

MUSIC IS EVERYWHERE



LISTENING GUIDE



Virtual
OREGON BACH FESTIVAL

June 25- July 11, 2021



Welcome to the 2021 Oregon Bach Festival

In times of uncertainty, music is a constant in our lives. Music offers catharsis. It keeps us entertained, conjures memories, and expresses our deepest emotions. **Music is everywhere.** And during this divisive and tumultuous moment, we're grateful that music is a powerful and relentless force that universally connects us.

As we continue to fight a world-wide pandemic together, OBF invites you to join the global community of music lovers who will listen and watch the 2021 virtual Festival from the comfort and safety of their own spaces. **All events are presented free and on-demand.** A new concert is posted every day at noon and, unless otherwise noted, will remain available throughout the Festival.

Whether you're watching at home alone or you're gathered with a socially distanced group of friends for a watch party, we hope you enjoy the 2021 slate of brilliant works. We'll see you for a return to live music in 2022!

June 25 Bach Listening Room with Matt Haimovitz

June 25 Dunedin Consort: Bach's Brandenburg Concertos 5 & 6

June 26 Paul Jacobs: Handel & Bach Recital

June 27 To the Distant Beloved with Tyler Duncan

June 28 Visions of the Future Part 1: Miguel Harth-Bedoya (48 hours only)

June 29 Dunedin Consort: Lagrime Mie

June 30 Visions of the Future Part 2: Eric Jacobsen (48 hours only)

July 1 Emerson String Quartet

July 2 Visions of the Future Part 3: Julian Wachner (48 hours only)

July 3 Lara Downes presents Phenomenal Women Part 1: Quiet Streets

July 5 Bel Canto with Lawrence Brownlee

July 6 Lara Downes presents Phenomenal Women Part 2: American Pioneers

July 7 Pyxis Quartet presents Counterpoint with Bach & Beethoven

July 8 OBF Composers Symposium: Music of Hope and Resilience

July 9 Arcturus Quintet presents Chorales Through Time

July 10 Choral Wanderlust with the UO Chamber Choir

July 11 Dunedin Consort: Nature's Voice



How to Watch

2021 Showcase

The perfect way to view the Festival from your computer, phone, or tablet. The OBF 2021 showcase features every concert in one convenient place. Clean, easy to navigate, and updated daily. [Start watching now!](#)

Roku & amazon fireTV

Search for *Oregon Bach Festival*. Add the OBF channel (just like Netflix or HBO Max) to your Roku, Amazon Fire TV, or Amazon Fire Stick and watch OBF concerts on your big screen TV.

[View step-by-step Roku instructions](#) [View step-by-step Amazon Fire instructions](#)



OregonBachFestival.org

All events are available on our website at OregonBachFestival.org. Access the entire Festival on your computer, phone, or tablet. However, for ideal computer or handheld viewing options, consider the [OBF 2021 Showcase](#).



Download the Vimeo app and take OBF on the road with you! Simply create an account or sign in to your existing account, then search for *Oregon Bach Festival 2021*.

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A Note from Sabrina Madison-Cannon



Dear Friends,

Welcome to the 2021 Virtual Oregon Bach Festival!

Preparing for an online experience has been a wild ride, but the mission of this Festival to inspire the human spirit through the art of music has served as a solid compass with every step forward.

While this year's Festival will look quite different than those that have preceded it, we've decided to "make lemonade," as they say. We can't step inside the concert hall just yet, but we are also free of parking lots, bathroom and concession lines, and fighting over armrests! More importantly, we can offer an exceedingly wide range of artists to larger audiences than our traditional

Festival could support. And due to the generosity of our steadfast supporters, we can present this Festival free-of-charge, making it easier to connect (and reconnect) thousands of OBF fans around the world.

This season's program includes a tremendous set of offerings, including nine-time Grammy Award-winning Emerson String Quartet, cellist Matt Haimovitz performing selections from Bach's Cello Suites, and John Butt directing Scotland's leading baroque ensemble. The Festival also features a glimpse at our plans for 2022 and beyond with concerts from pianist-activist Lara Downes, and discussions with our three artistic director finalists.

More exciting highlights for the 2022 Festival include a Choral Legacy Concert featuring the OBF Festival Chorus, UO Chamber Choir, and Stangeland Family Youth Choral Academy and performances of Bach's three great works – Mass in B Minor, St. John Passion, and St. Matthew Passion.

I extend my heartfelt thanks to our musicians, partners, advisory board, volunteers, patrons, and audience members. It is because of you that Oregon Bach Festival remains strong through this pandemic and into the future.

As we await the arrival of our 2022 season together, I invite you to make lemonade with us and become a part of this global community of music lovers. During the next 17-days, grab your front-row seat in the comfort of your own home to watch the stellar performances that transcend our physical spaces and connect us. Music truly can be everywhere.

Thank you for joining us.

A handwritten signature in black ink that reads "S M-Cannon". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Sabrina Madison-Cannon
Phyllis and Andrew Berwick Dean
University of Oregon School of Music and Dance

Thank You to Our 2021 Sponsors

Oregon Bach Festival is grateful to its 2021 Virtual Festival supporters. It is thanks to the following corporations and individuals that this season is presented free to music lovers everywhere.



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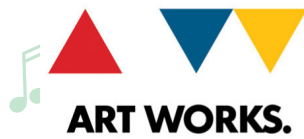
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Thank You to Our 2021 Foundation Grantors

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OREGON ARTS
COMMISSION



The Reed Foundation, Inc.



Photo by Stephanie Mackinnon

Bach Listening Room June 25 - July 11

Matt Haimovitz, cello

Praised by *The New Yorker* as a “remarkable virtuoso” who “never turns in a predictable performance,” Matt Haimovitz has inspired classical music lovers and countless new listeners by bringing his artistry to concert halls and clubs, outdoor festivals and intimate coffee houses, and any other place where passionate music can be heard. The “ferociously talented cellist” (*The New York Times*) brings a fresh ear to the familiar repertoire of Bach Suites II and III, as well as new pieces from David Sanford and Luna Pearl Woolf.

Cello Suite No. 2 in D minor, BWV 1008

J.S. Bach

Prelude

Missa Primavera (west coast premiere)

Lisa Bielawa

Chloris and Zephyrus (world premiere)

Roberto Sierra

Crocus Palimpsest (world premiere)

David T. Little

Suolo (west coast premiere)

David Sanford

Cello Suite No. 3 in C major, BWV 1009

Bach

Prelude

Allemande

Courante

Sarabande

Bourrée I / II

Gigue





Photo by George Clerk/Jen Owens

Brandenburg Concertos

June 25 - July 11

Dunedin Consort; John Butt, director

Bach and his Brandenburg Concertos have become synonymous with Baroque-era music. Among this collection of iconic works, the Fifth Brandenburg stands out for its use of solo harpsichord (Bach's instrument of choice) and the incredible cadenza in the first movement. Brandenburg Six's dual violas and inclusion of the antiquated gambas speaks to the caliber and variety of musicians Bach had at his disposal. The gamba part is believed to be written for Prince Leopold, who would join the court musicians when they played. This performance is made possible by Cambridge Music Festival.

Brandenburg Concerto No. 5 in D major, BWV 1050

J.S. Bach

Allegro

Affettuoso in B minor

Allegro

Brandenburg Concerto No. 6 in B major, BWV 1051

Bach

(Allegro)

Adagio ma non tanto

Allegro

Prelude



Photo by Ficarri Zelek

Handel & Bach Recital

June 26 - July 11

Paul Jacobs, organ

Handel invented the genre of the organ concerto. An accomplished organist in his own right, he found that playing organ concertos (and improvising at the instrument) helped draw audiences and gave him the opportunity to shine as both a composer and performer. Grammy-winning organist Paul Jacobs puts his own mastery of the organ on brilliant display with two Handel concertos and Bach's familiar, melodious Air from the Orchestral Suite No. 3.

Selections from Organ Concerto in F major, Op. 4, No. 4

G.F. Handel, arr. Paul Jacobs

Orchestral Suite No. 3

J.S. Bach, arr. Jacobs

Air

Organ Concerto in B-flat major, Op.4, No.2

Handel, arr. Paul Jacobs



Photo by Tatiana Daubek

An die Musik, D.547

Franz Schubert

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb' entzunden,
Hast mich in eine bess're Welt entrückt!
Oft hat ein Seufzer, deiner Harf' entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel bess'rer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

Strophe aus "Die Götter Griechenlands," D.677

Schubert

Schöne Welt, wo bist du? – Kehre wieder,
Holdes Blütenalter der Natur!
Ach, nur in dem Feenland der Lieder
Lebt noch deine goldne Spur.
Ausgestorben trauert das Gefilde,
Keine Gottheit zeigt sich meinem Blick,
Ach, von jenem lebenwarmen Bilde
Blieb nur das Gerippe mir zurück.

To the Distant Beloved

June 27 - July 11

Tyler Duncan, baritone; Erika Switzer, piano

"Tyler Duncan is the perfect singer, spinning his lines magically over Switzer's exquisitely delivered accompaniments" (*Classical Explorer*). The duo offers OBF audiences a specially crafted performance of Beethoven's "An die ferne Geliebte" — often considered the first song cycle by a major composer.

An die Musik & Die Götter Griechenlands

Franz Schubert

An die ferne Geliebte, Op. 98

Ludwig van Beethoven

O blessed art, how often in dark hours,
when the savage ring of life tightens round me,
have you kindled warm love in my heart,
have transported me to a better world!
Often a sigh has escaped from your harp,
a sweet, sacred harmony of yours
has opened up the heavens to better times for me,
O blessed art, I thank you for that!

Oh beautiful world, where art thou flown?
Oh face of nature's purest bloom, return!
Now only in the fairy land of song
Still lives the image for which we yearn.
And barren mourn once blooming fields
No Godhead lights up nature's visage
How from the world's every living image
Naught but a shadow yields!

An die ferne Geliebte, Op. 98

Ludwig van Beethoven

1. *Auf dem Hügel sitz ich spähend*

Auf dem Hügel sitz ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns theilt

Will denn nichts mehr zu dir dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!

Denn vor Liebesklang entweicht
Jeder Raum und jede Zeit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht!

2. *Wo die Berge so blau*

Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!



I sit on the hill, gazing
Into the blue expanse of sky,
Searching the far-off mists to see,
Where I can find you, my beloved.

Far from you have I been parted,
Mountain and vale separate us,
Dividing us and our peace,
Our happiness and our pain.

Ah, you cannot see my gaze,
That hastens so passionately to you.
Nor the sighs I squander
On the void that parts us now.

Is there nothing more that can reach you,
Nothing to bear my love's message to you?
I want to sing, to sing songs,
Which remind you of my pain!

Because before love's lament
Every mile and every hour vanishes,
And a loving heart attains
What a loving heart has consecrated.

Where the blue mountains
Rise from the lowering skies
Peering at where the sunsets,
Where the clouds spread,
There would I like to be!
there would I like to be!

Dort im ruhigen Tal
Schweigen Schmerzen und Qual
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein
Ach, mich zög's nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!

3. *Leichte Segler in den Höhen*

Leichte Segler in den Höhen,
Und du, Bächlein klein und schmal,
Könnt mein Liebchen ihr erspähen,
Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen
Die nun herbstlich falb und kahl.
Klagt ihr, wie mir ist geschehen,
Klagt ihr, Vöglein, meine Qual.

Stille Weste, bringt im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,
Laß sie, Bächlein klein und schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl!

There in that quiet vale
Which silences pain and woe.
Where in rocky spaces softly sleep the primroses,
And sweeps so gently the wind,
There would I like to be!
There would I like to be!

My love's longing
Draws me to the shadowy wood'
Inner pain, inner pain.
Ah, nothing would ever tempt me from here,
If I could faithfully stay by your side
Forever! forever by your side!

Graceful sailor of the heights,
And you, tiny, narrow brooklet,
Should my little love spy you
Greet her for me a thousand times.

Look, you clouds, at her,
As she goes wandering through the quiet vale,
Let my image greet her
In your airy, heavenly place.

Should she linger near the bushes,
Which now are yellow and bare,
Tell her what has befallen me,
Tell her, little bird, of my suffering!

Silent breezes, flutter
To my heart's beloved,
My sighs which sink
Like the sun's last ray.

Whisper to her my love's entreaty,
Let her, tiny, narrow brooklet,
See clearly in your ripples,
My numberless tears, my numberless tears!

4. *Diese Wolken in den Höhen*

Diese Wolken in den Höhen,
Dieser Vöglein munterer Zug,
Werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen
Scherzend dir um Wang' und Brust,
In den seidnen Locken wühlen.
Teilt ich mit euch diese Lust!

Hin zu dir von jenen Hügeln
Emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fließ zurück dann unverweilt!

5. *Es kehret der Maien, es blühet die Au*

Es kehret der Maien, es blühet die Au,
Die Lüfte, sie wehen so milde, so lau,
Geschwätzig die Bäche nun rinnen.

Die Schwalbe, die kehret zum wirtlichen Dach,
Sie baut sich so emsig ihr bräutlich Gemach,
Die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig von kreuz und von quer
Manch weicheres Stück zu dem Brautbett hierher,
Manch wärmendes Stück für die Kleinen

Nun wohnen die Gatten beisammen so treu,
Was Winter geschieden, verband nun der Mai,
Was liebet, das weiß er zu einen.

Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.

These clouds on the heights,
These birds in merry passage
Will see you, my beauty.
Take me with you in your flight!

These breezes will playfully caress
Your cheek and breast,
Toying with your silken locks.
If I could but share this pleasure!

Toward you, my love, every little hill
Every little brook busily hastens.
When your face is mirrored there,
Then flow back without delay.

Maytime returns, the meadows are in bloom
The breezes waft so gently and so mildly.
The murmuring brooks flow by.

The swallow who returns to her home in the eaves,
She builds her bridal bower industriously,
So love may dwell there, so love may dwell there.

Flitting from here to there,
She busily brings soft lining to her bridal bed,
Much warm material for the little ones.

Now the couple lives together faithfully,
What winter has divided, now May rejoins,
Lovers he knows to reunite, to reunite.

Maytime returns, the meadows are in bloom,
The breezes waft so gently, so mildly,
But I cannot stray from here.

Wenn alles, was liebet, der Frühling vereint,
Nur unserer Liebe kein Frühling erscheint,
Und Tränen sind all ihr Gewinnen.

6. *Nimm sie hin denn, diese Lieder*

Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann abends wieder
Zu der Laute süßem Klang.

Wenn das Dämmerungsrot dann zieht
Nach dem stillen blauen See,
Und sein letzter Strahl verglüheth
Hinter jener Bergeshöh;

Und du singst, was ich gesungen,
Was mir aus der vollen Brust
Ohne Kunstgepräg erklingen,
Nur der Sehnsucht sich bewußt:

Dann vor diesen Liedern weichet
Was geschieden uns so weit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht.

Dann vor diesen Liedern weichet
Was geschieden uns so weit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht.

Though everywhere all in love, are joined by spring,
Only our love knows no springtime
And tears are our only reward, our only reward.

Take my songs,
The songs I sang you, my love,
And sing them nightly on the lute
With sweetest tone!

When the twilight wanes
On the still blue lake,
And the last sun's rays sink
Beyond the mountain tops.

And you sing, you sing,
What I have sung from deep within
What has sprung artlessly from me,
Only conscious of longing, only conscious of longing.

Then before these songs fades,
What has divided us so long and far,
And a loving heart attains what a loving heart has
consecrated.

Then before these songs reclaim
all that was separated by lonely hours,
And a loving heart attains
what a loving heart has earned.



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**Journey Tree applauds the Oregon Bach Festival
for its 50-plus years of world-renowned music
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Visions of the Future

OBF continues its search for the next artistic director with a series of discussions, moderated by KWAX's Peter van de Graaff. Each event is limited to a 48-hour viewing period and offers insight into a different artistic director candidate.



Celebrating more than 30 years of professional conducting, **Miguel Harth-Bedoya** has recently concluded tenures as Chief Conductor of the Norwegian Radio Orchestra and as Music Director of the Fort Worth Symphony Orchestra. With a deep commitment to passing his experience on to the next generation of conductors, he is the Director of Orchestral Studies at the University of Nebraska, Omaha, working to establish a groundbreaking Bachelor of Music program in orchestral conducting. Harth-Bedoya conducts orchestras worldwide such as the Chicago Symphony, Boston Symphony, Atlanta Symphony, Minnesota Orchestra, Los Angeles

Philharmonic, Philadelphia Orchestra, Helsinki Philharmonic, London Philharmonic, BBC Orchestra, National Orchestra of Spain, New Zealand Symphony, Sydney Symphony, and Tokyo Metropolitan Symphony Orchestra, among others. Born and raised in Peru, Harth-Bedoya received his Bachelor of Music degree from the Curtis Institute of Music and his Master of Music degree from The Juilliard School.

Conductor and cellist **Eric Jacobsen** has built a reputation for engaging audiences with innovative and collaborative programming. He is the newly-named Music Director of the Virginia Symphony, becoming the 12th music director in the orchestra's 100-year history. Jacobsen is Artistic Director and conductor of The Knights, and serves as the Music Director for the Orlando Philharmonic Orchestra. Jacobsen founded the adventurous orchestra The Knights with his brother, violinist Colin Jacobsen, to foster the intimacy and camaraderie of chamber music on the orchestral stage. Jacobsen is involved in many student projects in universities as well as elementary, middle and high schools. He has taught on the cello and chamber music faculty of NYU where he also conducted the orchestra. Mr. Jacobsen studied at The School for Strings as a youngster and later graduated from The Juilliard School.



As Director of Music at New York's historic Trinity Church Wall Street, **Julian Wachner** oversees an annual season of hundreds of events, including conducting Trinity's flagship weekly series, Bach-at-One, canvassing the entire choral-orchestral output of J. S. Bach, and leading Compline-by-Candlelight, Trinity's innovative fully-improvised variation on an ancient monastic ritual. Wachner also serves as the Principal Conductor of NOVUS NY, the Trinity Baroque Orchestra, and the Choir of Trinity Wall Street. Wachner has made numerous guest appearances with the Los Angeles, San Francisco, New York City, Glimmerglass, and Mannes Operas, Hawaii and



Juilliard Opera Theater, Opera America, the Philadelphia and The National Arts Centre Orchestras, the Montreal, Pacific, Calgary, and Pittsburgh Symphonies, the New York and Hong Kong Philharmonic, Carnegie Hall Presents, Montréal Bach Festival, Lincoln Center Festival; Philharmonia Baroque, Handel and Haydn Society, and the Boston Pops.



Photo by Jen Owens

Lagrime Mie

June 29 - July 11

*Dunedin Consort; Nicholas Mulroy, tenor;
Jonathan Manson, viola da gamba; Elizabeth Kenny, theorbo;
John Butt, director and harpsichord*

For 45 years, Spitalfields Music has brought meaningful and socially relevant concerts to underserved communities in London. As part of the 2020 Spitalfields season, Dunedin Consort presented a program inspired by composer Barbara Strozzi's *Lagrime Mie* – an examination of whether tears or song can better express emotion. The concert includes works from Monteverdi, Caccini, and Grandi.

**Toccata I in D Minor from
Libro Quarto d'Intavolatura di chitarrone**
Johann Hieronymus Kapsberger

Salve, O Regina, SV 327
Claudio Monteverdi

O intemerata
Alessandro Grandi

O Jesu nomen dulce, SWV 308
O misericordissime Jesu, SWV 309
Heinrich Schütz

Susanne ung jour
Francesco Rognoni

Nigra sum, SV 206/III
Monteverdi

Dolce Maria
Francesca Caccini

Lagrime mie
Barbara Strozzi



This performance was recorded in Christ Church, Spitalfields in London, and was first broadcast as part of Spitalfields Festival in December 2020 — made possible through support from the Culture Recovery Fund.



Photo by Jurgen Frank

Emerson String Quartet July I - July II

*Eugene Drucker, violin; Philip Setzer, violin;
 Lawrence Dutton, viola; Paul Watkins, cello*

Maintaining its status as one of the world's premier chamber music ensembles for four decades, Emerson String Quartet has made more than 30 acclaimed recordings and received countless awards. Enjoy George Walker's *Lyric for Strings*, as well as works from Mozart and Shostakovich in this performance from the legendary, nine-time Grammy-winning group. This performance is made possible by Celebrity Series of Boston.

Lyric for Strings

George Walker

String Quartet in D Major, K. 575

Wolfgang Amadeus Mozart

String Quartet No. 14

Dmitri Shostakovich



Photo by Jiyang Chen

Phenomenal Women Part I: Quiet Streets

July 3 - July II

Lara Downes, piano

A piano concerto from composer Elena Ruehr, *Quiet Streets* is an ode to our silenced cities during the time of shelter-in-place, capturing the unexpected beauty and tranquil melancholy of a deserted cityscape. The piano piece is accompanied by a virtual string orchestra and a saxophone. Selections from Margaret Bonds and Florence Price – two of the 20th century's most renowned African American female composers – are also featured.

Nobody Knows the Trouble I've Seen

Florence Price

Troubled Water

Margaret Bonds

Quiet Streets

Elena Ruehr

When Young Spring Comes

Nkeiru Okoye



Photo by Shervin Lainez

Bel Canto

July 5 - July 11

Lawrence Brownlee, tenor; Myra Huang, piano

Named "Male Singer of the Year" by the International Opera Awards and praised as "an international star in the operatic repertory" by *The New York Times*, Lawrence Brownlee is a vocalist of epic proportions. OBF fans will melt while listening to this program of spirituals, American song, and bel canto arias from Weill, Donizetti, and Rossini's *The Barber of Seville*.

Allegro io son from Rita

Gaetano Donizetti

Ecco ridente in cielo from Barber of Seville

Gioachino Rossini

Una furtiva lagrima from Elixir of Love

Donizetti

Every time I feel the spirit

Deep River

Balm in Gilead

All night all day

Come by here

Arr. Damien Sneed

Guide my feet

Lord, I'll go

This little Light of Mine

No Ways Tired

Arr. Jackie Hairston

Cantata

John Carter

Prelude (piano solo)

Rondo (Peter go ring dem bells)

Recitative (Sometimes I feel like a motherless child)

Air (Let us break bread together)

Toccata (Ride on King Jesus)



“Allegro io son,” from Rita

Gaetano Donizetti

Allegro io sono,
come un fringuel,
che spiega ii volo, libero al ciel!
Sorrìde a me
lieta stagion,
torno garzon!
Vedovo io son!
Tra la, tra la, tra la, tra la! Per molti sposi
e una cuccagna
aver in cielo
la lor compagna!

Io non le pago
ii funeral,
e non istb
percio piu mal!
E ii caso mio
piu original!
Sirena, o Dea,
non han virtu
Ne’ lacci loro
pigliarmi piu!
Se l’amo un cfi
giunse a schivar,
ii pesciolino
e ii re del mar!
Allegro io son
come un fringuel, torno garzon!
Tra la, tra la, tra la, tra la!

“Ecco ridente in cielo” from The Barber of Seville

Gioachino Rossini

Ecco, ridente in cielo spunta la bella aurora,
e tu non sorgi ancora e puoi dormir cosi’?
Sorgi, mia dolce speme, vieni, bell’idol mio;
rendi men crudo, oh Dia, lo stral che mi feri’.
Oh sorte! gia’ veggo quel caro sembiante;
quest’anima amante ottenne pieta’.
Oh istante d’amore!
Oh dolce contento!
Soave momenta che eguale non ha!

Here, laughing in heaven emerges the beautiful dawn,
and you are not awake yet you can sleep like this?
Arise, my sweet hope, come, my dear idol;
Render less painful, oh God, The arrow that wounds me.
Oh destiny! I see now that dear countenance;
this loving soul has obtained mercy.
Oh moments of love!
Oh sweet contentedness!
Precious moment, it has no equal!

“Una furtiva lagrima,” from The Elixir of Love

Donizetti

Una furtiva lagrima
negli occhi suoi spunto:
Quelle festose giovani
invidiar sembro.
Che pill cercando io vo?
Che pill cercando io vo?
M’ama! Si, m’ama,
lo vedo, lo vedo.
Un solo istante i palpiti
del suo bel cor sentir!
I miei sospir confondere
per poco a’ suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei co’ suoi sospir.
Cielo, si puo morir;
di pill non chiedo, non chiedo.
Ah, cielo! Si puo! Si puo morir!
Di pill non chiedo, non chiedo.
Si puo morir! Si puo morir d’amor.

Softly a furtive teardrop fell,
shadowed her sparkling eyes;
Seeing the others follow me
has caused her jealous sighs.
What is there more to prize?
What more than this could I prize?
Sighing, she loves me,
I saw that she loves me.
Could I but feel her heart on mine, breathing
that tender sigh!
Could my own sighing comfort her,
and whisper in sweet reply!
Her heart on mine, as heart to heart we sigh.
So tenderly we’d share a sweet reply!
Heaven, I then could die;
no more I’d ask you, I’d ask you,
ah! heaven, I, then, I then could die;
no more I’d ask you, I’d ask you.
I then could die, I then could die of love.



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Photo by Max Barrett

Phenomenal Women Part II: American Pioneers

July 6 - July 11

Lara Downes, piano

Paying homage to the trailblazing female composers of the 20th century, Lara Downes delivers a lush array of piano works from America's first large-scale female composer Amy Beach, post-minimalist Eve Beglarian, Langston Hughes-collaborator Margaret Bonds, and African American television & film legend Hazel Scott.

From Blackbird Hills

Amy Beach

A Solemn Shyness

Eve Beglarian

The Bells

Margaret Bonds

Peace Of Mind

Hazel Scott

Counterpoint with Bach & Beethoven

July 7 - July 11

Ron Blessinger, violin; Gregory Ewer, violin; Charles Noble, viola; Marilyn de Oliveira, cello

Examine the nuanced world of counterpoint through the eyes and quills of classical music's most authoritative and expert composers. Pyxis String Quartet, recognizable to fans of the OBF Orchestra and the 45th Parallel Universe, presents an enlightening concert of Bach works and Beethoven's "Die Grosse Fugue."

Selections from Well Tempered Clavier (arr. for string quartet)
J.S. Bach

All the Birds Sing

Scott Unrein

Apocryphal Dances

Kenji Bunch

String Quartet in C Major, Op. 59, No 3

Allegro molto
Ludwig van Beethoven



Oregon Bach Festival Composers Symposium



Music Transforming Lives 2021

Since its founding in 1994 by Robert Kyr (director), the Oregon Bach Festival Composers Symposium (OBFCS) has offered its participants many opportunities to become part of a national and international community of composers, performers, composer/performers, and conductors.

The OBFCS theme this year is “Music Transforming Lives.” More than ever, as part of a much-needed healing process, it is crucial that people connect with each other in order to create new forms of music that help to bridge the divisions within society.

Although OBFCS is entirely online this summer, the symposium is comprised of programs that are as diverse and vibrant as ever, including:

- **Presentations, workshops, concerts, and master classes given by renowned composers-in-residence and guest artists**, including Chen Yi (University of Missouri/Kansas City and Distinguished Visiting Professor in China), Ricardo Zohn-Muldoon (Eastman School of Music), David Crumb (University of Oregon School of Music and Dance), Estelí Gomez (mentor and director of the OBFCS Vocal Fellows Program and assistant professor at Lawrence University), Libby Van Cleve (Director, Oral History of American Music, Yale University and oboist), David Felberg (Founder and Director of Chatter Albuquerque and violinist), Fear No Music (chamber ensemble), Delgani String Quartet, and 4 X 5 (piano duo).

- **Composers Film Festival**, during which participants show films for which they have composed music or created as both filmmaker and composer.

- **OBFCS Improv 2021**, a concert of solo improvisations performed by participants, all of whom are members of the OBFCS Artists Collaborative Ensemble (ACE).

- **A presentation for the symposium** that is given by each composer about their music or a topic of their choice.

- **Three Global Composition Projects** on the following themes:

- **“Social and Racial Justice”** in collaboration with Fear No Music (chamber ensemble)

- **“The Environment and Global Climate Change”** in collaboration with Delgani String Quartet

- **“Bridging the Divisions in Society”** in collaboration with 4 X 5 (piano duo)

Each of these projects will be recorded as a video concert that will premiere in the early fall.

- **An International Songbook Project**, for which participants create one or more songs that will be available through a website for conductors and singers to download for future performances.

- **Vocal Fellows Program**, for which composer/vocalists create and perform solo songs under the mentorship of program director Estelí Gomez.

With this year’s symposium, OBFCS continues its mission of building and sustaining an ongoing global community of artists with 72 participants from Argentina, Australia, China, Inner Mongolia Autonomous Region (China), Iran, Kenya, Netherlands, Northern Marianas Islands, Peru, Puerto Rico, Russia, South Korea, United Kingdom, Uruguay, and throughout the U.S.

As always, the goal is to encourage and inspire continuing collaborations between participants. OBFCS is committed to being part of an ongoing process of healing society through the creation and performance of music that is alive with the spirit of hope and resilience.

Oregon Bach Festival Composers Symposium



Music of Hope & Resilience July 8 - July 11

Oregon Bach Festival Composers Symposium; Robert Kyr, director
 Aspiring and career composers from around the world join forces to share current projects, create new works, and give OBF audiences a glimpse into the future of classical music. OBFCS is committed to an ongoing process of healing society through the creation and performance of music that is alive with the spirit of hope and resilience.

Six works in the program are interdisciplinary art, each featuring a video made by its composer. Another work is film music composed for a shadow puppet video. And the final piece is a concert performance by Estelí Gomez, Grammy-winning soprano, who is the mentor & director of our Vocal Fellows Program.

Sea Glass

Abigail Kellems

Music, piano performance & video by the composer

Nostalgia

Veronica Jang

Wyatt True, violin; Kimberlee Uwate, viola;

Eric Alterman, cello

Members of the Delgani String Quartet

Music & video by the composer

Prelude No. 3

Jacob Lee

Music, piano performance & video by the composer

Turtle and Crane

Ziwei Wang

Yuchi Sun, clarinet; Jared Knight, piano & celesta;

Jacob Lee, electric bass; Kathryn Edom, percussion

Film Music for a Shadow Puppet Play

Pine and Bloom

Sarah Kitten

Daniel De Togni, shakuhachi; Kathryn Edom, cajon

Music & video by the composer

Spring

Washington Plada

Tori Calderone Moreira, flute; Anthony Aguayo, Bb clarinet

Emma Simmons, violin; Jonathan Dinsfriend, viola

Trevor Fischer, cello; Jacob Lee, piano

Music & video by the composer

Irony

Joanne S. Na

Wyatt True, violin; Kimberlee Uwate, viola;

Eric Alterman, cello

Members of the Delgani String Quartet

Music & video by the composer

Photography & Video (source):

Hubble Space Telescope (NASA)

Look to this Day

Daniel De Togni

Estelí Gomez, soprano; Jacob Lee, piano

Video of a concert performance

Look to this day

for it is life

the very life of life

In its brief course lie all

the realities and truths of existence

the joy of growth

the splendor of action

the glory of hope

For yesterday is but a memory

And tomorrow is only a vision

But today well lived

makes every yesterday

a memory of happiness

and every tomorrow

a vision of hope

Look well, therefore, to this day.



Chorales Through Time

July 9 - July 11

Martha Long, flute; Karen Wagner, oboe; James Shields, clarinet; Steve Vacchi, bassoon; Joe Berger, horn

Take a journey through time to explore the evolution of the chorale. Part of Portland's celebrated 45th Parallel Universe, Arccturus Wind Quintet treks from early chorale composers like Tallis and Bach through familiar orchestral music from Brahms and Elgar. Fans of wind instruments won't want to miss this incredible musical voyage that includes some of the original wind quintet music.

1. Historical Precedents

O Nata Lux de Lumine (1575)

Thomas Tallis

Es ist ein Ros'entsprungen (1609)

Michael Praetorius

Christ lag in Todesbanden (1730)

Ach bleib bei uns, Herr Jesus Christ (1730)

J.S. Bach

2. Borrowed from the Orchestra

St. Anthony Chorale (ca. 1790)

Ignaz Pleyel

Academic Festival Overture Chorale (1880)

Johannes Brahms

From Variations on an Original Theme (1899)

Edward Elgar

Finlandia Chorale (1899)

Jean Sibelius

From The Planets, Op. 32 (1916)

Gustav Holst

3. Original Wind Quintets

From Kvintet, Op. 43 (1923)

Carl Nielsen

From Quintet No. 3 (1958)

Alec Wilder

From Romantic Impressions (1984)

Eric Funk

4. Encores

Adoration (1951)

Florence Price

Fugal Eclipse of the Heart (2004)

Jay Batzner



Choral Wanderlust

July 10 - July 11

University of Oregon Chamber Choir; Sharon J. Paul, director

One of the University of Oregon's premiere vocal groups brings love and energy to the choral world as they travel abroad performing an eclectic program of music in the great concert halls and cathedrals of Europe. Often highlighted in OBF summer concerts, the impeccable sounds of the UO Chamber Choir are now beamed directly into living rooms.

Hallelujah

arr. Shawn Kirchner

O Virtus Sapientiae

Hildegard von Bingen, arr. Sharon J. Paul

Bring Me Little Water, Silvy

Huddie Ledbetter, arr. Moira Smiley

Segalariak

Josu Elberdin

The Blue Bird

Charles Villiers Stanford

Wanting Memories

Ysaye Barnwell

Jupiter

Michael Osztryga

Spain & Oregon Chamber Choir

Soprano

Claire Buchanan
Noelle Goodenberger
Emma Rose Lynn
Nadia Medeiros
Amalia Osuga
Morgan Paige
Rachel Petty
Alycia Thatcher

Alto

Maklyn Baley
Daphne Barnum
Erin Batali
Sarah Brauer
Alexa McCuen
Leanne Merrill
Helen Rawlins
Carly Walker

Tenor

Ben Larson
Kyle Ludwig
Evan Miles
Everett Nash
Luis Rivera
Paul John Rudoi
Jack Strother-Blood

Bass

Beau Baumann
James Brown
Dylan Buntin
Gabriel Elder
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David Johnston
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Sweden Chamber Choir

Soprano

Cera Babb
Kasey Eck
Bailey Halleen
Morgan Paige
Tracy Reasoner
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Ely Cleland
Zari Crier
Jared Fischer
Javier Jimenez
Dane Johnsen
Mark King
Payton Lommers

Hallelujah

arr. Shawn Kirchner
Universiteitsaulan, University of Gothenburg
Gothenburg, Sweden

And let this feeble body fail,
And let it faint or die;
My soul shall quit this mournful vale,
And soar to worlds on high;
And I'll sing hallelujah,
And you'll sing hallelujah,
And we'll all sing hallelujah
When we arrive at home.
O what are all my sufferings here,
If, Lord, Thou count me meet,
With that enraptured host to appear,
And worship at Thy feet!
Give joy or grief, give ease or pain,
Take life or friends away,
But let me find them all again
In that eternal day.

O Virtus Sapientiae

Hildegard von Bingen, arr. Sharon J. Paul
Parròquia de Sant Pere de les Puelles
Barcelona, Spain

O strength of Wisdom
who, circling, circled,
enclosing all
in one lifegiving path,
three wings you have:
one soars to the heights,
one distils its essence upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
O Wisdom.

Bring Me Little Water, Silvy

Huddie Ledbetter, arr. Moira Smiley
King's Garden at The Royal Mint, Segovia, Spain

Bring me little water, Silvy
Bring me little water now
Bring me little water, Silvy
Ev'ry little once in a while
Bring it in a bucket, Silvy
Bring it in a bucket now
Bring it in a bucket, Silvy
Ev'ry little once in a while
Silvy come a runnin'
Bucket in my hand
I will bring a little water
Fast as I can
Can't you see me comin'
Can't you see me now
I will bring a little water
Ev'ry little once in a while

Segalariak

Josu Elberdin
Beall Concert Hall, Eugene, Oregon

It will begin the feast of Harvest,
We are going beyond.
Here come the reapers
Cheerful, walking along the path
With the intention of working
The wide meadows of Tolosa.
The competition is today
We will know who is the winner,
All crews' friends
They are already waiting to begin.
They have sharpened the scythes
With very sharp stones,
So that they can collect well
All the herbs around the hamlet.
The sound of tambourines, trikitixas
And the good dancers
Recreate the festive atmosphere
In these places.
Our harvest feast
Now begins.
Let the feast begin to harvest!

The Blue Bird

Charles Villiers Stanford
Universiteitsaulan, University of Gothenburg
Gothenburg, Sweden

The lake lay blue below the hill.
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.
The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.

Wanting Memories

Ysaye Barnwell
Convento de Santa Fé
Toledo, Spain

I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.
I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.
You said you'd rock me in the cradle of your arms.
You said you'd hold me till the pains
of life were gone.
You said you'd comfort me in times like these and now
I need you.
Now I need you...
And you are-
gone.
So, I am sitting here wanting memories
to teach me
to see the beauty in the world through
my own eyes.
Since you've gone and left me, there's
been so little beauty,
but I know I saw it clearly through your eyes.
Now the world outside is such a
cold and bitter place.
Here inside I have few things that will console.

And when I try to hear your voice
above the storms of life,
then I remember that I was told.
Yes, I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.
Yes, I am sitting here wanting
memories to teach me
To see the beauty in the world
through my own eyes.
I think on the things that made me
feel so wonderful when I was young.
I think on the things that made me laugh,
made me dance, made me sing.
I think on the things that made me grow
into a being full of pride.
I think on these things, for they are truth.
I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.
I thought that you were gone,
but now I know you're with me.
You are the voice that whispers all I need to hear.
I know a "Please", a "Thank you",
and a smile will take me far.
I know that I am you and you are me,
and we are one.
I know that who I am is numbered in
each grain of sand.
I know that I've been blessed,
again and over again and again and again.
I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.
I am sitting here wanting memories to teach me
To see the beauty in the world
through my own eyes.

Jupiter

Michael Osztryga
Universiteitsaulan, University of Gothenburg
Gothenburg, Sweden

Jupiter Best and Greatest,
Majesty, Father Sky God,
God the Father Almighty,
Celestial God.

Jupiter, Lightning, Messenger, Sun God
Send out your heavenly rays of light.
Heavenly Jupiter, Predictor of Future,
Winner, Light-Bringer, Giver of Rain,
God of Latium, Protector, Conqueror,
Defender of Boundaries, Thunderer,
God of Thunder, God of Storms,
King of Tremendous Majesty, God of Heroic Glory,
God of Nocturnal Thunder.

Jupiter, Best and Greatest, Jupiter
Jupiter, Best and Greatest,
Majesty, Sky Father,
Jupiter Majesty of the Father,
Omnipotent Celestial God.





Photo by Alamy/Philip Mugridge/Jen Owens

Nature's Voice

July 11

*Dunedin Consort; Rowan Pierce, soprano;
John Butt, director and harpsichord*

Scotland's leading baroque ensemble celebrates the natural world around us with a selection of works from prominent 18th century composers, including Telemann's Water Music and Concerto No. 3 (Autumn) from Vivaldi's Four Seasons.

Wassermusik (Hamburger Ebb' und Fluth), TWV 55:C3

Georg Philipp Telemann

**'Hush, ye pretty warbling quire',
from Acis and Galatea, HWV 49**

George Frideric Handel

Concerto for Violin in A major, TWV 51:A4

Telemann

Bella Madre de' fiori

Alessandro Scarlatti

Concerto No. 3 in F Major, Op. 8, RV293 'Autumn'

Antonio Vivaldi

'Sweet bird' from L'Allegro, Il Penseroso ed Il Moderato

Handel



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Oregon Bach Festival sincerely appreciates those listed on the following pages, whose generosity has made the 2021 Festival possible. The list recognizes contributions received from January 1, 2020 through May 15, 2021. Gifts received after May 15 will be acknowledged in the 2022 program book. From all of the artists and staff of the Festival, thank you for your support!

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[†]Deceased

Classical Music Enrichment

Whether it's before, during, or after your time with Oregon Bach Festival, there are endless opportunities to enhance your listening experience and explore the world of classical music. The following list, curated specially for you by Barbara Harris, the OBF Education & Operations Coordinator, offers a bounty of resources that are sure to pique your interest and make you the star of your next book club or trivia night.

BOOKS

Bach: Music in the Castle of Heaven
 by John Eliot Gardiner

Johann Sebastian Bach: The Learned Musician
 by Christoph Wolff

Beethoven: The Man Revealed
 by John Suchet

Conversations with Beethoven
 by Sanford Friedman, Richard Howard

Classical Music: The 50 Greatest Composers and Their 1,000 Greatest Works
 by Phil G. Goulding

Conducting Matters
 by Mark Wiglesworth

Converging Lines
 by Emerson String Quartet

Hazel Scott: The Pioneering Journey of a Jazz Pianist
 by Karen Chilton

In His Hand: Seven Spirituals
 by Margaret Bonds

Letters by Wolfgang Amadeus Mozart
 edited by Hans Mersmann

Mozart: A Life
 by Paul Johnson

Mozart in the Jungle: Sex, Drugs and Classical Music
 by Blair Tindall

Secret Lives of Great Composers: What Your Teachers Never Told You about the World's Musical Masters
 by Elizabeth Lunday, Mario Zucca

The Heart of a Woman: Life and Music of Florence B. Price
 by Rae Linda Brown

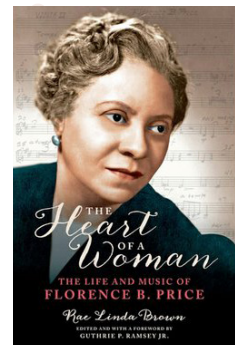
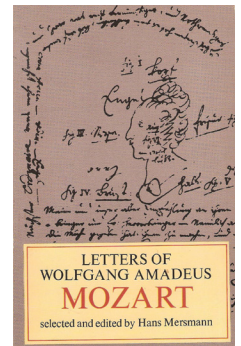
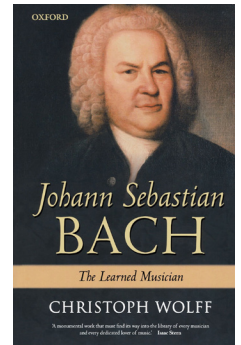
The Joy of Music
 by Leonard Bernstein

The Rest is Noise: Listening to the Twentieth Century
 by Alex Ross

What to Listen for in Music
 by Aaron Copland

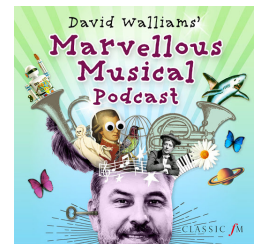
Why Mahler?: How One Man and Ten Symphonies Changed our World
 by Norman Lebrecht

Words Without Music: A Memoir
 by Philip Glass



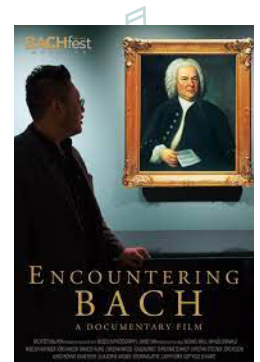
PODCASTS

- Amplify with Lara Downes
- Aria Code with Rhiannon Giddens
- Case Notes from Classic FM
- Classical Classroom with Dacia Clay
- Classical Kids Storytime with American Public Media
- Impolite to Listen with Chris Arkin and Sridhar Bhagavathula
- Inside the Notes: A Podcast for Musicians
- Marvellous Musical Podcast with David Walliams
- Mission Commission a production of Miller Theatre at Columbia University
- Music Works by Katie Beardsworth and Ella Jarman-Pinto
- Sticky Notes with Joshua Weilerstein
- That Classical Podcast with Kelly, Sasha and Chris
- The Classical Music Pod with Timmy Fisher and Sam Poppleton
- Trilloquy with Garrett McQueen and Scott Blankenship



MOVIES & TV

- Amadeus (1984)
- Coco Chanel and Igor Stravinsky (2010)
- Copying Beethoven (2006)
- Encountering Bach (2020)
- Immortal Beloved (1994)
- Lisztomania (1975)
- Impromptu (1991)
- Mozart in the Jungle (2014-2018)
- Small Wonders (1995)
- The Music Lovers (1970)
- The Pianist (2002)



DOCUMENTARIES

- Glory to God Alone: The Life of J.S. Bach (2006)
- Johann Sebastian Bach: a BBC Documentary part 1
- Johann Sebastian Bach: a BBC Documentary part 2
- Keeping Score with Michael Tilson Thomas and San Francisco Symphony
- A World Without Beethoven: Music Documentary with Sarah Willis



Planning the 2022 Oregon Bach Festival

We know you can't wait. And, frankly, neither can we. It's time for us to return to live music and we want you there with us. Mark your calendars for the 2022 Festival, which includes chamber performances from our artistic director finalists, the return of the OBF Chorus and education programs, and three major Bach works.



Choral Legacy: Voices Past, Present, and Future



Bach: A Musical Offering with Monica Huggett



Handel Organ Concertos from Paul Jacobs



Stangeland Family Youth Choral Academy



**"Hymns & Dances"
& Bach: Mass in B Minor
Conducted by Julian Wachner**



**Beethoven's Seventh Symphony
& Bach: St. John Passion
Conducted by Eric Jacobsen**



**"The Leipzig Connection"
& Bach: St. Matthew Passion
Conducted by Miguel Harth-Bedoya**

The OBF 2022 Season is sponsored in part by **Mereté**
Hotel Management

June 17 - July 5, 2022

2022 Education Programs

Education has always been at the heart of the Festival. As live music returns in 2022, so do the renowned OBF education programs. Opportunities for the next generation of artists are available through Berwick Academy for Historically Informed Performance, Stangeland Family Youth Choral Academy, and the Organ Institute.



Stangeland Family Youth Choral Academy **June 20-July 1, 2022**

SFYCA was founded in 1998 under the direction of Dr. Anton Armstrong, the dynamic choral director from St. Olaf College. The 10-day destination program offers a peak artistic experience for high school choral musicians from across the nation. Through its rich and diverse programming, SFYCA provides high school musicians the opportunity to study under the tutelage of nationally recognized choral clinicians and teachers through daily rehearsals, master classes, and specialized workshops. Other highlights include working with guest conductors and guest artists in rehearsal and performance environments. SFYCA is generously underwritten by the Stangeland Family Foundation.



Berwick Academy for Historically Informed Performance **June 16 - June 30, 2022**

Berwick Academy is one of a handful of educational performance opportunities in the United States that exclusively features period performance. Since 2015, approximately 35 period-instrument musicians worldwide attend each year for the opportunity to hone their skills under the guidance of top-tier teachers, performers, and conductors for three weeks during the Festival. Participants get unparalleled experience by working and living side-by-side with these artists and other musicians like themselves. Previous guest artists include Masaaki Suzuki, Rachel Podger, Monica Huggett, Robert Levin, John Butt, Matthias Maute, Marc Destrubé, Jacques Ogg, and Lars Ulrik Mortensen. Berwick Academy is generously underwritten by University of Oregon alumni, Phyllis and Andrew Berwick.



Organ Institute **June 20 - June 25, 2022**

The OBF Organ Institute began in 2013 under the direction of Grammy Award-winning organist Paul Jacobs. The intimately structured program offers organists the opportunity to immerse themselves in the music of Bach and explore technique and interpretation through specialized seminars, master classes, and performances. Significant underwriting for the Organ Institute is provided through a grant from the Reed Foundation.

For more information about these programs, contact Dave Goudy, OBF Director of Education Programs
dgoudy@uoregon.edu or (541) 346-5675



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