She was a dedicated member of Tafelmusik Baroque Orchestra from 2005 to 2016 and served as Principal Guest Conductor of the Niagara Symphony from 2016 to 2019.

Aisslinn is a founding member of the Eybler Quartet, who explore repertoire from the early quartet literature on period instruments. Their most recent recording features Beethoven’s Op. 18 string quartets and was released in 2018 (CORO). *Gramophone Magazine* mused, “they make no bones about treating Beethoven as a radical. ...This set might delight you or it might infuriate you: either way, I suspect, Beethoven would have been more than happy.” With the Eybler Quartet, Aisslinn serves on the faculty of EQ: Evolution of the String Quartet at the Banff Centre for Arts and Creativity. EQ is an intensive summer course for emerging artists which celebrates the lineage of the string quartet, both as a historical genre and as a freshly invigorated practice in the 21st century.

Born in Canada, Aisslinn began playing violin at age three and made her solo debut with the CBC Vancouver Orchestra at age eight.



GUY FISHMAN
CELLO

Guy Fishman is principal cellist of the Handel and Haydn Society, with which he made his Symphony Hall solo debut in 2005. He is in demand as an early music specialist in the United States and Europe, having performed as principal cellist and with Tafelmusik, Seraphic Fire, Bach Akademie Charlotte, Arcadia Players, Connecticut Early Music Festival, Querelle des Bouffons, Emmanuel Music, the Boston Museum Trio, Boulder Bach Festival, El Mundo, and with Boston Baroque and Apollo’s Fire, among others.

On standard cello he has performed with Bargemusic, Les Violons du Roi, Orchestra of St. Luke’s, the Albany Symphony Orchestra, the Colorado Music Festival, The Mark Morris Dance group, and others. He has appeared in recital with Dawn Upshaw, Mark Peskanov, Eliot Fisk, Richard Eggar, Lara St. John, Gil Kalish, Kim Kashkashian, and Natalie Merchant. His playing has been praised as “plangent” by *The Boston Globe*, “electrifying” by *The New York Times*, and “beautiful....noble” by the *Boston Herald*, and “dazzling” by the *Portland Press Herald*. The *Boston Musical Intelligencer* related having “...heard greater depth in [Haydn concerto] than I have in quite some time.”

Guy has recorded for the Olde Focus, CORO, Telarc, Centaur, Titanic, and Newport Classics labels. Vivaldi cello concerti with members of the Handel and Haydn Society were called “brilliant” by the Huffington Post and “a feast for the ears” by Early Music America, which remarked on the “exuberance ... adroit sense of phrasing and extraordinary technique...grace and agility” found in his recording with H+H of the cello concerti by CPE Bach.

Guy studied with David Soyer, Peter Wiley, Julia Lichten, and Laurence Lesser, with whom he completed Doctoral studies at the New England Conservatory of Music. In addition, he is a Fulbright Fellow, having worked with famed Dutch cellist Anner Bylsma in Amsterdam. He plays a rare cello made in Rome in 1704 by David Tecchler.

Musicologist-in-Residence

ROSEEN GILES DUKE UNIVERSITY

Roseen Giles is a musicologist with a specialty in early modern musical culture. She is Assistant Professor of Music at Duke University and curator of the Duke University Musical Instrument Collections. Her research examines the aesthetic, professional, and personal relationships between poets and musicians of the Italian 17th-century. She has published essays on music and philosophy in the Renaissance, memory and orality in the notation of medieval music, and the relationship between music and devotional practice in the 17th century. Her monograph—*Monteverdi and the Marvellous: Poetry, Sound, and Representation* (Cambridge University Press, 2023)—argues that the controversial experiments in 17th-century literature had a profound influence on techniques in musical composition, listening, and performance. Her newest book—*Lettera amorosa: Musical Love-Letters in Early Modern Italy*—explores the musical history of epistolary poetry and is forthcoming from Cambridge University Press.



Dr. Roseen Giles's contributions to the 2025 Charlotte Bach Festival are made possible thanks to the generosity of Susan Shimp.

Musicians

GUY FISHMAN, CELLO

See facing page.

AISSLINN NOSKY, VIOLIN

See facing page.

ESTHER JEEHAE AHN, PIANO

Esther Jeehae Ahn has captivated international audiences with her rare blend of musical brilliance, sensitivity, and depth. Praised by *The Boston Musical Intelligencer* for her interpretive coherence and grace, she has performed at major venues worldwide, including Lincoln Center, Boston's Symphony Hall, Seoul Arts Center, and Moscow Conservatory. She holds bachelor's and master's degrees in Piano Performance from the New England Conservatory, and a Doctor of Musical Arts from the Eastman School of Music. A versatile soloist, chamber musician, and educator, Esther is Assistant Professor of Piano at Weber State University, where she also directs the Piano Festival and Accompanying area. She also serves on faculty at Bay PianoFest at the San Francisco Conservatory of Music and chairs the MTNA Piano Performance Competition for Utah. Her 2025–26 season includes concerts across the U.S., an artist residency at the University of North Carolina School of the Arts, a contemporary solo recital with NEXT Ensemble, and two album releases.



LAURA ATKINSON, ALTO

Laura Atkinson is a Louisville (Ken.) native who has carved out a career as a professional singer and music educator in the U.S. and in Europe. She completed her teacher training in the foothills of Appalachia at Maryville College and her master's degree in Vocal Performance and Early Music at Yale University. In 2010 she was awarded a Fulbright Grant to study at the Mendelssohn Music Conservatory in Leipzig, Germany. She spent the subsequent near-decade enjoying Germany as an ensemble member at the Staatstheater Braunschweig and as a freelance singer in Berlin with her husband, who was an ensemble member at the Komische Oper Berlin. Since relocating back to Louisville, Laura has begun a career as a public radio host for Louisville's classical music station, 90.5 WUOL; you can hear weekday afternoons, 12–3pm. She is a roster member of NouLou Chamber Players and continues to work around the country as a professional ensemble singer and soloist.



CHRISTOPHER CAUDILL, HORN

Horn player Christopher Caudill is a graduate of Northwestern University, where he earned a B.A. in European History before studying horn with Dale Clevenger, former Principal Horn of the Chicago Symphony Orchestra. He toured the U.S. and Russia with the American-Russian Youth Orchestra, and spent two summers at Boston Symphony's Tanglewood Music Center. He was a member of Michael Tilson

Thomas's training orchestra, the New World Symphony, in Miami Beach, Florida, where he met his future wife Rachel Nike-topoulos. He has played Principal Horn with the Honolulu Symphony and the Milwaukee Symphony, spent a season with the National Symphony in Washington, D.C., and was



a member of the North Carolina Symphony for 19 years. Chris and Rachel live in Raleigh, N.C. and have performed with Atlanta Baroque, Apollo's Fire, Raleigh Camerata, Indianapolis Baroque, Bach Akademie Charlotte, NC Baroque, and the Duke University Chapel Bach Cantata series.

JERRICK CAVAGNARO, ORGAN

See page 15.

PIUS CHEUNG, MARIMBA

See page 17.

KEITH COLLINS, BASSOON

C. Keith Collins occupies himself with the performance practice of historical woodwinds, and as such is adjunct lecturer in historical bassoon at Indiana University's Historical Performance Institute. He has performed with many of North America's leading early music ensembles, and in 2008 completed the first doctorate in historical bassoon performance at Indiana University's Jacobs School of Music. He is a founding member of Heartland Baroque, whose inaugural recording was released in the spring of 2021. Other musical interests include the early American banjo tradition, shape-note singing, Appalachian ballads, and the harp music of Ireland and Highland Scotland.



JANELLE DAVIS, VIOLIN

Noted for programs "vividly realized," Janelle Davis has a heart for music, performance, and education that inspires thought, beauty, and connection. Her lifelong relationship with the violin has been nurtured by her musical heroes, mentors, and colleagues, and she values sharing her rich experience with audiences.



Janelle performs with ensembles both near and far from her home in Charlotte. A devoted educator, Janelle is a music instructor at Central Piedmont Community College, where she has directed the Baroque Ensemble since 2019. In her home studio, she teaches curious learners of all ages, preschool through adult. As both an educator and performer, Janelle has enjoyed working with various non-profit organizations to bring music to local communities. Janelle holds a Doctor of Music degree in Early Music from Indiana University where she studied with Stanley Ritchie. Her doctoral research explored the violin concertos of Samuel Wesley, his Methodist roots, and his contributions to the early Bach revival in England.

HÉLOÏSE DEGRUGILLIER, RECORDER, FLUTE

Héloïse Degrugillier has worked extensively as both a recorder and traverso performer, and teacher throughout Europe and the United States. She has performed with leading period ensembles, including Handel and Haydn, the Boston Camerata, Boston Early Music Festival, Aston Magna and Tempesta di Mare. She recently became a full time member of the renown ensemble Piffaro, the Renaissance Band. Heloise also enjoys an active teaching career at Tufts University and Rhode Island College. She is the president and music director of the Boston Recorder Society. She has completed her studies in the Alexander Technique and has a Master's degree in Music from the Utrecht Conservatory in the Netherlands.



EVAN FEW, VIOLIN

Atlanta native Evan Few has established himself as a leader in his generation of historical performance specialists, having studied and performed repertoire ranging from Monteverdi to Gershwin on period instruments. An assertive, collaborative instrumentalist, he is equally adept as music director, chamber soloist, and orchestral player, and has performed on stages across the globe with some of its most esteemed early music ensembles, including Anima Eterna Brugge, Bach Collegium Japan, and the Taverner Consort. Much in demand by many of the top baroque bands of the United States, Evan is a core member of the Carmel Bach Festival, Associate Concertmaster of Atlanta Baroque, Principal Second Violin of Philharmonie Austin, and co-founder of Filament. Evan received his principal violin training at Oberlin College (BM, MM) and pursued further studies in



string quartet performance at Rice University and in baroque violin at the Koninklijk Conservatorium in Den Haag (MM). He has participated in the making of numerous recordings available from Accent, Bridge, CPO, Deutsche Harmonia Mundi, and Zig-Zag Territoires.

PAULINA FRANCISCO, SOPRANO

Paulina Francisco is rising as an engaging and versatile performer of baroque and early classical period music. Recent reviews have celebrated her as a soprano of “agility, impact, and vibrant projection” (Classy-Key) who “preserves a finesse of delivery allowing one to savor the ornamentation and agility of the tunes” (Olyrix). Paulina is a winner of the 11th edition of Les Jardin des Voix with Les Arts Florissants, with whom she toured Purcell’s *The Fairy Queen*, staged by Mourad Merzouki. Other highlights of her 2023–24 season included the premiere of Doug Balliett’s *St. Marc Passion* with Les Arts Florissants, singing the titles roles in modern premieres of Mouret’s *Les Fetes de Thalie* (Opera Lafayette) and Eccles’ *Semele* (American Baroque Opera Company), and a solo recital of music by early modern women on the Washington Bach Consort Chamber Series.



NICK GARZA, ALTO

Characterized by *The Dallas Morning News* as a “countertenor full and fluent, glowing on top, dispensed with the loveliest legato,” Nicholas Garza has been hailed for intimate, engaging performances across the U.S., Mexico, and Canada. An early music specialist, Garza has performed with ensembles including the Chicago Arts Orchestra, Ars Lyrica, ensemble viii, Spire Ensemble, Publick Musick, La Follia, Oklahoma Bach Choir, Austin Baroque Orchestra, Tactus, and Mountainside Baroque, among others. Working with noted singer and conductor Simon Carrington, Garza was twice a singing fellow at the Norfolk Chamber Music Festival of Yale University; additional festival credits include the International Cervantino, Bach Akademie Charlotte, Victoria Bach, Big Moose Bach, and Hawaii Performing Arts Festivals.



HAITHAM HAIDAR, TENOR

Haitham Haidar is a vocal artist, currently based in Montreal. He is a proud graduate of Yale’s Institute of Sacred Music, McGill’s Schulich School of Music, and the University of British Columbia. Haitham is praised for his “musical and

linguistic versatility” and his “bright” and “innately lyrical voice.” Haitham enjoys performing oratorio, opera, and chamber music across North America, Europe, and Asia. He is a proud member of Kaleidoscope Vocal Ensemble, a group that develops opportunity for music excellence and diversity to exist in one space.



Haitham’s approach to performance has always been humanity first. Being an Arab immigrant in North America comes with its unique set of challenges, and it is because of that and what he sees around him in the field, that he aims to touch people’s hearts with music and compassion and make change in the world the best way he knows how.

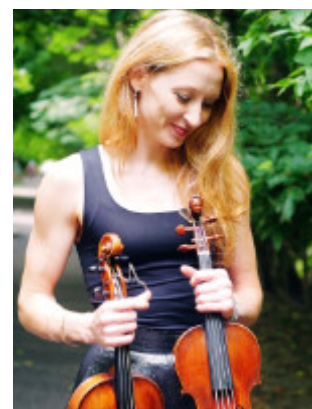
CHELSEA HELM, SOPRANO

With spirit and sensitivity, soprano Chelsea Helm brings a versatile voice to the concert stage. An active oratorio soloist, her latest appearances include the Mozart Requiem and Great Mass in C Minor, Haydn’s *The Creation* and *Lord Nelson Mass*, and the Bach Mass in B minor and *St. Matthew Passion*. As an ensemble artist, Chelsea appears regularly with the Santa Fe Desert Chorale, Conspirare, Seraphic Fire, True Concord Voices & Orchestra, The Thirteen, Upper Valley Baroque, and the Washington Bach Consort. Recent art song recital performances have showcased Debussy’s *Ariettes oubliées*, Schoenberg’s *Das Buch der hängenden Gärten*, the Richard Strauss *Vier Letzte Lieder*, and new works by American composers. In addition to a private studio, Chelsea teaches voice at Southern Virginia University. She holds degrees in Voice from the Shepherd School of Music at Rice University and Western Michigan University.



RENÉE HEMSING, VIOLA

Dr. Renée Hemsing, a native of Los Alamos, New Mexico, earned her Doctorate of Musical Arts in violin performance at the University of Colorado, where her quartet (Ajax Quartet) was also graduate Quartet-in-Residence with the Takacs Quartet from 2017–2019. She earned her master’s degree at the University



of North Texas in modern violin under Emanuel Borok, and in baroque violin under Cynthia Roberts (Juilliard); and her BA from the University of New Mexico under renowned Brazilian soloist Dr. Carmelo de los Santos. Most recently, she has appeared as guest principal violist of the Handel and Haydn Society. Renée has been featured in master classes with such quartets as the Takacs Quartet, Pacifica Quartet, Jupiter Quartet, Escher Quartet, American Quartet, and has been featured as a soloist in master classes including Augustine Hadelich, Don Weilerstein, Sylvia Rosenberg. Renée currently lives in Boston, Mass., but maintains her online Parlando studio of beloved students in Boulder, Colo.

HARRISON HINTZSCHE, BASS

Baritone Harrison Hintzsche is recognized for his warm lyric tone, nuanced musicality, and dedication to text. His passion for baroque music, art song, and choral music has led him to perform on world-class stages such as London's Wigmore Hall, New York City's Weill Recital Hall, and Seoul's National Theater of Korea. Harrison holds degrees in music from St. Olaf College and the Yale School of Music—the latter awarding him the 2020 Margot Fassler Prize for the Performance of Sacred Music. Recent recording credits include the bass arias in Bach's *St. John Passion* with Nic McGegan and Cantata Collective, as well as various Lieder by Luise Greger on New Muses Project's inaugural self-titled album. Harrison sings regularly with some of the nation's leading choral ensembles, including the Santa Fe Desert Chorale, Ensemble Altera, and the Oregon Bach Festival Chorus, among others. Originally from DeKalb, Illinois, he currently resides in Brooklyn, New York.



FIONA HUGHES, VIOLIN

Violinist Fiona Hughes holds degrees from Oberlin Conservatory and Cleveland Institute of Music. Artistic Director of Three Notch'd Road: The Virginia Baroque Ensemble, she is a versatile performer of both modern and baroque violin, appearing with Philharmonie Austin, Washington Bach Consort, Boston Baroque, Boston's GRAMMY-Award® winning Handel and Haydn Society, and the Richmond Symphony. Fiona has performed in numerous music festivals, including Kinhaven, Encore, Brevard Music Center, National Repertory Orchestra, Banff (Canada), and Pacific Music Festival



(Japan). Fiona's period bows are by David Hawthorne and Richard Riggall. Her primary violin is by Claude Pierray (1720 Paris)

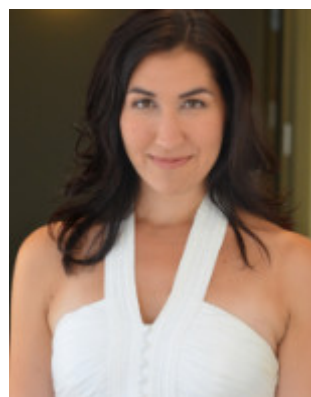
JEANNE JOHNSON, VIOLIN

Baroque violinist Jeanne Johnson's music can be heard around the world, from Brazil to Indonesia, Sweden to Turkey. She has been concertmaster for the Washington Bach Consort and Atlanta Baroque Orchestra, and has performed, toured and recorded with numerous groups including Philharmonia Baroque Orchestra, Tafelmusik, Portland Baroque Orchestra, Chatham Baroque, Asheville Baroque, Bach Akademie Charlotte, North Carolina Baroque Orchestra, Nashville Chamber Orchestra, Atlanta Symphony, Opera and Ballet, Charleston Symphony, Savannah Philharmonic, and Chattanooga Symphony. A winner of an Early Music America Professional Development Award in 2002, Jeanne has been featured on several radio broadcasts including Harmonia, Performance Today, and WNYC. Performances by her baroque trio Music of the Spheres include The Frick Collection, the Täge Alter Musik Festival in Germany, the Berkeley Early Music Festival main stage, and the San Francisco Early Music Society. In 2016, Centaur Records released Jeanne's recordings of violin works by Johann Jakob Walther and Jean-Fery Rebel with Eco dell'Anima.



HELEN KARLOSKI, ALTO

Mezzo-soprano Helen Karloski has been praised for her "genuine mezzo timbre" (*Opera News*) and a voice "beautifully suited for oratorio" (*Santa Fe New Mexican*). Ms. Karloski's 2024-25 season includes performances with the Los Angeles Philharmonic, New York City Ballet, Skylark Vocal Ensemble, the Choral Society of Grace Church, and the Bach Akademie Charlotte. She made her Lincoln Center debut in Mozart's *Solemn Vespers* with the Mostly Mozart Festival and her Carnegie Hall debut performing Mozart's Mass in C Minor with the Oratorio Society of New York. Recent solo appearances include Pergolesi's *Stabat Mater* (Harry Bicket), Handel's *Messiah* (Tucson Symphony), Dvorak's *Stabat Mater* (Omaha Symphony), Beethoven's Ninth Symphony (American Classical Orchestra), and Durufé's *Requiem* (St. Andrew Music Society). Ms. Karloski was featured on the 2014 GRAMMY Award®-winning recording *The Sacred Spirit of Russia*.



NATALIE KRESS, VIOLA

Praised by *The New York Times* for her “splendid playing,” Natalie Rose Kress is a baroque violinist based in Washington, D.C.. She was awarded the Jules C. Reiner Violin Prize from the Tanglewood Music Center in 2012, and the English Concert in America Fellowship through The Juilliard School in 2021. She performed with Yo-Yo Ma at the Kennedy Center Honors, honoring Seiji Ozawa and gave the world premiere of Leonard Bernstein’s *Music for String Quartet* at the Linde Center at Tanglewood in 2021. As a member of the period ensemble, Quartet Salonnieres, she was awarded the 2022 U.S. Embassy Dar es Salaam, Tanzania Public Diplomacy Grant to perform throughout Tanzania in January 2023. She frequently performs with the Handel and Haydn Society, the Washington Bach Consort, Opera Lafayette, and is a member of period ensembles Repast Baroque Ensemble, Quartet Salonnieres, Relic Ensemble, and Musicivic Baroque.



SUNG LEE, OBOE

Sung Lee’s passion for oboe and music took root in his teens. Throughout the years, oboe has remained a constant in his life amid his excursions in architecture and music therapy. For the past two decades, he has been sharing his talent and zeal as a performer on oboe, flute, recorder, shawm, and other historical woodwinds. As principal oboist of the Indianapolis Baroque Orchestra, Sung can be heard on the recordings, *The Lully Effect*, *The Versailles Revolution*, and *The Colorful Telemann*. While maintaining a vibrant performance engagements, Sung brings many years of experience to the classrooms and concert halls of Central Piedmont Community College, where he directs early music ensembles and teaches music appreciation. Each semester, he leads collaborative projects at CPCC bringing together various student ensembles. At La Escuelita, a bilingual preschool, he facilitates joyful and active music making with three and four-year-olds who call him Mr. Sung.



MARYSE LEGAULT, CLARINET

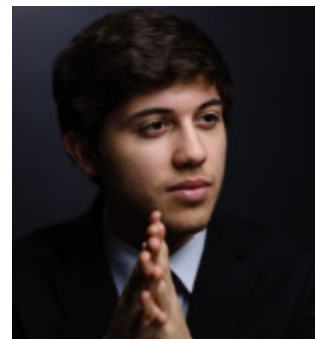
Celebrated for her “transcendent playing” (*The Wall Street Journal*, 2024), Maryse Legault received her master’s degree in historical clarinet performance at the Koninklijk Conservatorium Den Haag in 2017, studying with Eric Hoeprich. A PhD candidate in musicology at McGill University, Legault researches performance and philosophy

interactions in the 19th century, presenting her work at Oxford University, the Conservatoire National Supérieur de Musique et de Danse de Paris, and the Hochschule der Künste Bern. Legault performs with North American ensembles including Teatro Nuovo, Tafelmusik Baroque Orchestra, and Arion Orchestre Baroque, while also joining European groups like MusicAeterna and Les Siècles. She received the Joseph-Armand-Bombardier research fellowship (SSHRC), a Sylva-Gelber Music Foundation prize, and was named an Early Music America Emerging Artist in 2023. That June, Legault’s critically acclaimed debut solo album, *Around Baermann*, was released on Leaf Music.



CRISTIAN MAKHULI, PIANO

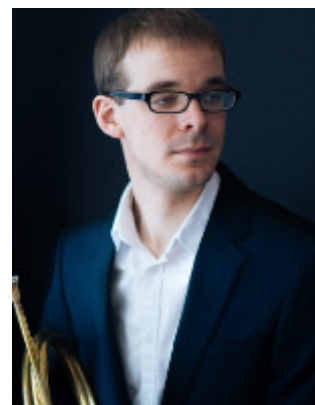
Cristian Makhuli is studying at Yale University, pursuing degrees in music and physics. Born and raised in Charlotte, NC, Cristian is the pianist and founding member of the Charlotte Piano Trio, a nonprofit organization committed to providing professional-level community concerts throughout the Carolinas. He has been recognized as a National YoungArts winner and a National MTNA Competition Finalist.



Last summer, Cristian attended Les Écoles d’Art Américaines de Fontainebleau as the Robert Casadesus fellow. While in France, he was a prizewinner in the Prix Ravel. He also was a fellow at the 2024 Gilmore Festival. In 2023, he received the Ronit Amir Lowenthal Scholarship to study as a fellow at the Music Academy of the West in Santa Barbara, CA. At Music Academy, he was involved in the World Premier of Samuel Carl Adams’ *Études* in Hahn Hall.

STEVE MARQUARDT, TRUMPET

Steven Marquardt is a Baroque trumpet and natural horn specialist based in New York, N.Y. Steven performs regularly with Apollo’s Fire, Handel and Haydn Society, Trinity Wall Street, Bach Vespers at Holy Trinity, and American Classical Orchestra, and has made appearances with Tafelmusik Baroque Orchestra, Philharmonia



Baroque Orchestra, Boston Early Music Festival Orchestra, Portland Baroque Orchestra, and The English Concert. Originally hailing from Burnsville, Minn., Steven is a graduate of Indiana University (M.M.) and Concordia College-Moorhead (B.M.). He resides in Manhattan with his wife, Marissa.

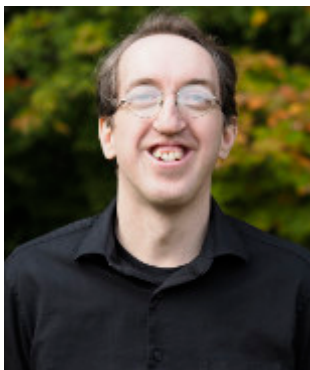
SEAN MCGHEE, TROMBONE

Cincinnati-based trombonist Sean McGhee is the founder and director of the Ars Perpetuum, a historical performance concert series focusing on Renaissance and Baroque ensembles featuring the trombone. Past historical projects have included The Consort in the Egg, and performances with the Catacoustic Consort and ProArte Ohio. On modern trombone he is a member of the Canton and Akron Symphonies as well as the Lancaster Festival and performs regularly with other orchestras throughout the region. Originally from Virginia, he holds degrees from Indiana University, and the UC College Conservatory of Music.



BRIAN MCNULTY, TIMPANI

Brian McNulty has performed timpani and percussion with a number of early music organizations, including the Indianapolis Baroque Orchestra, Bourbon Baroque (Louisville, Ky.), the Bloomington (Ind.) Bach Cantata Project, and the Bach Collegium-Fort Wayne. Brian serves as principal percussionist of the Columbus (Indiana) Philharmonic and principal timpanist of the Terre Haute Symphony Orchestra. He currently studies organ with Colin Andrews and holds a DM in percussion from Indiana University, an MM in percussion from The Ohio State University, and undergraduate degrees in percussion and mathematics from Penn State University.



HEATHER MILLER LARDIN, BASS

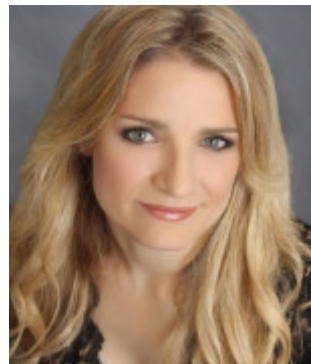
Heather Miller Lardin is principal bassist of the Handel and Haydn Society, directs the Temple University Early Music Ensemble, and co-directs the Philadelphia-based Classical period instrument ensemble Night Music. Recent engage-



ments have included Boston Early Music Festival, Tempesta di Mare, Choral Arts Philadelphia, Bach Choir of Bethlehem, Staunton Music Festival, and Brandywine Baroque. This summer, Heather serves as faculty for a Symposium for Women & Non-Binary Bassists at the Curtis Institute of Music, Amherst Baroque Academy, and the Viola da Gamba Society of America Conclave. She makes her home in her native Philadelphia suburbs, where she started playing double bass in 6th-grade orchestra.

MAUREEN MURCHIE, VIOLA

Maureen Murchie is Concertmaster of the Bismarck-Mandan Symphony Orchestra, Assistant Conductor of the Bismarck-Mandan Symphony Youth Orchestra, and a member of the Handel and Haydn Society. She grew up in Japan and wrote her doctoral dissertation on the Sendai Philharmonic Orchestra. For over a decade Maureen lived in New York City and worked as a Japanese translator while maintaining a freelance performing career that included Broadway pits, Harry Connick Jr., the baroque and contemporary orchestras of Trinity Wall Street, and many period ensembles across the United States. Dr. Murchie has held teaching positions at Eastern Illinois University, McLennan Community College, University of Illinois, University of Mary, and Bismarck High School. Currently she is Assistant Dean of Humanities, Arts & Sciences at Bismarck State College in North Dakota.



ARWEN MYERS, SOPRANO

Known for her "crystalline tone and delicate passagework" (*San Francisco Chronicle*), soprano Arwen Myers captivates audiences with her timeless artistry and exquisite interpretations. Transmitting a warmth and "deep poignancy" (*Palm Beach Arts Paper*) onstage, she shines in solo performance across the U.S. and beyond. With outstanding technique and mastery of a wide range of vocal colors, Arwen's dazzling oratorio and solo appearances feature repertoire from the baroque to modern day, and everything in between. Performance highlights include appearances with Philharmonia Baroque Orchestra, Indianapolis Symphony Orchestra, Portland Baroque Orchestra, Early Music Vancouver, Charlotte Bach Festival, and Indianapolis Early Music Festival, as well as the world premiere of Zachary Wadsworth's JUNO-nominated oratorio *When There is Peace* with Chor Leoni.



She has worked with such notable conductors as Nicholas McGegan, Monica Huggett, David Fallis, John Butt, David Hill, Anthony Trecek-King, Alexander Weimann, Beth Willer, and Stephen Stubbs, among others.

RACHEL NIKETOPOULOS, HORN

Iowa native Rachel Niketopoulos has been playing the horn since she was 12 years old. She studied horn performance and received her undergraduate degree from the University of Iowa in Iowa City, and her master's degree at the University of Missouri in Kansas City. She met her duet partner and husband Christopher Caudill at the New World Symphony in Miami Beach. She was a member of the Virginia Symphony, before moving to Raleigh, N.C. to play with the North Carolina Symphony. After graduation from the Alexander Alliance training program, she became a certified instructor of the Alexander Technique, and has been teaching private and group lessons ever since. She has been a certified yoga instructor since 2010, and has pursued further study in mindfulness by completing the Mindfulness-Based Stress Reduction program at Duke University. Rachel has performed together with NC Baroque, Raleigh Camerata, Indianapolis Baroque, Atlanta Baroque, Apollo's Fire, Bach Akademie Charlotte and the Duke University Chapel Cantata Series on Baroque and Classical horns.



KRISTIN OLSON, OBOE/RECORDER

Kristin Olson has performed in orchestras, chamber groups, and as a soloist across North America and Europe. As an entrepreneur, projects have included a successful reed-making business, a classical and romantic orchestra and opera company, and an uplifting hospital concert series. Kristin holds degrees from the California Institute of the Arts, the University of Southern California, and the Juilliard School. She lives in Charlotte, N.C., with her husband, two children, and the bluebird who has recently taken up residence in their backyard birdhouse.



MEG OWENS, OBOE/RECORDER

In demand throughout North America as a performer and teacher on historical oboes, Margaret Owens has played with groups spanning from San Francisco to Boston. She is on faculty in the historical performance institutes of Indiana University's Jacobs School of Music and the Peabody Institute of Johns Hopkins University; at both institutions,

her work centers around broadening the study of historical oboes, from playing the instruments to exploring the performance practices specific to the 18th century. Dr. Owens earned degrees in oboe performance at the University of North Carolina at Greensboro, the Manhattan School of Music, and the City University of New York. A native of Eastern North Carolina, Margaret lives in Northern Virginia and is an active participant in the musical life of the Washington, DC, where she plays in the area's numerous period-instrument orchestras. Her summers are spent onstage at the Charlotte Bach Festival, the Connecticut Early Music Festival, the Staunton Music Festival, and teaching at the Amherst Early Music Festival.



ANDREW PADGETT, BASS

Praised for his "powerful baritone and impressive vocal range" (*Boston Music Intelligencer*) and as "splendidly declamatory" performances (*Opera Today*), bass-baritone Andrew Padgett is an accomplished interpreter of early music from medieval to baroque repertoire. He has worked with several early music luminaries including Masaaki Suzuki, Benjamin Bagby, and Paul O'Dette, and is a frequent collaborator with ensembles such as TENET, Piffaro, and Bach Collegium San Diego. He has performed as a soloist in concert venues worldwide, including Alice Tully Hall at Lincoln Center, NYC, the Kennedy Center in Washington, D.C., and the Esplanade Concert Hall in his hometown, Singapore. Andrew holds a B.S. in physics, an M.M. in voice from UC Santa Barbara, and an M.M. in Early Music from Yale University's Institute of Sacred Music. He is based in Boston with his wife and son, where he sings with Emmanuel Music on their long-running Bach Cantata Series, under the direction of Ryan Turner.



ERIK SCHMALZ, TROMBONE

Erik Schmalz received degrees in trombone performance from Oberlin Conservatory of Music and the University of Cincinnati College-Conservatory of Music, but discovered early music and period instruments shortly thereafter and was hooked.



With an instrumentarium ranging from a 14th century straight trumpet copy to original romantic era trombones, he has been a historic trombone specialist and performer for more than 20 years. As a member of Piffaro, The Renaissance Band, Dark Horse Consort, and Sol Divino; a regular performer with large ensembles such as Philharmonia Baroque Orchestra, Handel and Haydn Society, Tafelmusik, Trinity Baroque Orchestra; and an active freelancer, Erik can be heard on many stages and on numerous recordings. He currently resides in Winchester, Conn.

JASON STEIGERWALT, BASS

Jason Steigerwalt is an American baritone who has had an active career in Germany and the U.S. He made his Carnegie Hall solo debut singing under the direction of Ton Koopman in Handel's *Dettingen Te Deum*, and was heard again the following year performing Faure's Requiem. As an ensemble member, he has worked with the RIAS Kammerchor and Rundfunkchor in Berlin, the Gächinger Kantorei in Stuttgart, Apollo's Fire in Cleveland and Musica Sacra in New York. From 2013–2018, he was a full-time member of the Komische Oper Berlin, where he sang in over 100 performances each season. Notable productions during this time were Prokofiev's *Der feurige Engel*, Shostakovich's *Die Nase*, Mozart's *Figaro*, and Barrie Kosky's highly celebrated productions. He is a graduate of the Institute of Sacred Music at Yale University, as well as Susquehanna University, with additional studies at Temple University. He was selected for vocal fellowships at both the Carmel and Oregon Bach Festivals.



GENE STENGER, TENOR

Hailed as an "impressive tenor" (*The New York Times*) who sings with "sweet vibrancy" (*The Plain Dealer* – Cleveland), Gene Stenger is one of the country's most called upon Bach specialists who is also heralded for his performances of oratorios by Handel, Haydn, Mendelssohn, and Mozart. Gene has been a featured soloist with the Virginia Symphony, Buffalo Philharmonic, Portland Symphony, Helena Symphony, Winston-Salem Symphony, New Haven Symphony, Eastern Connecticut Symphony, American Classical Orchestra, Odyssey Opera, Wisconsin Chamber Orchestra, Resonance Works Pittsburgh, Baltimore Choral Arts Society, Washington Bach Consort, Voices of Ascension, Bach Society of St. Louis, Colorado Bach Ensemble, TENET Vocal Artists, Emmanuel Music, Internationale Bachakademie



Stuttgart, Baldwin Wallace University Bach Festival, Harvard Baroque Chamber Orchestra, Dartmouth Symphony, and the Yale Symphony. Originally from Pittsburgh, Gene holds degrees from Yale's School of Music, and Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music.

SARAH STONE, CELLO/GAMBA

Sarah Stone makes music around the country with Seraphic Fire, Apollo's Fire, Baroque Music Montana, Washington National Cathedral, The Thirteen, and Trinity Baroque Orchestra. Sarah is Executive Director of the chamber ensemble Repast Baroque and Associate Artistic Director of New York Baroque Incorporated. Sarah also helps facilitate Bitterroot Baroque, a community baroque orchestra in rural Hamilton, Montana, helping present period ensembles and running early music workshops for amateur musicians since 2015. Recording multitrack arrangements everyday for over a year, *Everyday Bach* includes chorales from cantata in order of BWVs, Christmas Oratorio, Magnificat, *The Art of the Fugue*, and the Mass in B minor. *Everyday Bach* was featured in *The Washington Post*, The Greene Space (WNYC), and Early Music America, and can be found on TikTok and YouTube. Sarah holds a master's degree in historical performance from the Juilliard School, a master's from San Francisco Conservatory of Music, and a Bachelor of Music degree from Rice University. Her teachers include Mara Finkelstein, Norman Fischer and Jean-Michel Fonteneau.



PERRY SUTTON, TRUMPET

Perry Sutton, baroque trumpet, is one of today's leading American early trumpeters, maintaining a busy performing schedule across the country, both in the orchestra and as a soloist. Noted for his "extreme excitement" and "aplomb" (*The Boston Globe*), highlights of Perry's credits include Apollo's Fire, Tempesta di Mare, Trinity Baroque Orchestra, Handel and Handel Society, Seraphic Fire, Bach Akademie Charlotte, English Concert, and the Boston Early Music Festival. Perry also maintains a busy schedule performing on modern trumpet in New York, New Jersey, and Philadelphia. In the times that his trumpet remains in the case, Mr. Sutton has a small teaching studio and enjoys home cooking, photography, and golf.



MADISON VIENNA, CLARINET

Madison Vienna is an active chamber musician, freelancer, and librarian holding degrees from DePaul University and the Indiana University Jacobs School of Music with extensive studies in historical performance. Her major teachers have included Eric Hoeprich, James Campbell, Julie DeRoche, and Yevgeny Dokshansky. She has been coached extensively in chamber music by notable chamber and period musicians including Stanley Ritchie, Elizabeth Wright, Menahem Pressler, Susan Warner, and Dale Clevenger. Madison performs as a guest with orchestras around Illinois. On historical clarinet, she has appeared with Les Delices and the Smithsonian Academy Orchestra. She has been a three-time participant of both the Berwick Academy and Madeline Island Chamber Music Intensive. Madison plays on a wide range of clarinets including sets by LeBlanc (Opus II and Concerto II), and historical clarinets by Joel Robinson, Soren Green, Ricardo von Vittorelli, and Daniel Bangham.



IAN WATSON, HARPSICHORD & ORGAN

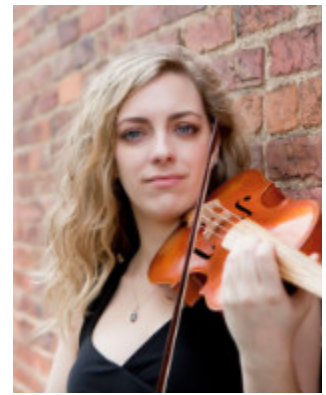
Ian Watson has been acclaimed in numerous performances as an operatic and symphonic conductor, period instrument specialist and virtuoso harpsichordist, organist and pianist. In September 2016, he was appointed Associate Conductor of the Handel and Haydn Society in Boston. Ian has appeared as soloist or conductor with the London Symphony, London Philharmonic and Royal Philharmonic Orchestras, Scottish Chamber, English Chamber, Polish Chamber, Irish Chamber and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony Orchestra, Academy of St. Martin in the Fields, Handel and Haydn Society, English Baroque Soloists, and The Sixteen amongst many others. He was invited to be the assistant conductor, organ and harpsichord soloist, and continuo player for Sir John Eliot Gardiner's *Bach Cantata Pilgrimage*, performing all Bach's cantatas on the correct liturgical day in places where Bach lived and worked. He has also been featured on more than 200 recordings and film soundtracks including *Amadeus*.



ALLISON WILLET, VIOLA

Allison Willet is a multi-instrumentalist who has spent her career promoting early music and founding baroque

ensembles in North Carolina, including the North Carolina Baroque Orchestra and Raleigh Camerata. Allison performs on modern violin, baroque violin, baroque viola, viola da gamba, and viola d'Amore. She is also an educator and teaches privately in Wake Forest where she lives.



BRENT WISSICK, CELLO/GAMBA

Brent Wissick is Professor of Music at the University of North Carolina at Chapel Hill where he has taught cello, viola da gamba, early music ensembles and chamber music since 1982. His concerts have taken him throughout North America, Europe, Australia and Asia as a soloist and with groups



including American Bach Soloists, Parthenia, Smithsonian Chamber Players, Concert Royal, Boston Early Music Festival, Ensemble Chanterelle, Folger Consort, Atlanta Baroque Orchestra, Dallas Bach Society, Atlanta Symphony and Wrocław Baroque in Poland; and he can be heard on numerous recordings. His online article about the *Cello Music of Bononcini* with sound and video is published in the *Journal of Seventeenth Century Music*. He is Past President of the Viola da Gamba Society of America having served as president from 2000–2004 and was awarded Lifetime Membership in 2020.

FRANCIS YUN, HARPSICHORD

Francis Yun began playing the harpsichord while still a serious student of piano. He has performed throughout the United States in both solo and chamber recitals and has served as a continuo player for many orchestras, including The New York Strings Orchestra, Apollo's Fire, and Juilliard415. He has been a concerto soloist with the Garth Newel Emerging Artist Orchestra and with Juilliard 415. Dr. Yun has commissioned several new works for the instrument and has also appeared as soloist with the University of Michigan Symphony Orchestra where he premiered a new harpsichord concerto.



Vocal Fellows

CHARLI MILLS, SOPRANO

North Carolina native Charli Mills enjoys a varied career as a vocalist and church musician. As a singer, Charli regularly appears with the Salem Bach Festival in Winston-Salem, last September soloing as Lieschen in a new English language staging of JS Bach's Coffee Cantata (BWV 211) and performing *Jesu, meine Freude* (BWV 227).

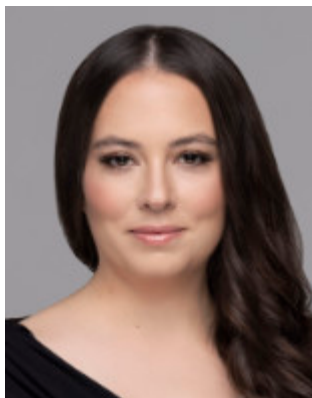


Recently, she has also appeared as soloist and ensemble member for Duke University Chapel's Bach Cantata Series, performing Bach's *St. John Passion*, Cantatas 48, 70, 106, 125, 131, 150, and Kuhnau's *Ich habe Lust*. She has performed as soloist for area performances of Carissimi's *Jephthe* (Filia), Handel's *Messiah*, Vivaldi's Gloria, Rutter's Requiem, and other Bach cantatas. Charli is also active as an ensemble musician, singing regularly with the professional Evensong Octet of First Presbyterian Church, and with the Winston-Salem Choral Artists, who recently performed James MacMillan's *Seven Last Words* and Dan Forrest's *Creation*.

Charli has worked as a church music director for eleven years and currently serves as Director of Traditional Music at Wesley Memorial Methodist Church in High Point, NC. She earned a Master's in Church Music from the Southeastern Baptist Theological Seminary.

JORDAN SEGUIN-GASCOIGNE, ALTO

Jordan Seguin-Gascoigne is a critically acclaimed mezzo-soprano celebrated for her rich, expressive voice and magnetic stage presence. With an international career spanning opera, musical theatre, new and early music, she has performed with esteemed organizations including Portland Opera, Nashville Opera, Pacific Northwest Opera, Tacoma Opera, Amherst Early Music Festival, Cambridge Early Music Festival (U.K.) and The Seattle Symphony. Her signature roles include Adalgisa in *Norma*, Rosina in *Il Barbiere di Siviglia*, Hansel in *Hansel*



und Gretel, Cherubino in *Le Nozze di Figaro*, and Sesto in *Giulio Cesare*. Equally at home in musical theatre, Jordan starred in the 5th Avenue Theatre's *Crypto Heaven*, a collaboration between Anne Rice and Matthew Wilder. She also premiered the role of Tomoe in *Yoshinaka* by Garrett Fisher, alongside Japan's Takeda Noh troupe. This season, Jordan will make her debut with Teatro Grattacielo, join Italy's Val-sugana Opera Studio, and embark on a European recital tour featuring songs by Baroque composer Sébastien Le Camus. She'll also reprise her role as Sesto in *Giulio Cesare* in France and sing Cherubino in Italy and New York City. Jordan lives in Nashville, TN, with her husband Johann, daughter Mary, two hounds, and a ginger cat.

WESLEY SAUNDERS, TENOR

Tenor Wesley Saunders is recognized for his expressive artistry and deep commitment to oratorio and concert repertoire, with a particular dedication to the vocal works of J.S. Bach. Recent collaborations include appearances with the Monroe Symphony Orchestra, the Gulf Coast Messiah Chorus,



and The Handel Project. A frequent soloist in Handel's *Messiah*, Saunders has also performed major oratorios by Mendelssohn, Schumann, and Brahms. In addition to appearing on the rosters of Queen City Chorale, Missouri Choral Artists, and Collegium Musicum Moscow, his artistry also includes extensive experience in musical theatre, opera (including international performances), and television and film. Dedicated to continued refinement of his craft, he has been selected for several young artist programs including the American Bach Academy, the Northwestern Bach Academy, the Berkshire Choral Festival, and the Spoleto Festival USA. His education involved studies at the University of Idaho, the University of Southern Mississippi, and the Chenaniah Summer Music Institute. Now based out of Florida's Emerald Coast, he lives with his wife Anna—an accomplished musician and professional chef—while remaining committed to his performance career.

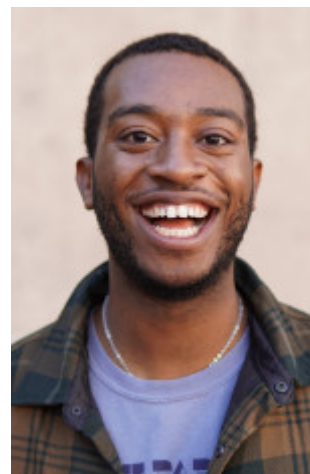
ROZIME LINDSEY, BASS

Rozime Lindsey is a versatile and expressive vocalist with a focus on sacred and operatic repertoire. A recent graduate of Boston University, he holds a Master of Music in

Music Education and a Bachelor of Music in Voice Performance. Rozime has appeared as a soloist with ensembles across New England and beyond, including Boston Baroque, Arcadia Players, Newton Baroque, and the Bach Roots Festival. Recent solo credits include Handel's *Messiah* and *Chandos Anthems*, Mozart's Requiem and *Missa solemnis*, Bach's *St. Matthew Passion*, and Schütz's *Seven Last Words of Christ*.

Equally at home in ensemble work, Rozime has performed major choral-orchestral works such as Haydn's *The Creation*, Fauré's Requiem, Brahms's *Ein deutsches Requiem*, and Rutter's Requiem. Operatic experience includes roles in *Così fan tutti*, *Whaling Women*, *Fidelio*, and *The Marriage of Figaro*.

Rozime is an alum of the Bach Roots Festival Emerging Artist Program and has been honored with the Ellalou Dimmock Vocal Honors Award and the Clare Hodgson Meeker Fellowship. With a passion for historically informed performance and music education, Rozime brings a thoughtful, stylistically informed approach to every stage appearance.



The Vocal Fellows Program

One of the core missions of the Bach Akademie Charlotte is that of education, and a true source of pride for our Akademie is our Vocal Fellow Program. In designing this program in alignment with our mission, we continued to return to the notion of conductor and composer John Harbison's words that describes Bach as a meeting point and as a magnet. Our Vocal Fellows Program brings to Charlotte young professional singers who are looking to develop their careers with highly specialized training and collaborating with leading artists in the field of Baroque music, thus using Bach as such a magnet and meeting point. At the Charlotte Bach Festival, Vocal Fellows have the opportunity to experience high-level coaching with our artistic leadership team, to benefit from mentorship from seasoned singers, and to perform the music of J.S. Bach and his contemporaries as chamber singers and as soloists in a historically-informed setting. In keeping with our core value of being an "Akademie For All" and eliminating the traditional barriers associated with classical music, the specialized training provided for Vocal Fellows comes free-of-cost for the singers. This is made possible through the generous support of the Maurer Family Foundation. We are grateful to the Maurer Family Foundation for its sponsorship which allows the Bach Akademie to identify and nurture the development of early career musicians who will have the most impact on the future of this field.

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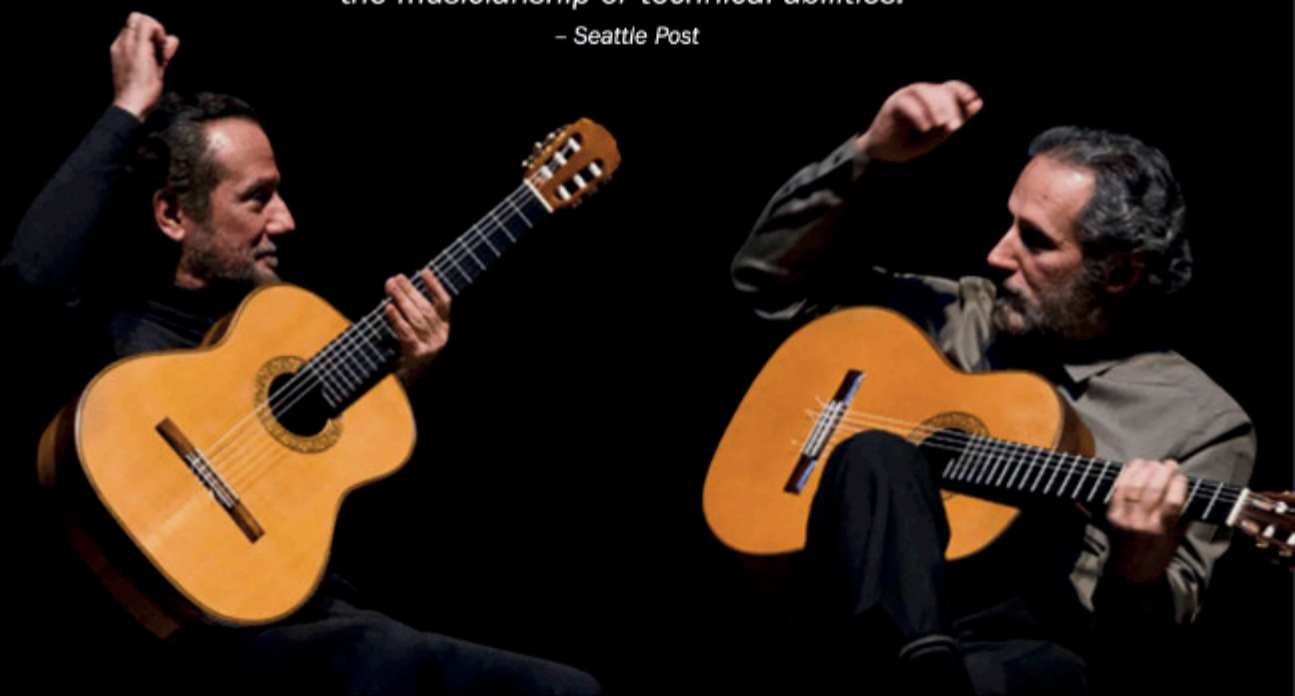


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MARCH 11, 2026

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