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Kentucky

SYMPHONY ORCHESTRA®

James R. Cassidy, *Music Director*

Let's Play!





“WELCOME BACH”

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Kentucky

SYMPHONY ORCHESTRA

James R. Cassidy, *Music Director*

7:30 P.M. Saturday, January 30, 2021
St. Peter in Chains Cathedral Basilica,
Cincinnati, Ohio

James Cassidy, *conductor*
Jennifer King, *flute*,
Manami White, *violin*, Michael Unger, *harpsichord*

“WELCOME BACH”

Orchestral Suite No. 3, BWV 1068

Johann Sebastian Bach

Overture
Air
Gavotte
Bourée
Gigue

Flute Concerto in A Minor, Wq 166

Carl Philipp Emanuel Bach

Allegro assai
Andante
Allegro assai

Jennifer King

INTERMISSION

Il Tutor e la Pupilla Overture, w G24

Johann Christian Bach

Allegro assai
Andante
Presto

Sinfonia in D Major, Fk 64

Wilhelm Friedemann Bach

Allegro e maestoso
Andante
Vivace

Brandenburg Concerto No. 5, BWV 1068

Johann Sebastian Bach

Allegro
Affettuoso
Allegro

Jennifer King, Manami White, Michael Unger

*The KSO is supported by the generosity of the Louise Dieterle Nippert Musical
Arts Fund of the Greenacres Foundation and the Louise Taft Semple Foundation.*

The KSO is supported by the generosity of tens of thousands of contributors to the ArtsWave Community Campaign.



Guten Abend, meine Damen und Herren,

When the COVID-19 virus started to impact the world nearly a year ago, little could we predict the far reaching and prolonged consequences it would have. In planning our current season, we worked to include more intimate and contemplative repertoire that could speak to healing and faith, and it's difficult to imagine more appropriate music than Johann Sebastian Bach's – whether intended as sacred or secular.

Neither was Bach prodigious at just composing, fathering 20 children – 9 girls and 11 boys – with two wives (no, not at the same time!). In a musical home with instruments in abundance, many of the Bach children followed Dad into successful musical careers. We hope the music of this inspiring family, the setting of this historic venue, and the superb musicianship of our performers will provide you solace and hope to move forward beyond these trying times.

Vergnügt euch (enjoy yourselves)!

James R. Cassidy
Music and Executive Director



Online!

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'WELCOME BACH'

THE KENTUCKY SYMPHONY ORCHESTRA

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Thomas Consolo,
Associate Conductor

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Manami White,
concertmistress
The Gloria Goering
Memorial Chair

Gyusun Han
Jacquie Fennell

Second Violins

Thomas Consolo, *principal*
The Katie & Stephen
Wolnitzek Chair

Sophia Pariot

Violas

Leslie Dragan, *acting*
principal
Kevin Boden

'Cellos

Tom Guth, *principal*
The Fred Espenscheid
Plumbing Chair

Bass

Chris Roberts,
acting principal

Oboes

Liza Saracina, *principal*
Jennifer Kirby

Bassoon

Eric Louie, *principal*

French Horns

Michelle Hembree, *principal*
The Don & Sue
Corken Chair

Kenji Ulmer

Trumpets

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James R. Cassidy

The Kentucky Symphony Orchestra's founder, music director, and executive director brings more than four decades of professional experience as an educator, arts administrator, and conductor to the organization. Under his leadership, the KSO in 28 years has grown 35-fold in budget, launched free summer and education concert series, and expanded the orchestra's range of musical offerings by developing several subsidiary groups specializing in various musical genres, including jazz, pop, rock, country, and R&B. Cassidy and the KSO are now recognized around the globe for crafting unique and engaging thematic programs, premieres, and collaborations.

A Florida native, Cassidy was previously music director of the Florida Ballet Theatre, Tampa Chamber Symphony, and Tampa Bay Youth Orchestra. He has conducted for the Florida and St. Petersburg opera companies, and he led the world premiere production of *Rise for Freedom: The John P. Parker Story* for Cincinnati Opera.

Cassidy holds degrees from the University of South Florida and the University of Cincinnati's College-Conservatory of Music. He lives in Newport with his wife, Angela, son, Devlin, and dog, Seamus.

Jennifer King



Jennifer King has been featured as a soloist with the KSO, Blue Ash-Montgomery Symphony Orchestra, Cincinnati Ballet orchestra and the Richmond (Ind.) Symphony. She also serves as the KSO's principal flutist and is the piccoloist of the Richmond Symphony. As an orchestral musician, she has performed with the Cincinnati Symphony, Cincinnati Chamber, Cincinnati Ballet, and Blue Ash-Montgomery Symphony orchestras. She also is an active chamber musician, performing with various small groups in the community as well as giving solo performances.

Jennifer has been a winner in the National Flute Association's Orchestral Excerpt Competition and a semifinalist in the Myrna Brown Competition three times. Twice she won the concerto competition at the University of Cincinnati's College-Conservatory of Music, where she earned bachelor's and master's degrees. She maintains a studio of private students and has served as adjunct faculty for CCM's preparatory department as well as God's Bible School and College. ■

The family business

Cincinnati Milling Machine Co. so dominated its industry in the 20th century that, in some parts of the world, machine tools were called simply “Cincinnati.” Around Erfurt, capital of the German state of Thuringia, the same kind of dominance led the region’s professional musicians to be called “Bachs.” To be fair, the majority were Bachs. Starting with Johann Bach around 1600, the Bach family dynasty spanned six generations and 250 years. Its most famous scion, Johann Sebastian, belonged to its third generation.

The almost corporate mentality about the music business had many advantages, not the least of which was the built-in network which could further one’s musical training and career. Indeed, the relative success of so many family members makes it clear that solid training in the fundamentals of music is at least as important as the inspired genius that would be revered by 19th-century Romantics. Further, the Bachs’ training – like that of most Baroque composers – belied the notion of specialized composers, conductors, or performers.

The job descriptions for professional musicians of the day, whether employed by aristocrats or churches, was broad: oversee music as needed. For Johann Sebastian, whose jobs were mostly religious, that meant writing, preparing, and performing cantatas, organ pieces, and larger scale works for major holy days; for his son Johann Christian, that meant writing operas for the theaters of London. The one constant was their work ethic, the understanding that, like making furniture or baking, there is proper technique to learn that will equip one to do the job well.

The idea of a family business was (and remains) common in many fields. Few families, though, have been able to make a go

of it in the arts, and even fewer with the winning formula of the Bachs.

Suite No. 3

Johann Sebastian Bach was born March 31 (March 21 by the Julian calendar), 1685, in Eisenach, Germany. He died in Leipzig, Germany, on July 28, 1750.

Bach worked for 27 years as cantor of the churches in Leipzig, already one of Germany’s commercial centers. He was responsible for music at four churches, and, while he quarreled often with the city fathers who paid him, it was among the most prominent jobs in the Protestant parts of Germany. (Remember that what is now a single country of Germany was then fractured into more than 100 states of varying size and influence.)

Little wonder, then, that Bach’s output of secular music from those years is small compared to his church music. Among them is the four orchestral suites, also called overtures. This form, begun in France, was immensely popular across Europe and comprised a series of dance movements following a more formal opening, known as a French overture. Bach wrote four of them; the third dates from about 1730. It calls for three trumpets, oboes, timpani, strings, and continuo.

Its second movement, for strings alone, is the source of one of his most famous melodies, which in the late 19th century was arranged as the Air on the G String (and in the 1960s inspired Procol Harum’s “Whiter Shade of Pale”).

Flute Concerto

Carl Philipp Emanuel Bach (also spelled Karl Philipp Emmanuel) was born March 8, 1714, in Weimar, Germany. He



Johann Sebastian Bach

died in Hamburg on Dec. 14, 1788.

For most of the 18th century, a reference to Bach likely meant to Carl Philipp Emanuel – especially if the subject was the keyboard. He was regarded as among Europe’s best keyboard players, and he wrote hundreds of sonatas and dozens of concerti for keyboard. Both Haydn and Beethoven cited his seminal treatise on keyboard performance as a key influence.

Even in the Bach dynasty, C.P.E. Bach – Emanuel, as he was known – was uniquely equipped for success. He benefited from rigorous musical training by his father, and Georg Philipp Telemann was his godfather. Unlike his father, Emanuel did secure a post at a prominent court, with the prince who became Frederick the Great of Prussia. Frederick, in addition to military accomplishments, was a great musical patron and an accomplished flute player, and Emanuel wrote a handful of flute concertos for the king to play. The A minor concerto is an arrangement of an earlier concerto written for cello. Its cadenzas are adapted from another arrangement of the concerto for keyboard.

Il Tutore e la Pupilla Overture

Johann Christian Bach was born Sept. 5, 1735, in Leipzig, Germany. He died in London on Jan. 1, 1782.

J.S. Bach was just 35 and on a trip away from Köthen, then his home, when his first wife, Maria, unexpectedly died. About a year later, he married again, to Anna Magdalena Wilcke, a soprano in Köthen. Together, the two had 13 children, although just six survived to adulthood. Johann Christian was the youngest of their sons.

Johann Christian received the same musical education of his siblings but was just 15 when his father died. He lived for a time with his stepbrother, Carl Philipp Emanuel, then moved to Italy, where he won a job as organist at the cathedral in Milan. He converted to Catholicism (a source of tension with his Lutheran family) and wrote a substantial body of sacred music there, but it was opera that earned him fame – and not in

Italy, but in London. Indeed, he became known as the “London Bach.”

Il Tutore e la Pupilla is a pastiche that debuted in 1762. Its overture was published as part of a set of *Six Favourite Overtures* soon after Bach’s arrival in London. As was common at the time, these overtures had nothing in particular to do with the shows they preceded, but merely provided an opening diversion as the audience arrived fashionably late and settled in.

J.C. Bach also wrote and performed dozens of symphonies and sonatas, and he became a favorite of England’s Queen Charlotte. Sadly, he fell victim to embezzlement at the hands of his steward and died penniless at just 46. Perhaps this Bach’s most important legacy is a landmark 1777 legal ruling in which England’s copyright law was ruled to cover printed music. The judgment stopped what was then common practice of reprinting music without composers’ assent – and without paying them a penny.

In addition, in 1764, Johann Christian spent five months giving composition lessons to an 8-year-old prodigy then touring England. His name was Wolfgang Mozart.

Sinfonia in D Major

Wilhelm Friedemann Bach was born Nov. 22, 1710, in Weimar. He died in Berlin on July 1, 1784.

Wilhelm Friedemann was J.S. Bach’s eldest son. Like the rest of the Bach children, he was instructed in music from an early age by his father. His course bridges the centuries: Keyboard students still learn from the same two- and three-part inventions, the *Klavierbüchlein*, and the preludes of book one of the *Well-Tempered Clavier*.

The musical education took. W.F. was regarded as among the greatest organists and improvisers during his life, and as an excellent composer. He won appointments as organist in major churches in the German cities of Dresden and Halle. He was unhappy in Halle, however, and eventually left without a job to go to. Inheritance taxes on his father-in-law’s estate hurt his situation

further, and he landed in Berlin under the wing of Princess Anna Amalia – Frederick the Great’s sister, who also was a patroness of Friedemann’s brother Emanuel. His favor waned, though, and he died in poverty. In a further blow to the world of music, he was forced to sell many of the manuscripts of his father’s music that he had inherited. Many of those works are now lost as a result.

Most of W.F.’s *sinfonias* were written during his time as organist at Dresden’s St. Sophia’s Church, making him a pioneer in the form; several have been lost. The *Sinfonia in D Major* was written later, however, during his tenure in Halle, and it shows more stylistic and compositional refinement than its predecessors. While it was likely used as a prelude to sacred music, its obvious secular form makes it clear that the composer also intended it for concert performance.

Brandenburg Concerto No. 5

Like those managing careers today, J.S. Bach was always on the lookout for a better job. While the positions he held did support his family, they came with limitations, conflicts, and fickle employers.

His tenure as *konzertmeister* in Weimar, for example, ended badly, topped off with a month in jail for insisting that he be released from his contract. While he did secure a position in Köthen, his eyes were on a bigger

prize, the court of the margrave of Brandenburg. His application portfolio, delivered in March 1721, was a collection of six concerti grossi for, as the dedication put it, “several instruments.” Like so many job applications, the margrave did not bother to reply.

The six, which came to be known as the Brandenburg Concertos, are a *tour de force* of Baroque composition, highlighting Bach’s mastery of several forms, from the French-style overture to the Italian-style concerto to complex counterpoint, and his skill at managing an enormous variety of instrumental textures and solo instruments. The works were not all written for the occasion, incorporating material from earlier works.

The manuscripts lay untouched for years until being sold – like Manhattan – for about \$24. They remained unknown until 1849. In World War II, they were serendipitously saved when a librarian fled to the woods from a train that had come under aerial attack.

The fifth concerto of the set features solo flute, violin, and harpsichord, a common chamber group at the time. It’s believed Bach wrote the harpsichord part to spotlight both a new harpsichord he bought for Köthen and his own keyboard skills. A traverse flute, i.e., one held horizontally, is specified to differentiate it from a recorder. A previous version of the material dates from 1720. ■

— Thomas Consolo



A painting of Johann Sebastian Bach, left, with three of his sons. Although it’s not clear which they are, his oldest three were Wilhelm Friedemann, Carl Philipp Emanuel, and Johann Gottfried. Johann Gottfried did become a musician, but he did not compose.

St. Peter in Chains Cathedral Basilica

Saint Peter in Chains Cathedral is the seat of the Roman Catholic Archdiocese of Cincinnati. November marked the 175th anniversary of its opening.

The current structure at Eighth and Plum streets is actually Cincinnati's second St. Peter's Cathedral. Then-bishop – and later archbishop – John Baptist Purcell oversaw laying its cornerstone on May 20, 1841. The cathedral's architect, Henry Walter, also won the competition to design the Ohio statehouse in Columbus. The Greek revival structure, the first large church west of the Allegheny Mountains, was dedicated Nov. 2, 1845.



The mural of Jesus with its representations of St. Peter and St. Paul was installed in the 1950s.

St. Peter in Chains underwent a \$5 million restoration and expansion in the 1950s. The project included new transepts, a rectory, a sacristy, and archdiocesan offices. Centerpiece of the renovation was a 35- by 40-foot Venetian glass mosaic, the largest of its kind in the U.S. On June 29, Pope Francis conferred the title of minor basilica on St. Peter in Chains in recognition of its historic status and beauty. ■

“In chains” was added to the cathedral's name in honor of a painting by Bartolomé Murillo. His “Liberation of Peter” was among a dozen art pieces presented as gifts to Edward Fenwick, first bishop of Cincinnati, from Cardinal Fesch, the uncle of Napoleon Bonaparte.

St. Peter in Chains

Cathedral Basilica of St. Peter in Chains

Mass (in-person and live-streamed) and Confession schedule

SUNDAY MASSES:

- ◆ Saturday Vigil: 3 p.m.,
4:30 p.m. (streamed live).
- ◆ Sunday: 9 a.m.,
11 a.m. (streamed live)

WEEKDAY MASSES:

- ◆ Monday-Friday: 7 a.m. (streamed live), 11:30 a.m. and 5:15 p.m.
- ◆ Saturday: 11:30 a.m. (streamed live)

CONFESSION:

- ◆ Monday-Friday: After 11:30 a.m. Mass until 12:45 p.m.
- ◆ Saturday: After 11:30 a.m. Mass until 2 p.m.

Eighth and Plum streets, downtown Cincinnati ◆ stpeterinchainscathedral.org

Michael Unger ♦ The Schultz Marketing Communications Chair



Originally from Toronto, Canada, Michael Unger is an award-winning performer who appears as a soloist and chamber musician in North America, Europe, Japan and South Korea. Since 2013, he has served as associate professor of organ and harpsichord at the University of Cincinnati College-Conservatory of Music. He is a first prize and audience prize winner of the National Young Artists Competition of the American Guild of Organists, a first prize winner of the International Organ Competition Musashino-Tokyo, and a second prize and audience award winner of the International Schnitger Organ Competition on the historic organs of Alkmaar, The Netherlands.

Michael's recent solo recitals include performances for national conventions of the Historical Keyboard Society of North America, American Guild of Organists, and Organ Historical Society, along with numerous international and regional recital series. Recent harpsichord collaborations include performances with the Cincinnati Symphony Orchestra, Cincinnati Opera, Cincinnati Chamber Orchestra, Collegium Cincinnati, Cat-acoustic Consort, and Publick Musick.

Michael earned a doctorate in musical arts from the Eastman School of Music, where he was a student and teaching assistant of David Higgs and William Porter, and he is a gold medal graduate of the University of Western Ontario.

Schultz Marketing Communications Inc. provides results-driven services in public relations and marketing communications, backed by decades of corporate and agency experience. President Rebecca (Becky) Schultz is proud to sponsor the KSO's principal keyboard chair in memory of her grandfather, Paul Lankisch, a concert pianist, organist, and composer.

Manami White ♦ The Gloria Goering Memorial Chair



Manami has performed both nationally and internationally with orchestras, chamber ensembles, and in numerous recital settings. Besides serving as the KSO's concertmistress, Manami is concertmaster and associate director of Collegium Cincinnati, concertmaster of the Ohio Valley Symphony and South Florida Symphony Orchestra; principal second violinist and personnel manager of the Cincinnati Chamber Orchestra; and an associate member of the Columbus

Symphony Orchestra.

Manami's solo performances include appearances with the North Florida Symphony Orchestra, Collegium Cincinnati, and several appearances with the KSO, most recently in all four of Vivaldi's *Four Seasons*. Also an accomplished chamber musician, Manami has performed in CCM Faculty and Alumni Chamber Music series; in the Taft Chamber Music, Contemporary Arts Center Chamber Music, and Knox Music series; and with concert:nova ensemble. In addition to performing, Manami is an adjunct professor of violin and viola at Xavier University.

Manami holds the Gloria Goering Memorial Chair. John Goering is proud to continue to support Manami and the KSO in Gloria's memory in their mission to provide fresh and engaging cultural entertainment for the residents of Northern Kentucky and the whole Tristate for the 2020–21 season. ■

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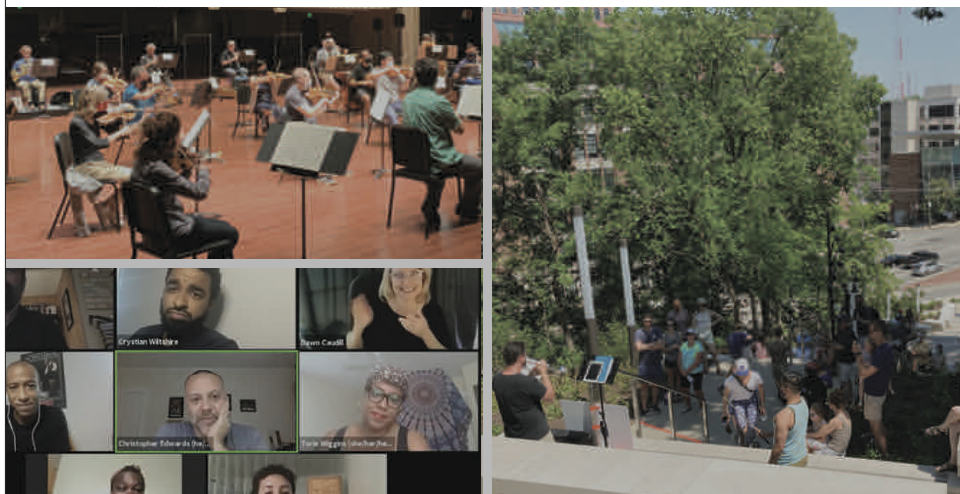
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2020-2021 CONCERTS

KYSO

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■ 7:30 P.M. SATURDAY, MARCH 6

Czech It Out | *All-Dvořák*

Venue to be announced

Two masterpieces: Symphony No. 7 and Cello Concerto
Guest artist: Miriam K. Smith, cello



■ 7:30 P.M. SATURDAY, MAY 15

A Rat Pack Reboot |

A real clambake with Frank, Dean, and Sammy

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