



JOY AT THE CATHEDRAL

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Saturday, November 19, 2022 · 3:00pm & 7:30pm
The Cathedral of Saint Mary of the Immaculate Conception

Peoria Symphony Orchestra
George Stelluto, Conductor, Violin
Simon Michal, Violin
Yukie Ota, Flute
Sarah Carrillo, Trumpet
Pei-Yeh Tsai, Harpsichord

CONCERTO FOR TWO VIOLINS IN E-FLAT MAJOR, RV 515

Allegro
Largo
Allegro

Antonio Vivaldi
(1678-1741)

Simon Michal · Violin

George Stelluto · Violin

CONCERTO NO. 4 FOR HARPSICHORD IN A MAJOR, BWV 1055

Allegro
Larghetto
Allegro ma non tanto

Johann Sebastian Bach
(1685-1750)

Pei-Yeh Tsai · Harpsichord

CONCERTO FOR FLUTE IN C MINOR, RV 441

Allegro non molto
Largo
Allegro

Vivaldi

Yukie Ota · Flute

INTERMISSION

CONCERTO NO. 2 FOR VIOLIN IN E MAJOR, BWV 1042

Allegro
Adagio
Allegro assai

Johann Sebastian Bach

Simon Michal · Violin

CONCERTO FOR TRUMPET IN B-FLAT MAJOR, OP. 7, NO. 3

Allegro
Andante
Allegro

Tomaso Albinoni
(1671-1751)
(arr. Jean Thilde)

Sarah Carrillo · Trumpet

BRANDENBURG CONCERTO NO. 5 IN D MAJOR, BWV 1050

Allegro
Adagio affetuoso
Allegro

Johann Sebastian Bach

Simon Michal · Violin

Yukie Ota · Flute

Pei-Yeh Tsai · Harpsichord

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This program is partially supported by a grant
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November 19, 2022

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Simon Michal • Violin



Violinist Simon Michal was appointed to the Chicago Symphony Orchestra in February of 2016 by Music Director Riccardo Muti. He has received numerous awards from competitions, including the Grand Prize at the Kocian International Violin Competition, the International Radio Competition Concertino Praga, and the 2014 Juilliard Competition. Michal made his New York solo debut with the Juilliard Symphony Orchestra in Lincoln Center's Alice Tully Hall under the baton of Fabio Luisi, earning high praise from *The Strad Magazine* for his "silvery tone and impeccable taste."

Michal has appeared at many concerts and festivals throughout Europe and North America, including the Verbier Festival, Music Academy of the West in Santa Barbara, Chamber Music Society of Lincoln Center Master Class Series, Santa Fe Chamber Music Festival, Stars of Tomorrow, and Juilliard Chamber Fest. He has collaborated with members of the Cleveland and Emerson Quartets and many conductors such as Esa-Pekka Salonen, Manfred Honeck, Zubin Mehta, and Charles Dutoit. In 2014 Michal was selected as a member of the first New York Philharmonic Global Academy.

Native of Bezdekov nad Metuji, Czech Republic, Michal took his first violin lessons with his father Ladislav Michal at the age of four. At 14 years old, he was admitted to the Prague Conservatoire where he studied with Jaroslav Foltyn. Between 2007 and 2009, he spent

three summers studying with Charles Avsharian at the Meadowmount School of Music in New York. In 2015 Simon earned his Bachelor of Music degree from The Juilliard School, where he studied with Glenn Dicterow, former concertmaster of New York Philharmonic, and Sylvia Rosenberg. In addition, he has taken masterclasses with Boris Kuschner, Julian Rachlin, Gil Shaham, Martin Chalifour, Robert Chen, and Jorja Fleezanis. In 2015 Michal started his studies toward a Master of Music degree with Glenn Dicterow and Lisa Kim at the Manhattan School of Music but left after just one semester to join the CSO as its youngest violinist ever.

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 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. Ota also won the "Newly Commissioned Work" Prize at the 36th annual Young Artist Competition during the 2014 National Flute Association convention. In 2011, she won first prize in the Chicago Flute Club Solo Artist Competition.

Ota is an active soloist, chamber musician, and orchestral musician. As a soloist, she performed the Carl Nielsen Flute concerto with the Kalamazoo Symphony Orchestra. She 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, Ota 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.

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 Funducao 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.

Pei-yeh Tsai • Piano



Pianist Pei-yeh Tsai is originally from Taiwan. She currently is the principal pianist for the Civic Orchestra of Chicago, New Bedford Symphony, and Peoria Symphony Orchestra. She has a doctoral degree from Boston University. Dr. Tsai studied at the Peabody Conservatory of Johns Hopkins University with Boris Slutsky, and subsequently received a master's degree in Piano Performance from the Juilliard School under the tutelage of Jerome Lowenthal. Dr. Tsai's recent engagements include a premiere of Ketty Nez's piano concerto *Thresholds* with David Martins conducting

the Boston University Wind Ensemble; concerts with the Atlantic Symphony Chamber Players; and performances with the Boston University Orchestra of Beethoven's *Piano Concerto No. 4* and Paul Bowles' concerto for two pianos and winds. Last year, Dr. Tsai was interviewed by BBC Radio 4 in a program called *Soul Music*, where she talked about the important role Rachmaninoff plays in her life and music.

Dr. Tsai has received first prize in the Aaron Richmond International Piano Competition, New England Chamber Music Ensemble Competition with the Clara Piano Quartet, Baltimore Music Club Piano Competition, and fourth prize in the Iowa

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International Piano Competition, and The Viardo Prize at The Viardo International Piano Competition. Dr. Tsai is also the recipient of numerous awards including two Piano Departmental Awards given by Boston University, the Marie Miller Award from the Women's Guild in Boston, the Sergio Fiorentino Memorial Award, and the Rose Marie Milholland Award, and a Career Development Grant from the Peabody Conservatory in Baltimore.

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ABOUT THE PROGRAM

Written by J. Michael Allsen ©2022

This all-Baroque concert features several fine soloists, including Chicago Symphony Orchestra violinist Simon Michal. Peoria Symphony Orchestra players featured here include George Stelluto, violin; Yukie Ota, flute; Sarah Carrillo, trumpet; and Pei-yeh Tsai, harpsichord. The program is devoted to music by Albinoni, Vivaldi, and Bach.

Antonio Vivaldi (1678-1741)

Concerto for Two Violins in E-flat Major, RV 515

Vivaldi probably wrote this work after ca. 1725. Duration 11:00.

Antonio Vivaldi, the "Red Priest" of Venice, was the most prominent and influential Italian composer of the late Baroque. He was also among the Baroque's great violin virtuosos. Vivaldi composed in nearly every genre — some 40 of his operas, dozens of his sacred works, and nearly 100 of his chamber works survive — but it was his 500 concertos that had the broadest influence. These concertos were widely circulated and emulated in Vivaldi's day, and it was he who established many of the standard operating procedures followed by

his contemporaries Bach, Handel, and Telemann in their concerto writing. He wrote nearly 30 concertos for two violins, only a few of which can be dated with any accuracy. (The technical demands and style of the E-flat concerto played here suggests only that it is a relatively late work.) In general, these are virtuoso pieces with similar demands on both players. Vivaldi himself undoubtedly played one of the solo parts, and the other may have been intended for one of the young women at the Ospedale della Pietà, the girl's school where he spent most of his career. There was, for example, a particularly skilled violinist known today only as "Anna Maria dal Violin" or "Anna Maria della Pietà," who was left as an orphan at the Ospedale in 1696 and spent her entire life there (she died in 1782). Anna Maria studied with Vivaldi and began teaching at the school when she was in her twenties, eventually leading both the orchestra and chorus.

The *Concerto for Two Violins in E-flat Major* is one of the most challenging of Vivaldi's two-violin works. The opening *Allegro* introduces a few main ideas, including a kind of opening fanfare, which is elaborated in the solo parts. The two solo lines play interlocking and often fierce figures at lightning speed. The solo parts intertwine sensuously in the *Largo*, sometimes harmonizing and sometimes passing delicate ornamental lines back and forth. The closing *Allegro* is more spirited in character, as the two soloists begin with playful echoes of one another, and eventually, end with a brilliant series of triplet figures.

Johann Sebastian Bach (1685-1750)

Concerto No. 4 for Harpsichord in A Major, BWV 1055

Bach probably composed this work in 1721-23 as a concerto for oboe d'amore. While the original concerto has not survived, it was reworked as a keyboard concerto sometime before 1739 and was undoubtedly heard for the first time in 1739 or shortly afterward in Leipzig. This is our first performance of the work. Duration 14:00.

In 1729, after six intensely busy years as the Kantor at Leipzig's Thomaskirche, Bach turned increasingly to secular music and took up an additional position as director of Leipzig's Collegium Musicum. The Collegium was a group of some of Leipzig's finest singers and instrumentalists that gave a series of weekly concerts — open rehearsals or "reading sessions" — at a local coffeehouse. Though no formal record of their concerts has survived, it is obvious that much of the music was by Bach himself. This was an opportunity to perform his earlier instrumental concertos and chamber works, many of which dated from his years as *Kapellmeister* to the court of Cöthen (1717-1723). It was also a chance to compose pieces that would have been inappropriate for the staid Thomaskirche, such as his well-



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known “Coffee Cantata” (*Schweigt stille, plaudert nicht*, BWV 211), one of Bach’s few essays in musical comedy. In 1738 or early 1739, Bach compiled a manuscript containing seven harpsichord concertos and the beginning of an eighth. These were probably pieces written for the Collegium as well, performed by Bach or possibly by one of his sons. He stepped away from the Collegium for a time in 1737–39, and these concertos would have been the perfect reintroduction to Leipzig’s secular music scene.

Harpsichord (or “Clavier”) concertos were relatively rare in Bach’s time — the harpsichord was a standard part of the continuo group that improvised the harmonic foundation for Baroque music, but it was not widely used as a solo instrument for concertos. That Bach, one of the great organists and harpsichordists of his age, should have wanted to take a solo role is hardly surprising, and in 1721 he wrote what is arguably the first harpsichord concerto, the *Brandenburg Concerto No. 5*. The later Leipzig concertos are mostly arrangements of earlier violin concertos from Cöthen, with the solo line transformed into an idiomatic keyboard part. One of the most famous of these, the *Concerto No. 3* in D Major, is adapted from his earlier E Major violin concerto. The concerto heard here, *No. 4 in A Major*, was probably based on a now-lost concerto for oboe d’amore.

Concerto No. 4 is in three movements. As is usual in Baroque concertos, the soloist plays in both tutti (everyone) and solo sections, though here we have a keyboard part that is freed from its usual supporting continuo role. Probably because of its original scoring for oboe d’amore, the solo part has a more lyrical quality than some of Bach’s other keyboard concertos, particularly in the last two movements. The opening *Allegro* begins with a lively *ritornello* for soloist and orchestra, laying out themes that are developed during the movement. The second movement (*Larghetto*) has some elements of the chaconne in the gently pulsing string background, providing a simple accompaniment to the solo part’s lyrical, almost improvisatory lines. The final movement (*Allegro ma non tanto*) combines a pair of ideas. The first is a relaxed dance-style *ritornello* that supports flashy ornamentation from the keyboard, and the second is a gentler idea that hints at the newly fashionable galant style.

Antonio Vivaldi

Concerto for Flute in C minor, RV 441

Vivaldi probably wrote this work before ca. 1726. Duration 13:00.

The vast majority of Vivaldi’s concertos are for solo violin, but he also composed concertos for woodwinds, including a series of bassoon and recorder concertos that — like the two-violin concerto heard here — seem to have been written for talented young women at the Ospedale della Pietà. The *Concerto for Recorder in C minor, RV 441* has been enthusiastically adopted by modern flutists. This is a virtuoso work that calls for both impressive technique and expressiveness, whether it is played on a recorder or flute. The first movement (*Allegro non molto*) begins with a particularly long *ritornello* for the full ensemble, which lays out a couple of main ideas to be elaborated by the soloist in a series of dazzling solo passages. The *Largo* begins with a short introduction, but for most of this movement, the flute plays only with a walking bass line accompanying a simple melody. This melody is ornamented by Vivaldi and invites further ornamentation by the soloist. The concluding *Allegro* begins with a relaxed *ritornello* that gives no hint of the blazing sixteenth-note line that begins the first solo episode. Throughout the movement, the *ritornellos* serve as calm spaces where the soloist and the audience can catch their collective breaths between formidable solo passages.

Johann Sebastian Bach

Concerto No. 2 for Violin in E Major, BWV 1042

This concerto was probably composed between 1717 and 1723 at Cöthen. Duration 19:00.

One of Bach’s most enjoyable positions was a six-year tenure (1717–1723) as the Kapellmeister (music director) to the Cöthen court of music-loving Prince Leopold von Anhalt-Cöthen. Leopold’s musical establishment included a fine orchestra, and Bach was encouraged to create instrumental music in the latest style: at least half of the famous “Brandenburg” concertos were written for the Cöthen court, as well as his two surviving violin concertos, written for one of the excellent soloists in Prince Leopold’s orchestra. In the previous generation, Italians like Corelli and Vivaldi developed a concerto form that became the compositional blueprint for composers across Europe. The *Concerto in E Major* — the larger of Bach’s two violin concertos — follows the Italian plan, though Bach introduces a few innovations of his own. The opening *Allegro* is fairly typical, set as an alternation between relatively reserved writing for the soloist and tutti (“everyone”) *ritornellos* for the ensemble. However, the formal plan also bears some resemblance to contemporary opera arias: the opening music is repeated *verbatim* at the end, and the two passages surround a long contrasting section in the center. Much of the *Adagio* is a series of free and lyrical variations above a repeating bass line. It is not a strict *chaconne* form, however, as there are several brief episodes where Bach dispenses with the bass altogether. The final movement (*Allegro assai*) is perhaps the most “Vivaldian” music of the concerto, with fairly strict alternation between solo and tutti, set in a sprightly *Gigue* rhythm.

Tomaso Albinoni (1671-1751)

Concerto for Trumpet in B-flat Major, Op. 7, No. 3 (arr. Jean Thilde)

This concerto was originally written for solo oboe and published in 1715. It was adapted for trumpet in the 1960s. Duration 8:00.

Violinist and composer Tomaso Albinoni, like his great contemporary Vivaldi, was a native of Venice, one of the most fertile centers of Baroque instrumental music. Albinoni was particularly well-regarded as an opera composer, overseeing dozens of his opera productions in Venice as well as Naples, Florence, and Munich. While still in his twenties, he also began publishing collections of instrumental pieces — sonatas and concertos — that became popular across Europe, rivaling the phenomenal popularity of music by Corelli and Vivaldi. Most of his nearly 60 concertos are similar in form to the concertos of Vivaldi, though Albinoni was known as a particularly inventive and masterful writer of counterpoint. His twelve *Opus 7* concertos, published in 1715, included four concertos each for solo violin, solo oboe, and two oboes. However, arranger Jean Thilde adapted one of the solo oboe concertos, *Op. 7, No. 3*, for solo trumpet in the late 1960s for pioneering piccolo trumpet virtuoso Maurice André. More than any other player, André popularized the piccolo trumpet, an instrument pitched up to an octave higher than orchestral trumpets, as a modern alternative to the valveless natural trumpet of the Baroque, and he often adopted solo literature for violin and oboe for his instrument. (In the case of Albinoni’s *Op. 7, No. 3*, the solo part includes pitches that would be very difficult to play on a natural trumpet.) The concerto is in the three movements typical of most Italian concertos. In the first movement (*Allegro*), a series of ensemble passages, known as *ritornellos*, alternate with brilliant solo passages for the trumpet. The *Andante* is set in the style of a Baroque operatic lament, with an expressive solo part. The closing *Allegro*, again in *ritornello* form, is set in a lively *gigue* rhythm.

“**BACH’S MANUSCRIPT OF “CONCERTOS FOR VARIOUS INSTRUMENTS” REPRESENTS A COLLECTION OF WORKS THAT HE WROTE OVER NEARLY A DECADE. IT IS NOT SURPRISING THAT THE RANGE OF MUSICAL STYLES CONTAINED IN THIS SET IS SO WIDE.**”

Johann Sebastian Bach

Brandenburg Concerto No. 5 in D Major, BWV 1050

Bach composed this work in 1719 and led the first performance from the harpsichord at Cöthen in 1719. Duration 21:00.

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 musical establishment of Christian Ludwig, Margrave of Brandenburg. The Margrave did not offer Bach a job, but he did have the historical 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. Bach’s manuscript of “concertos for various instruments” represents a collection of works that he wrote over nearly a decade, for a wide variety of situations. It is not surprising, therefore, that the range of musical styles contained in this set is so wide. The “Brandenburgs” contain both fine ensemble writing (as in the sixth concerto) and awesome virtuoso passages (as in the 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 or the *Allegro* movements of the thirds). At least three of the concertos were written between 1717 and 1720, while Bach in Cöthen, though some may have been written even earlier for the court of Weimar, where Bach served as organist, and eventually as concertmaster, from 1708 to 1717.

The fifth concerto was composed for Cöthen, and in this case, it was performed for a specific occasion: the inauguration of a spectacular new harpsichord that Bach had selected for Prince Leopold on a special trip to Berlin in 1719. It is in *concerto grosso* form, with a small group of soloists, the *concertino*, playing in alternation with the full ensemble. The *concertino* in this case is a solo violin, flute, and harpsichord — the flashy harpsichord part undoubtedly written for Bach himself. The first movement begins with a *ritornello* that is constantly returning in the fragmentary form to back up the soloists. Near the end of the movement, the harpsichord begins to spin out a virtuoso line. As the harpsichord part becomes ever more complex, the orchestra and even the other *concertino* instruments drop away, leaving the harpsichord alone for a solo cadenza. Bach probably improvised this cadenza at the first performance — as a showcase for the new instrument (and his formidable powers as an improviser) — but later

wrote it down for the Brandenburg presentation score. After a final flourish, the orchestra returns for a closing *ritornello*. The middle movement (*Adagio affetuoso*) is for the concertino instruments alone: a gentle trio with a few simple melodic ideas passed between the three instruments, the harpsichord providing accompaniment throughout. The closing *Allegro* is a lively fugue, opened by the *concertino* but soon involving the full ensemble. ♦

