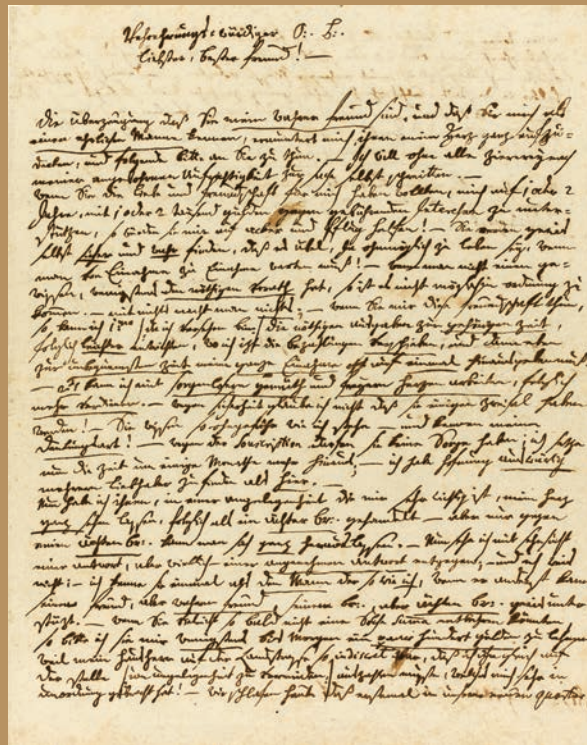




BACH ARIA SOLOISTS



# NOTES & LETTERS

SATURDAY, NOVEMBER 12, 2016  
KANSAS CITY PUBLIC LIBRARY

# Program

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## **Bach Aria Soloists** presents *Notes & Letters*

Elizabeth Suh Lane, Founder–Artistic Director


November 12, 2016

 Venezia, October 1644: Strozzi's dedication of Op. 1 to Vittoria della Rovere, duchess of Tuscany


Selections from **Cantate, Ariette e Duette, Op. 2**

**Barbara Strozzi (1619-1677)**

*I Baci*

 Venezia, June 1651: Strozzi's Dedication of Op. 2 to Ferdinand III of Austria and Leonora II (Eleonora Gonzaga) of Mantua

*Grande Allegrezza di cuore*

 Arnstadt, 1705: Bach in a brawl when he was twenty years old

Selections from **Inventions and Sinfonias**

**Johann Sebastian Bach (1685-1750)**

*Inventions 7-10*

*Sinfonias 7-10*

 Leipzig, October 8, 1720: A letter from Bach to Georg Erdmann, Imperial Russian Residence agent in Danzig

**Mach Dich, Mein Geist, Bereit**

**Johann Sebastian Bach (1685-1750)**

*Bete Aber Auch Dabei*

 Rome, May 30, 1705: A letter from Alessandro Scarlatti to Ferdinando de' Medici about Domenico

 Rome, 1705: A letter from Alessandro Scarlatti to Ferdinando de' Medici with detailed instructions to the castrato Signor Matteucci

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**La Statira**

*Vinto Sono*

**Alessandro Scarlatti (1660-1725)**



Thomas Roseingrave, famed Irish organist-composer, on his first meeting with Domenico Scarlatti

**Sonata in C Major, K. 170**

**Domenico Scarlatti (1685-1757)**



London, August 1733: A letter from Händel to his brother Michael Dietrich Michaelsen

**From Alcina**

*Credete al mio dolore*

**George Frideric Händel (1650-1759)**



London, December 1750: A letter from Händel to Georg Telemann



Mozart to a Baron about composing

**Sonata in F Major, K. 332**

**Wolfgang Amadeus Mozart (1756-1791)**



Vienna, December 15, 1781: A letter from Mozart to his father about Constanze

**Sonata No. 1 for Violin and Keyboard, K. 301**

**Wolfgang Amadeus Mozart (1756-1791)**



Budweis, April 1789: Mozart to Constanze

**Ascanio in Alba**

*Dal Tuo Gentil Sembante*

**Wolfgang Amadeus Mozart (1756-1791)**

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*Bach Aria Soloists heartily thanks Crosby Kemper III and the Enid and Crosby Kemper Foundation, UMB Bank, n.a., Trustee, for its financial support of this concert.*

# Program Notes

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## Barbara Strozzi (1619-1677)

### Cantate, Ariette e Duette, Op. 2

Barbara Strozzi stands as a wonderful example of early Baroque musical style. Much of Strozzi's background is uncertain, but she was most likely the illegitimate daughter of prominent poet Giulio Strozzi, who encouraged his daughter to immerse herself in Venetian high society and musical establishments. Barbara studied under opera composer Francesco Cavalli and joined the *Accademia degli Unisoni*, a musical society established by Giulio. As a woman, Strozzi's presence and participation in the meetings was highly unusual, however she seems to have gained a prominent stature among the group since many of her compositions are based on texts from members of the *Unisoni*. Perhaps most laudatory of all, after Giulio's death in 1652 Strozzi relied on her compositions to support herself. This is evidenced by the dedications of several of her works to prominent Venetian patrons, a common way in which most composers made a living.

Strozzi's musical style is, as Ellen Rosand and Beth Glixon put it, "emphatically singer's music." Almost all her work comes in the form of solo voice with continuo, most of which appear in eight collections published in the middle of the seventeenth century. Since the works are often set for soprano it has been speculated by scholars that it was Strozzi herself who performed the pieces, a notion which falls in line with the composer's social status. Op. 2 is a collection of arias and cantatas, although the works by Strozzi and her contemporaries did not bear the same formalistic codification found in the work of later generation composers such as Bach and Händel (examples of which can be found on tonight's program). Rather these terms are somewhat looser categorizations. In general, arias are small scale strophic pieces while cantatas are more varied and combine several vocal styles such as recitative and aria. Strozzi's musical settings are filled with virtuosic yet singable lines, as well as dramatic presentations of her text. Each piece can contain wildly contrasting sonorities whose form is dictated by the meaning of the text. However, her settings are extremely clear and always a delight to hear.

### I Baci

*Oh dolci, oh cari, oh desiati baci!*

*Unite l'alme vanno*

*Sul labro ad incontrarsi.*

*Col bacio l'alme fanno*

*Nel cor gran colpi darsi*

*Vezzosette si accordano;*

*Viperette si mordano*

*Ma sono I lor dolcissimi furori*

*Grand union dei cori*

*Oh dolci, oh cari, oh desiati baci!*

*Bacia, mia bocca, e taci!*

Oh sweet, oh dear, oh desirable kisses!

United souls come

To meet on these lips.

With a kiss, these souls then

Strike at the heart.

Charmingly they reconcile;

Spitefully they bite,

But it is in their sweet battle

That hearts are joined

Oh sweet, oh dear, oh desirable kisses!

Kiss my mouth, and be silent!

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### Grande Allegrezza di cuore

*Gorgogliando in sù vien fuor  
e da gl'occhi e dalla bocca  
l'allegrezza del mio cor.  
Mentre amato esser mi tocca  
dà colei che più desia  
di goder l'anima mia.*

*Tenerezza il pianto,  
gentilezza il canto,  
tutta è gioia e tutto affetto  
ogni lagrima, ogni detto  
il pallor da me partì.  
Il dolor si dileguò  
l'occhio mio si serenò  
la mia fronte si schiarì  
e la voce mi tornò  
quando Amor due cori allaccia  
contentezza di cuor fa bella faccia.*

Bubbling up  
from both eyes and mouth  
comes the joy of my heart,  
as the love  
of her that I desire more than anything  
delights my soul.

Tenderness the plaint,  
gentleness the song;  
all is joy and all is passion.  
Every tear, every sad word,  
pallor, are gone from me.  
Sorrow is dispersed, my eyes have become  
serene,  
my brow has cleared,  
I've found my voice again:  
When Cupid binds two hearts,  
contentment of the heart makes everything  
beauteous.

– Translation by Richard Kolb

### Johann Sebastian Bach (1685-1750)

#### Inventions and Sinfonias, BWV 772-801

As the music director for the Cöthen court of Prince Leopold of Anhalt from 1717-1723, Bach had relatively few church duties, especially compared to his tenure at Weimar before and in his forthcoming position at Leipzig. Instead, his time was largely occupied by producing and performing chamber works for the entertainment of the court. Bach also spent a significant amount of time in Cöthen teaching lessons, with which he assisted himself by producing a series of pedagogical pieces. Among these works include some of the Bach's greatest and most well-known keyboard compositions, the most notable of which was the first book of his *Das wohltemperirte Clavier*. Yet another series produced during this time, the *Inventions and Sinfonias*, represent a similar yet compositionally distinct aspect of Bach's style. Inventions and sinfonias are small two and three part fugal keyboard works, similar in concept to a fugue yet with less restriction in form.

Bach himself states on the title page that the goal of the *Inventions and Sinfonias* was largely didactic, though they also provided a wonderful outlet with which Bach could flex his contrapuntal skill. On the title page of his 1723 manuscript, Bach confirms that the would-be player of his works might learn to successfully handle two and three-part keyboard playing and also learn compositional techniques by “arriving at good original ideas but

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also developing them satisfactorily.” Bach’s intent for the *Inventions and Sinfonias* as a teaching tool belies their complexity. Like *Das wohltemperirte Clavier*, Bach composes a work for each of the twenty-four available keys, however in the *Inventions and Sinfonias* he skips many of those which correspond with the black keys on a piano. Amongst the thirty works can be found a dizzying array of the ways in which Bach introduces and transforms his motives. These motives might be stated directly, in different keys, with different counterpoints, in pieces, in different voices, inverted, augmented, etc. For example, “Invention No. 7” begins with a descending motive which immediately jumps back to the starting note. This motive is stated by both voices, then again by both at a fifth interval above. After some extended meandering, the motive finally makes a full return, yet it appears in a different key and the bottom voice enters with transitional material which is an inversion of the originally descending motive. Even with these contrapuntal devices, Bach retains clarity in his music, making the transformation and entrances of motives in each piece easy to follow. Tonight’s performance will feature a variety of instrumental arrangements, simultaneously displaying the flexibility and beauty of the *Inventions and Sinfonias*.

### **Johann Sebastian Bach (1685-1750)**

#### **Bete Aber Auch Dabei** from *Mache Dich, Mein Geist, Bereit*

In 1723, J.S. Bach was offered the position of Kantor at the Thomasschule in Leipzig. Upon his arrival, Bach was met with an overwhelming array of responsibilities. His primary role was to oversee the musical activities for five separate churches. Besides writing the music and rehearsing the ensembles for church services, Bach also taught at the local university for several hours a day, gave individual lessons to students, and handled the music for many special occasions and official town functions. Even with all these responsibilities, Bach threw himself into compositional activities for the churches, writing about one major work every week, including over one hundred sacred cantatas within three years of taking the position.

*Mache dich, mein Geist, bereit* is a chorale cantata, a work for soloists, small chorus and orchestra with text derived from a single chorale with supplemental biblical passages. It was written for use during services in November 1724 on the twenty-second Sunday after Trinity. Typical of the genre, *Mache dich* is comprised of several movements including two bookending pieces for chorus, two recitatives, and two arias. Similar to the format of an opera, the recitatives provide most of the expository text while the arias serve as a reflection with much less text. Such is the case for the fourth movement soprano aria, “Bete aber auch dabei.” Originally set for trio between flute (performed tonight by violin), cello, and soprano with accompanying continuo, the text by J.B. Freystein is a simple supplication for God’s mercy. Bach sets this in *da Capo* form, with a repeat of the first section. A long instrumental prelude introduces the main musical idea, a mournful descending motive which trades between the cello and violin. Upon her entrance, the singer does not immediately sing the motive, but instead four longer notes on the word *bete* (pray) while the cello and violin retain the motive. Only upon the statement of the rest of the first line of text does the soprano sing a statement of the main motive. The second section repeats the entire text, this time with fewer periods of rest between phrases, adding a hint of desperation to the textual meaning. After a repeat of the first section, the aria ends as it began with overlapping statements of the main theme by the cello and violin.

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*Bete aber auch dabei  
Mitten in dem Wachen  
Bitte bei der grossen Schuld  
Deinen Richter um Geduld  
Soll er dich von Sünden frei  
Und gereinigt machen!*

But pray too, even  
Amidst your watch!  
In your great guilt, ask  
Your judge for forbearance,  
If He is to make you free of sin  
And purified!

– Translation by Alfred Dürr

### **Alessandro Scarlatti (1660-1725)**

#### **Vinto Sono** from *La Statira*

In the generation of composers before Händel, Italian opera had become one of the most popular and well-established genres of music. At the end of the eighteenth century, Alessandro Scarlatti was widely recognized as the leading composer of this tradition. Scarlatti was born into and continued a long line of musicians. His parents were both prominent performers in Palermo and most of his siblings cultivated musical careers. After marrying at age eighteen, Alessandro had several children himself, one of whom, Domenico, went on to become a successful keyboardist on the Iberian Peninsula. Scarlatti spent almost all his career in Italy and most of his well-known works appear during his time in Naples.

Alessandro Scarlatti wrote over eighty extant operas (the exact number is unknown but could well be higher) following the tradition of composers such as Stradella and Legrenzi. Like his progenitors, Scarlatti's operas tended to focus on small forms and a free alternation between recitative and aria. However, the composer did develop something of a personal flair, especially prevalent during his first stint in Naples in the 1690s. His innovations include an enhanced Italian overture modeled on its French counterpart and an increase in the importance of comic roles.

“Vinto Sono” is an aria from the 1690 opera *La Statira*, which was written in Naples but premiered at the reopening of the Teatro Tordinona in Rome. The story follows Alexander the Great's defeat of Persian King Darius. Darius' daughter, Statira, is imprisoned by Alexander. The conqueror soon falls in love with the princess, originally promised to the Persian prince Oronte. “Vinto Sono” takes place at the beginning of Act III, in which Alexander bemoans the cruel fate of love which has been set upon him. The aria is set in a small form *da Capo*, the length of which is typical of Scarlatti and his contemporaries. Scarlatti portrays Alexander's torment with asyllabic setting in minor. Especially significant are the long melismas at the end of each section, which musically portray Cupid's flying arrow streaking toward Alexander.

*Vinto sono, e del nume bedato  
Baccio l'arco ed adoro gli strali,  
Che temprati nel volto adorato  
Di Statira, fan piaghe mortali.*

I am beaten and the blind god Cupid's  
Bow I kiss and adore his arrows  
That have been tempered in the adored face  
Of Statira, which cause mortal wounds.

– Translation by IPA Source Inc.

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## **Domenico Scarlatti (1685-1757)**

### **Sonata in C Major, K. 170**

A contemporary of Händel and Bach (all three were born in the same year), Domenico Scarlatti was relatively unknown by European audiences. This is perhaps due to his simultaneous career with much more discussed composers such as Händel, and being overshadowed by his father, the revered Italian opera composer Alessandro Scarlatti. Domenico also seems to have been particularly content with his station in life and compositional niche. An extremely prodigious piano player, Domenico spent his early years working in Italy under his father's guiding hand. In 1719 he moved to Portugal to enter the service of Princess Maria Barbara, for whom he would work for the rest of his life. In 1729, he followed Princess Maria to the court of Spain where she married Prince Ferdinand. He continued his work composing and performing for Maria and her court until his death.

Though his posts on the Iberian Peninsula left him relatively isolated from the rest of the continent, his compositional abilities were not less than his contemporaries. The overwhelming majority of Scarlatti's compositions are unsurprisingly for keyboard. Throughout the course of his life, Scarlatti penned over 500 solo keyboard sonatas. The *Sonata in C, K. 170* is typical of Scarlatti's sonatas. The form is binary, the first section a moderate tempo while the second is a faster allegro. Harmonic structure is the key aspect of Scarlatti's sonata composition. Formal division, melodic figuration, and thematic development all drive the harmony to a logical tension and resolution. In *K. 170*, the key of C Major spins out to the dominant G Major. The second movement then winds through several related or slightly remote keys until finally twisting back to C Major, the logical resolution.

## **George Frideric Händel (1685-1759)**

### **Credete al mio dolore** from *Alcina*

George Frideric Händel holds a distinguished place in the pantheon of Western Classical composers. His music rose to a popularity which overshadowed his contemporaries (including Bach), and it has been consistently heard in concert halls for the past three centuries. Among his great accomplishments, Händel is perhaps best known for his prodigious output of operas. At a time when the forms of Italian opera had been codified into a set order of recitative, aria, and the occasional ensemble number, Händel pushed the genre with several subtle but important innovations. Händel was able to cater to a wide variety of audiences across Europe, and his music displays a certain cosmopolitan bent. French overtures and dances, German recitative, and Italian *da Capo* arias mix together seamlessly. Melodies and orchestration are also infused with a greater sense of emotion, a trait especially evident in his arias.

*Alcina*, which premiered in 1735, is a prime example of Händel's mature operatic composition. Written for the Covent Garden Theatre, it was one of his most popular works among contemporary audiences. The story follows the sorceress, Alcina, who lures men to her island only to cast spells of transformation on them. Ruggiero is one such unlucky man, whose fiancée Bradamante travels to the island disguised as a man, searching for her betrothed. The disguised Bradamante is met by Alcina's sister, Morgana, who scorns the love stricken General Oronte in favor of this new "man." Morgana's aria "Credete al mio dolore" occurs at the beginning of



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the third act. In a change of favor, Oronte acts indifferently towards Morgana who cannot take the rejection and reveals that her true feelings were indeed for Oronte. “Credete” is a *da Capo* aria, a ternary form in which a contrasting middle section is bookended by two statements of the main theme. Händel’s setting for voice, cello, and continuo is expertly crafted. Particularly striking is Morgana’s first entrance, which is accompanied by an austere descending line in the continuo and cello, a common musical symbol for a lament. This moment is emotionally heightened by Morgana’s high range. The end of the piece features an echoing of motives between the cello and the singer’s statement of *pietà* (pain). This pushes Morgana into her final line, which contains the highest sung note. Musical isolation and pain could not be portrayed better than in this wonderful aria.

*Credete al mio dolore,  
luci tiranne e care!  
languo per voi d’amore,  
bramo da voi pietà!*

Believe me that in my sorrow,  
Eyes cruel, yet dear,  
That I suffer with love for you,  
And desire your pity!

Se pianger mi vedete,  
se mio tesor vi chiamo,  
e dite, che non v’amo,  
è troppo crudeltà.

If you see me weeping  
When you call me ‘my treasure,’  
And yet you say that I do not love you,  
Then it is too cruel.

– Translation by IPA Source Inc.

## **Wolfgang Amadeus Mozart (1756-1791)**

### **Sonata in F Major, K. 332**

In 1781, Mozart was at one of the peaks of his success, both as a composer and performer. Having just come from Munich after the premiere of his opera, *Idomeneo*, Mozart was summoned to Vienna for the celebrations in honor of Emperor Joseph II. Not long after, Mozart was commissioned for another opera called *Die Entführung aus dem Serail*, a comic opera which further boosted his success. Perhaps related to his recent accomplishments, Mozart also decided to follow through on his marriage to Constanze Weber.

During this time Mozart also maintained his status as a virtuoso keyboardist. In one humorous yet unconfirmed incident, Mozart apparently engaged in a contest of keyboard skills with Italian composer Muzio Clementi for the entertainment of Joseph II. The emperor was deeply impressed with both players, which cemented Mozart’s position in Viennese social circles. Mozart, unused to witnessing anyone who could match his talents, was slightly annoyed by the incident as he willingly told his father in several letters.

Between his opera compositions and public performances, Mozart found time to pen several keyboard works, one of which was the *Sonata in F Major, K. 332*. The piece was not published until 1784 as *Opus 6*. The remarkable quality of *K. 332* is Mozart’s command of varying styles which somehow seamlessly blend together. For example, the first movement opens with a lyrical melody yet Mozart quickly transitions to a more frenetic and dramatic section in the minor mode. The middle of the first movement is more withheld in

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manner, characterized by a lilting melody and homorhythmic accompaniment, however this too does not last. Even amongst these stylistic changes, Mozart displays his virtuosic talent at the keyboard with fast passagework, which is couched in Enlightenment-inspired clarity of form and tuneful melodies.

### **Wolfgang Amadeus Mozart (1756-1791)**

#### **Sonata No. 1 for Violin and Keyboard, K. 301**

The beginning months of 1778 were a time of transition for Mozart. After years of perceived underappreciation in Salzburg beneath Archbishop Colloredo, Mozart requested a release from his contract. The archbishop responded by firing both Mozart and his father. Leopold Mozart felt that he could not leave Salzburg but did send his son on a tour in hopes that Wolfgang would attain a lucrative position. Leopold's highest hope for his son was a position in Mannheim, which he described as "that famous court, whose rays, like those of the sun, illuminate the whole of [Germany]." Mozart arrived at Mannheim in March, where he seemed to take the change of location as a chance to reinvent his musical persona. Starting with the *Six Sonatas for Violin and Keyboard*, Mozart began backdating his compositions to *Opus 1*. Some scholars have argued that Mozart was savvy to his market, as chamber music was popular in Mannheim at the time and titling to *Opus 1* would focus potential employers on these pieces. Others, such as Dr. Peter Walls, refute this idea, claiming that the sonatas represent a new conception of composition by Mozart, with a focus on technicality and a greater partnership between his instruments. Other opinions abound and debate continues, yet the Mannheim period is generally accepted as part of the beginning of Mozart's mature compositional style.

The *Six Sonatas for Violin and Keyboard* display small stylistic changes compared to Mozart's previous compositional oeuvre. In a letter to his son, Leopold commented that the pieces had taken on Mannheim's peculiar "mannered" characteristic. Set in two movements, *Sonata No. 1 K. 301* manifests some stylistic aspects of the Mannheim School in its dynamic contrast. Especially prevalent in the second movement, Mozart alternates frequently (sometimes every other phrase) between forte and piano. Additionally, *K. 301* is a true partnership between the keyboard and violin. Melodic exchange is pervasive, and the violin is often assigned repeating or held notes in accompaniment to the piano.

### **Wolfgang Amadeus Mozart (1756-1791)**

#### **Dal Tuo Gentil Sembante from *Ascanio in Alba***

Composed when he was just fifteen years old, the early opera *Ascanio in Alba* coincides with several trips to Italy which Mozart and his father made from 1769 to 1773. This was a transitional and influential time for Mozart's operatic composition. The contemporary gold standard of opera was set in Italy, whose operas emphasized clarity of form and the predominance of the solo diva. To accommodate these super star singers, arias were crammed into every available space of an opera. This in turn brought flocks of audiences to witness the virtuosic fireworks of the diva. This form of opera had a huge impact on the future of music history, as composers approaching the genre eventually had to grapple with the strong Italian tradition. For his part, Mozart's major Vienna operas were still a decade away and thus it was natural that he (encouraged by his father) should want to study and compose in the Italian style, even if he would ultimately move in different musical directions.

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*Ascanio in Alba* illustrates Mozart's absorption of Italian characteristics. It was commissioned for the Milanese wedding of Archduke Ferdinand and Princess Maria Beatrice Ricciarda of Modena. Mozart labeled the work a *feste teatrale*, essentially a light form of opera which emphasized virtuosic arias and clarity, hallmark characteristics of Italian opera. The opera's simple story follows Ascanio, son of the Trojan hero Aeneas and grandson of the goddess Venus. A marriage between Ascanio and a descendant of Hercules, Silvia, has been arranged, however Venus tricks Silvia into falling in love with a dream-image of Ascanio. "Dal tuo gentil Smbiante" appears in the second act and is some of the Mozart's best work in the opera. In it, a follower of Venus, Fauno, tells Ascanio that any woman would be lucky to have him. This aria is brimming with energy as it is constantly propelled forward by consistent motoric accompaniment. The most notable features of the piece are the virtuosic melismas which float up and down the singer's range, culminating in a breathtaking run at the end of the piece followed by the traditional improvisatory cadenza.

*Al tuo gentil sembante  
Risplende un'alma grande:  
E quel chiaror che spande  
Quasi adorar ti fa.*

From your kind face  
Shines a large soul:  
And the light that it spreads  
Could cause one to adore you.

*Se mai divieni amante  
Felice la donzella  
Che a fiamma così bella  
Allor s'accenderà.*

If you ever fall in love  
Happy the maiden,  
In which a beautiful passion  
It will ignite.

– Translation by IPA Source Inc.

– Annotations by Justin Sextro

# About Bach Aria Soloists

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*“What Elizabeth and the Bach Aria Soloists are doing is of the highest quality in the most artful manner, the way it should be done. Kansas City is really fortunate to have them.” –*

**Bill McGlaughlin, host, “Exploring Music with Bill McGlaughlin,” WFMT, Chicago**

Bach Aria Soloists is dedicated to presenting the genius and relevance of Johann Sebastian Bach, his contemporaries and those he inspired. The ensemble’s repertoire is adventurous and broad, including, but not limited to, chamber music from Baroque to Contemporary, arias, art songs, Latin songs and Tango. Led by Artistic Director-Founder-violinist Elizabeth Suh Lane, the ensemble includes Elisa Williams Bickers, harpsichord-organ; Sarah Tannehill Anderson, soprano; and Beau Bledsoe, guitar.

“Collaboration is a very important mantra for BAS,” says Elizabeth Suh Lane. In addition to national and international artists, Kansas City partners have included the Kansas City Public Library, Kauffman Center for the Performing Arts, JCCC Performing Arts Series, Heart of America Shakespeare Festival, Kansas Public Radio and contemporary dance ensembles Owen Cox Dance and Wylliams-Henry Contemporary Dance.

BAS’ concerts were named “one of the highlights” of 2015 by the Kansas City Star. In July 2016, BAS made its Asian debut at the Thailand International Composition Festival as Ensemble-in-Residence and was awarded the USArtists International grant from the Mid-Atlantic Arts Foundation, National Endowment for the Arts and the Andrew W. Mellon Foundation.

In this 17th season, BAS continues its tradition of:

- Collaborating with world-class artists based in Kansas City; and this season, guest artists from New York and Chicago.
- Performing at a variety of venues, including an outdoor park, concert halls, churches and homes.
- Offering BachReach, our innovative education program that provides exciting chamber music and multi-discipline programs for urban and suburban schools and seniors in our community.



# Performer Biographies

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## **Elizabeth Suh Lane**

**Founder-Artistic Director • Violin**

Elizabeth Suh Lane has been acclaimed “among the finest chamber musicians in America today,” by San Francisco Symphony’s Music Director Michael Tilson Thomas. She has enjoyed an extraordinary career as a chamber, solo and orchestral musician, artistic director, teacher and clinician. She resided in Europe for nearly a decade and concertized across the globe in the finest concert halls – Carnegie, Suntory, Salzburg Festspielhaus, Berlin’s Philharmonie, Theatre des Champs Elysee and Helzberg Hall, to name a few.



Elizabeth was a first violinist with the London Symphony Orchestra under directors Michael Tilson Thomas, André Previn, Mstislav Rostropovich, Sir Colin Davis; toured with the Chamber Orchestra of Europe under Claudio Abbado, Nikolaus Harnoncourt, to name a few; and with the Academy of St. Martin-in-the-Fields under Sir Neville Marriner. She continues to perform with the Chicago Symphony Orchestra and has been invited to numerous international festivals: Tanglewood, England’s Britten-Pears, Germany’s Schleswig–Holstein, Japan’s Pacific Music, Salzburg’s Festspiele, the Carmel Bach Festival and the faculty of the Brian Lewis Young Artists’ Program.

Elizabeth’s extensive chamber music career includes performances with renowned musicians Matt Haimovitz; Andy Simionescu; Nokuthula Ngwenyama; Anna Lim; Judith Busbridge; the Satterlee Piano Trio with Robert Satterlee and hornist Andrew Pelletier in concerts and masterclasses in Ann Arbor and Bowling Green; and with the Maia Quartet in their final year.

Elizabeth holds a deep commitment to teaching the next generation. She mentors a studio of young violinists who have graduated from Juilliard, Eastman, Cleveland Institute of Music, UT Austin, Michigan State, UCLA and the University of Minnesota, among others. She conducts chamber music and orchestral clinics throughout metropolitan Kansas City. The Asian American Chamber of Commerce honored her with the 2010 Professional Leader of the Year Award for her success and significant contribution of music and education to the community in her field. Elizabeth was a Chancellor’s Scholar at the University of Missouri–Kansas City, a Phi Kappa Phi Graduate Fellow and Broadus Erle Memorial Scholar at Yale University, and a protégé of Max Rostal in Switzerland.

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## **Sarah Tannehill Anderson**

### Soprano

Sarah Tannehill Anderson is an extremely versatile musician who excels at opera, oratorio, choral music, contemporary works, and art song. In addition to performing with Bach Aria Soloists, she has performed with the Opera Company of Philadelphia, Boston Lyric, Opera Omaha, Fort Worth Opera, and the Chicago Symphony Orchestra.

In Kansas City, Sarah is a member of the Lyric Arts Trio and the Kansas City Chorale and has recorded three albums with the KC Chorale.

Sarah has won two Grammy Awards for her work with the Kansas City Chorale. She is a featured soloist on the Chorale's recording, *Life & Breath – Choral Works By René Clausen*, which won the Grammy Award in 2013 for Best Choral Performance. In 2016, *Rachmaninoff: All-Night Vigil* won the Grammy for Best Choral Performance. Sarah has performed with many other regional ensembles including the Kansas City Symphony, the Kansas City Chamber Orchestra, the New Ear Ensemble, the Kansas City Ballet, and the Heartland Men's Chorus.

She teaches private voice in Kansas City, and resides in the Union Hill neighborhood with her husband, Sam Anderson.



## **Elisa Williams Bickers**

### Harpsichord, Organ, Piano

Dr. Elisa Williams Bickers, FAGO, is the associate director of music and principal organist at Village Presbyterian Church in Prairie Village, Kansas. She is also the harpsichordist for the Bach Aria Soloists, a Kansas City chamber music ensemble devoted to performing the works of Bach and composers inspired by him. She performs regularly in recital as a solo organist, harpsichordist, and accompanist, including with the Kansas City Symphony, Te Deum Chamber Choir, and the Grammy-winning Kansas City Chorale. She has served on the faculties of the UMKC Conservatory and Washburn University as instructor of organ and harpsichord.



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A native of Clinton, Maryland, Dr. Bickers began her organ studies with the Potomac Organ Institute. She has degrees in church music and organ performance from Texas Christian University and the University of Kansas. Her teachers have included Dale Krider, Joseph Butler and Michael Bauer. She was awarded the 2009 Carlin Award for excellence in teaching, the highest honor possible for graduate students at KU. She has competed and won prizes in the William Hall Competition, NYACOP, and the International Buxtehude Competition. Most recently, she was awarded the Fellow certificate of the American Guild of Organists, the Guild's most prestigious certification.

This year, Dr. Bickers traveled to Bangkok with the Bach Aria Soloists to perform as artist-in-residence at the 2016 Thailand International Composition Festival. In September, she welcomed a Richards, Fowkes & Co. (Opus 22) pipe organ to her church, which should be completed by summer 2017. She is also the Chair for New Music for the 2018 American Guild of Organists National Convention.

Dr. Bickers lives in Overland Park with husband Robert, daughter Isabel, cat Friday, and harpsichord Tom. When not making music, she is most likely found digging in her vegetable garden.

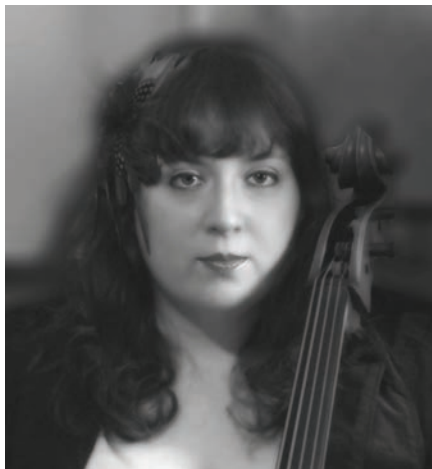
## **Sascha Groschang**

### **Cello**

Sascha Groschang is an active recitalist and chamber musician, having performed across the United States and Asia. She has appeared at Lincoln Center and Carnegie Hall numerous times, and gave her solo debut recital at Carnegie Hall's Weill Recital Hall in 2009. She has shared the stage with artists such as Yo-Yo Ma, Itzhak Perlman, the Trans-Siberian Orchestra, Michael Buble, Peter Gabriel, and has extensive recording experience, including sessions for NBC, Atlantic and Rhino Records. In Kansas City, she is an active freelance musician, having performed with the KC Chorale, NewEar Contemporary Ensemble, Spire Chamber Ensemble, the New Theatre, the Coterie Theatre, Quixotic Fusion.

In addition to classical music, Sascha is an avid performer and composer of new and non-traditional styles. She is co-founder, co-composer and cellist of the string duo, The Wires, which explores unorthodox styles through original music. Sascha is currently principal cellist of the Saint Joseph Symphony and is on faculty at Missouri Western State University, where she is professor of cello and is a member of the faculty piano trio. She is also the principal continuo player for the Trinity Lutheran Bach Cantata series (on both period and modern instruments) which will be presenting all of Bach's sacred cantatas over the next seven years.

Ms. Groschang holds degrees from UMKC Conservatory and Mannes College of Music in New York City. She lives in Hyde Park with her husband, daughter and three fluffy Persian cats.



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## Matt Schwader

### Actor

Matt Schwader recently moved Kansas City after playing opposite his talented wife, Hillary Clemens, in *Romeo & Juliet* at Lake Tahoe Shakespeare. He was a company member with American Players Theatre in Spring Green, Wisconsin, from 2006 to 2014. At American Players Theatre, he played the title roles in *Hamlet* and *Henry V*, among many others.

He lived and worked in Chicago for many years, appearing with Chicago Shakespeare, the Court Theatre, the Goodman Theatre, Northlight Theatre and the Remy Bumppo Theatre Company. He also has performed with Actors Theatre of Louisville; Indiana Repertory Theatre, Indianapolis; ACT Theatre, Seattle, Notre Dame Shakespeare Festival, Notre Dame, Indiana; and Utah Shakespeare Festival, Cedar City.

Internationally, he has performed with Shakespeare Link Canada, Stratford, Ontario; the Montes Namuli Dance Company, Quelimane, Mozambique; and the Royal Shakespeare Co., Stratford-upon-Avon, Warwickshire, England.

He earned master of fine arts degree from the Professional Theatre Training Program at the University of Delaware in 2003 and is a proud member of Actors' Equity Association and the Screen Actors Guild.



[mattschwader.com](http://mattschwader.com)



# BachReach

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*“The teaching from Elizabeth is at a very high level of artistry. She is excellent at determining what needs to be changed to elevate the performance of the group.” – Stephen Phalp, Blue Valley North High School*

BachReach is Bach Aria Soloists’ uniquely interactive, dynamic educational outreach for schools and members of the community. The program introduces Bach, Baroque and contemporary music in a fun, exciting, highly informative presentation tailored to the student/teacher audience.

The exposure to BAS’ BachReach is an experience that unleashes the imagination of students who may otherwise not have a chance to hear live, high quality chamber music with engaging dialogue, inspiring their own interest in classical music.

BAS takes themes from our concert programs with our excellent collaborators to our audiences, in order to demonstrate the multi-genre, imaginative programming that BAS presents to inspire youths by interacting with them during the session, encouraging them to ask questions and see and hear masterpieces brought to new, exciting life.

*“It was absolutely wonderful. The kids were so engaged.”*  
– Barbara Warady, president, Kansas Alliance for the Arts in Education

*“It made my students think outside of the box. I love that they experienced a familiar story in a new, creative way!”* – Teacher, Oakhill Day School



*BAS presenting BachReach educational outreach for more than 700 students and teachers at Ban Bowin School in Si Racha, Thailand, July 2016.*



*Elizabeth Suh Lane leading the Metropolitan Youth Orchestra, September 2016.*

# Special Thanks

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### **Soloist (\$500-999)**

Russell and Susan Baker  
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### **Principal (\$100–\$499)**

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*Donations received between January 1 and November 1, 2016.*



Financial assistance for this project has been provided by the Missouri Arts Council, a state agency.

MURIEL MCBRIEN  
KAUFFMAN FOUNDATION



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## **We Thank You**

American Century Investments, Meeting Space

Leslie Bowles Lerner; and Robbin Wasson and Brian Jackson, Hauskonzerts Sponsors



Romanelli West Neighborhood Association

J. Kirk Davis, Logo Design

### **Board of Directors**

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Bach Aria Soloists' Board Members • Rob Bickers • Lane Family

**[bachariasoloists.com](http://bachariasoloists.com)**

# 2016-17 Concert Season

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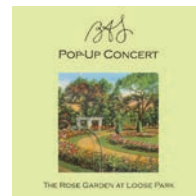
## **BAS Pop-Up Concert**

3 p.m.

Monday, September 7

Laura Conyers Smith Memorial Rose Garden

Jacob L. Loose Park



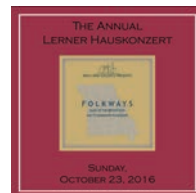
## **The Annual Lerner Hauskonzert**

*Folkways: Music of the British Isles and its Migration to Missouri*

7:30 p.m.

Sunday, October 23

The Home of Leslie Bowles Lerner



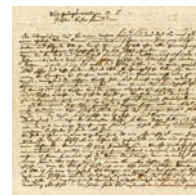
## **Notes & Letters**

7:30 p.m.

Saturday, November 12

Kirk Hall

Kansas City Public Library Central Branch



## **Histoire du Soldat**

8 p.m.

Saturday, February 18

Polsky Theatre

Johnson County Community College



## **BAS Sings!**

**With the Kansas City Chorale Quartet**

7:30 p.m.

Saturday, April 22

Westport Presbyterian Church

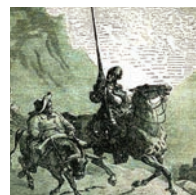


## **The Adventures of Don Quixote**

7:30 p.m.

Saturday, June 3

St. Paul's Episcopal Church



For tickets and information, go to [bachariasoloists.com](http://bachariasoloists.com)