



**BACH AT THE**

*Cathedral*

**December 17 & 18, 2021**

Photo: Jeffery Noble



# Bach at the Cathedral

Friday, December 17 and Saturday, December 18, 2021 • 8:00PM  
St. Mary's Cathedral

Peoria Symphony Orchestra  
George Stelluto • Conductor  
Catherine Cho • Violin, Viola

Michelle Areyzaga • Soprano  
Katherine Lewis • Viola  
Alex Liedtke • Oboe

Sarah Carrillo • Trumpet  
Yukie Ota • Flute  
Justina Chu • Flute

## Brandenburg Concerto No. 6 in B-flat Major, BWV 1051

*Allegro*  
*Adagio ma non troppo*  
*Allegro*

Johann Sebastian Bach  
(1685-1750)

Catherine Cho • Viola  
Katherine Lewis • Viola

## Cantata No. 209: Non sa che sia dolore

(Text and translation on page 55)

*Sinfonia*  
*recitative: Non sa che sia dolore*  
*aria: Parti pur e con dolore*  
*recitative: Tuo saver al tempo e l'età contrasta*  
*aria: Ricetti gramezza e pavento*

Johann Sebastian Bach

Michelle Areyzaga • Soprano

## Concerto in C minor for Oboe, Violin, and Orchestra, BWV 1060R

*Allegro*  
*Adagio*  
*Allegro*

Johann Sebastian Bach

Alex Liedtke • Oboe  
Catherine Cho • Violin

## INTERMISSION

## Brandenburg Concerto No. 4 in G Major, BWV 1049

*Allegro*  
*Andante*  
*Presto*

Johann Sebastian Bach

Catherine Cho • Violin  
Yukie Ota • Flute  
Justina Chu • Flute

## Brandenburg Concerto No. 2 in F Major, BWV 1047

*Allegro moderato*  
*Andante*  
*Allegro assai*

Johann Sebastian Bach

Yukie Ota • Flute  
Alex Liedtke • Oboe  
Catherine Cho • Violin  
Sarah Carrillo • Trumpet

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This program is partially supported by a grant  
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# Peoria Symphony Orchestra

December 17 & 18, 2021

George Stelluto • Conductor

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## Catherine Cho • Violin/Viola



Catherine Cho is recognized for her remarkable virtuosity, combining technical mastery of her instrument with an extraordinary and distinctive musicality. Praised by *The New York Times* for her “sublime tone,” she has appeared worldwide as soloist with many orchestras and chamber ensembles as well as in recital. Her repertoire ranges from the traditional works by Bach, Beethoven, Mozart, and Brahms, to those of Bartók,

Korngold, and Berg, in addition to music of our time.

Cho’s orchestral engagements have included appearances with the Detroit, Montreal, and Washington, DC’s National Symphony orchestras, the Buffalo Philharmonic, the National Arts Centre Orchestra in Ottawa, the Edmonton Symphony, the Korean Broadcasting Symphony, the symphony orchestras of Barcelona, Haifa and New Zealand, the Het Gelders Orkest in Holland, the Orchestra of the Teatro Colon in Buenos Aires, and the Aspen Chamber Symphony performing with distinguished conductors such as Mstislav Rostropovich, Robert Spano, Sixten Ehrling, Hugh Wolff, and Franz-Paul Decker. A regular guest on tour with “Musicians from Marlboro,” Ms. Cho has also been a frequent participant in their summer Music Festival in Vermont since 1993.

She has performed as special guest soloist with the New York City Ballet at Lincoln Center for two ballets by renowned choreographer Peter Martins including the New York premiere of his ballet *Viva Verdi*. Her concert performance of Vivaldi’s *The Four Seasons*, with the Buffalo Philharmonic under the baton of Jo-Ann Falletta, was

taped live and broadcast nationwide on National Public Television in January 2002. In broadcasts heard around the world, Catherine Cho has appeared on such stations as Radio Frankfurt (Germany), CBC (Canada), WQXR (New York City), and National Public Radio. Her performance of Vivaldi’s *The Four Seasons* with the Korean Chamber Ensemble was recorded live and released on Credia Classics.

As a recitalist and chamber musician, Catherine Cho has performed on the prestigious stages of Alice Tully Hall with the Chamber Music Society at New York’s Lincoln Center, the Mozarteum in Salzburg, the Casals Hall in Tokyo, the Seoul Arts Center, the Kennedy Center for the Performing Arts in Washington, DC, the New York Metropolitan Museum of Art, the Isabella Stewart Gardner Museum of Boston, and on Ravinia’s “Rising Stars” series in Chicago. She has performed the complete cycle of Violin Sonatas by Beethoven at HOAM Art Hall in Seoul, Korea with pianist Mia Chung, and a recital of five Beethoven Sonatas at the Rockport Chamber Music Festival. Ms. Cho has appeared at the Aspen, Marlboro, Bridgehampton, Eastern Shore, Santa Fe, and Skaneateles Festivals as well as at Bargemusic and Chamber Music Northwest in Portland, Oregon. She has collaborated with such renowned artists as Richard Stoltzman, Andras Schiff, Anton Kuerti, Mitsuko Uchida; members from the Guarneri, Orion and Juilliard String Quartets, and the Beaux-Arts Trio. She has been invited for several summers to teach at Mark O’Connor’s String Conference in San Diego, where she has collaborated with O’Connor and Natalie MacMaster. Ms. Cho was a member of the Johannes String Quartet from 2003 to 2006, and is a founding member of the chamber ensemble, La Fenice.

Among her various awards, scholarships, and achievements, Ms. Cho was a recipient of both the 1995 Avery Fisher Career Grant and, Korea’s 1995 World Leaders of Tomorrow Award as presented by the Korea Central Daily News in recognition of outstanding achievement and

commendable leadership in the arts. She was the recipient of the 1994 Sony ES Award for Musical Excellence; a top prize winner at the 1991 Hannover International Violin Competition, the 1989 Queen Elizabeth Music Competition of Belgium, the 1987 Montreal International Music Competition. In 1995 Catherine Cho served on the jury of the Montreal International Violin Competition. In 1996 she was selected for the Janet and Avery Fisher Music Residency Program at Goucher College. Ms. Cho holds a master's degree from The Juilliard School where she studied with Dorothy DeLay and Hyo Kang, and coached chamber music with Felix Galimir. Her former teachers include Ruggiero Ricci, Franco Gulli, and Michael Avsharian. Ms. Cho is a faculty member of The Juilliard School, and has taught at the Heifetz Institute, Killington Music Festival, Seoul Music Festival, Starling-DeLay Symposium, Perlman Music Program, Great Mountains Music School and Festival, and coached chamber music at the New York String Seminar.

Devoted to the cause of promoting peace through music, Catherine Cho was VP of the Board of Musicians For Harmony for several years, and is an artist member of Music For Food, a musician-led initiative to fight hunger in our local communities.

Catherine lives in Brooklyn, New York, with her devoted husband, Todd Phillips, and her sweet son, Brandon. She is the stepmom of three lovely stepchildren, Lia, Eliza, and Jason. When she is away from her teaching and performances, you may find Catherine making soup in her crockpot, baking, practicing yoga, catching up with *The New York Times*, or creating crafts with her family.

## Michelle Areyzaga • Soprano



As a coveted performer with a diverse repertoire, American soprano Michelle Areyzaga is held in high regard by orchestras and opera companies throughout the United States and abroad. She has performed operatic roles with New York City Opera in Telemann's *Orpheus* as well as in their VOX series, and has appeared in leading roles with Chicago Opera Theater, Lyric Opera of Chicago's *In the Neighborhoods*

programs, Opera Birmingham, Ravinia Festival, and Orquesta Sinfónica del Estado de México.

Michelle Areyzaga's association with the music of Leonard Bernstein runs deep. She has become well known for her interpretation of his delightful and moving music—from her portrayal of Cunegonde in *Candide* to her participation in varied programs featuring his works, including musical theater and chamber music/recital works. Areyzaga toured the show *Bernstein on Broadway* together with Jamie Bernstein (Leonard's daughter) for six years, performing it with the Cleveland Orchestra, Minnesota Orchestra, and the Israel Philharmonic Orchestra, and the Oregon Bach Festival, among many others. Areyzaga is still often heard performing Bernstein, such as her performances in Las Vegas and at Ravinia in conjunction with the composer's centennial celebration.

As an orchestral soloist, she has appeared with, in addition to orchestras listed above, Richmond Symphony, Toledo Symphony, Colorado Symphony Orchestra, Grant Park Music Festival, Rochester Symphony, Phoenix Symphony Orchestra, Hartford Symphony, San Antonio Symphony, Rhode Island Philharmonic, Wichita Symphony Orchestra, Cheyenne Symphony Orchestra, and North Carolina Symphony, among others. She sang the first Bach B minor Mass in the country of Costa Rica, under the baton of Maestro John Nelson.

Ms. Areyzaga's operatic roles have included Susanna, *Le nozze di Figaro*; title role, *Madama Butterfly*; Cunegonde, *Candide*; Adina, *L'elisir*

*d'amore*; Despina, *Così fan tutte*; Zerlina, *Don Giovanni*; Pamina, *Die Zauberflöte*; Lauretta, *Gianni Schicchi*; both Musetta and Mimì, *La bohème* and Casilda in *The Gondoliers*.

Known as a foremost interpreter of vocal art song and chamber music, Ms. Areyzaga has been a repeat guest of the New York Festival of Song under the direction of Steven Blier and Michael Barrett, the Chamber Music Society of Lincoln Center, the Chicago Ensemble, as well as Chicago's Dame Myra Hess Memorial Concert Series, and the Tucson Desert Song Festival. She has collaborated with the Avalon String Quartet, the Cavatina Duo, and the Lincoln Trio, and has been selected to perform world premieres of many new works by American composers.

As a recorded artist, she has performed song cycles by Gwyneth Walker on *The Sun Is Love* (Proteus). Other recordings include *Songs from Spoon River* (Cedille) by Lita Grier and *The Small Hours*, songs by William Ferris. She has sung numerous times in both live and programmed broadcasts on Chicago's classical music radio station WFMT.

Ms. Areyzaga made her European concert debut as soloist in Vaughan Williams' *Mass in G Minor* at England's York Minster Cathedral, Ely Cathedral, and St. Mary's Church in Oxford. In Paris, she received standing ovations as soloist in the *Lord Nelson Mass* with the orchestra of London's Royal Academy of Music and the St. Charles Singers.

Michelle Areyzaga has been named "Artist of the Year" by Pioneer Press and has been an award recipient from the Julian Autrey Song Foundation, Wm. C. Byrd International Young Artist, Shreveport Opera Singer of the Year, Marguerite McCammon Vocal Competition (Ft. Worth Opera), NATSAA—National Finalist "Outstanding Artist" chosen by Teresa Stratas, Metropolitan Opera National Council (Central Region), Viñas Concurs International and the Concert Artist Guild.

She received her B.A. in Vocal Performance from Roosevelt University with honors and was a member of Ravinia's Steans Institute for Young Artists. In addition she has been a member of the OperaWorks Summer intensive Program in L.A. and a member of Chicago Opera Theater's Debut Artist Series.

## Katherine Lewis • Viola



Appointed as Peoria Symphony Orchestra principal violist in 2006, Katherine Lewis enjoys a multifaceted career as a teacher, chamber musician, solo performer, and orchestral musician. She is Professor of Viola at Illinois State University, where she also serves as Master Teacher and Acting Director for the ISU String Project. In addition to her work with the Peoria Symphony, she regularly performs

with several ensembles at venues throughout central Illinois, including the Peoria Bach Festival and Trinity Concert Series. Her previous orchestral appointments include the River Oaks Chamber Orchestra in Houston, Texas and the Civic Orchestra of Chicago, as well as extensive work with the Houston and New World Symphonies.

Heavily involved in service to the profession, Dr. Lewis serves as past president of the Illinois Chapter of the American String Teacher's Association and has received the 2021 State Chapter Leadership Award from the national organization. Through IL ASTA, she helps to provide resources and facilitates programming for string teachers and their students, and advocates for public and private string programs throughout the state. Keenly interested in music education of all types, Dr. Lewis organizes a concert series at ISU called "Redbird Musical Adventures," aimed at providing quality live music experiences at no cost to children in Bloomington-Normal and surrounding areas.

A recipient of several awards and grants for her teaching and research, including the ISU College of Fine Arts Outstanding Teaching Award and the ISU College of Fine Arts Research Initiative Award, Dr. Lewis has given recitals, presentations, and master classes at venues throughout the country. She is sought after as a guest artist for “Viola Day” events and is the Creative Director of the Chicago Viola Festival.

Dr. Lewis earned the Doctor of Musical Arts degree from Rice University’s Shepherd School of Music and also holds degrees from Lawrence University and The Cleveland Institute of Music. In her free time, she enjoys spending time with her husband, PSO principal trombonist Mark Babbitt, and their two young children.

## Alex Liedtke • Oboe



Alex Liedtke is one of the most sought-after freelance oboists in the Chicago area, performing with nearly every regional orchestra in and around the city. In the 2019–2020 season pre-pandemic, Alex performed with Music of the Baroque, Bach Week, the South Bend, Elgin, Illinois, Dubuque, Fort Wayne Symphony Orchestras and the Chicago Philharmonic, among other area ensembles. He serves as principal

oboist with the Peoria Symphony Orchestra.

Prior to residing in Chicago, Alex was acting assistant principal oboe/English horn with the North Carolina Symphony for two seasons and served as guest Principal Oboe for a season with the Chilean State Opera and Ballet Orchestra. Alex released a CD in 2021, “A New Renaissance,” adapting vocal and instrumental works from the renaissance period for the modern oboe, which can be streamed on all digital platforms. Alex is a graduate of the Cleveland Institute of Music, where his principal teacher was Elizabeth Camus, and he took additional study with Robin Driscoll, Robert Morgan, and Carolyn Hove.

## Sarah Carrillo • Trumpet



Sarah Carrillo, a native of Massachusetts, spent much of her early life studying with members of the Boston Symphony, both in Boston and at Tanglewood. Upon completion of her bachelor’s degree from Boston University where she studied with the legendary Roger Voisin, she came to Chicago to attend Northwestern University, from which she received her master’s degree.

Sarah has performed with many groups in the Chicago area, including: Chicago Symphony, Peoria Symphony, Northbrook Symphony, The Chicago Arts Orchestra, Elmhurst Symphony, Brass Works Brass Quintet, Northside Brass, International Chamber Artists, Chicago Symphonietta, South Bend Symphony, Highland Park Strings, and Northwest Indiana Symphony. She has also performed with the Gulbenkian Fundacao Orchestra of Lisbon, Portugal, the Boston Symphony, and the New World Symphony. She and her husband Oto Carrillo, a member of the Chicago Symphony’s fabulous French horn section, have two children who also play trumpet and French horn.

## Yukie Ota • Flute

Yukie Ota is a professional flutist in the United States. After completing her master’s degree at the DePaul University School of

Music in Chicago under Mathieu Dufour (current principal flutist of the Berlin Phil), she won second prize in the Carl Nielsen International Flute Competition in 2014. Her prize-winning performance there became a viral news story on NPR when a butterfly landed on her during the competition, yet she continued to play without letting the butterfly impact her performance. Yukie also won the “Newly Commissioned Work” Prize at the 36<sup>th</sup> annual Young Artist Competition during the 2014 National Flute Association convention. In 2011, Yukie won first prize in the Chicago Flute Club Solo Artist Competition.

Yukie is an active soloist, chamber musician and orchestral musician. As a soloist, she performed the Carl Nielsen Flute concerto with the Kalamazoo Symphony Orchestra. Yukie has performed chamber music with the principal players of the Chicago Symphony Orchestra at the Ravinia Festival and is a member of the Chicago-based International Chamber Artists. As an orchestral musician, Yukie has served as principal flutist of the Kalamazoo Symphony Orchestra since 2011. She has also been invited to be a substitute flutist for some of this country’s top orchestras: Chicago Symphony Orchestra, Ravinia Festival, Baltimore Symphony, Santa Barbara Symphony and Orpheus Chamber Orchestra Japan 2016 tour.



## Justina Chu • Flute

Justina Chu is a Chicago-based flutist originally from Houston, Texas. She received first prize at the Atlanta Flute Club Young Artist Competition and presented a recital as a featured artist in the 2021 Atlanta Flute Fair. She has also been a finalist at the Byron Hester Flute Competition and the Mika Hasler Young Artist Competition. In 2019, she performed as a soloist with orchestra at the Benedict Music Tent after winning Aspen Music Festival’s Concerto Competition.

As an orchestral musician, Justina has appeared with the Dubuque Symphony Orchestra, Billings Symphony Orchestra, and Peoria Symphony Orchestra. She has worked with conductors such as Robert Spano, Hugh Wolff, Katharina Wincor, and Bramwell Tovey. Justina has spent summers at the PRISMA Festival, Vancouver Symphony Orchestra Institute, and the Aspen Music Festival, which she attended on a full scholarship. She has worked with numerous artists in masterclasses, including Marina Piccinini, Lorna McGhee, Jeanne Baxtresser, Demarre McGill, and Nadine Asin. Justina holds a Bachelor of Music from the University of Houston, where she studied with Peggy Russell, and a Master of Music from the Longy School of Music, where she studied with Robert Willoughby. She recently completed a certificate program at DePaul University under the tutelage of Mark Sparks.



## Maestro’s Message

Performing in this beautiful, historic space called for a special program befitting the setting, acoustics, and sacredness of the Cathedral of St. Mary of the Immaculate Conception. An all-Bach program is my personal choice for our first performance here since I became Music Director. J.S. Bach holds a special place in my musical heart. He was one of the first composers I was introduced to as a child, yet his music is never something one can outgrow. Like faith itself, its welcome is simple and revealing, ever deepening and most profound. In the



crucible of his genius, Bach melds the depth of human emotion and intellect and presents it to us as an uncomplicated, undeniable truth. Simultaneously austere and intricate, we hear his music the way we view a rose—unpretentious, yet sophisticated. Sonically, it is just as fragrant. The environment enveloping us here is also perfect for Bach's music, with its beautiful, intricate windows, works of art, and ornate design... all intended to point us toward something greater than ourselves. In this Light, it seems right to make art here. Remember, Bach often inscribed at the end of his compositions the letters *SDG*, meaning *Soli Deo Gloria* ("Glory to God alone"). —G. Stelluto

## ABOUT THE PROGRAM

Written by Michael Allsen ©2021

This special Peoria Symphony Orchestra program, "Bach at the Cathedral," is devoted to the music of **Johann Sebastian Bach (1685–1750)**. The concert includes three of the well-known "Brandenburg" concertos, a set of six remarkable orchestral pieces he wrote early in his career. As a church musician in Leipzig for most of his later life, Bach composed hundreds of Lutheran church cantatas, but this concert includes one of his relatively rare secular cantatas, and one of only a couple Italian-language works he composed. The program also includes another curiosity: a Bach concerto for oboe and violin which did not actually survive its original form, but was reconstructed in the 20<sup>th</sup> century. Guest soloists Catherine Cho, on violin and viola, and soprano Michelle Arezaga join us for this program, which also includes several soloists from the orchestra.

## Johann Sebastian Bach (1685-1750)

### *Brandenburg Concerto No. 6 in B-flat Major, BWV 1051*

We generally think of Bach's six "Brandenburg" concertos as a set. In 1720, Bach copied these works into a presentation manuscript, as part of an unsuccessful job application for a position in the *Kapelle* of Christian Ludwig, Margrave of Brandenburg. The Margrave did not offer Bach a job, but he did have the historic good fortune to save the manuscript! For that reason alone, his name has been applied to some of the finest orchestral music of the Baroque era. In reality, Bach's manuscript of "concertos for various instruments" represents a collection of works he wrote over a period of nearly a decade, for a wide variety of situations. They were composed both at Weimar (1708–1717), where he served as court organist and chamber musician to the Duke of Weimar, and at Cöthen, where he was *Kapellmeister* to Prince Leopold of Anhalt-Cöthen from 1717 to 1723. It is not surprising, therefore, that the range of musical styles in this set is so broad. The "Brandenburgs" contain both fine ensemble writing (as in the sixth concerto) and awesome virtuoso passages (as in the famous harpsichord solo of the fifth concerto or the trumpet part of the second). The group also contains both dance music and masterful contrapuntal writing (as in the finale of the fifth concerto). A few of the concertos (notably the third) are primarily chamber works that have been augmented for performance by a small orchestra.

The scoring of *Brandenburg Concerto No. 6* is unusual. The usual violins are absent, and the lead lines are given to two viola parts—a fact that makes these especially beloved by violists. (At one point, two of my friends, a pair of married violists, had a car license "vanity plate" reading "BWV1051.") There are two parts for violas da gamba—played in modern orchestras by cellos—and a third cello part (originally played by *violone*) partners with the harpsichord to provide the accompanying continuo line.

There is some debate about the date of this piece, as some writers suggest it is one of the earliest of the set, dating from Bach's tenure in Weimar. However, the scoring would have made it perfect for Cöthen as well. The Prince was an amateur viola da gamba player, and the relative simplicity of those parts may have allowed him to take part in the performance. Regarding the viola parts, Bach usually played viola as he directed the small Cöthen orchestra, and may have wanted to write a lead line for himself!

Whatever the reason for the scoring, *Concerto No. 6* has remarkable sound: a deeper and richer color than most Baroque concertos. The opening movement (*Allegro*) features the two viola parts in close and energetic imitation, while the lower instruments play a supporting role. Bach omits the two viola da gamba lines in the second movement (*Adagio ma non troppo*), a hauntingly beautiful conversation for the violas over a gently walking continuo cello line. The closing *Allegro* begins with a lively *gigue* that serves as a *ritornello*—a recurring musical idea used to tie concerto movements together. Between short references to this theme, there are bursts of flashy music for the solo group of violas and cello.

### *Brandenburg Concerto No. 4 in G Major, BWV 1049*

The *Brandenburg Concerto No. 4* is a "concerto grosso" scored for a small group of soloists, the *concertino*, who play in alternation and together with the full string section and continuo. This is among the latest of the "Brandenburgs," written in 1718 or 1719, and the *concertino* parts for two recorders (flutes in our performance) and violin were undoubtedly written for Joseph Speiss, Johann Heinrich Freitag, and Johann Gottfried Wüldig, leading soloists at the court of Cöthen. Bach seems to have been particularly fond of this concerto, rearranging it several years later as a concerto for solo harpsichord. He playfully ignores many of the conventions of concerto writing in this work, particularly in the first and last movements. In most Baroque concertos, the opening movement is an orderly series of alternations between *ritornellos* for the full ensemble—the main theme—and flashier solo passages for the *concertino*. In the first movement of this concerto (*Allegro*), the flutes spend much of their time stealing the *ritornello* theme from the strings, leaving most of the fancy solo work to the violin. The slow movement (*Andante*) is a bit more conventional, with a quiet conversation among members of the *concertino* supported by the strings. Here it is the flutes who predominate, providing gentle echo effects and playing a few brief cadenzas. The final movement (*Presto*) is a masterful combination of concerto style and fugue. It opens as a fugue, with the subject introduced by the violas. The climax of this opening *ritornello* is the entrance of the flutes with the fugue subject. There is a passage for the soloists, but the fugue subject continues to dominate. At the center, the violin has a virtuoso passage that culminates in a series of striking tremolos. The full ensemble returns, and after a few dramatic pauses, the movement ends with a brisk coda.

### *Brandenburg Concerto No. 2 in F Major, BWV 1047*

*Brandenburg Concerto No. 2* is another concerto grosso, which uses a *concertino* of recorder, oboe, trumpet, and violin. It was composed for the Cöthen court orchestra in 1718, and the difficult trumpet part was probably written for the Cöthen trumpeter Johann Schreiber. This part was originally written for the valveless natural trumpet. In this performance, the trumpet part is played on a modern "piccolo" trumpet, and flute is substituted for recorder. The first movement (*Allegro moderato*) is a virtuoso display for the entire *concertino* that is framed by a pair of orchestral *ritornellos*. This movement, as one of the musical selections included on the famous "golden record" on the Voyager I space probe, might just be the first Bach work to achieve truly universal fame! In the quiet and expressive second movement (*Andante*), the trumpet and orchestra are silent, leaving only the flute, oboe, violin, and continuo. The final movement (*Allegro assai*) is a long and involved fugue.

It is laid out first by the four members of the *concertino*, each of whom gets a lively solo passage in the course of this finale.

#### ***Cantata No. 209: Non sa che sia dolore***

Bach was the great German master of the Baroque cantata. The great majority of his surviving works in the form are Lutheran church cantatas, most of them written for the Thomaskirche in Leipzig. However he also wrote dozens of cantatas for important civic and aristocratic events and a few thoroughly secular cantatas (like the famous “coffee cantata”). The cantata was originally an Italian genre, but only two of Bach’s nearly 250 surviving cantatas are in that language. The authenticity of one of them, *Cantata 203: Amore traditore*, is doubtful. There is little doubt that *Cantata No. 209: Non sa che sia dolore* is his, but there is not complete agreement among Bach scholars as to when and why he wrote it. The text, some of it in rather Germanicized Italian, is an elaborate farewell to some deeply admired person that includes a reference to the Bavarian city of Anspach. It includes quotations from the 16<sup>th</sup>-century poet Giovanni Battista Guarini as well as more recent bits of text lifted from opera librettos by Pietro Metastasio. The most likely author for the cantata’s text was the rector of the St. Thomas School, Johann Matthias Genser, who would have been one of Bach’s supervisors in Leipzig. Unlike many of Bach’s bosses in Leipzig, Genser seem to have gotten along well with the sometimes prickly composer, and he clearly admired Bach’s abilities. Genser had come to Leipzig from Anspach, and the most likely occasion for the cantata would have been his departure from Leipzig in 1734. Some writers suggest, however, that it was written for the departure, in that same year, of Lorenz Mizler, one of Bach’s most beloved students in Leipzig. Mizler was a fine flutist, which might explain the prominence of that instrument in the cantata. He would

later found an influential German music society and was a lifelong champion of Bach’s music.

The cantata opens with an elaborate instrumental *Sinfonia*. The prominent flute part and the style of the music have led some writers to suggest that this may have been a movement from a now-lost flute concerto. The remainder of the cantata is two recitative-aria pairs, written in the style of contemporary Italian opera. Both arias are set in “*da capo*” form, in which the soloist repeats the opening section with ornamentation. Both also include decorative *obbligato* solos for flute. The aria *Parti pur e con dolore* begins with an extended lament. The middle section is somewhat more optimistic, prior to a repeat of the opening music. The closing aria, *Ricetti gramezza e pavento*, is more exuberant and dancelike. Here it is the middle section that is a bit more serious, before returning to a more jubilant opening.

#### ***Concerto in C minor for Oboe and Violin and Orchestra, BWV 1060R***

Though Bach spent most of his career at the Thomaskirche in Leipzig, he seems to have spent some of the happiest years of his life at the court of Prince Leopold of Anhalt-Cöthen. Bach served as *Kapellmeister* at Cöthen from 1717 until he left for Leipzig. Though he continued to write sacred works for chorus and organ, most of his work at Cöthen was secular: chamber and orchestral pieces, including most of the famous “Brandenburgs” and his orchestral suites. The Prince maintained a small but skilled orchestra, including several fine soloists; the *Concerto for Oboe and Violin* was among the works written for the Cöthen orchestra. The violin part could have been intended for any number of violinists at the court, and the oboe part was probably written for Bach’s colleague Johann Ludwig Rose, who doubled as oboist in the orchestra and as the Prince’s private fencing instructor! No score for the concerto survives, but around 1736, Bach rearranged the piece as a concerto for two

## Need a Second Opinion?



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NMLS #1703872  
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**Erick Mueller**  
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harpichords (BWV 1060). This version was intended for use by Bach's *Collegium musicum* in Leipzig, a group of amateur and professional players that Bach directed throughout the 1730s. The editors of the critical edition of Bach's works used this keyboard version of the concerto to reconstruct the original version heard at this concert.

In the previous generation, Italians like Archangelo Corelli and Antonio Vivaldi had developed a concerto form that became the compositional blueprint for composers across Europe. Bach and other German composers avidly copied and imitated Vivaldi's works. The oboe/violin concerto follows the Italian plan, though Bach introduces a few innovations of his own. The opening *Allegro* is fairly typical, set as an alternation between sections for the whole ensemble. There are more showy passages for the two soloists that spin off from the main *ritornello* theme. Slow middle movements are often quite brief, but Bach's lyrical *Adagio* is spacious enough to allow the two soloists to fully express an elegant theme. Their gracefully interweaving lines are set above a muted string background, until a short cadenza at the end. The final movement (*Allegro*) is set in the same form as the first, but in a far more agitated mood. Here the duet passages are truly virtuosic and flashy. ♦

## Cantata No. 209: Non sa che sia dolore

### Sinfonia

#### Recitative

*Non sa che sia dolore  
chi dall' amico suo parte e non more.  
Il fanciullin' che plora e geme  
ed allor che più ei teme,  
vien la madre a consolar.  
Va dunque a cenni del cielo,  
adempi or di Minerva il zelo.*

#### Aria

*Parti pur e con dolore  
lasci a noi dolente il core.  
La patria goderaì,  
a dover la servirai;  
varchi or di sponda in sponda,  
propizi vedi il vento e l'onda.*

#### Recitative

*Tuo saver al tempo e l'età contrasta,  
virtù e valor solo a vincer basta;  
ba chi gran ti farà più che non fusti  
Ansbaca, piena di tanti Augusti.*

#### Aria

*Ricetti gramezza e pavento,  
qual nocchier, placato il vento  
più non teme o si scolora,  
ma contento in su la prora  
a cantando in faccia al mar.*

He who parts from his friend and does not die knows not what sorrow is. The little child weeps and moans and indeed, the more fearful he becomes, his mother comes to console him. Therefore, go and seek a sign from heaven, that you will now fulfill Minerva's purpose.

Go then, and with grieving leave to us our sorrowful hearts. You will delight your nation, as you will serve it with duty; set sail now from shore to shore, may you find favorable winds and waves.

Your knowledge contrasts with your age and years, strength and bravery alone are enough for victory; but you will be greater than you are now, Ansbach, favored by such august ones.

Suppressing grief and fear, the sailor, in quiet winds, is no longer fearful or pale, but happily upon his prow goes singing in the face of the sea.