

The Peoria Bach Festival presents:

Music of Bach and Handel



*Featuring: Marcia Henry Liebenow, EmmaLee Holmes-Hicks, Jenna Ferdon, violin; Adriana Ransom, cello
Courtney Huffman, soprano; Jennet Ingle, oboe; Lisette Kielson, Blake Duncan, recorder
The Peoria Bach Festival Orchestra; John Jost, conductor*

7:30 P.M. FRIDAY, JUNE 11, 2021 ~ TRINITY LUTHERAN CHURCH, PEORIA

Program

Concerto Grosso Op.6, No. 1.....George Frideric Handel (1685-1759)

A tempo giusto
Allegro
Adagio
Allegro
Allegro

EmmaLee Holmes-Hicks, Jenna Ferdon, violin; Adriana Ransom, cello

***Silte venti* (Silent, ye winds).....George Frideric Handel**

Symphonia (Largo – Allegro) & Recitative: Silte venti (Larghetto)
Aria : Dulcis amor (Andante ma larghetto)
Recitative: O fortuna anima
Aria: Date certa, date flores (Andante – Presto – Andante)
Aria: Alleluia (Presto)

Courtney Huffman, soprano; Jennet Ingle, oboe

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Intermission

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Concerto for Oboe in F major, BWV 1053.....Johann Sebastian Bach (1685-1750)

Allegro
Siciliano
Allegro

Jennet Ingle, oboe

Brandenburg Concerto No. 4 in G major, BWV 1049.....Johann Sebastian Bach

Allegro
Andante
Presto

Lisette Kielson, Blake Duncan, recorders; Marcia Henry Liebenow, violin

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First Violin: EmmaLee Holmes-Hicks, Concertmaster; Kelsey Klopfenstein, Jane Hoffmire. Second Violin: Jenna Ferdon, Principal; Jennifer Sherman, Leslie Koons. Viola: Diane Wutbrich, Principal; Douglas Temples, Lowell Koons. Cello: Adriana La Rosa Ransom, Principal; Christine Cicha. Bass: Garold Fowler. Oboe: Jennet Ingle, S. Blake Duncan. Harpsichord: Carol Wessler.

PROGRAM NOTES

Bach and Handel were born the same year, 1685, but pursued widely different paths, Handel becoming an internationally celebrated composer and Bach remaining a provincial organist-choirmaster. Both composers were extremely prolific and left lasting legacies. Bach attempted to meet Handel, whom he greatly admired, on at least two occasions, but Handel did not seem eager to meet Bach, and with Handel spending most of his adult life in London and Bach in provincial Germany, the two greatest composers of the Baroque era never met.

George Frideric Handel studied music in secret as a child since his father objected to the pursuit of music as a career, but he was already employed as a church organist at the age of 17. He spent three years studying and composing music in Italy in his early 20's, and when he returned to Germany he immediately established himself as a composer of operas, cantatas, and instrumental music. In his late 20's he left to seek his fortune in London and became a successful (in good years) musician-businessman, producing a constant stream of operas, oratorios, and instrumental and vocal music.

Handel's **Concerto Grosso, Opus 6, No. 1 in G Major** is one of the most appealing of Handel's works in this genre, a form that was developed earlier by the Italian composer Arcangelo Corelli (1653-1713). The concerto grosso generally contrasts a group of solo instruments – two violins and cello in the 12 concertos of Opus 6 – with the larger orchestra. The opening movement contrasts the jagged rhythms of a French overture with a smoother, more intimate tune in the solo instruments. A brisk, energetic Allegro follows, featuring the soloists trading motifs with the larger ensemble. A slow, pensive Adagio leads into a cheery Allegro fugue with the theme first presented by the solo violins, then taken up by the entire ensemble. Joyous interplay between the solo trio and the larger orchestra continues without flagging. A jaunty gigue closes the work with a flourish.

Handel's solo motet *Silete venti* for soprano, oboe, and small orchestra is the type of motet that was allowed during Mass in many 18th century European churches as a sort of uplifting entertainment, though the texts were not liturgical. The circumstances for which Handel wrote this Italian-style Latin motet and the author of the text are unknown. Handel was living in England at the time, though he had mastered the craft of writing Italian motets during his three-year sojourn in Italy as a young man. During this time he lived mostly in Rome, where the Pope had banned all performances of opera for a period of about 12 years, so opera composers were writing motets on religious poetry in order to continue their craft and provide employment for singers. Handel wrote more than 100 of these motets while in Italy and proved that he could write better Italian music than could the Italians: his motets were much in demand.

Text and translation:

1. **Symphonia & Recitative: Silete venti**

Silete venti, nolite murmurare frondes, Quia anima mea dulcedine requiescit.

Silence, ye winds, Let your rustling leaves be still, For my soul rests in joy.

2. **Aria: Dulcis amor**

Dulcis amor, Jesu care, Quis non cupit te amare, Veni, veni transfige me.

Si tu feris non sunt clades, Tue plagæ sunt suaves, Quia totus vivo in te.

Sweet love, dear Jesus, Who does not wish to love you? Come, come pierce me.

If you hit, you do not wound, Like caresses are your blows, For within you do I exist.

3. Recitative: O fortuna anima

O fortunata anima, O jucundissimus triumphus, O felicissima letitia.
O happy soul, O most blissful victory, O supreme joy.

4. Aria: Date serta, date flores

Date serta, date flores, Me coronent vestri honores, Date palmas nobiles.
Surgant venti et beatae Spirent almae fortunatae Auras caeli fulgidas.
Offer garlands, offer blossoms, Crown me with your honors, Extend the regal palm frond.
Let the winds stir, And let the souls of the blessed ones Breathe the radiant airs of heaven.

5. Aria: Alleluia

Alleluia.

J. S. Bach's **Concerto in F major for Oboe, BWV 1053**, is a reconstruction by Rutger Hofman of what appears to be the original, though no longer extant, form of the Harpsichord Concerto in E major BWV 1053. All of Bach's keyboard concertos seem to be transcriptions of concertos he wrote earlier for violin or other instruments, and the surviving manuscript of this work as a keyboard concerto shows evidence of a previous existence in another form. The range and atmosphere of the solo part point to the oboe as the most likely suspect. The first movement of this concerto is also found in altered forms in two of Bach's church cantatas.

The first movement begins with lively fiddling in the violins followed by an energetic accompaniment in the orchestra. The oboe enters with its own melody and proceeds to go its own way, but continues to interact with the violins. The second movement is a lovely Siciliano in which a gently persistent rhythmic figure carries the instruments through intense harmonic changes. The bass part lays down a constant pulse on every 2nd and 3rd beat. The last movement begins with a burst of pure energy: a triadic figure followed by a five-note scale gives this movement almost all the material it needs to develop into a most energetic and engaging romp.

Bach's **Brandenburg Concertos** seem to have been written around 1720, when Bach was music director for Prince Leopold at Cöthen, though there is evidence that they may have been written earlier. Bach wrote each of the six concertos for a unique and colorful combination of instruments, demonstrating his inexhaustible originality even in matters of instrumentation. The **Brandenburg Concerto No. 4, BWV 1049**, combines two soprano recorders with a violin solo, showing off the virtuoso possibilities of all these instruments. The first movement is a cheerful gigue, a dance in triple time, built around the theme of two simple broken chords. As the movement develops, the theme expands, eventually exploding in a dazzling display of violin pyrotechnics: rapid scale-based passages that swoop through the entire range of the instrument. The second movement is more serious, poignant even, based on sighing figures in the relative minor key. The concerto ends with all instruments chasing one another in a spritely fugue, in a non-stop display of contrapuntal energy and delight. The violin again breaks into solo antics, doubling its speed in frantic alternating bow strokes, eventually regaining some composure as the movement careens to its conclusion.



ARTIST BIOGRAPHY'S

An expansive musical career has taken **EmmaLee Holmes-Hicks, violinist and Concertmaster** of the Peoria Bach Festival Orchestra across Europe, Japan, South America, Canada, and the United States and has included performances in New York's Carnegie Hall as well as in Giants Stadium and Madison Square Garden. EmmaLee is equally at home as a concertmaster and soloist on stage and as chamber musician in more intimate settings. With boundless energy, this young musician performs classical, baroque, and contemporary music, as well as traditional fiddle music. A firm believer that music can move people, quite literally, EmmaLee takes the lead in string bands across New England and in the Midwest, where her vibrant fiddle music drives spirited, old-time dancing. During her formative years EmmaLee studied with violinist and Peoria Symphony Orchestra Concertmaster Marcia Henry Liebenow. She received her doctorate from SUNY Stony Brook where she worked with such renowned artists as Philip Setzer of the Emerson String Quartet, Pamela Frank, Ani Kavafian, and Gilbert Kalish. She is on faculty at University of Massachusetts, Dartmouth and the Birch Creek Summer Performance Center. She serves as principal second violin with the New Bedford Symphony.

Jenna Ferdon, violinist/violist, is a member of the Lincoln Symphony Orchestra and a lead teacher for the Omaha Conservatory of Music's String Sprouts program, where she also teaches individual lessons as one of OCM's artist-faculty. Prior to her move to Nebraska, she served as adjunct faculty of violin and viola at Knox College in Galesburg, IL. She has enjoyed being a section member of orchestras in the Midwest, including the Peoria Symphony Orchestra, Waterloo Cedar Falls Symphony, and the Southeast Iowa Symphony Orchestra. During the summers, she is a teaching assistant at the Birch Creek Music Academy in Door County, WI and the Five Seasons Chamber Music Festival in Cedar Rapids, IA, and serves as Principal Second violin in the Peoria Bach Festival Orchestra.

Cellist Adriana 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.

Courtney Huffman, soprano, made her New York solo recital debut at Carnegie Hall after placing first in the National Association of Teachers of Singing Competition. She performed in Long Beach Opera's U.S. premiere of Vivaldi's *Moteczuma* to critical acclaim. Her stage credits include *Yadwiga* in Ben Moore's *Enemies*, *A Love Story*, *Violetta* in *La Traviata*, *Betty* in Lowell Liebermann's *Miss Lonelyhearts*, *Frasquita* in *Carmen*, and *Zerlina* in *Don Giovanni*. An equally accomplished concert artist, she has been a featured soloist with Boston Baroque, performing the role of *Amor* in a semi-staged version of Gluck's *Orfeo ed Euridice*, and appearing as the soprano soloist in Bach's *Wedding Cantata* and *Coffee Cantata*. Her love for recital work has taken her overseas, including a ten-day concert tour throughout Southern China, and her passion for contemporary music has given her the opportunity to work with and premiere pieces by Alan Chan, Lori Laitman, Ben Moore, Timothy Takach, and Marc-André Dalbavie. She taught voice at Gordon College in Boston for several years and currently serves on the voice faculty of Bradley University.

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. 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*.

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.

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.

Violinist **Marcia Henry Liebenow** is Concertmaster of the Peoria Symphony Orchestra and professor of violin, viola, and chamber music at Bradley University. She leads a multi-faceted career as a recitalist, chamber musician, soloist, and highly regarded teacher. Her performances have been nationally broadcast on American Public Media's *Performance Today*. She has appeared as soloist with the Samara Philharmonic Symphony in Russia, served as Primo Violino at Orvieto Musica in Italy, and performed in Germany, Ireland, Wales, and with orchestras throughout the United States. She has presented at national ASTA conferences, and was a featured performer at the 2021 International Music by Women Festival.

In 2020, Marcia created and performed in a series of eleven Driveway Concerts that were live-streamed on Facebook during the pandemic, and viewed more than 25,000 times. She is a founding member of the Concordia String Trio, Peoria Lunaire new music ensemble, and River City String Quartet. She has recorded two CDs with her Concordia String Trio, *American Vistas* and *Viennese String Trios*, and recorded the Grieg Violin Sonatas with internationally acclaimed pianist Antonio Pompa-Baldi, also on the Centaur label. Marcia is a faculty artist at the Red Lodge Music Festival in Montana, the Birch Creek Music Festival in Wisconsin, and the ARIA International Summer Academy in Massachusetts and Canada.

Her work has been recognized with the Outstanding Studio Teacher Award from Illinois ASTA, and the Distinguished Alumni Award from Ohio University. She earned her graduate diploma in violin performance from the New England Conservatory, and her master and bachelor degrees with highest honors from Ohio University.



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Peoria Bach Festival

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