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CALIFORNIA BACH SOCIETY,  
UNDER THE DIRECTION OF PAUL FLIGHT,  
OPENS ITS SEASON WITH TWO SPLENDID BACH CANTATAS

with soprano Rita Lilly, tenor Brian Staufenbiel, and a baroque ensemble of trumpets,  
timpani, recorders, oboes, bassoon, strings and organ

Johann Sebastian Bach: *Gott ist mein König* (BWV 71)  
& *Ich hatte viel Bekümmernis* (BWV 21)

Friday October 17, 2008, 8pm at St. Gregory of Nyssa Episcopal Church,  
500 De Haro Street (at Mariposa), San Francisco

Saturday, October 18, 2008, 8pm at First Presbyterian Church,  
1140 Cowper Street (at Lincoln), Palo Alto

Sunday, October 19, 2008, 4pm at St. Mark's Episcopal Church,  
2300 Bancroft Way (at Ellsworth), Berkeley

Doors open 30 minutes prior to each performance

Tickets:

Advance purchase: General \$25 / Senior \$18 / Student \$10

At the door: General \$30 / Senior \$22 / Student \$10

(415) 262-0272 / <http://www.calbach.org>  
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**“ . . . Tenor Brian Staufenbiel sent chills up the spine”**

San Mateo County Times

**Palo Alto, September 2, 2008** -- California Bach Society opens its 38th season with two of Bach's most splendid cantatas: *Gott ist mein König* (BWV 71) and *Ich hatte viel Bekümmernis* (BWV 21). Soprano Rita Lilly, tenor Brian Staufenbiel, and a baroque ensemble of trumpets, timpani, oboes, recorders, bassoon, organ, and strings join the 30-voice chamber chorus.

Never before had there been such a spectacular event in St. Mary's Church in Mühlhausen when Bach's choir and orchestra performed cantata 71 *Gott ist mein König* (God is my king), in 1708, on the occasion of the inauguration of a new city council. Inspired by Buxtehude's choir music, and having been given this special commission, Bach pulled out all the stops, scoring the piece for a full orchestra including trumpets and timpani, and alternating solo choirs with full choir. The greatly impressed city council then also paid for the printing of the work, an exceptional event in those days, which helped carry Bach's reputation far abroad.

Cantata 21 *Ich hatte viel Bekümmernis* (My heart is deeply troubled), first performed in Weimar in 1714, shares a scoring for full orchestra with cantata 71, but is larger and more profound in character. The cohesion of musical ideas and dramatic intensity of music and text has been compared to those found in Bach's Passions and B minor Mass. A beautiful instrumental introduction sets the tone of sorrow and contemplation. The chorus and soli sections that follow continue these themes. The second section opens with a dialogue between Jesus and the soul of a believer, in the form of a bass and soprano recitative. Next is an aria that continues this dialogue and forms the turning point in the cantata text with the introduction of the hope for salvation. The following chorus is a lovely soprano, alto and bass trio sung above the chorale tune that appears in the tenor and soprano chorus parts. The work ends with a triumphant chorus of praise and glory, with full and dramatic instrumental accompaniment.

## Biographies

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Soprano **Rita Lilly** moved to the Bay Area from New York almost five years ago. She is a graduate of the Crane School of Music in New York and has performed in the United States and abroad in concert, oratorio and opera in such venues as Alice Tully and Carnegie Recital Hall in New York. Specializing in the performance of early music, she was the soprano soloist with the renowned Waverly Consort for nine years where she performed over 70 concerts annually and was heard on many live radio broadcasts. Since moving to the Bay Area, Ms. Lilly has sung with the American Bach Soloists, Magnificat, Baroque Choral Guild, concerts at MusicSources, opera at Mills College and San Francisco Opera. She can be heard on numerous recordings with the Waverly Consort, American Boychoir, and the American Classical Orchestra.

Tenor **Brian Staufenbiel** has appeared at the Boston Early Music Festival, the Rochester Bach Festival in New York State, the Sherbrooke Summer Music Festival, and sings frequently throughout the San Francisco Bay Area. He is well known for his dramatic interpretation of the Evangelist role in Bach's *Saint Matthew Passion* and *Saint John Passion*, as well as his comically gruesome depiction of the Roasted Swan in Orff's *Carmina Burana*. Staufenbiel is Artistic Director of the Opera Program at the University of California, Santa Cruz, where he is also on the voice faculty. With his 2006 production, he was awarded the first prize in the National Opera Association Opera Competition. Staufenbiel has recorded for Musical Heritage Society, Koch International

Classics, and Helicon Records. His most recent recording includes the world premiere recordings of tenor arias from Lou Harrison's opera *Young Caesar* and the *Saint Cecilia Mass* (Kleos records).

Artistic Director **dr. Paul Flight**, a noted choral conductor, teacher and singer, is in his third season with the California Bach Society. A former member of such distinguished ensembles as The Waverly Consort, Theatre of Voices, Pomerium Musices, and the New York Collegium, he brings a wealth of expertise to CBS. In addition, he is the newly appointed Artistic Director of Schola Cantorum San Francisco, and the Founding Director of Chora Nova.

Dr. Flight is also in his ninth season as Principal Conductor of the Madison Early Music Festival, where he has directed masterworks by Bach, Handel, Telemann, Vivaldi, Purcell, Dufay and Guerrero. He has twice been a Visiting Professor of Music at UC Berkeley, directing the Music Department's top choral ensembles. He conducted an operatic double-bill production of Gustav Holst's *Savitri* and Darius Milhaud's *Les malheurs d'Orphée* for Mills College and, in 2003, sang the title role in Philip Glass's *Akhnaten* for Oakland Opera-Theater. A renowned counter-tenor, he has also performed works by John Adams, Leonard Bernstein and Unsuk Chin with The Los Angeles Philharmonic, The Cleveland Orchestra, The Atlanta Symphony Orchestra, The Berkeley Symphony, and the Norwegian State Opera, and recently made his debut at the Kennedy Center singing the first counter-tenor role in *El Niño*. He received his doctorate from Indiana University, where he studied conducting with Robert Porco. His research focused on the Venetian composer Giovanni Croce (1557-1609), and he has recorded a program featuring the music of Croce for *Harmonia*, a nationally syndicated radio show. Dr. Flight recently appeared as a guest on KALW radio's performing arts program, *My Favorite Things*, and has lectured on opera, music history and form as a Visiting Professor at Mills College.

**California Bach Society** has established a reputation for its historically informed interpretations of Renaissance and Baroque choral music. Throughout its 37-year history, CBS has performed with such early music luminaries as Magnificat and members of the Philharmonia Baroque Orchestra. CBS was a featured concert presenter at the 2000 Berkeley Early Music Festival. In 2003, CBS joined the world-renowned Kronos Quartet in the Bay Area premiere of Terry Riley's *Sun Rings* at the San Francisco Jazz Festival. San Francisco Classical Voice has praised the chorus for its "elegant affecting performance" and noted that the choir sang with "serene confidence...delicate nobility...[and] effervescent grace."