

71st

BACH

Carmel Bach Festival

Inside

- Bach, Brahms, Mozart and Haydn on programs at colorful venues
- The music and the instruments
- Day-by-day schedule & ticket info

JULY 19 - AUGUST 9, 2008

The man who inspired them all

AT THE end of his life, the great composer Johannes Brahms was asked to look back on his life and what he had accomplished.

What he cited tells a lot about the importance of the man honored by the Carmel Bach Festival.

"He said he was most proud, not of his own music, but of J.S. Bach's — and not of performing it, but publishing it," said Bruno Weil, Music Director and Conductor for The Carmel Bach Festival. "Before that, Bach's work was scattered all over the place."

The effort Brahms made to assemble what is known as the Bach Edition of 1850 is testament to the importance of

Bach's music to the composers who came after him.

"Not only his famous sons, but Mozart, Haydn, Handel and Beethoven," said Bach Fest Education Director David Gordon.

The development of classical music in the 18th and 19th centuries is one of the themes of this year's Bach Festival — along with the parallel development of keyboard instruments.

"We want to show the transition from one composer to the next and one composition to the next," Weil offered.

And there are plenty of opportunities to

See *PROGRAMS* page 15BF



PHOTO/PAUL MILLER

The renovated Sunset Center, which opened July 19, 2003, is widely regarded as the Monterey Peninsula's finest concert venue, and there is no better time to enjoy it than during the Bach Festival.

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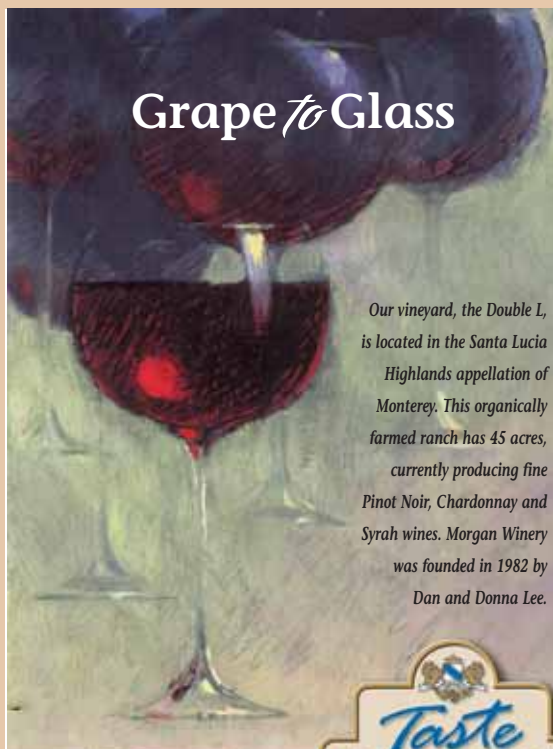
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Bach Festival

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SATURDAYS

Main Concert: The B Minor Mass Sunset Theater

July 19 — Opening Night
Reception, 6 p.m.
Concert, 8 p.m.
Tickets: \$80, \$65

July 26 and Aug. 2, 8 p.m.
Tickets: \$60, \$45
Students/Active Military: \$20

J. S. Bach
Mass in B Minor

Bruno Weil, Conductor
Festival Orchestra
Festival Chorale
Festival Soloists

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Intermezzo Concert SUNSET THEATER

July 26, Aug. 2 and 9, 11 a.m.
Tickets: \$25

Wolfgang Amadeus Mozart
Horn Concerto No 3 in E-flat Major, K 447
Selections from "Abduction from the Seraglio"
for Wind Octet
Serenade No 9, "Posthorn", in D Major, K 320

Adams Vocal Master Class Showcase

SUNSET THEATER

August 9, 2:30 p.m.
Tickets: \$20

This recital is the culmination of five weeks of work in the Vocal Master Classes by the four Adams Fellows, accompanied by members of the Festival Orchestra. Programming is decided after their intensive training with Festival soloists and instructor David Gordon.

SUNDAYS —

Main Concert: Requiem & Cantata SUNSET THEATER

July 20, 27 and Aug. 3, 2:30 p.m.
Tickets: \$60, \$45
Students/Active Military: \$20

See SCHEDULE page 10BF



PHOTO/PAUL MILLER

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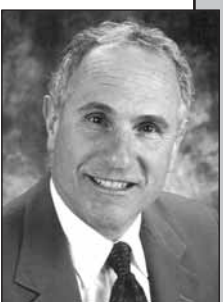
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TOM FAIA

Tom Faia moved to the Monterey Peninsula in 1952 and is a graduate of Carmel High School. He received a Bachelor of Arts degree from Oregon State University and spent many years in Hollywood and Nashville working as a songwriter. Tom has been a Realtor since 1985 and resides in Pacific Grove.



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JACK GELKE

Jack Gelke is an integral part of the Alain Pinel team and is a consistent top producer for Alain Pinel. He has been a Carmel property owner for over 30 years. He is an active member of the Carmel Residents Association, the Friends of the Moss Landing Marine Lab, and is a member of the Stillwater Yacht Club. Jack is a retired Naval officer.



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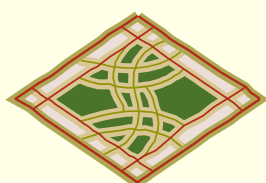
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E12 \$1,850,000 • 23.85 acres Incredible Oak and Redwood groves flank this 23+ acre equestrian parcel located just 2 minutes inside the Preserve. The large 5+ acre building envelope provides ample room for a 2 story home and guest cottage.

40 \$1,300,000 • 5.59 acres This 5+ acre parcel sits within a private woodland area with views of San Francisquito flats and is within walking distance of the Hacienda and amenities. Has plans and permits for a 4300 sq ft hacienda style home designed by architect Richard Rhodes, AIA.

67 \$900,000 • 4.41 acres Robinson Canyon Road provides easy access to this 4+ acre parcel with monumental legacy oaks, filtered golf course views and a seasonal creek. Build your 1+ story home in the sun of the open meadow just minutes from all the Preserve amenities.

2 \$1,900,000 • 20.16 acres 20+ acres nestled in the redwoods with potential valley views just off of Rancho San Carlos Road. Adjacent to hundreds of acres of open space and Trapper's Loop Trail.

F1 \$795,000 • 7.93 acres This parcel is conveniently located 15 minutes inside the Santa Lucia Preserve. Build your two story home in the sun just minutes from all Preserve amenities. Enjoy stunning southerly views of the hills.

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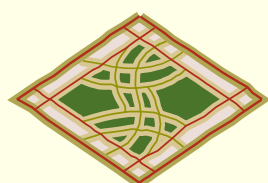


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Bach Festival



PHOTO/PAUL MILLER

Concerts at the Carmel Mission Basilica — perhaps California’s most important historic building — are always inspiring. Last year, the festival chorale and members of the orchestra performed under the direction of Andrew Megill.

SCHEDULE

From page 6BF

SUNDAYS CONTINUED —

J. S. Bach
Cantata BWV 21, *Ich hatte viel Bekümmernis*

Johannes Brahms
Ein deutsches Requiem

Bruno Weil, Conductor
Festival Orchestra
Festival Chorale
Festival Chorus
Festival Youth Chorus

Because of its peculiar assortment of texts, the German Requiem, one of Johannes Brahms’ most inspired works, begs to know what precedent it can claim. Find out why this work, above all others, is beloved of timpani players. The German Requiem shares its program with Bach’s cantata “Ich hatte viel bekümmernis,” similarly grieving and consoling, but with a rousing final affirmation, “Worthy is the Lamb that was slain!”

Candlelight Concerts ALL SAINTS CHURCH, CARMEL

July 20, 27 and Aug. 3, 9 p.m.
Tickets: \$30

July 20, 9 p.m. — **Baroque Banquet**

J.S. Bach
Trio Sonata in G Major, BWV 1039

Carl Philipp Emmanuel Bach
Sonata in E Major, "Prussian," for Solo Harpsichord, Wq 48, No 3

Georg Philipp Telemann
Quartet in D Minor, "Tafelmusik," for Bassoon, Two flutes, Continuo,

Stephanie McNab, Dawn Walker, flute; Jesse Read, bassoon; William Skeen, cello; Yuko Tanaka, harpsichord

July 27, 9.p.m. — **Classic Inventions**

Ludwig van Beethoven
Sonata in G Minor, Op 5, No 2 for Piano and Violoncello

Wolfgang Amadeus Mozart
Quartet in E-flat Major, K 493

David Breitman, fortepiano; Cynthia Roberts, violin; Patrick Jordan, viola; Allen Whear, cello.

Continues next page



The sign, “Recital in Progress,” always promises something magical. So does an appearance of the Tower musicians.

JULY 19 – AUGUST 9

Mondays
Bach and Brahms concertos

Tuesdays
Aha Concerto! An exploration of the evolution of the concerto — including the birth of the piano

Wednesdays
Schütz, J.S. Bach and Distler Motets

Thursdays
J.S. Bach-Brandenburg Concertos No. 1-6

Fridays
J.C. Bach-Symphony, Op. 18, No. 1
Haydn-Symphony No. 95
Mozart-Piano Concerto No. 14
Beethoven-Egmont Overture

Saturdays
J.S. Bach-Mass in B Minor

Sundays
Brahms-A German Requiem
J.S. Bach-Cantata No. 21



CARMEL **BACH** and Beyond FESTIVAL

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Bach Festival

From previous page

SUNDAYS CONTINUED —

Aug. 3, 9 p.m. — Grand Masters

J.S. Bach arr. Felix Mendelssohn
Partita in E Major for Violin and Piano, BWV 1006

Johannes Brahms
Intermezzo in E-flat Major, Op 117, No 1
Sonata No 1 in G Major, Op 78

Elizabeth Wallfisch, violin;
David Breitman, piano

MONDAYS —

**Main Concert:
Bach to Brahms**

SUNSET THEATER

July 21, 28 and Aug. 4, 8 p.m.

Tickets: \$60, \$45

Students/Active Military: \$20

J.S. Bach
Singet dem Herrn ein neues Lied, BWV 225
Concerto for Two Violins in D Minor,
BWV 1043

Concerto for Three Violins in C Major, BWV 1064

Johannes Brahms
Sextet in B-flat Major, Op 18

Elizabeth Wallfisch, concertmaster;
Members of the Festival Orchestra

Beethoven once declared, "Not brook (Bach) but ocean should be his name." No composer since can escape the influence of the towering "Cantor of Leipzig." High among them is Johannes Brahms, himself a master of counterpoint, and this concert features works for strings by both masters, starting with a rare arrangement of the great motet "Singet dem Herrn ein neues Lied."

Continues next page



The Wednesday night Mission Concerts are preceded by festive dinners in one of the Carmel Mission's outbuildings.

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Their performance this evening promises to be unlike any other with tunes from *West Side Story*, *The Music Man*, *Lion King* and the Beach Boys as well as many of our all time Holiday favorites. An added "Wild Things" twist guarantees this to be an extremely unique performance.

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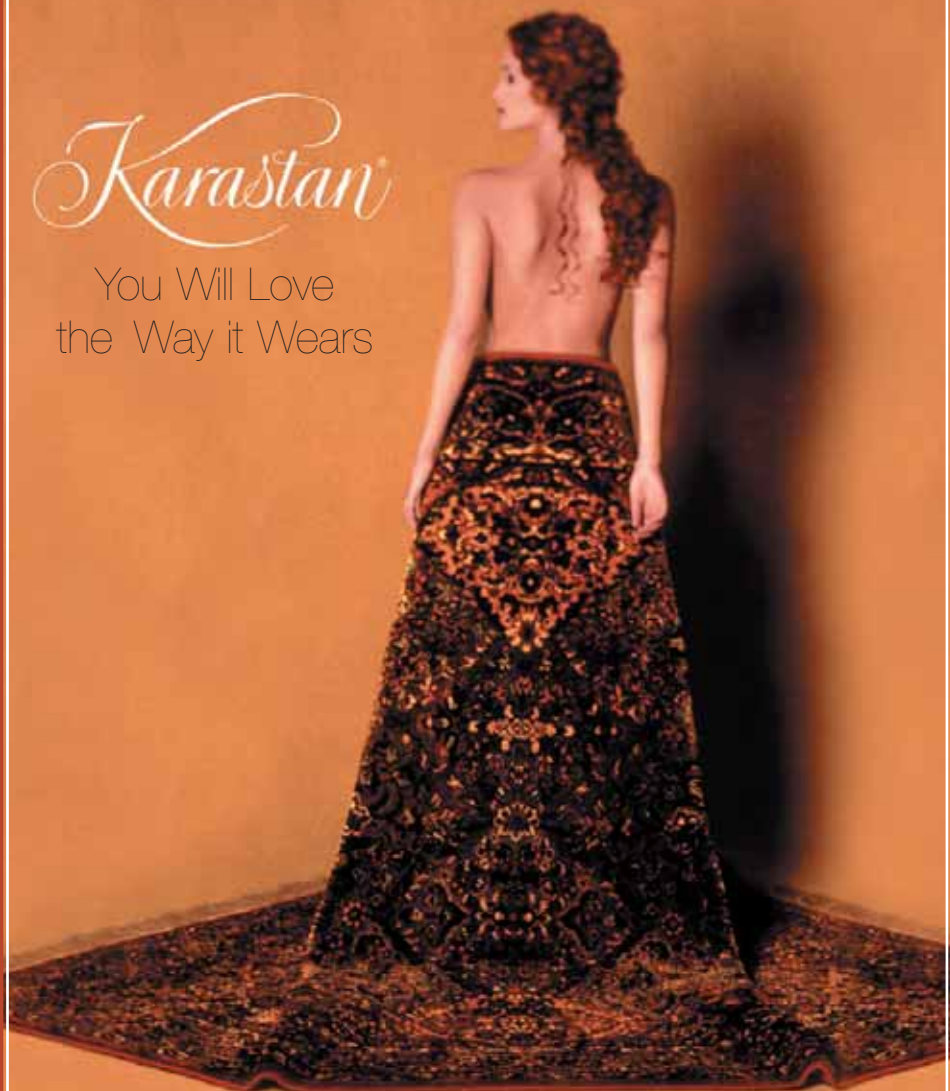
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Bach Festival

From previous page

MONDAYS CONTINUED —

Recitals

CARMEL MISSION BASILICA

July 21, 28, Aug. 4, 11 a.m.

Tickets: \$25

Solo Organ Concert

J.S. Bach

Various works

Andrew Arthur, organ

ALL SAINTS CHURCH

July 21, 28, Aug. 4, 2:30 p.m.

Tickets: \$25

Four Generations of Bach

Johann Christoph Bach, J.S. Bach, Wilhelm Friedrich Ernst Bach, Johann Christian Bach, Carl Philipp Emanuel Bach

Yuko Tanaka, harpsichord and fortepiano; Dawn walker, flute; Alicia Yang, Gabrielle Wunsch, violin; Sarah Darling, viola; Margaret Gay, cello; Kristin Zoernig, double bass

TUESDAYS —

Main Concert: Aha! Concerto

SUNSET THEATER

July 22, 29 and Aug. 5, 8 p.m.

Tickets: \$60, \$45

Students/Active Military: \$20

Part music, part play and part spoken word — audiences will hear movements from the following:

Johann David Heinichen

Concerto in F Major, Seibel 231

J.S. Bach

Concerto No. 3 for Three Violins in D Minor, BWV 106

G.F. Handel

Organ Concerto in F Major, HWV 295, "The Cuckoo and the Nightingale"

F.J. Haydn

Sinfonia Concertante, in B-flat Major, Op 84, Hob I:105

Jacques Ibert

Flute Concerto

C.P.E. Bach

Concerto for Harpsichord and Fortepiano in E-flat Major, Wq 47

J.C. Bach

Concerto for Fortepiano in E-flat Major, Op 7, No 5

W.A. Mozart

Piano Concerto No 27 in B-flat Major, K 495

Komm lieber Mai, K 596

Clarinet Concerto in A Major, K 622

L.v. Beethoven

Piano Concerto No 1 in C Major, Op 15

Bruno Weil, Conductor; David Gordon and Michael Becker, Narration; Andrew Arthur and Yuko Tanaka, organ, harpsichord, fortepiano; Stephanie McNab, flute; David Breitman, piano and fortepiano; Kendra Colton, soprano; the Festival Orchestra

Even during Vivaldi's lifetime, the German composers — especially Bach — went about usurping the Italian concerto, sending it on its way to into the aching emotions of Mozart and the grandeur of Beethoven and Brahms. The concerto had its origins in the polychoral works of Gabrieli and Schütz, and found its classic architecture in Corelli. Discover how the concerto found its way to the keyboard and in turn revealed some of the most expressive and unforgettable music ever written. This program marks the long-awaited return to the festival of the piano.

Intermezzo & Foyer Concerts

SUNSET THEATER FOYER

July 22, 1 p.m.

July 29, Aug. 5, 11 a.m.

Tickets: \$25

Fiddlers Three

Giovanni Gabrieli

Giovanni Battista Fontana

Giovanni Battista Buonamente

Johann Heinrich Schmelzer

Johann Pachelbel

Thomas Baltzar

Henry Purcell

Henry Purcell

Evan Few, Joseph Tan, Edwin Huizinga, violin; William Skeen, cello; Daniel Swenbergh, lute

ALL SAINTS CHURCH

July 22, 29, Aug. 5, 2:30pm

Tickets: \$25

Bach Italian Style

J.S. Bach

Antonio Bertali

Andrew Arthur, harpsichord; Douglas Williams, bass; Laurie Heimes, soprano; Dawn Walker, flute; Cynthia Roberts, Cristina Zacharias, violin; Karina Fox, viola; Allen Wear, cello; Kristin

Zoernig, double bass; Daniel Swenbergh, lute

Mission Twilight Concert

CARMEL MISSION BASILICA

July 22, Aug. 5 at 6 p.m.

Tickets: \$30

Soprano, Trumpet and Organ

Claude Gervaise

Tarquino Merula

Georg Friedrich Handel

Claudio Monteverdi

Jean Langlais

Georg Friedrich Handel

Alessandro Scarlatti

Susan Consoli, soprano; Wolfgang Basch, trumpet; Michael Beattie, organ

WEDNESDAYS —

Main Concert: Songs of Solace

CARMEL MISSION BASILICA

July 23, 30 and Aug. 6

Dinner, 6 p.m.

Concert, 8 p.m.

Tickets:

Dinner, \$80

Concert, \$60, \$50

Students/Active Military, \$20

J.S. Bach

Jesu meine Freude, BWV 227

Singet dem Herrn ein neues Lied, BWV 225

Heinrich Schütz

Jauchzet dem Herren

Saul, Saul was verfolgst du mich

Musikalische Exequien

Samuel Scheidt

Laudate Dominum

Hugo Distler

Fürwahr, er trug unsere Krankheit

Andrew Megill, Conductor

Festival Chorale, Members of the Festival Orchestra

The greatest and most original German composer of the 17th century, Heinrich Schütz, was the first to compose a "German Requiem." It contains some of the most moving and expressive music of the early Baroque, and stands shoulder to shoulder with other Schütz masterpieces on this program, "Songs of Solace," at the historic Mission. Motets by Bach and 20th century master Hugo Distler directly echo the influence of Schütz, born, near Leipzig, exactly 100 years before the Festival's namesake.

Continues next page

Welcome, Bach Festival!

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Bach Festival

From previous page

WEDNESDAYS CONTINUED —

Intermezzo Concert CHURCH OF THE WAYFARER,

July 23, 30, Aug. 6, 2:30 p.m.
Tickets: \$25

Poetic Journeys

Franz Schubert
Winterreise, D 911, Op 89

Sanford Sylvan, baritone; David Breitman,
piano

Twilight Concert

CHURCH IN THE FOREST
STEVENSON SCHOOL

July 23, 30, Aug. 6, 5pm
Tickets: \$35, Students/Military: \$20

July 23 — Cantatas "A quattro"

J.S. Bach

Cantata BWV 163, *Nur jedem das Seine*
Cantata BWV 167, *Ihr Menschen rühmet Gottes
Liebe*

Kendra Colton, soprano; Sally-Anne Russell,

mezzo-soprano; Thomas Cooley, tenor; Sumner
Thompson, bass, Roger Cole, oboe; Evan Few,
Elizabeth Girko, violin; Meg Eldridge, viola;
Paul Rhodes, Timothy Roberts, cello; Derek
Weller, double bass; Michael Beattie, harpsi-
chord

July 30 — Bohemian Twilight

Jan Dismas Zelenka

Trio Sonata No 2 in G Minor

Antonin Dvorak

Serenade for Winds in D Minor Op 44

Stephanie McNab, flute; Neil Tatman, Ellen
Sherman, oboe; Ginger Kroft Barnetson, clar-
inet; Jesse Read, bassoon; Chris Cooper, horn;
Catherine Emes, violin; Patrick Jordan, viola;
Margaret Gay, cello; Kristin Zoernig, double
bass; Yuko Tanaka, harpsichord

Aug. 6 — Grounds for Music: Passacalias, Follias, Divisions of the Spoils With quotes from 'Roger North on Music'

Johann Heinrich von Schmelzer

Sonata Quarta, in D Major

Georg Muffat

Passacaglia in G Minor

Heinrich Ignaz von Biber

Sonata No 16, "Passacaglia",

Carl Philipp Emanuel Bach

Twelve Variations on La Folia, Wq 118/9

Heinrich Biber

Sonata No 6 in C Minor

Elizabeth Wallfisch, violin; Andrew Arthur,
harpsichord

THURSDAYS —

Main Concert: The Brandenburg Concertos SUNSET THEATER

July 24, 31 and Aug. 7, 8 p.m.

Tickets: \$60, \$45

Students/Active Military: \$20

J.S. Bach

Brandenburg Concertos No. 1-6

Andrew Arthur, director; Members of the
Festival Orchestra

The six Brandenburg Concertos stand at the pinnacle of the form first perfected by Corelli. But unlike Corelli's and Handel's concerti exclusively for strings, these works deploy an entire rainbow of instruments, from horns (in the first) to the outrageous harpsichord solo (in the fifth.) Each concerto is also distinctive in its character of expression, sometimes witty (the second) and at others darkly "antique" (the sixth.) No other collection of *concerti grossi* in the Baroque shows such range of ideas and effects.

Continues next page

CARMEL MUSIC SOCIETY with The Mozart Society Series 2008 ~ 2009

- Saturday, October 4 • 8:00 pm ~ The Romeros (Guitar Quartet) "The Royal Family of the Guitar" \$62/52/20
- Friday, October 10, 2008 • 8:00 pm ~ Adaskin String Trio and Tom Gallant, Oboe* "Always and without undue insistence, you felt, they were directing the listener to the heart of the matter." The Boston Globe \$25/10
- Saturday, November 22, 2008 • 8:00 pm ~ Takács Quartet "The Takács have the ability to make you believe that there's no other possible way the music should go." Gramophone Magazine \$57/47/20
- Saturday, January 17, 2009 • 8:00 pm ~ Hans Boepple, piano "... [He has] unique gifts of intimate communication, the highest levels of artistic musicianship and total technical command at the keyboard." Peninsula Reviews \$27/11
- Saturday, February 21, 2009 • 8:00 pm ~ Voices of London "The most elegant small chorus now going ... A precise, sweet-toned, intimate performance that left you feeling you had been let in on a secret ..." Boston Globe \$42/32/20
- Friday, March 6, 2009 • 8:00 pm ~ Bennewitz Quartet Winner, 2008 International Borciani String Quartet competition* \$25/10
- Friday, April 3, 2009 • 8:00 pm ~ Triple Helix & Paul Hersh, piano* "All artists charmed us with their sensitive playing..." Peninsula Reviews \$25/10
- Tuesday, May 5, 2009 • 8:00 pm ~ Yefim Bronfman, piano "Yefim Bronfman is not only one of the great pianists today, but a historic pianist — a pianist for all time." New York Sun \$57/47/20
- Friday, May 15, 2009 • 8:00 pm ~ Dana Booher, saxophone Winner, 2008 Instrumental Competition \$20/10
- Saturday, May 16, 2009 • All Day ~ 33rd Annual Carmel Music Society Competition (Vocal) Free

* All concerts at Sunset Center except noted, which are at All Saints Church



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Bach Festival

THURSDAYS CONTINUED —

Intermezzo Concert

CHURCH OF THE WAYFARER

July 24, 31, Aug. 7, 2:30pm

Tickets: \$25

Festive Brahms

Johannes Brahms

Vier Quartette, Op 92

Two Songs for Alto with Viola and Piano, Op 91

Liebeslieder Walzer, Op 52

Sally-Anne Russell, mezzo-soprano; Clara Rottsohl, soprano; Patricia Thompson, alto; Ryan Turner, tenor; Jeffrey Fields, bass; Patrick Jordan, viola; Holly Chatham, Andrew Megill, piano

FRIDAYS —

Main Concert: Symphonic Bridges

SUNSET THEATER

July 25, Aug. 1 and 8, 8 p.m.

Tickets: \$60, \$45

Students/Active Military: \$20

J.C. Bach

Symphony Op 18, No 1

Mozart

Piano Concerto No 14 in E-flat Major, K 449

F.J. Haydn

Symphony No 95 in C Minor

L.v. Beethoven

Egmont Overture

Bruno Weil, Conductor; The Festival Orchestra

Bruno Weil crosses "Symphonic Bridges" from the galant style of Christian Bach to the explosive fury of Beethoven's Egmont Overture. The flowering of the Classical style is fully explored by way of Mozart's Piano Concerto No. 14 in E-flat and the third of Haydn's London symphonies, No. 95 in C Minor. If this Mozart and this Haydn are overshadowed by their more famous brethren symphonies and concertos, discover again the treasures each actually contains. They were, after all, among the most popular works by both composers when new.

Intermezzo Concerts

SUNSET CENTER FOYER

July 25, 1 p.m., Aug. 1, 8, 11 a.m.

Tickets: \$25

The Lyrical Lute

Works by J.S. Bach, Sylvius Leopold Weiss, A. Lotti, J.D. Heinichen, J.M. Kuehnel and R. Straube

Laura Heimes, soprano; Patricia Thompson, alto; Sumner Thompson, bass; Daniel Swenberg, lute

Quintessentials

Franz Joseph Haydn

Quartet in D Minor, Op 76, No 2

Ludwig van Beethoven

Fugue in D Major for String Quintet, Op 137

Wolfgang Amadeus Mozart

Quintet in D Major, K 593

Cynthia Roberts, Naomi Guy, violin; Patrick Jordan, Karina Fox, viola; Allen Whear, cello

SATURDAY, AUG. 9 —

Best of the Fest

SUNSET THEATER

Aug. 9, 8 p.m.

Tickets: \$110, \$85

The annual, surprise-filled concert to end the festival.

Bruno Weil, conductor
Members of the Festival Orchestra
The Festival Chorale
Festival Chorus

A Mid Summer Night's Feast

SUNSET CENTER

Aug. 9, 5:30 p.m.

Tickets: \$200

A cocktail and hors d'oeuvres reception in the Sunset Center foyer before the Best of the Fest concert. And then Cal Stamenov of Bernardus Lodge will pair a multi-course dinner with wines from Ryan Ranch Vineyards. There will also be special performances from the Festival Youth Chorus, Young Artists, Tower Brass and Festival Soloists

Family Concerts

Saturday, July 12, 1 p.m.

NATIONAL STEINBECK CENTER, SALINAS

An informal and interactive concert presented by members of the Festival Orchestra.

Sunday, July 13, 3 p.m.

GOLDEN STATE THEATER, MONTEREY

An informal, interactive musical program demonstrating instruments and the music-making process.

Saturday, July 26, 4 p.m.

SUNSET THEATER

Festival Youth Chorus led by John Koza perform works by Bach and other composers.

Thursday, July 31, 7 p.m.

OLDEMEYER CENTER, SEASIDE

An informal and interactive musical program featuring vocalists, brass, woodwind and keyboard ensembles

Saturday, Aug. 2, 4 p.m.

SUNSET THEATER

Middle and High School audition winners from the Central Coast in an informal hour of Baroque classics, hosted by David Gordon

There are also numerous lectures, rehearsals, pre-concert talks and master classes available during the festival. Go to www.bachfestival.org for complete information and the latest updates.



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Bach Festival

Johann Sebastian Bach and why we honor him

By DAVID MILLER

THE MAN whose musical genius is celebrated at the Carmel Bach Festival, and who inspired generations of other great composers, has a reputation for having been a dour, serious person who worked hard all the time and didn't laugh much.

While we will never know how much laughter there was in the Bach household for the simple reason that laughter leaves no record of itself, we do know that certain well documented events of his childhood would have made any one of us into a humorless person, if not outright depressed.

Think of it: In 1695, young Johann Sebastian lost his mother, then his father remarried within a few months, only to die soon after. Bach was, at the age of 10, left in the care of a stepmother whom he had only just met.

Even for the 17th century — when serious illness routinely carried people off while their families watched helplessly, waiting for antibiotics to be invented and invoking the Will of God — this was serious stuff.

Perhaps inevitably, the situation with the stepmother didn't work out and the 10-year-old was soon bundled off to live with his brother, Johann Christoph, then 24 and just married.

Johann Christoph, like virtually the whole family, was in the music business, making a living playing, singing and composing in the service of a church, duke, or town.

This big brother became Bach's harpsichord and composition teacher and, surely in an effort to keep his pupil from outgrowing his instruction too quickly, did not allow the youngster to study a manuscript containing pieces by several then-famous composers. Johann Sebastian tried to get around this rule by copying the forbidden pieces by moonlight over several months. Of course his disobedience was punished and the copy destroyed, which must have been heartbreaking, yet another

assault on a normal childhood.

Childhood ended

By the time J. S. Bach was 15, whatever childhood he had was over. He moved to Lüneburg in the north of Germany to sing in the Matins Choir, first as a boy soprano, then as a tenor. It must have been clear to him even then that his whole life would be music, whatever form it might take: singing, fiddling, playing keyboards, teaching, arranging and composing.

He was, at 15, a hardworking, professional, underpaid musician, and would remain so for the rest of his life, moving from one North German town to another, following the work.

Bach made his music in the service of orthodox Lutheranism, which was rather high-church with elaborate music, as opposed to the then-fashionable Pietism, in which music played a much smaller role.

Pietism, a bit like present-day Charismatic Christianity, with its emphasis on a personal relationship to God, may not have gone as far as altar calls and speaking in tongues, but it was of that general tendency.

Lutheran Orthodoxy — a direct descendant of Martin Luther's break with the Catholic Church in 1521 — was Bach's faith, and it went for solemnity and glory in the service of God, and, above all, more music. Did he adhere to the faith because that's where the work was?

On the contrary, Bach evidently was completely sincere, and, lucky man, never seems to have had doubts.

It is well documented that Bach didn't suffer fools gladly. He hated having to teach Latin and music to unruly teenagers,

and he regularly refused to do so, to the repeated distress of his employers. He also couldn't bear inferior musicians and, in a story on which all biographers agree, once took off his wig and threw it at an incompetent harpsichordist!

He sometimes showed an indifference to the rules, as when he asked for, and got, a month off from Arnstadt to go to Lübeck and hear the Danish composer and organist Buxtehude, and showed up back at work four months later, not even having written to let his boss know.

We know how important Bach's music

is, but in his day, he was unfavorably compared to Telemann and Kuhnau, and many others who are now completely forgotten.

Despite all of this, Bach was not a revolutionary. He accepted his calling and his station. He set himself the task of making his faith audible, and succeeded to an extent that is still not completely known.

His music speaks strongly to our secular age, meaning even more than it meant to the devout Lutherans of 1750 Leipzig. Who knows what comfort and inspiration people will draw from him in the future. •



This painting by Balthasar Denner is believed to show J.S. Bach with three of his 11 sons.

PROGRAMS

From page 2BF

enjoy the exposition of the music of Bach and his followers.

Gordon said one outstanding example is the chance to hear Bach's masterpiece, the B Minor Mass, in the Saturday evening program, followed by Brahms' German Requiem on Sunday afternoon (July 19-20 and 26-27 and August 2-3). "Hearing them both in one weekend is something you could only do at a festival," he said.

Another wonderful example is the Tuesday night program, "Aha! Concerto."

"The program has several aspects, including the development of the concerto and the transition from the harpsichord to the fortepiano to the modern piano," Weil said.

Not only does the Aha! Concerto program feature outstanding musical performances, the audience also has the chance to put the pieces in context.

"We'll be reading from letters and explaining why the composers wrote what they did," Gordon said. "It's not a lecture concert, it's an entertainment. It's the third year we've been doing this format and I love it."

Weil also said the Thursday night program, at which all six Brandenburg Concertos will be performed, is unusual.

And Gordon said Friday night's program promises to be memorable.

"We have these fabulous symphonies, by Bach's son and Haydn, along with Beethoven's Egmont Overture and a Mozart piano concerto," Gordon said. "It's the first time we'll be using the Carmel Music Society's Hamburg Steinway in 15 years."

Opening night, July 19, includes a pre-concert reception — which offers a perfect opportunity for patrons to meet the Bach Fest's new Executive Director, Camille Kolles.

"We are certainly lucky to have her," Weil commented.

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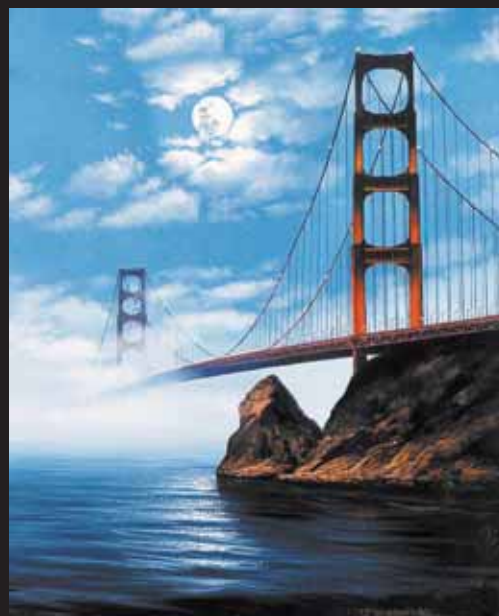
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CARMEL SHOW SCHEDULE 2008

Artist(s):	Show Dates:	Times:
Tracy Taylor	Saturday, July 12 Sunday, July 13	4:00 – 7:00 pm 2:00 – 5:00 pm
Walfrido Garcia	Friday, July 25 Saturday, July 26 Sunday, July 27	4:00 – 7:00 pm 4:00 – 7:00 pm 2:00 – 5:00 pm
Richard Daniel and Deborah Valiquet-Myers	Saturday, August 23 Sunday, August 24	4:00 – 7:00 pm 2:00 – 5:00 pm
Wyland	Saturday, September 13	6:00 – 10:00 pm

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