



Bourbon Baroque Presents

URBAN BOURBON CONCERT TOUR

REFORMED:
THE MUSIC OF JOHANN SEBASTIAN BACH

Friday October 29 • 8PM • Copper & Kings

Saturday October 30 • 8PM • Peerless

Sunday October 31 • 3PM • Noble Funk



Founded in the summer of 2007, Louisville-based Bourbon Baroque specializes in historically informed performance of 17th and 18th-century music, inspired by the art and culture of the royal House of Bourbon. Led by historical keyboardist John Austin Clark and violinist Alice Culin-Ellison, the ensemble varies in size based on a given programme, performing chamber music to full operatic spectacles throughout the year in a variety of venues. Through music, Bourbon Baroque holds collaboration and outreach as its mission.

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URBAN BOURBON CONCERT TOUR

REFORMED 2021

Music for Reformation Sunday

Johann Sebastian Bach

Copper & Kings

Kentucky Peerless

Noble Funk

John Austin Clark

Executive Director, Founder

Keyboards

Louisville native and Director of Music, John Austin Clark serves as founding Executive Director of Bourbon Baroque (2007). Mr. Clark is an active accompanist and vocal/audition coach (#musicbox1532), directs musical theatre and opera, and performs regularly with various ensembles and equity theatre houses. Mr. Clark is the recipient of the 2017 Young Alumni Achievement Award from his alma mater Louisville Collegiate School in Louisville, Kentucky. He performs on a variety of keyboard instruments and owns a 2017 Beaupré Italian harpsichord (Montréal, QC) and can be heard on the Naxos/Centaur label.

Recent appearances include the Waterfront Botanical Gardens in Louisville, Kentucky where he appeared in recital with soprano Emily Yocum Black featuring an unusual pairing of Baroque arias and Broadway hits. He makes his Play Louisville debut this December as music director for Stephen Trask's "Hedwig and the Angry Inch" with Drag Daddy Productions starring the inimitable Gilda Wabbit.

www.johnaustinclark.com.

Alice Culin-Ellison

Artistic Director

Violin

Alice Culin-Ellison, violinist and co-artistic director of Bourbon Baroque, is a versatile historical performer with training in over 400 years of repertoire. As concertmaster, Alice has led productions of Handel's Acis and Galatea and Purcell's King Arthur, and soloed with various ensembles. Other professional engagements include Indianapolis Baroque Orchestra, Chatham Baroque, Apollo's Fire, the North Carolina Baroque Orchestra, and The Princeton Festival Baroque Orchestra.

Also passionate about education and scholarship, her research focuses on 19th-century American chamber music and she has lectured and given masterclasses on Historical Performance. Alice received her Doctorate from Case Western Reserve University in Historical Performance, and also holds degrees from the University of Michigan and Indiana University. When not pursuing her passion for music, Alice is the keeper and grower of many house plants, and enjoys backpacking, cooking, and paddleboarding.

www.aliceculinellison.com

Bourbon Baroque

Josefien Stoppelenburgsoprano
Allison Gish contralto
Zackery Morris..... tenor
David Rugger.....baritone
Alice Culin-Ellison violin
Sarah Cranor violin
Allison Monroeviola
Lara Turner.....cello
Phil Spray..... violone
Sarah Schillingoboes
Luke Conklinoboes
Kelsey Schilling..... bassoon/taille
John Austin Clarkharpsichord/organ



ORCHESTRAL SUITE N° 1

BWV 1066

Ouverture
Courante
Gavotte
Forlane
Menuet
Bourrée
Passepied

EIN FESTE BURG IST UNSER GOTT

BWV 80b (Leipzig)

Chorale fantasia: *Ein feste Burg ist unser Gott*

Aria e chorale: *Alles, was von Gott geboren*

Recitative: *Erwäge doch, Kind Gottes*

Aria: *Komm in mein Herzenshaus*

Chorale: *Und wenn die Welt voll Teufel wär*

Recitative: *So stehe dann bei Christi blutgefärbter Fahne*

Duetto: *Wie selig sind doch die, die Gott in Munde tragen*

Chorale: *Das Wort sie sollen lassen stahn*

1 CHOR

Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen;
Er hilft uns frei aus aller Not,
Die uns itzt hat betroffen.
Der alte böse Feind,
Mit Ernst er's jetzt meint,
Groß Macht und viel List
Sein grausam Rüstung ist,
Auf Erd ist nicht seinsgleichen.

2 ARIE UND CHORAL

Alles, was von Gott geboren,
Ist zum Siegen auserkoren.
Mit unsrer Macht ist nichts getan,
Wir sind gar bald verloren.
Es streit' vor uns der rechte Mann,
Den Gott selbst hat erkoren.
Wer bei Christi Blutpanier
In der Taufe Treu geschworen,
Siegt im Geiste für und für.
Fragst du, wer er ist?
Er heißt Jesus Christ,
Der Herre Zebaoth,
Und ist kein andrer Gott,
Das Feld muß er behalten.
Alles, was von Gott geboren,
Ist zum Siegen auserkoren.

1 CHORUS

Our God is a secure fortress,
A good shield and weapon;
He helps us willingly out of all troubles,
That now have stricken us.
The old, evil enemy
Is earnestly bent on it,
Great strength and much deceit
Are his horrid armaments,
There is nothing like him on earth.

2 ARIA AND CHORALE

Everything that is born of God
Is destined for victory.
Nothing can be done through our strength,
We are soon already lost.
The right man battles for us,
Whom God himself has elected.
Whoever is, with the bloody banner of Christ,
Sworn into the fealty of baptism,
Conquers in the spirit again and again.
You ask, who is He?
He is called Jesus Christ,
The Lord of Sabaoth,
And there is no other God,
He must control the battlefield.
Everything that is born of God
Is destined for victory.

3

REZITATIV

Erwäge doch, Kind Gottes, die so große Liebe,
Da Jesus sich
Mit seinem Blute dir verschriebe,
Wormit er dich
Zum Kriege wider Satans Heer und
wider Welt, und Sünde
Geworben hat!
Gib nicht in deiner Seele
Dem Satan und den Lastern statt!
Laß nicht dein Herz,
Den Himmel Gottes auf der Erden,
Zur Wüste werden!
Bereue deine Schuld mit Schmerz,
Daß Christi Geist mit dir
sich fest verbinde!

4

ARIE

Komm in mein Herzenshaus,
Herr Jesu, mein Verlangen!
Treib Welt und Satan aus
Und laß dein Bild in mir erneuert prangen!
Weg, schnöder Sündengraus!

3

RECITATIVE

Only consider, child of God, the greatness of love,
Which Jesus Himself
With His blood signed over to you,
Through which He,
In the war against Satan's host and the world,
and Sin
Has won you!
Do not make a place in your soul
For Satan and depravity!
Do not let your heart,
God's heaven on earth,
Become a wasteland!
Repent your guilt with pain,
So that Christ's spirit may firmly
bind itself to you!

4

ARIA

Come into my heart's house,
Lord Jesus, my desire!
Drive the world and Satan out
And let your image, shine forth renewed in me!
Away, contemptible horror of sin!

5

CHORAL

Und wenn die Welt voll Teufel wär
 Und wollten uns verschlingen,
 So fürchten wir uns nicht so sehr,
 Es soll uns doch gelingen.
 Der Fürst dieser Welt,
 Wie saur er sich stellt,
 Tut er uns doch nicht,
 Das macht, er ist gericht',
 Ein Wörtlein kann ihn fällen.

6

REZITATIV

So stehe dann bei Christi
 blutgefärbten Fahne,
 O Seele, fest
 Und glaube, daß dein Haupt dich nicht verläßt,
 Ja, daß sein Sieg
 Auch dir den Weg zu deiner Krone bahne!
 Tritt freudig an den Krieg!
 Wirst du nur Gottes Wort
 So hören als bewahren,
 So wird der Feind gezwungen auszufahren,
 Dein Heiland bleibt dein Hort!

5

CHORALE

And if the world were full of the devil
 And would devour us,
 Even then we would not be so fearful,
 We should even then succeed.
 The prince of this world,
 However harsh he might be,
 Yet can do nothing to us,
 Since he is already judged,
 A little word can topple him.

6

RECITATIVE

Then stand with Christ's
 blood-stained flag,
 O soul, firmly
 And believe that you will not lose your Leader,
 Indeed, that His victory
 Will also pave the way to your crown!
 March joyfully to war!
 If you only keep God's word
 As you hear it,
 Then the enemy will be driven out forcibly,
 Your Savior remains your treasure!

7 DUETT

Wie selig sind doch die,
die Gott im Munde tragen,
Doch selger ist das Herz,
das ihn im Glauben trägt!
Es bleibt unbesiegt
und kann die Feinde schlagen
Und wird zuletzt gekrönt,
wenn es den Tod erlegt.

8 CHORAL

Das Wort sie sollen lassen stahn
Und kein' Dank dazu haben.
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
Laß fahren dahin,
Sie habens kein' Gewinn;
Das Reich muß uns doch bleiben.

7 DUET

How happy are they,
who bear God in their mouths,
Yet happier is the heart
that bears Him in faith!
It remains unconquered
and can strike the enemy
And will be crowned at last,
when it conquers death.

8 CHORALE

They shall put His word aside
and have no consideration for it.
He is indeed beside us in the field
with His spirit and His gifts.
If they take our bodies from us,
possessions, honor, child, wife,
let them take them away,
they have no spoils;
The realm must still remain ours.

Josefien Stoppelenburg

Soprano

Dutch soprano Josefien Stoppelenburg is best known for her dazzling vocal agility and her passionate and insightful interpretations. Stoppelenburg has performed all over the United States, Europe, Asia, and South America as a Baroque Music and Oratorio specialist, and as a concert singer.

Her appearance on Chicago's classical radio program, "Live from WFMT", was selected as one of the 10 best performances in 2016. Stoppelenburg has performed most major oratorio works by Handel, Haydn, Bach and Mozart, and many works by Schubert, Mendelssohn and Monteverdi.

Josefien recently appeared to great acclaim in "Annelies", an oratorio about Anne Frank by composer James Whitbourn. This English composer praised Stoppelenburg's outstanding performance, stating:

"I have heard many performances, but few so accomplished and so full of understanding as hers."

Stoppelenburg taught vocal masterclasses at Indiana University (Jacobs School of Music), the University of Colorado, Cincinnati Conservatory of Music, and Illinois State University. She has performed for the Dutch Royal family on several occasions. Her new CD 'Modern Muses, contemporary treasures for voice and cello', with American cellist Jean Hatmaker, will be released this Fall by Navona Records.

www.josefienstoppelenburg.com

Allison Gish

Contralto

Praised for her "full-flavored mezzo," (Parterre Box) and "substantial instrument and stage presence" (Voce di Meche), Allison Gish is a contralto based in New York. She is the 1st Place winner of the 2021 Rochester International Vocal Competition. Recent roles include the title role in Mascagni's Zanetto (ViOp Productions), La Frugola in Il Tabarro (Social Distance Opera), Apollo in Handel's Terpsicore (American Bach Soloists Academy), Lucia in La gazza ladra (Teatro Nuovo), The Mother in The Consul (Bronx Opera), Lisotta in Salieri's La cifra (dell'Arte Opera Ensemble), and Lucretia in Britten's The Rape of Lucretia (New Camerata Opera), a performance deemed a "knockout" (Reaction, Operawire).

On the concert stage, Allison has been alto soloist in Bach's Mass in B Minor (American Bach Soloists Academy, Ars Musica), Mozart's Requiem (Ars Musica), Handel's Messiah (Bourbon Baroque), as well as numerous solo cantatas.

This season, she reprises the role of Leonora Goosling in Felix Jarrar's Mother Goose, sings in the premiere of Only Remains Remain, an experimental piece by Freya Powell at MoMAPs1, performs as alto soloist in Bach's Magnificat and Vivaldi's Gloria with the Taghkanic Chorale, and returns to Louisville for performances of Bach's "Ein feste Burg" and Handel's Messiah with Bourbon Baroque.

www.allisongish.com

Zackery Morris

Tenor

Zackery Morris, tenor, is delighted to be joining Bourbon Baroque for this exciting concert series! Zackery holds a doctorate of musical arts and a masters of music from the University of Kentucky, with a bachelor of arts in music from Wingate University. Zackery has been a nationally featured performer and soloist in the medium of not only classical choral repertoire, but also in opera, musical theatre and classic/contemporary voice recital repertoire.

Most recently Zack was a festival artist for Opera Saratoga for their 2019 season. Other affiliated companies and programs include American Lyric Theatre, Opera Maine, Bayview Music Festival, Kentucky Opera, University of Kentucky Opera Theatre, The Ohio Light Opera, Opera Carolina, Kentucky Bach Choir and Bourbon Baroque to name a few. In addition to his performance career, Zackery is also an accomplished vocal pedagog and scholar who recently held the title of Visiting Assistant Professor of Music at Murray State, Visiting Instructor of Voice at Centre College and maintains a vocal studio of students nationwide.

Zackery's research into Yoga and Mindfulness Based Stress Reduction for collegiate musicians has found its way into choral and vocal music conferences. Bringing this classic yet fantastically brilliant repertoire alive yet again is a joy!

David Rugger

Baritone

With a voice praised for its "dark-hued splendor" (San Francisco Gate), baritone David Rugger enjoys a blossoming career in oratorio, early music, and ensemble singing. This season will feature a solo debut with the Indianapolis Chamber Orchestra, and return performances with the Washington Bach Consort, Indianapolis Baroque Orchestra, and Bourbon Baroque.

Other recent highlights include solo appearances with the Bach Society of St. Louis, Bach Society of Dayton, Bach Akademie Charlotte, Mountainside Baroque, Alchemy Viols, and several Bach cantata series. David has also performed as an ensemble musician with Vocal Arts Ensemble (Cincinnati), Seraphic Fire, and Conspirare. David is an alum of the American Bach Soloists Academy and was a Virginia Best Adams Fellow at the Carmel Bach Festival. He has performed under the batons of Dana Marsh, Scott Allen Jarrett, Paul Goodwin, Jeffrey Thomas, Eric Stark, A. Dennis Sparger, Philip Cave, Michael Beattie, and John Butt.

A scholar as well as a performer, David earned his PhD in Musicology from Indiana University, where he also studied voice and was active in the Historical Performance Institute. In his scholarship, David explores the relationship between vocal sound, the body, and identity from the nineteenth century through to the present day, especially in England and America. David is currently a Visiting Lecturer in Musicology and Voice at Butler University.

www.davidrugger.com

Sarah Cranor

Violin

Violinist Sarah Elizabeth Cranor is passionate about the freedom of sonic possibilities found in both historical and contemporary music. She is acting Concertmaster/Principal Second Violin with the Midland-Odesa Symphony, a member of the Permian Basin String Quartet and the Chasqui Quartet, and directs Tonos del Sur: a historically-informed ensemble which explores the intersection of European music with the colonization of the New World. Sarah's recent collaborative highlights include Tonos del Sur at the Berkeley Early Music Festival, co-direction of a production of *La Púrpura de la Rosa* with Nell Snidas, Bourbon Baroque, the Indianapolis Baroque Orchestra, Sphere Ensemble, the Charlotte BachAkademie, and guest concertmaster of the Bloomington and Lafayette Symphony Orchestras. Recently released recordings include "The Colorful Telemann" with Indianapolis Baroque Orchestra for NAXOS Music, "Fair and Princely Branches: Music for the Jacobean Princes" with Renaissance violin band The Queen's Rebels, "Stay at Home for the Holidays" with Sphere Ensemble, and the world premiere of Kurt Vonnegut's Requiem with Voces Novae. Sarah holds a Doctor of Music degree from Indiana University's Jacobs School of Music. Her doctoral research focuses on the music of Santiago Billoni, chapelmaster at the Durango Cathedral, Mexico, from 1749-1756. Sarah has fallen in love with long-distance running, after running several solo marathons during the pandemic. She is currently training for her next ultra-marathon race and is looking forward to seeing where her running shoes take her!

Allison Monroe

Viola

Allison Monroe plays Renaissance, baroque, and classical violin and viola, viols, vielle, rebec, and sings. Her performing credits include the Newberry Consort, the Boston Camerata, Piffaro, Apollo's Fire, Atlanta Baroque Orchestra, Les Délices, Indianapolis Baroque Orchestra, Seattle Baroque Orchestra, and the Washington Bach Consort. She was the Artistic Director and a performer in the Queen's Rebels for Fair and Princely Branches, an album of music for the Jacobean princes released in 2020.

Allison co-founded and serves as Artistic Director for Trobár, a Cleveland-based trio of voices and instruments dedicated to bringing medieval music to modern audiences. Trobár has been featured on Early Music America's Emerging Artists Series and the Gotham Early Music Scene series, among others, and has been in residence at the University of Louisville and Avaloch Farm. Alongside a regular season in Cleveland, Trobár issues a free monthly podcast called Trobár Talks. Trobár's first album, *Il Dit / Elle Dit*, recorded in 2021 and to be released February 2022, explores themes of dialogue and equality in French love songs and poetry.

Since 2018, Allison has been an Adjunct Lecturer at Case Western Reserve University (CWRU), where she previously earned a Doctor of Musical Arts in Historical Performance Practice. This fall, she is coaching the medieval and Renaissance ensembles of the Collegium Musicum and directing the CWRU Baroque Orchestra.

Lara Turner

Cello

An active performer on cello, baroque cello, and viola da gamba, Lara Turner enjoys a varied career performing music ranging from contemporary to baroque. Lara has held the position of Principal Cello with the South Bend Symphony since 2004. She has been a featured soloist performing with the symphony: Milhaud's Concerto No. 1 (2007), Tchaikovsky's Variations on a Rococo Theme (2013), Saint-Saens' Concerto No. 1 (2015) and Beethoven's Triple Concerto (2017).

Lara is a member of Claricello, a clarinet and cello duo co-founded with her husband Jason Gresl. Claricello, focusing primarily on contemporary classical music written for this unusual combination, is regularly featured at the Loon Lake Live! Chamber Music Festival in Upstate New York and has performed in Canada, Italy, Holland, and across the United States. Their performance of "Dust" by Belinda Reynolds can be heard on her CD entitled Cover. Equally at home in the early music genre, Lara has been the principal cellist of the Baroque Chamber Orchestra of Colorado since 2005. She can be heard as a member of this ensemble on their CDs Cornucopia, Forte e Dolce and Corelli's Circle. She performs regularly with other early music groups including Louisville's Bourbon Baroque and the Indianapolis Baroque Orchestra, and has been a featured soloist on viola da gamba in Bach's St. Matthew Passion at the Baldwin-Wallace Bach Festival. Lara earned a Bachelor of Music degree from Oberlin Conservatory studying with Andor Toth, Jr. and Catharina Meints, and a Master of Music degree from San Francisco Conservatory studying with Bonnie Hampton.

Philip Spray

Violone

Philip Spray performs with period instrument ensembles across the country in concerts and recordings. Co-founder of the Indianapolis Baroque Orchestra under Barthold Kuijken, he also is founding director of Musik Ekklesia whose first recording, The Vanishing Nordic Chorale, was nominated for a Grammy award in 2010, Best Classical Producer. His current work with Alchymy Viols explores traditional literature for the viola da gamba consort but even more, as the name of the ensemble implies, the potential of mixing viols with both related and unrelated artistic elements to create something completely new.

Luke Conklin

Oboe

As a historical performer, Luke Conklin has worked with early music groups throughout North America including American Bach Soloists, Portland Baroque Orchestra, New York Baroque Incorporated, and the Trinity Wall Street Baroque Orchestra and Choir. A frequent collaborator with Cleveland-based Apollo's Fire Baroque Orchestra, he appears on their recent album Christmas from Sugarloaf Mountain, playing recorder, Celtic and Medieval harps, Irish flute, and shawm.

Luke holds a D.M.A. in Historical Performance Practice from Case Western Reserve University and an M.M. in Historical Performance from the Juilliard School and an M.A. in Gregorian Chant and Ritual Song from the Irish World Academy of Music and Dance.

Sarah Huebsch Schilling

Oboe

Sarah Huebsch Schilling is in demand as a period oboist and performance practice specialist. Sarah performs with period instrument groups throughout the Americas including Staunton Music Festival, Chatham Baroque, Atlanta Baroque Orchestra, Bourbon Baroque, Washington Bach Consort, Montana Early Music Festival, Chamber Music Society of Central Virginia, Spire Chamber Orchestra, and Festival Internacional de Música Sacra.

As director of outreach at Forgotten Clefs (Renaissance Wind Ensemble), Sarah created "Shawms and Stories," which brings musical storytelling programs to community centers in South-Central Indiana.

Sarah directs the Interlochen Early Music Workshop and has given masterclasses at Grand Valley State University, the Princeton Festival, and North Carolina School for the Arts.

Kelsey Schilling

Bassoon/Taille

A native of Indiana, Kelsey Andrew Schilling (bassoon) has a busy performance schedule including regular appearances with the Atlanta Baroque Orchestra, Bach Collegium–Fort Wayne, Bourbon Baroque, Mallarmé Chamber Players, North Carolina Baroque Orchestra, Washington Bach Consort, and the Washington National Cathedral Baroque Orchestra.

Additionally, this season marks his debut performances with Three Notch'd Road and the newly formed Ensemble 1500. On shawms, dulcians, crumhorns, and recorders, Kelsey is a founding member of the Renaissance wind band Forgotten Clefs, which has made appearances at the Smithsonian Institution and Boston Early Music Festival Fringe Series, and has been featured on Public Radio International.

Outside of the performance hall, he has a small business making reeds for all his early instruments. An avid traveler, Mr. Schilling has performed in thirty-one states and seven different countries on three continents. Additionally, Kelsey has recorded for Dorian Sono Luminus, IU Press, and Naxos. He holds degrees in Early Music and German from Indiana University.

Ticket sales cover only a small percentage of the operating costs needed to maintain our collaborative programming.

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becoming a member of
Bourbon Baroque!**

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