

The Peoria Bach Festival presents:

## Baroque Winds: A Concert of Chamber Music

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12:05 p.m. Friday June 10<sup>th</sup>, 2022 | TRINITY LUTHERAN CHURCH, PEORIA

Le Rossignol en Amour “*The Nightingale in Love*”

Lentement (slowly) With Double (performed on sopranino recorder)

Le Rossignol Vainquer “*The Vanquishing Nightingale*” ..... François Couperin (1668-1733)

Trés legerement (quickly) ..... *Arranged for treble (and sopranino) recorder and harpsichord*

*S. Blake Duncan, treble and sopranino recorders*

*Carol Wessler, harpsichord*

Sonata No. 2 for 2 Treble Recorders and Continuo ..... Arcangelo Corelli (1653-1713)

Preludio

Allemande

Corrente

Giga

*Lisette Kielson, S. Blake Duncan, recorders*

*Adriana LaRosa Ransom, cello; Carol Wessler, harpsichord*

Partita No. 5 for Oboe and Continuo ..... Georg Philipp Telemann (1681-1767)

Andante

Vivace

Presto

Vivace

Siciliana

Vivace

Presto

*Jennet Ingle, oboe*

*Adriana LaRosa Ransom, cello; Carol Wessler, harpsichord*

Recorder Sonata in G Minor, Op. 2 No. 3, S.771 ..... Benedetto Marcello (1686-1739)

Adagio

Allegro

Adagio

A tempo giusto. Presto

*Lisette Kielson, recorder*

*Carol Wessler, harpsichord*

Sonata in E Minor for Flute and Continuo (BWV 1034) ..... J. S. Bach (1685-1750)

Adagio ma non tanto

Allegro

Andante

Allegro

*Kyle Dzapo, flute*

*Adriana LaRosa Ransom, cello; Carol Wessler, harpsichord*

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## Program Notes

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**Couperin:** Like J.S. Bach, François Couperin was born into a family of musicians where skills and positions were passed down from father to son through inheritance. Like Bach, he displayed great talent at a young age, and also like Bach, he lost his father at a very young age. But in Couperin's case this loss thrust him into the position of organist at the Church of Saint-Gervais in Paris at the age of 11.

Perhaps Couperin himself, as well as his family, expected that he would remain in the family organist position for life, but by 1717 Couperin had become so celebrated a keyboard musician that he was offered and accepted the important post as harpsichordist of the King's chamber in the court of the King Louis XIV. With this post he established himself as the leading French keyboardist and one of France's leading composers.

*Le Rossignol en Amour* and *Le Rossignol Vainquer* have been arranged from Couperin's third book of pieces for the harpsichord (published in 1722). Specifically, the movements arranged for recorders include only movement #1 - *Le Rossignol en Amour*; and movement #4 - *Le Rossignol Vainquer*. The first movement is in two parts: in the first section we hear the Nightingale singing of his love. This is quickly followed by a complete repetition of the movement which is known as a *Double*, but during which the performer (and the Nightingale) has the opportunity to repeat the song more freely with additional ornamentation. In our performance the *Double* will be performed on the sopranino recorder, a higher pitched recorder that to some extent mimics the range of the piccolo. The 2nd movement is simply a quick dance of joy, celebrating (one assumes) the positive reception of the song of love by the beloved. (SBD)

**Corelli:** The influence of the Italian composer/violinist Arcangelo Corelli on the development of musical style and composition during what is known as the early Baroque period, not to mention violin technique, cannot be overstated. Though now overshadowed by the work of later composers, such as Handel and Bach, Corelli's contribution to the history of music includes establishing what we might consider to be modern violin technique and the musical compositional forms of the Trio Sonata da camera (Sonata of the Chamber) and Trio Sonata da chiesa (Church Sonata); and the Concerto Grosso. Those forms eventually served as the foundational forms for the classical sonata and concerto and the extensive works that utilized those forms by the great Classical composers Haydn, Mozart and Beethoven. His other important contribution was the establishment of the foundations of what we know as tonal harmony. It was upon this foundation that Bach built his harmonic language and Rameau based his important theoretical studies. It is fair to say that without the work and contributions of Maestro Corelli the history of music would be vastly different.

The 2nd Sonata for two treble recorders and continuo is in the form of a Sonata da camera and the movements show French influence. The work is part of a group of several sonatas originally composed and published for two violins and continuo. In keeping with publishing practice of the day – publishing multiple versions of works in order to maximize profits – this collection of sonatas was quickly rearranged and published in a version with treble recorders replacing the violins.

In these sonatas the movements have been designated as French dances, beginning with the obligatory "Preludio." Movements 2, 3 and 4 then continue as Allemande, Corrente and Giga (using the Italian spellings of these dance forms). The Allemande is a dance in duple meter, which is rather heavy and requires leaps and almost gymnastic-like movement from the dancers. The Corrente is a lighter, gentler dance in triple meter. The Giga (Jig, or Gigue) is a very quick dance imported from Ireland into France, where it quickly became popular owing to the opportunity for more physical feats from the dancers. (SBD)

**Telemann:** The most enjoyable thing about playing Telemann is his playfulness. Bach's works always feel perfect, and intelligent, and inevitable, but Telemann catches me by surprise a little bit and makes me smile. The way he turns his phrases is just a little bit unexpected, and this charming partita for oboe and continuo is filled with tiny sweet surprises. (JI)

**Marcello:** "The recorder sonata by Benedetto Marcello is taken from a collection of 12 sonatas, printed for the first time in 1712 in Venice. This collection was composed by a man who already at that time, but also throughout his later life, had to divide his time between music and strenuous official duties. Marcello considered himself a simple "Dilettante della musica". Testimony to the popularity of the sonatas is offered by a second publication around 1715 in Amsterdam (essentially unaltered), and a third publication in 1732 in London—this latest, a version for the flute, including suitable transpositions to lower keys. In both of the old prints the solo part is marked "Flauto," the composer thus intending the sonatas for the treble recorder in f. Although they sound at their very best when played by recorder, they (of course) may also be played with a flute, oboe, or violin." *Taken from the Preface by Jürgen Glode*

**Bach:** While Bach composed the bulk of his secular music during the six years he served as Music Director to Prince Leopold of Anhalt-Köthen, evidence suggests that he may have written the Sonata in E Minor a bit later, just after his arrival in Leipzig. It was in Leipzig during the summer and fall of 1724 that he composed a series of cantatas with challenging flute parts, and scholars speculate that his writing may have been inspired by a flute virtuoso living there at the time.

The sonata's sophistication shows the hand of a seasoned craftsman. Constructed as a Baroque sonata da chiesa, that is, with a slow-fast-slow-fast order of movements, the piece is a genuine duo between the flute and the bass line expressed by the cello and left hand of the harpsichord. The opening movement unfolds with an expansive, quiet melancholy, while the second springs to life with quicksilver virtuosity. Here, Bach incorporates aspects of the structure of a fast concerto movement: flute and continuo engage in three ritornello-like fugal expositions alternating with episodes in which the texture changes to lightly accompanied flute solos. The Andante, in G major, is one of Bach's most sublime cantabiles, a flowing melody over a repeating bass line. It is the perfect respite before the finale in which soloist and continuo engage in vibrant, canonic conversation. (KD)

## Performer Biographies

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**S. Blake Duncan, recorder player and oboist**, has enjoyed a varied career as an oboist, English Horn player, organist, choir director, early music performer and teacher in Illinois for the past 30 years. Currently retired and living across the bridge from St. Louis in O'Fallon, IL, he served as an adjunct faculty member in the Music Department at Bradley University teaching double reeds, music appreciation, music technology and director of the early music Collegium Musicum before his retirement. He also served on the faculty for the Lutheran Summer Music Program for 15 years and was a member of the Illinois and Peoria Symphony Orchestras. A long time opera enthusiast he served as the chorusmaster, orchestral personnel manager and as both a chorister and an oboist for Opera Illinois and the Sugar Creek Opera. He was a founding member of the Peoria Bach Festival Orchestra.

**Lisette Kielson, recorder**, performs regularly at early music festivals and in concert in Chicago and throughout the Midwest as soloist, chamber musician, and orchestral player. Past president of the American Recorder Society and former director of Bradley University's Collegium Musicum, Lisette currently teaches on the faculty of the Whitewater Early Music Festival, serves as music director of the ARS Chicago Chapter, and maintains an active schedule as workshop presenter across the country. Lisette holds bachelor and master degrees in flute from Indiana University and a post-master's diploma in recorder from The Royal Conservatory of The Hague, The Netherlands.

**Jennet Ingle, oboe**, loves the oboe. She has built an active career around performing, teaching, making reeds for and writing about it, and believes deeply that everyone else loves it, too – perhaps they just don't know it yet. Jennet performs as principal oboist of the South Bend Symphony and the Northwest Indiana Symphony and teaches oboe at Valparaiso University. She has also performed with Chicago's Music of the Baroque and other area ensembles. Since 1998 she has owned and operated Jennet Ingle Reeds, and can be found on the web at [www.jennetingle.com](http://www.jennetingle.com). Jennet is an active performer and has released a CD, *Music That SHOULD Have Been Written for the Oboe*. She is the founder of a South Bend chamber music series, Musicians for Michiana.

**Kyle Dzapo, flutist**, is Professor of Music and Director of the Honors Program at Bradley University. She served as Principal Flutist of the Peoria Symphony for twenty years and now performs largely as a solo and chamber musician. Recent appearances include recitals in Cabris, France; Seoul, South Korea; and Fukuoka, Japan. Her solo CD, *Joachim Andersen: Etudes and Salon Music*, is available on the Naxos label. She is Past President of the National Flute Association and holds degrees from Northwestern University, New England Conservatory, and the University of Michigan.

**Cellist Adriana La Rosa Ransom** is interim director of the School of Music at Illinois State University where she previously served as professor of cello and director of the String Project and the Community School for the Arts. She earned a bachelor of music degree from the University of Missouri-Kansas City and master and doctorate degrees from the University of Minnesota. As a soloist she has recently appeared with the Peoria Symphony Orchestra, the Illinois State Wind Symphony, and the Illinois State Symphony Orchestra. She has also appeared as a guest artist on solo and chamber music recital series, including Chicago Cello Society concerts, the Peoria Bach Festival, and at universities throughout the Midwest. She is currently principal cellist of the Peoria Symphony Orchestra.

**Carol Wessler** received her Bachelor of Music degree in cello performance from the University of Oregon, and her Master of Music degree in cello and organ performance from the University of Nebraska. She played cello in the Peoria Symphony for many years, is co-principal cellist as well as harpsichordist for the Peoria Bach Festival Orchestra, and accompanies the Bradley Community Chorus and the chamber choir, Lumiere. The harpsichord she plays was built by her son, Jonathan Wessler, from a kit and is modeled on surviving harpsichords made by Albertus Delin between 1751 and 1768. It is a single manual with two 8-foot registers. The soundboard was painted by Jonathan's grandmother, Ardith Wessler, and is patterned after harpsichord decorations typical of the 18th century.

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## CONTRIBUTORS TO THE PEORIA BACH FESTIVAL 2022 (As of 6/1/22)

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Roger Janssen

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