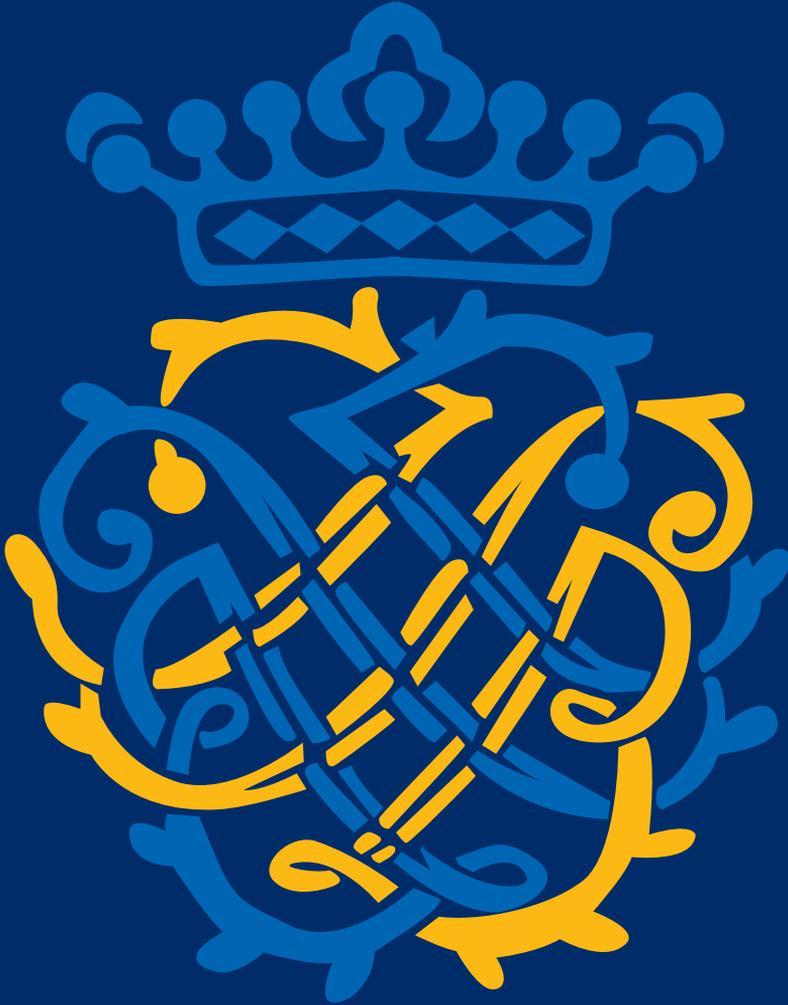


75th
ANNIVERSARY

1935 - 2010



Bach Festival
of Winter Park



*The Story of
The Bach Festival Society
of Winter Park*

1935 - 2010

THE BACH FESTIVAL SOCIETY OF WINTER PARK, INC.

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Introduction



DR. CHRISTOPH WOLFF *is one of the world's leading authorities on the life and works of Johann Sebastian Bach. At Harvard University, he has served as the William Powell Mason Professor of Music, Chair of the Music Department, and Dean of the Graduate School of Arts and Sciences, and currently serves as Adams University Professor. Dr. Wolff holds an honorary professorship at the University of Freiburg, Germany and is currently the Director of the Bach-Archiv in Leipzig, Germany. He has published widely on Bach and music of the 15th-19th centuries, and is the author of the highly acclaimed biography Johann Sebastian Bach: The Learned Musician (New York, 2000). Dr. Wolff recently completed a five-year project as Chair of the editorial board for the facsimile editions of the seven most important Mozart operas.*

The 75th Anniversary of the Winter Park Bach Festival in 2010 coincides with Johann Sebastian Bach's 325th birthday. Despite a continuously growing distance from his lifetime, Bach's music is more present, available, and appreciated today than ever before—in both live performances and recorded sound. This was by no means the case and could hardly be anticipated when the Winter Park Bach Festival was founded in 1935. Surely, Bach was at that time considered a well-known composer. But the vast majority of his works—including the so-called Brandenburg Concertos—had not yet made it into the standard repertory, and the recording industry was still in its infancy.

At the time, Winter Park represented a genuine milestone in the cultivation of Bach's music in the United States. There were only two slightly older American Bach festivals—one in Bethlehem, Pennsylvania and one in Berea, Ohio—but both originated in communities largely defined by German traditions and were directed by German-trained musicians. Winter Park, however, was unique from the start as it reflected a fresh and independent approach. Moreover, its genuine pioneer spirit eventually set the stage for other Bach festivals in the United States because it had demonstrated the attractive variety of Bach's rich vocal and instrumental repertoires, their aesthetic appeal, spiritual dimension, and multi-faceted educational function.



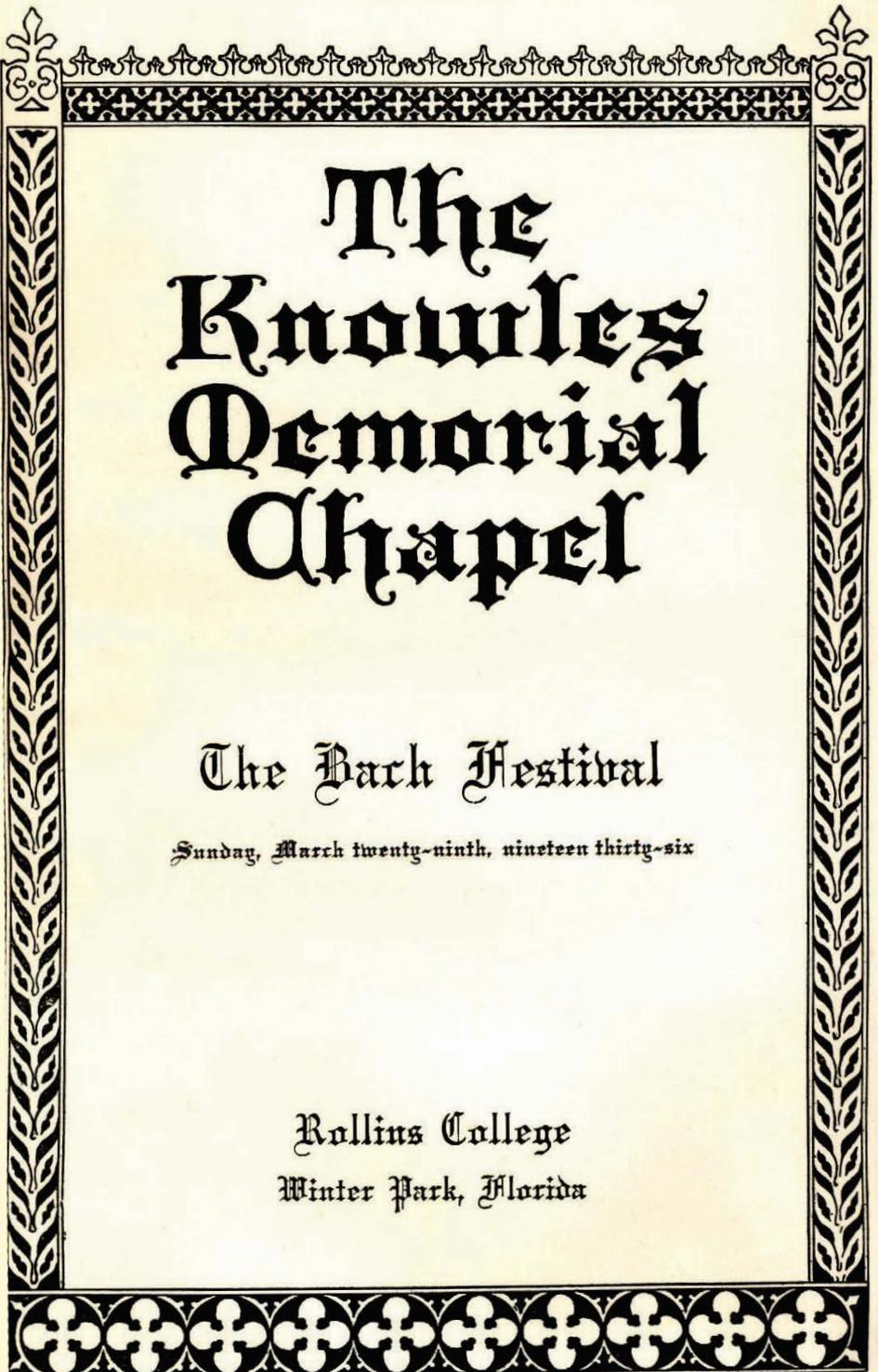
The global culture of Bach festivals that has emerged represents a rather recent phenomenon, but 75 years ago such a festival was an innovative concept, an idea not to be underestimated. For it underscores the universal significance of Bach's music and the rather unique standing of a composer who laid the groundwork for all later music, beginning with the generation of Haydn, Mozart, and Beethoven. Joseph Haydn, whose 200th anniversary was celebrated in 2009, referred to him as "the man from whom all true musical wisdom proceeded." Not only is classical music indebted to Bach's

artistic principles, but jazz and musical pop culture benefit from the wealth of the old master's timeless ideas, as well.

The Winter Park Bach Festival Society subscribes to the important concept of integrating Bach's works into a wider musical context. Hence, other classical composers, big band concerts, a young artist competition, and the like make up a year-round program that is guided by the spirit of its centerpiece, the Bach Festival.

May this spirit thrive "ad multos annos."

— Christoph Wolff



The Knowles Memorial Chapel

The Bach Festival

Sunday, March twenty-ninth, nineteen thirty-six

Rollins College
Winter Park, Florida



The Decades

It was highly unlikely. The nation was in the depths of the Great Depression, and Winter Park, Florida was a small community next to Orlando. No one would have thought that what would become the nation's third-oldest continuously performing Bach Festival would be founded there.

But circumstances have a way of making the unlikely happen. It was 1935, the 250th anniversary of the birth of Johann Sebastian Bach. Three years earlier, Rollins College had dedicated the Knowles Memorial Chapel, both the largest and the finest church in Central Florida at that time. The Chapel was the generous gift of Frances Knowles Warren in memory of her father, Francis Bangs Knowles, one of the founders of Winter Park and an original Trustee of Rollins College. The Chapel was designed by world-renowned architect Ralph Adams Cram, who designed more than 75 churches and cathedrals in the United States and Europe, including the Cathedral of St. John the Divine and St. Thomas Episcopal Church in New York City.

And Winter Park, home to Rollins



(l-r) Isabelle Sprague-Smith, Rollins President Hamilton Holt, and Marjorie Kimman Rawlings, 1939

College, had attracted an extraordinary group of dedicated winter residents of sophistication, imagination, and means. With Rollins College President Hamilton Holt and Christopher Honaas, Chairman of the Division of Ex-

pressive Arts, all the ingredients were in place for an auspicious beginning.

On March 22, 1935 at 5:30 p.m., in commemoration of the birth of Johann Sebastian Bach, Honaas and organist Herman F. Siewert, along with the Chapel Choir, presented a Vesper Service of the works of Bach—an event we continue to honor three-quarters of a century later. Attendance that afternoon was so great that they ran out of programs.

As a result of the enthusiasm awakened by that first performance, many encouraged Mr. Honaas and Dr. Siewert to expand the celebration of Bach with an annual “Bach Festival.” In particular, Dr. Charles Atwood Campbell, Dean of Knowles Memorial Chapel, led the cause by urging that the event be patterned on the Bethlehem Bach Festival. To do so, however, would require more personnel,

more programming, and more money. The event remained a Rollins project.

Three different programs were planned—all on Sunday, March 29, 1936: the Morning Meditation at 9:45 a.m., The Vesper Hour at 5 p.m., and a Choral Concert at 8:15 p.m. To swell the ranks of the 49-member Chapel Choir, 23 singers from area church choirs were recruited. Six instrumentalists were also enlisted.

In December of that year, Rollins President Hamilton Holt convened a meeting of those who would be the Society's Founders—Dr. Campbell, Mr. Honaas, Dr. Siewert, Mrs. Charles Sprague-Smith and Mrs. Frances Knowles Warren—as “The Bach Festival Committee.” Mrs. Sprague-Smith assumed responsibility for fundraising for an April 4-5, 1937 Festival.

Their purpose was “to present to the

public for its enlightenment, education, pleasure and enjoyment, musical presentations, both orchestral and choral.” They also wished “to bring to the South the beauty, the timelessness of the great choral music of Bach as a fundamental background to a genuine musical education and spiritual understanding.”

There is no doubt that Mrs. Sprague-Smith transformed what began as Sunday performances on one day in the spring into a real Bach Festival. The first 96 sponsors paid \$10 in exchange for two cards of admission for each of the performances. Remaining seats were open to the public.

Who would have thought that these small beginnings would grow into one of the largest oratorio societies in the country, with choruses for the young and for seniors; a superb Bach Choir; educational programs; a chamber series;



Bach Festival Choir, 1937

an accomplished, full-scale orchestra; and a repertoire that astonishes?

As the years passed, more community members joined the Bach Choir and fewer students were included. Gradually, instrumental musicians were added, and growth was steady but

slow. A transforming moment came in the 1940 Festival when a complete performance of Bach's *Mass in B minor* was given—the first such performance in the southern United States. Such luminaries as poet Carl Sandberg, author Rex Beach, Louise and Sidney Homer, and Countess Alexandra Tolstoi attended. The Festival indeed had arrived. The Choir had grown to 140 members, and on April 23 that year the Bach Festival Society officially was incorporated.

The Second World War did not weaken the founders' determination. Performances continued despite many singers and musicians being called to battle. Following the war, a new sense of mission energized the Society with the return of area musicians and the influx of new ones.

By 1949 the NBC Radio Network broadcast excerpts from the Festival, a practice that continued into the early 1950s. Complimentary comments were received from as far away as Wisconsin, Massachusetts, and Washington, D.C.



John M. Tiedtke

Two major changes occurred, however, that might have ended the Festival. In 1949 Christopher Honaas was forced to resign due to ill health, and in 1950 Mrs. Sprague-Smith passed away. The extinguishing of two such guiding lights so close together

heralded the need for a new era.

Harvey L. Woodruff came to take up the baton, and Rollins President Hugh McKean asked John Meyer Tiedtke to assume the leadership of the Festival. Tiedtke had long been involved with the Festival and Rollins. His acumen both as a businessman and as a philanthropist was combined with an acute sensitivity to educational and community needs. His dedication as the Society's President was to continue for more than 50 years into the 21st century.

In 1952 Robert Hufstader succeeded Woodruff in the musical directorship and expanded the Festival from three to four performances. In 1954 he restored Bach's instrumental music to the schedule, and in 1957 the distinguished lectures began, initiated by the great Bach scholar Paul Henry Lang. Under the leadership team of Hufstader and Tiedtke, the Festival continued to grow and prosper. In the Society's 25th Anniversary season in 1960, Hufstader added

the first major work by another composer: Haydn's *Coronation Mass*.

In 1966, however, Hufstader resigned for personal reasons, and Ward Woodbury took the reins. Under his leadership, the Society's program began to expand even further. Choral concerts outside the Festival period were added with the formation of a Rollins College-Florida Symphony Orchestra ensemble.

It was also Woodbury who introduced the works of other composers to the Choir's repertoire: Handel, Beethoven, Monteverdi, Schutz, and Gabrieli, among many others. If there was a distinguishing feature to his work throughout the 1970s and into the 1980s, it was the expansion of the repertoire with the addition of many signature oratorio works of the previous 300 years. In the Society's 50th Anniversary Season in 1985, for example, Woodbury celebrated the bicentennials of the births of both Bach and Handel. Dr. Woodbury's wife, Jean, capably handled the administrative demands of the growing Society.

Ill health once again, however, forced a conductor to step aside, and Woodbury was joined by Murray Somerville on the podium in 1985. Eventually, Somerville took over all conducting responsibilities until he left for a position at Harvard University in 1990. His tenure, however, provided an added international dimension to the programs.

With the arrival of Dr. John V. Sinclair that year as Artistic Director and Conductor, the Society entered its most productive period. Under Dr. Sinclair's leadership, the Bach Choir enhanced its

outstanding professional reputation and broadened its repertoire. Charles Rex, former Associate Concertmaster of the New York Philharmonic, recently wrote, "There are very few choruses the size of the Bach Festival Choir that are as consistently excellent as this chorus." A superb Bach Festival Orchestra now performs at all Festival and Concert Series events to the highest professional standards. Dr. Sinclair also launched a wide series of educational programs in the community, which are described in the pages that follow.

The turn of the millennium brought a renewed concern for the future of the organization, and in 2000 it completed an Elizabeth Morse Genius Foundation Challenge Grant to establish an Endowment Fund. Matching gifts came from members of the community and the Choir itself, along with a major gift from Mr. Tiedtke. In 2003 additional matching gifts from the Genius Foundation and Mr. Tiedtke deepened the resources of the Endowment.

In 2003 John Tiedtke recognized the need to pass on the leadership baton of the Society's Board of Trustees and stepped up from President to Chairman of the Board. J. Michael Murphy served as President in 2003-04, and Philip Tiedtke succeeded him in 2004-05. John Tiedtke's passing on December 22, 2004 left a legacy of leadership and contributions to the arts in Central Florida that likely will never be equaled.

In 2005 The Reverend Eric Ravndal III became President of the organization and immediately undertook the vital task of transforming a Society that had long

benefited from the intense attention and support of a single, influential leader into a modern, professional music organization. Fr. Ravndal significantly expanded the small Board of Trustees to 10 members, bringing to the Society a talented group of dedicated volunteers with diverse backgrounds in law, business, education, and the arts. He also assembled a small but very capable office staff under the direction of Executive Director Elizabeth Gwinn.

What has this extraordinary history brought about? Perhaps one measure of its significant achievement is that in 2009 the Bach Choir not only was invited to perform for a second time with the London Symphony Orchestra—one of the finest in the world—but also received a *Just Plain Folks* Award for one of its recordings.

Another quite different measure of the Society's achievement, however, lies in the exceptional financial support that it has received from many sources. In an era when revenues from ticket sales typically provide less than one-half of

operating expenses, arts organizations like the Bach Festival Society cannot survive without the generous support of government, corporations, foundations, and individuals.

The Bach Festival Society is deeply grateful for the history of support received from the Florida Department of State, Division of Cultural Affairs; the Orange County Office of Arts and Cultural Affairs; the City of Winter Park; United Arts of Central Florida; the Martin Andersen-Gracia Andersen Foundation; the Edyth Bush Charitable Foundation; the Darden Restaurants Foundation; the Elizabeth Morse Genius Foundation; and others. Equally important has been the support of hundreds of individuals, many of whom make generous contributions to sponsor the outstanding soloists who are retained for the Society's major productions. This exceptional level of generosity and support must be maintained to assure the Bach Festival Society's next 75 years.



BACH
SOCIETY
TRUSTEES
2010

*Seated: Ann Murrab;
Standing (l-r): Curtis
Rayam, Eric Ravndal,
Michael Kakos,
Michael Murphy, Lisa
Sidhu, Bob Dilg, Bob
White; missing from
photo: Lewis Duncan,
Judy Albertson*



Ward Woodbury leads an early Bach Festival concert



The Musical Family

THE BATONS



CHRISTOPHER O. HONAAS (1935-1949) was born in Elk Mound, Wisconsin and received a diploma in Music from the MacPhail School of Music and both a Bachelor's Degree with Honors and a Master's Degree from the University of Michigan. He did summer graduate study at Columbia University, the Juilliard School of Music, and the Mozarteum in Salzburg. Among his most notable teachers were J. F. Williamson of the Westminster Choir, F. Melius Christiansen of the St. Olaf Choir, Hugh Ross of the Schola Cantorum, and Dr. Serge Koussevitsky of the Boston Symphony Orchestra. He came to Rollins in 1932 as an Instructor and later became

Conductor of the Knowles Chapel Choir, Director of the Bach Festival, and Chairman of the Division of Expressive Arts.

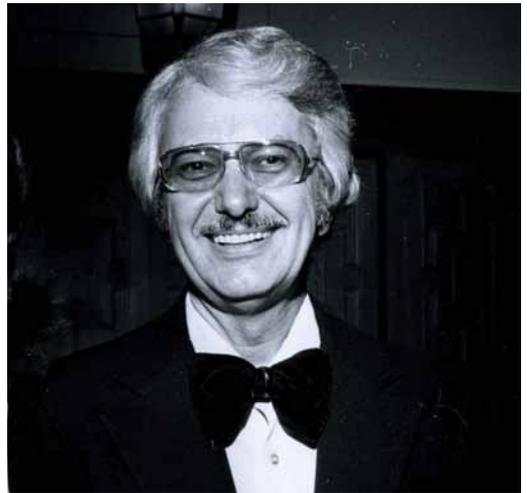
HARVEY L. WOODRUFF (1949-1952) of Berlin, Connecticut gained his undergraduate degree at New York University and his Master's Degree at Columbia Teacher's College, with additional summer and other studies at the Juilliard School, Rutgers, and the Westminster Choir College. After teaching public school in several places, he undertook further graduate study for advanced teaching at the Westminster Choir College in Princeton and also taught voice and violin.





ROBERT HUFSTADER (1952-1966), from Hornell, New York, was a graduate of the Eastman School of Music of the University of Rochester and the Conservatoire Americaine in Fontainebleau, France, where his teachers included Nadia Boulanger and Marcel Dupre. He also studied conducting with George Szell. After serving as the head of the Music Department at the University of Buffalo, in various positions at Princeton University, and as Conductor of New York's Bach Circle Orchestra and Chorus, he spent several years in the U.S. Army and Air Corps. He joined the faculty and staff of the Juilliard School as Director of Veterans' Education and became head of the Extension and Preparatory Divisions and Director of the Summer School. In addition to his work with choral forces at Juilliard, he founded a professional chorus, the Hufstader Singers, which produced several important recordings.

WARD WOODBURY (1966-1985) of Durango, Colorado earned his Bachelor's Degree at Western State College of Colorado and his Master's and Doctorate Degrees at the Eastman School of Music, University of Rochester. Among his conducting teachers was Pierre Monteux at L'Ecole Monteux. Dr. Woodbury served as Conductor and Assistant Director of the Eastman Opera Theatre and Director of Music at the University. In addition to his winter roles as Director of Music at Rollins College and Music Director of the Bach Choir, he conducted choral, orchestral, and operatic works at the Brevard Music Center in North Carolina during the summers. He worked with the Rochester Philharmonic, the Pittsburgh Symphony, and the Florida Symphony as a Guest Conductor.





MURRAY SOMERVILLE (1985-1990) was born in London and raised in Rhodesia. He studied organ with the Bach specialist Karl Richter and was a member of the Munich Bach Choir before becoming Organ Scholar of New College, Oxford. With further work under organist Robert Baker, he served churches in Hartford, Connecticut and became Cathedral Musician at the Cathedral Church of St. Luke in Orlando. He was named an Associate of England's Royal School of Church Music and became Organist and Choirmaster at Harvard University's Memorial Church following his work here.

JOHN V. SINCLAIR (1990-present), originally of Independence, Missouri, serves as Chair of the Rollins College Department of Music and is the first recipient of the John M. Tiedtke Chair of Music at the College. After receiving his undergraduate degree from William Jewell College, he earned his Master's and Doctorate Degrees from the

Conservatory of Music at the University of Missouri in Kansas City. He is known for creative interpretations, an expressive conducting style, and innovative programming. Over the past decade he has made more than 500 appearances as conductor, clinician, or lecturer in many states and foreign countries. He is Conductor of the Candlelight Processionals at Disney World's EPCOT, the Central Florida Messiah Choir, and Winter Park's First Congregational Church. An educator in the widest sense, Dr. Sinclair has received many awards, including Rollins' two highest bestowed on the faculty: the Hugh F. McKean Teaching Award and the Arthur Vining Davis Fellowship. He founded both the Rollins Community School of Music and the Bach Festival Society's Arts-in-Education programs. For two successive years he was named the "Outstanding Music Educator of the Year" by United Arts of Central Florida.





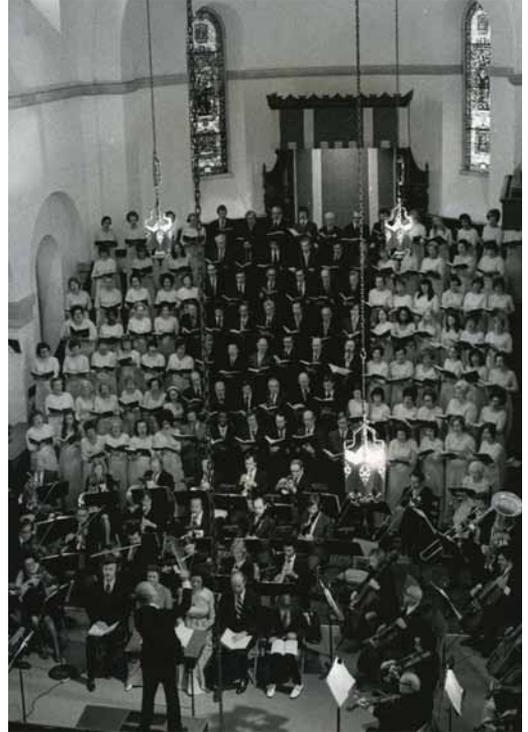


THE BACH FESTIVAL CHOIR

The founders of the Bach Festival Society clearly wanted a choral organization of the highest quality. While students from the Rollins Chapel Choir performed the first concert in 1935, they were joined by community singers a year later.

The Festival's founding committee expected that Choir members would be those who "would not wish to be paid in money, but who would share their gift of song with others," and their wishes came true. The Choir is now one of the oldest performing-arts organizations in Florida and the third-oldest continuously performing Bach Choir in the United States. The all-volunteer Choir is a dedicated ensemble and the heart of the Bach Festival itself.

The 160 singers of today's Choir are a diverse group—culturally, ethnically, professionally, and educationally—all sharing the love of performing great music. They include college administrators, laborers, computer programmers, bankers, psychologists, cardiac surgeons, Amtrak station agents, and students. Some 25 travel more than 30 miles round trip to attend rehearsals and concerts, while eight travel 100 miles or more. Each Choir member donates more than 150 hours each year in



rehearsal and performance time—that's about 20 eight-hour days individually and 24,000 hours collectively.

The Choir members' shared impact is broad. Sixteen are music teachers, 11 are general teachers, and four are college professors. One-third of the members have taught at some point and more than one-third sing in other choirs.

Choristers are selected after competitive open auditions with annual re-auditions. Choir Director John Sinclair



The Bach Choir at the Austrian National Library in the Hofburg Complex in Vienna, 2001



The Bach Choir with the London Symphony Orchestra, Daytona Beach, Florida, 2009

leads weekly rehearsals from August to May for their concerts in the Choral Masterworks Series, the Winter Park Bach Festival, and community concerts. Additional rehearsals are held in the week prior to major concerts, and attendance is closely monitored. Several Saturdays are devoted to sectional rehearsals and talks on the background of the music itself. In the current Choir, 16 members have sung with the organization for 20 years or more. Such consistent membership has contributed to its quality, reputation, and uniquely extensive repertoire.

In an informal survey of the members asking why they chose to sing in the Choir, one answered, “the challenge.” Another said, “the quality of the music performed and the fellowship of the other Choir members and players.” Yet another wrote, “When we are singing together, mundane problems fade away as we focus on music-making. This is more than a Choir; it is a family.”

In its 75-year history, the Bach Choir has enjoyed musical collaborations with

other artistic groups. From 1956 to 1993 the Choir performed as the primary chorus of the then-Florida Symphony Orchestra. Since 1990 the Choir has made four European tours—to England, Ireland, Germany and Austria, and Italy.



A highlight of the England tour was a performance with the Bach Choir of London in Royal Albert Hall. Another special moment took place on July 21, 2001 when the Choir sang in the Nikolaikirche in Leipzig, Germany—one of the city’s churches directly overseen by Bach in his day. In 1997 the Bach Choir also was privileged to perform in St. Peter’s Basilica at the Vatican.

In 2007 the Choir was invited to sing Beethoven’s *Symphony No. 9* with the London Symphony Orchestra in residence at the Daytona Beach International Festival, and they were asked to return in 2009 for Orff’s *Carmina Burana*. There seems to be no musical challenge that cannot be mastered by this dedicated and extremely talented vocal group.







THE ORCHESTRA



The Festival's early years consisted of small ensembles, an organ, a violin or two—who needed anything more for Bach? Bach did himself, of course. With the first performance of the *Mass in B minor* in 1940, however, more was definitely needed, and musicians from Philadelphia's Curtis Institute augmented the locals.

But World War II intervened, and forces remained small. The hero of the ensemble from 1942 was Rollins faculty member Alphonse Carlo, who assembled the players and served as Concertmaster

for the next 40 years. Despite the shortage of musicians in the 1940s, he was able to enlist many from the area's military posts. Even violist Walter Trampler, a European refugee who later became an international star, found a home at Rollins during the period.

A semblance of normalcy returned following the war, but it was obvious a more stable orchestra was required. A solution was found in 1952 with the formation of the Central Florida Symphony Orchestra, later to become the Florida Symphony Orchestra.



PHOTO BY PAT REMINGTON

Denyce Graves for a group of operarias, or Andre Watts in a Beethoven Concerto with equal professionalism.

Recently, the musical palette has been expanded for both Orchestra and Choir with more contemporary works, including a world premiere

Carlo also served as Concertmaster of that group. In 1959 members of the New York Pro Musica were added to the ensemble.

As the Orlando area grew, more accomplished musicians arrived to teach in public and private schools, as well as at area colleges and universities, and to perform at tourist attractions. Without the need to give up their daytime jobs, they were happy to join with the Festival for evening and weekend rehearsals and performances. With the financial collapse of the Florida Symphony Orchestra in 1991, the Society organized its own group of first-rate musicians.

For the past two decades an ensemble rivaling the finest in Florida has joined the Bach Choir and its many international soloists. Whether performing a Bach Cantata, Stravinsky's *Symphony of Psalms*, Britten's *War Requiem*, or Duke Ellington's *Best of the Sacred Services*, these musicians are more than equal to the task. The Orchestra can join with pianist Leon Fleisher for a polished Mozart Concerto,

by Rollins professor Daniel Crozier. A work by Rollins' Susan Cohn Lackman also has been heard, and a number of Rollins alumni have provided orchestral arrangements. In October 2010 the Society will perform a new work it has commissioned by composer/computer scientist Jaron Lanier, who coined the phrase "virtual reality."

The Orchestra is served by Co-Concertmasters Routa Kroumovitch-Gomez and Alvaro Gomez. Routa, a native of Latvia, met Alvaro, a native of Chile, when both were studying violin under David Oistrakh at the Moscow Conservatory. They have performed with orchestras all over the world and have received international recognition as soloists and concertmasters.

The wealth of knowledge that current members of the Orchestra bring to the Bach Festival and the community is most impressive. And this wealth is shared, as over half of the players are music educators.





The Musical Programs

THE WINTER PARK BACH FESTIVAL



The 1936 “Bach Festival” was the first in Winter Park with that title, and it has been known worldwide as “The Winter Park Bach Festival” ever since. Scheduled in the Florida spring, usually late February to early March, the Festival has grown over the decades from three events to two busy weekends and sometimes more.

Always featuring at least one of Bach’s major works, such as the *Mass in B minor* or a *Passion*, the Festival also presents complementary works both large and small by other composers.

Choral and instrumental works together offer exceptional variety to residents and visitors. An organ recital, usually featuring works of Bach, and a lecture by a distinguished scholar or musical figure are eagerly anticipated events. The schedule is intense for performers and audience alike.

The corporate name of “The Bach Festival Society of Winter Park, Inc.” is the umbrella organization under which both the Winter Park Bach Festival and a yearlong spectrum of other events are now presented.



THE VISITING ARTISTS SERIES



From the 1960s through the 1983-84 season, Rollins College presented a Concert Series through its Department of Music Faculty, visiting artists of national acclaim, and the Society joined together, and the Choir often was featured in major works outside of the Bach Festival period.

For the 1984-85 season the Bach Festival Society assumed sponsorship of the Concert Series, continuing the pattern of presenting major artists and an occasional choral performance. Such famed ensembles as the Beaux Arts, Juilliard, and Emerson Quartets, soloists like pianist Emanuel Ax, guitarist Christopher Parkening, soprano Kathleen

Battle, and baritone Thomas Hampson represent the artistic level consistently presented by this series—a record no other series in metropolitan Orlando can claim.

During the 2000-01 season, however, an important change brought a new focus to the Society's programming. Choral works were assigned to their own series, leaving the newly named Visiting Artists Series to specialize in presenting major international artists. In an even later development, the Series, which usually had been performed at the Annie Russell Theatre, was moved to Rollins' new Tiedtke Concert Hall in the newly renovated R.D. Keene music building.



THE CHORAL MASTERWORKS SERIES



Because of their increased popularity, at the turn of the century the Society separated major choral concerts not associated with the annual Bach Festival from the Visiting Artists Series through the creation of a new Choral Masterworks Series. These Choral Masterworks concerts have grown rapidly from two

events to three major performances—repeated twice in a weekend—in the Knowles Memorial Chapel, typically in October, December, and April. This Series is as ambitious in its own way as the Winter Park Bach Festival itself. Each concert features both the full Bach Choir and Orchestra with distinguished soloists.



THE FRED ROGERS FAMILY SERIES



From the Bach Festival's beginning there has been importance placed on making the music available to students. A Saturday morning abbreviated Bach concert was one answer. Rehearsals still are frequently opened to students, and special rates are made available at some performances.

In 2003 the Society began offering an 11:00 a.m. Saturday morning one-hour concert series designed for families with very young children. The musicians performed in an informal, child-friendly

atmosphere. Often the youngsters could interact with the performers and see—and sometimes touch—the instruments. The concerts were moved to the new Tiedtke Concert Hall in 2005 and renamed The Fred Rogers Family Series, recognizing Fred Rogers, Rollins Class of 1951, who continued to support both the College and the Society after his student years. This Series strives to honor his inspiration to generations of children by instilling a love of music.



THE MORAVIAN CONNECTION

Under the leadership of Dr. John Sinclair, the Society has become an important academic and musical partner of the modern successors of the organization that brought the music of Johann Sebastian Bach to this continent: the Moravian

Church in America. The Moravians were strongly attached to the concept of music as an act of worship and, like Martin Luther, regarded music as the “fifth gospel.” They were prolific composers of hymns, anthems, and other sacred works.

In 1898 John Frederick Wolle, one of the most famous of the American Moravian musicians, founded the Bach Choir of Bethlehem, Pennsylvania, the country’s first. Today the music of the Mora-



The 1993 Bach Festival featured Music of the Moravians.

vians is maintained by the Moravian Music Foundation of Winston-Salem, North Carolina—a rich treasury preserving more than 10,000 works collected from American Moravian settlements—with Dr. Nola Reed Knouse as its Director.

In 1993 the Society presented a program, *Music of the Moravians*, at the 58th Annual Winter Park Bach Festival, beginning a fruitful long-term relationship with the Foundation. Dr. Sinclair was subsequently honored as permanent Conductor of the biennial Moravian Music Festival. In 2007 a more extensive concert of Moravian music was included in the 72nd Annual Bach Festival.





The Educational Programs

THE YOUTH CHOIR



Great composers before and after Bach have incorporated children's and other young voices in their works for additional color or special effect. Bach's major responsibilities, of course, included running schools for young choristers, and the *St. Matthew Passion* itself calls for them. Over the years the Society has invited various guest youth groups from area churches, community choirs, and schools to sing the required children's parts on an *ad hoc* basis.

In 1992 Dr. John Sinclair organized the first Bach Festival Children's Choir in association with the Rollins Community

School of Music, which he also had organized. Over the years the size and timing of these programs varied, given the rapid turnover of children as their voices changed. In 2008 the Children's Choir was reorganized through partnership with the Lake Highland Preparatory School and now appears as the Bach Festival Youth Choir for the Society's performances. Conducted by Devon Kincaid, the Choir boasts some 30 members ages 9-15. The Youth Choir gives a number of performances in addition to its appearances with the Bach Choir.



THE FRESH STARTS MUSICIANS GO TO SCHOOL

A series of in-school performances for students in grades K-12 is the largest single educational program of the Society. Since the 1993-94 school year, Fresh StARTs has made as many as 150 appearances, reaching up to 30,000 students in a single season with a wide range of programs.

Inspired by the national Young Audiences Organization, which had not come to this area, Dr. Sinclair took the initiative to design a program for local school needs, assisted by Rick Levy, a local musician. In their first season, they reached more than 50 schools. Programs are funded in part by the Orange County Public Schools and United Arts of

Central Florida, as well as individual school resources and parent groups.

Each program is carefully designed to create interdisciplinary educational and artistic experiences with live, curriculum-based intimate encounters. Intended for small groups, the program provides a personal experience for each child.

Currently eight different programs range from *African Drumming and Dance* for grades K-5 to *Didgeridoo Down Under* for grades K-12 to *The World Turned Upside Down: Music of the American Revolution* for grades 3-11. A number of these also offer teacher lesson plans for the students' preparation.

THE YOUNG ARTIST COMPETITION

In 1992, a year of many beginnings, John Tiedtke brought together former Rollins President Hugh McKean—then head of the Morse Museum of American Art—and Dr. John Sinclair to organize a competition to recognize and reward Florida's finest young singers and instrumentalists.

Sponsored since the first event in 1993 by the Morse Museum and the Bach Festival Society, the Young Artist Competition is open to students in grades 9-12 who are Florida residents or who attend



a Florida school. Under certain circumstances even younger students may apply, though previous winners may not. No more than 75 applicants are accepted.

Piano, strings, brass/woodwinds, and voice are the categories heard by a panel of distinguished area professional musicians. Cash prizes totaling \$5,000 are offered, along with the opportunity to apply for Rollins scholarships. The competition is Central Florida's leading such program open to the entire public.



THE YOUNG AT HEART CHORALE



The Young at Heart Chorale is a dynamic group of seniors age 55 and over who love to sing. Their repertoire covers many styles and genres, but specializes in favorite standards and show tunes.

Dr. John Sinclair began the Chorale in 1992 as part of the Community School of Music with George Richards and Alice Fague as its early conductors. In 2005 it came under the Society's direction as part

of its broader outreach programming after a reorganization that occurred following the renovation of R.D. Keene Hall. Jodi Tassos is now its Director.

"Outreach" is an understatement for the Chorale, which gives dozens of appearances each season at churches, retirement communities, museums, and clubs. Its members, totaling more than 50, bring the joy of music to thousands.

THE SUMMER MUSIC ACADEMY

June 2010 will see the launch of a new Bach Festival Society educational program: the Summer Music Academy. High school students will participate in a weeklong program of intensive vocal training, including choral, operatic, and

musical theater repertoire. Instructors will be selected for their musical expertise and their ability to inspire young musicians. The week will conclude with a final concert that families will be invited to attend.



The Knowles Memorial Chapel at Rollins College, dedicated in 1932 and home of the Bach Festival



The Rollins Connection

THE BACH HOME AND THE COMMUNITY

The Bach Festival Society was born and nurtured with the constant support of Rollins College, although both are completely separate organizations. Each successive Rollins President has recognized the role the Society's activities have brought to the College's educational and cultural life, and each has served on its Board of Trustees.

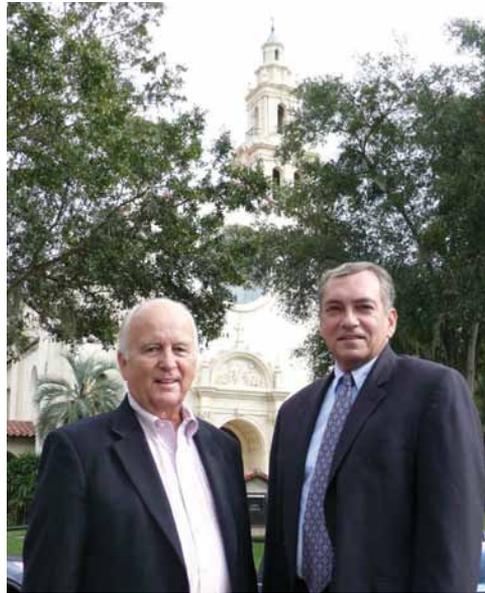
The connection with the Rollins Department of Music has been especially strong. Faculty have played important roles as soloists, lecturers, organists, and orchestral musicians. Recent faculty soloists include Gloria Cook, Edmund LeRoy, and Julia Foster. In turn, the Festival's presence on campus and its many musical opportunities have helped attract strong faculty. All but one of the Society's Artistic Directors have served as

Departmental Chair, and Dr. John Sinclair is now in his 20th season with the Society.

Rollins students have benefited as well from the opportunities presented by the close relationship with the Society, and some have gone on to major careers, including the late Metropolitan Opera star John Reardon (Rollins Class of 1952) and the late famed television host Fred "Mister" Rogers (Rollins Class of 1951). One high school student studying

voice privately at Rollins, Curtis Rayam, became a leading tenor with major opera companies around the world. He now serves as Adjunct Instructor of Voice at Rollins and is a member of the Society's Board of Trustees.

At the same time, the generosity of Rollins College has been indispensable to



*Bach President Eric Ravndal
and Rollins President Lewis Duncan*

the evolution of the Society. All major Choral Masterworks and Bach Festival concerts are performed in the beautiful Knowles Memorial Chapel, a setting somewhat smaller but still comparable to the churches in Leipzig, Germany, where Bach spent his last 27 years.

Recitals and smaller ensembles are presented in the new Tiedtke Concert Hall in R.D. Keene Hall, which also provides the Choir rehearsal facilities. After the Concert Hall's formal opening featuring a performance by baritone Thomas Hampson in the Society's Visiting Artist Series, Louis Roney, himself a distinguished international opera artist and soloist with the Festival, wrote "At first hearing, the Tiedtke Concert Hall is about as 'live' as any I have heard in this country or in Europe."

For most of the Society's existence, its connection with Rollins was effectively managed by one man: the late John Meyer Tiedtke. Mr. Tiedtke served as an officer

of the College and was a long-standing College Trustee. From 1950 to 2003 he also served as President of the Bach Festival Society, making the relationship between the two organizations almost seamless. When Mr. Tiedtke stepped down as President, however, the Bach Festival Trustees realized that a more formal arrangement with the College would be appropriate. In 2005 the Bach Festival Society and Rollins College executed an agreement covering all essential aspects of their affiliation, assuring continuity and stability for the years ahead.

At the same time, the surrounding community of the City of Winter Park has been a source of support for the Society. Every July 4th the Choir joins in the City's official celebration of our country's birth with a free patriotic performance in Winter Park's Central Park. The Morse Museum of American Art also ushers in the holiday season in early December

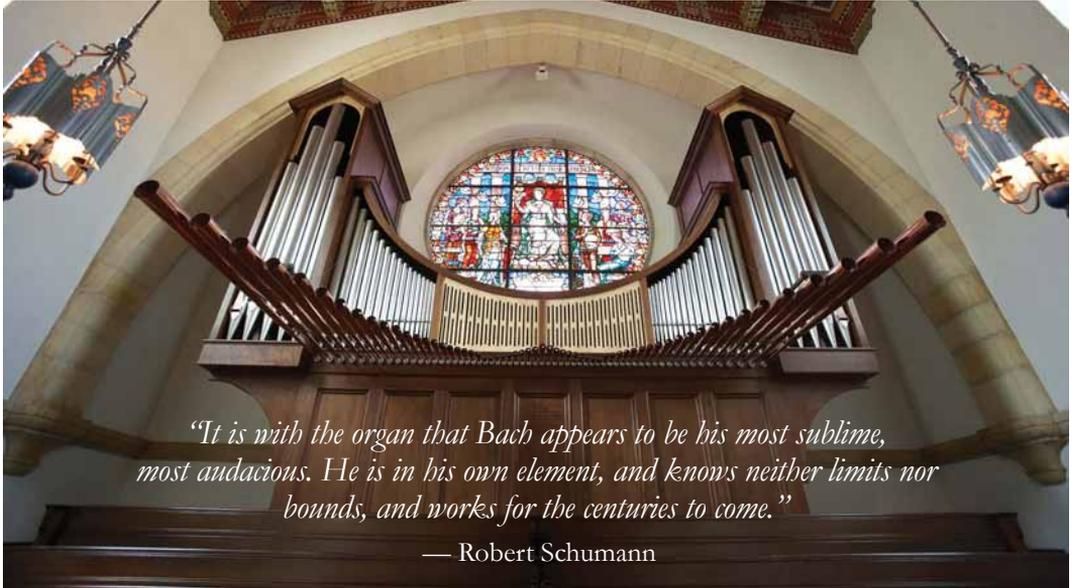
with a "Christmas in the Park" program, which features a rare night-time illuminated display of 10 original stained-glass windows of Louis Comfort Tiffany. The Bach Choir has performed as the featured artist in this event for a quarter of a century. Attendance at both events numbers in the thousands; they are treasured highlights of community life.



PHOTO BY PHELAN EBENHACK



THE GREAT ORGAN AT THE FESTIVALS



At the first Winter Park Bach performance held two days after the 250th birthday of the Master in 1935, the first notes heard—Bach’s magnificent *Toccata and Fugue in D minor*—came from the new organ in Knowles Memorial Chapel. The organ had been dedicated on March 29, 1932 in the same ceremony as the Knowles Memorial Chapel. Like the Chapel, the organ was a gift to Rollins College from Francis Knowles Warren.

During the following decades the organ music of Bach and his Baroque contemporaries was a permanent part of the Festivals. By the 1990s, however, many of the organ’s mechanisms, untouched since their installation, were showing the ravages of age, and it essentially became impossible to deliver the wide-ranging

and challenging repertoire required of serious performers. With great reluctance the Society’s Trustees found it necessary to drop organ works from the Festivals.

Finally, a group of dedicated alumni and friends of the College led by John Oliver Rich (Rollins Class of 1938 and former Dean of Admissions) conducted a fund-raising campaign to completely refurbish and enlarge the instrument. The work also included installation of an antiphonal organ around the Rose Window at the rear of the Chapel—a long-held dream that became a reality through Mr. Tiedtke’s extraordinary generosity. In 2003 the Society reestablished an annual organ recital by a major national or international organist as an integral part of the annual Bach Festival.



The Lecturers

For more than half a century lectures by distinguished scholars have been a feature of the Winter Park Bach Festival. The speakers and their topics have enriched audiences beyond the music. Often looking into the settings of works performed that year, the lecturers always bear the indisputable stamp of authority and personal commitment. From Paul Henry Lang to Barrymore Laurence Scherer, their contribution has been a treasured part of the annual experience.

1957	Dr. Paul Henry Lang	
1958	Dr. Paul Henry Lang	
1959	Dr. Paul Henry Lang	<i>The Creative Process in Music</i>
1960	Dr. Paul Henry Lang	<i>Keyboard Music of Bach and His Contemporaries</i>
1961	Dr. Paul Henry Lang	<i>Two Climates of Choral Music - North and South</i>
1962	Dr. Paul Henry Lang	<i>Myths and Legends in Musical History</i>
1963	Dr. Paul Henry Lang	<i>Choral Music Across the Centuries</i>
1965	Dr. Paul Henry Lang	<i>New Trends in Musical Criticism</i>
1966	Dr. Paul Henry Lang	<i>Handel and Unknown Composers</i>
1967	Dr. Paul Henry Lang	<i>Classicism in Music</i>
1968	Dr. Paul Henry Lang	<i>The Nature and the Future of Church Music</i>
1969	Dr. Paul Henry Lang	<i>Music - Frenchmen - and Revolution</i>
1970	Dr. Paul Henry Lang	<i>Beethoven After Two Hundred Years</i>
1971	Dr. Paul Henry Lang	<i>The Road to Musical Classicism</i>
1972	Dr. Paul Henry Lang	<i>The Age of Reason and Music</i>
1973	Dr. Elinore L. Barber	<i>Status Quo: Audience reactions to the new in music from the 14th to 20th century</i>
1974	Dr. Alfred Mann	<i>On Bach's Mass in B Minor</i>
1975	Dr. Elinore L. Barber	<i>J.S. Bach 1750-1840</i>
1977	Dr. Ward Woodbury	<i>A Tour of Bach Towns</i>
1978	Dr. Ward Woodbury	<i>The Borrowed B Minor</i>
1979	Dr. Paul Henry Lang	<i>Handel and the Sacred-Secular Controversy</i>
1980	Karyl Louwenaar	<i>The Italian in Spain: Domenico Scarlatti and His Royal Sonatas</i>
1981	Mary Ann Vos	<i>Johann Christian Bach Revisited</i>

1982	Dr. Ward Woodbury	<i>Haydn in Perspective</i>
1983	Dr. Robert Lemon	<i>The Passion in Music and Paintings</i>
1984	Dr. Paul Henry Lang	<i>Handel's Role in Musical History</i>
1985	Dr. Karl Haas	<i>Bach's Time and its Motivating Forces</i>
1986	Harold Schonberg	<i>Chamber Music of J.S. Bach</i>
1987	John Abberger	
1987	James Richman	
1988	Martin Bookspan	<i>Bach and Beethoven Beatific</i>
1989	Joshua Rifkin	<i>The Dispute over Bach's Chorus: A Look at the Sources</i>
1990	Sir David Lumsden	<i>The Mass in Western Music</i>
1991	Martin Bookspan	<i>My Life and Times</i>
1992	Eugenia Zuckerman	<i>Baroque Flute Music</i>
1993	Dr. Karl Haas	<i>Bach and His Time</i>
1993	Dr. Nola Knouse	<i>Moravian Music Origins</i>
1994	Hesperus	<i>Istampita</i>
1995	Dr. Perry Jones	<i>History of Bach Festivals</i>
1995	Eugenia Zuckerman	<i>Flute Music from the Baroque and Classic Eras</i>
1996	Dr. Karl Haas	<i>Towards the New Millenium</i>
1996	Dr. Alfred Mann	<i>Bach's St. Mark Passion</i>
1997	Dr. Alfred Mann	<i>Bach's St. John Passion</i>
1997	Ruth Waterman	<i>Music Talks: Ruth Waterman Plays Bach</i>
1998	Dr. Alfred Mann	<i>Bach's St. Matthew Passion</i>
1998	Barrymore Laurence Scherer	<i>The Sacred Theater: Rossini and His Stabat Mater</i>
1999	Dr. Alfred Mann	<i>The Bach Family Tree</i>
1999	Anthony Morss	<i>Beethoven's Mass in C minor</i>
2000	Dr. Christoph Wolff	<i>The B Minor Mass and Bach's Musical Legacy</i>
2001	Miles Hoffman	<i>J.S. Bach Was Handsome Once</i>
2002	Miles Hoffman	<i>High Voices: Baroque Style and the Rise of the Violin</i>
2003	Doug Myers	<i>The Baroque Horn and J.S. Bach</i>
2004	Dr. Christoph Wolff	<i>Sebastian Bach: The Learned Musician</i>
2005	Miles Hoffman	
2006	Charles Rosen	<i>Mozart in History</i>
2007	Miles Hoffman	<i>What was he thinking? The question of meaning in the music of J.S. Bach</i>
2008	Dr. Christoph Wolff	<i>The Bach Expedition: Recent Biographical and Musical Discoveries</i>
2009	Terry Teachout	<i>Does Classical Music Have a Future?</i>
2010	Barrymore Laurence Scherer	<i>The Mendelssohn-Bach Connection</i>

The Music & the Artists of the Bach Festival Society



Over the 75-year history of the Bach Festival Society, an incredible amount and variety of music has been brought to the Central Florida community. In addition, a host of outstanding vocal and instrumental soloists and ensembles have contributed to Bach Festival presentations. This music and these performers are described in detail in a companion 75th Anniversary booklet, *The Music & the Artists of the Bach Festival Society*.

Copies of this publication can be obtained by contacting the Bach Festival Society Office at:

1000 Holt Avenue - Box 2763
Winter Park, Florida 32789-4499

Phone: 407-646-2182
E-mail: info@bachfestivalflorida.org
Web: www.bachfestivalflorida.org

Mission Statement

The Mission of the Bach Festival Society of Winter Park, Inc. is to enrich the Central Florida community through presentation of exceptionally high-quality performances of the finest classical music in the repertoire, with special emphasis on oratorio and large choral works, world-class visiting artists, and the sacred and secular music of Johann Sebastian Bach and his contemporaries in the High Baroque and Early Classical periods. This Mission shall be achieved through presentation of:

- the Annual Bach Festival,
- the Visiting Artists Series, and
- the Choral Masterworks Series.

In addition, the Bach Festival Society of Winter Park, Inc. shall present a variety of educational and community outreach programs to encourage youth participation in music at all levels, to provide access to constituencies with special needs, and to participate with the community in celebrations or memorials at times of significant special occasions.

Adopted by a Resolution of the Bach Festival Society Board of Trustees



The Bach Festival Society of Winter Park, Inc. is a private non-profit foundation as defined under Section 509(a)(2) of the Internal Revenue Code and is exempt from federal income taxes under IRC Section 501(c)(3). Gifts and contributions are deductible for federal income tax purposes as provided by law. A copy of the Bach Festival Society official registration (CH 1655) and financial information may be obtained from the Florida Division of Consumer Services by calling toll-free 1-800-435-7352 within the State. Registration does not imply endorsement, approval, or recommendation by the State. The Bach Festival Society of Winter Park, Inc. retains 100 percent of every contribution.



Johann Sebastian Bach designed his own seal ring
featuring, in ornamental form,
the letters JSB interlocked and repeated in a mirror image.

THE BACH FESTIVAL SOCIETY OF WINTER PARK, INC.

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