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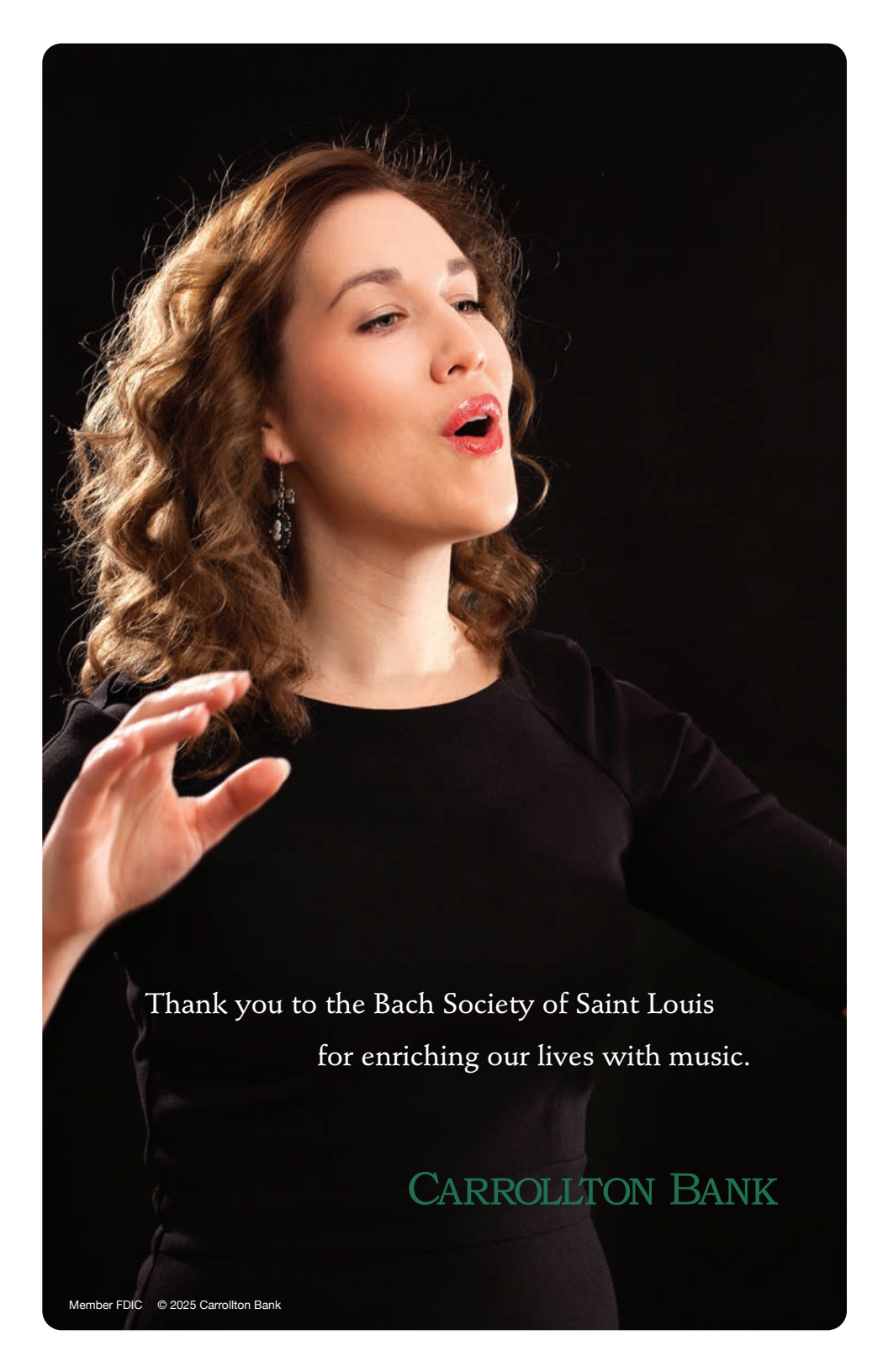
# THE ART OF THE CONCERTO

SATURDAY, MARCH 28, 2026 | 3 PM

SALEM UNITED METHODIST CHURCH

THE BACH SOCIETY  
OF SAINT LOUIS

Music Director and Conductor, A. Dennis Sparger

A woman with long, wavy brown hair and red lipstick is singing, her mouth open and eyes closed. She is wearing a black long-sleeved top and a large, ornate earring. Her right hand is raised in a gesture. The background is dark, and the lighting is dramatic, highlighting her face and hair.

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## A. DENNIS SPARGER, MUSIC DIRECTOR & CONDUCTOR

**A. Dennis Sparger**, Music Director and Conductor, was critically acclaimed as “a conductor equipped with insight as well as craftsmanship” already in his second season. In the past four decades, he has received even more praise for his musical leadership with The Bach Society Chorus and Orchestra. To date, he has conducted them in more than 200 performances of major works by Bach and other composers.

Under his leadership, The Bach Society was presented with the Excellence in the Arts award by the Arts & Education Council of Greater St. Louis, the first chorus to be so honored. Dr. Sparger's leadership was also a driving force in the Christmas Candlelight Concerts being hailed by BBC Music magazine as “one of the top 20 live Christmas events in North America.”

In 1989, he introduced a Young Artists scholarship program for singers under 30 to cultivate future soloists. To date, over 70 young singers have been assisted by this program. He also established a professional core of paid Principal Singers, providing employment opportunities for singers with additional vocal training.

He was awarded a Doctor of Musical Arts degree in choral conducting by the University of Illinois and earned bachelor's and master's degrees from Eastern Illinois University, where he was named one of the 50 Outstanding Graduate Alumni of the Graduate School. In 2013, in recognition of his work with The Bach Society, he was presented with the Lifetime Achievement award by the University of Missouri-St. Louis. Dr. Sparger has also received awards from St. Louis Cathedral Concerts, the St. Louis chapter of the American Guild of Organists and the Illinois chapter of the American Choral Directors Association.

Dr. Sparger is a member of the American Bach Society, American Choral Directors Association, Chorus America, the National Society of Arts & Letters, and is a past board member of Artist Presentation Society.



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Thank you and enjoy the concert.

THE BACH SOCIETY OF SAINT LOUIS  
PRESENTS

# THE ART OF THE CONCERTO

THE BACH SOCIETY CHAMBER ORCHESTRA

A. DENNIS SPARGER, CONDUCTOR  
LENORA-MARYA ANOP, CONCERTMASTER

PRESENTED BY  
TAD & CATHERINE EDWARDS

3:00 P.M.  
SATURDAY, MARCH 28, 2026

SALEM UNITED METHODIST CHURCH

# PROGRAM

*The aim and final end of all music should be none other than  
the glory of God and the refreshment of the soul.  
– Johann Sebastian Bach*

**Trumpet Concerto in D Major, TWV 51:D7**

Georg Philipp Telemann

David Sanderson, trumpet

- I. Adagio
- II. Allegro
- III. Grave
- IV. Allegro

**Oboe Concerto in G Minor, HWV 287**

George Frideric Handel

Eileen Burke, oboe

- I. Grave
- II. Allegro
- III. Sarabande
- IV. Allegro

**Cello Concerto in A Minor, RV 419**

Antonio Vivaldi

Kenneth Kulosa, cello

- I. Allegro
- II. Andante
- III. Allegro

**Concerto for Flute, Violin and  
Harpichord in A Minor, BWV 1044**

Johann Sebastian Bach

Catherine Edwards, flute      Lenora-Marya Anop, violin  
Charles Metz, harpsichord

- I.      Allegro
- II.     Adagio
- III.    Tempo di alla breve

INTERMISSION

**Flute Concerto in A Major, BWV 1055**

Johann Sebastian Bach

Catherine Edwards, flute

- I.      Allegro
- II.     Larghetto
- III.    Allegro ma non tanto

**Three Harpsichord Sonatas**

Domenico Scarlatti

Charles Metz, harpsichord

- Sonata in D Minor, K. 1, Allegro  
Sonata in B Minor, K. 87, Moderato  
Sonata in D Major, K. 492, Presto

**Violin Concerto in E Major, BWV 1042**

Johann Sebastian Bach

Lenora-Marya Anop, violin

- I.      Allegro
- II.     Adagio
- III.    Allegro assai

# PROGRAM NOTES

We couldn't blame you if, upon hearing the word "concerto", you immediately thought of Mozart, Beethoven, Mendelssohn, Brahms, Tchaikovsky, Rachmaninoff, or a host of other composers from the late 18th century to modern times.

But the concerto actually had its beginnings in the late 16th century as a vocal piece! A century later, the term was used to identify instrumental works by the Italian composers Corelli and Torelli. These pieces were scored for one or more soloists with a small orchestra and consisted of three (sometimes four) contrasting movements. A few decades later, these instrumental works were being composed in great quantity by Vivaldi, Telemann, Bach and Handel.

One of the pieces played today is a *concerto grosso*, i.e., the soloist is a "group" of players, in this case, flute, violin and harpsichord. The others feature only one instrument as the soloist (trumpet, oboe, cello, flute and violin). And we draw upon these leaders of the late Baroque to bring us a broad range of colors and styles.

**Georg Philipp Telemann** (1681-1767) was an extremely prolific composer (over 3,600 works survived). He was a friend of Bach's and the godfather of Bach's son Carl Philipp Emanuel. He also knew Handel and, like Handel, studied law before turning to music. Largely self-taught in music, he held positions in Leipzig, Sorau (now in Poland), Eisenach and Frankfurt. In 1721, he settled in Hamburg, where he remained until his death at age 86. While Telemann was considered to be the leading German composer of his time, after the revival of interest in the music of Bach in the 19th century, his music was judged to be inferior to Bach's.

He composed concertos for a long list of instruments, including six for trumpet; two of these were for three trumpets! His *Trumpet Concerto in D major* demonstrates the virtuosity of the instrument and player, especially in the final movement. A four-movement work, the trumpet is silent in the third movement, surely to save breath for what is soon to come.

**George Frideric Handel** (1685-1759) was widely known for his operas and oratorios, but he also wrote an abundance of instrumental music, including the popular *Water Music* and *Music for the Royal Fireworks*. His 20 or so concertos are mostly for the organ, with only three for oboe. However, he provided many solos for

the oboe in oratorios, operas, concerti grossi and sonatas. Handel learned to play the oboe from his first teacher, Friedrich Zachow, and is quoted as saying later in life, "I used to write like the D-v (devil) in those days, but chiefly for the oboe, which was my favourite instrument."

His *Oboe Concerto in G minor* has a rather checkered past. It was essentially unknown until 1863-4 when it was published—but with 19th century markings—in Leipzig. It was published again in 1865 in the complete edition of Handel's works by Friedrich Chrysander, but with the earlier "additions" removed. In this form, the concerto was accepted as authentic for the next century. In 1971, a new edition appeared in the *Hallische Händel-Ausgabe*, edited by Frederick Hudson. Within a decade, scholars began to doubt that this was indeed a work by Handel. But in 1993, a set of parts was discovered that clearly confirmed its authenticity, and the initials of the copyist suggest that it was composed between 1717 and 1723, when he was active. The long mystery has been solved...until the next disagreement!

**Antonio Vivaldi** (1678-1741) composed more than 500 concertos in addition to 46 operas and much sacred music, including his setting of *Gloria*. His best-known work, *The Four Seasons*, continues to enjoy great popularity. He was born in Venice, studied violin with his father, and was ordained as a priest at age 25. But, due to his poor health, he was allowed to continue his work for the next thirty years as a violin teacher at the Ospedale della Pietà, an orphanage for girls. Under his tutelage, these young performers became renowned throughout Europe. For them, he wrote many of his concertos and over 60 sacred works. Eventually, Vivaldi moved to Milan, Rome, Mantua and, eventually, Vienna. Despite his great early success, he died in poverty; his funeral was held in St. Stephen's Cathedral, where Joseph Haydn sang in the choir.

Vivaldi composed at least 27 cello concertos, but like many of his works, the *Cello Concerto in A minor* is not dated. The fiery playing in the first and especially portions of the third movements, however, are reminiscent of passages in *The Four Seasons* of 1723. The final movement is a rondo, and each return of the 8-bar theme drives energetically to the conclusion.

**Johann Sebastian Bach** (1685-1750) needs no introduction to our audiences! While we have shared the major choral-orchestral works with St. Louis listeners since 1941, Bach composed in every musical genre available at his time except for opera. Past programs with members of The Bach Society Orchestra have focused on the Brandenburg Concertos and Orchestral Suites, but today we share three concertos.

*The Concerto for Flute, Violin and Harpsichord in A minor*, BWV 1044, is often referred to as *The Triple Concerto*. It shares the same untypical instrumentation as *Brandenburg Concerto No. 5* and, like that work, leans heavily on the harpsichord for the "starring role." The precise date of its composition is impossible to determine, but concertos were most likely to have been written in Cöthen (1717-1723) or in Leipzig (1729-37 and 1739-1741 or 1744) when Bach led the Collegium Musicum at Zimmermann's coffee house. Either way, the concerto is largely an adaptation of two earlier works. Emanuel Signer, editor of the newest Bärenreiter publication, describes the unusual grouping of three solo instruments and identifies "further singularities" in "the frequent trip stops and pizzicato passages in the ripieno strings," as well as "the tempo indication *Adagio ma no tanto e dolce*, which is the longest such indication in all of Bach's works."

*The Flute Concerto in A Major*, BWV 1055, composed around 1738, is a perfect example of how Baroque composers used and reused their creations. While known today as a harpsichord concerto, Donald Frances Tovey suggested in 1935 that it was actually a reworking of a lost concerto for oboe d'amore. By playing a few passages an octave higher, it also works as an oboe concerto or as a flute concerto.

*The Violin Concerto in E Major*, BWV 1042, was probably written during Bach's years in Cöthen (1717-1723), but it's also possible that it was written in Leipzig during the time he led the Collegium Musicum (1729-1741). Program annotator James Keller writes, "the E major is one of the most jubilant of Bach's concertos, positively ebullient in its first movement and its concluding rondo... the hushed middle movement is a freely treated chaconne in B minor."

**Domenico Scarlatti** (1685-1757) is a significant composer of the Baroque period who, alas, did not compose concertos! However, he composed in a variety of forms and is largely known for his 555 keyboard sonatas. He was born in Naples, worked in Venice, Rome, Lisbon, Seville and Madrid, where he died. At the age of 42, he married Maria Caterina Gentili; she was 16. Another time.

Unlike a Mozart or Beethoven sonata, with its three contrasting movements, Scarlatti wrote his sonatas as a single movement, but there is a great deal of variety throughout this corpus. "Some are deeply serious, others are light and almost humorous. Some sound like courtly dances, others like street songs." While today's program is about concertos, these works are too significant to omit!

# THE BACH SOCIETY CHAMBER ORCHESTRA

## **VIOLIN I**

Lenora-Marya Anop,  
*Concertmaster*

Tova Braitberg  
Adrian Walker  
Lindsey Jones

## **VIOLIN II**

Hannah Frey  
Alicia Bont  
Rochelle Skolnick

## **VIOLA**

Amy Greenhalgh  
Anna Lackschewitz

## **CELLO**

Kenneth Kulosa  
Alvin McCall

## **BASS**

Brendan Fitzgerald

## **FLUTE**

Catherine Edwards

## **OBOE**

Eileen Burke

## **TRUMPET**

David Sanderson

## **HARPSICHORD**

Charles Metz

**Orchestra Manager: Ed Jacobs**

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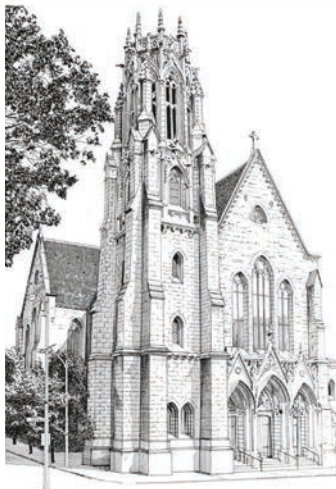


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# SOLOISTS

## LENORA-MARYA ANOP CONCERTMASTER AND LEADER



Violinist Lenora-Marya Anop is "ravishing...with [her] lean yet intense...violin particularly capturing the spirit of [the] music" (San Francisco Chronicle); "a highly skilled and invested violinist, who brought a lovely singing tone to her playing...top-notch performance(s)...meltingly sensitive" (St. Louis Post-Dispatch). She "played with balance and sympathy...[and] achieved a fine, lyric intensity" (Cleveland Plain Dealer).

Dr. Anop enjoys a busy career as a pedagogue, soloist, chamber musician, concertmaster and orchestra leader. In April 2025, she celebrated her 25th year as the Concertmaster of The Bach Society of Saint Louis Orchestra! She is also the Concertmaster of the Salem Chamber Orchestra and the Orchestra of the Cathedral Basilica of St. Louis.

Noteworthy projects include her recording entitled "Bach Unlocked" following her assembly of a scholarly violin edition of J.S. Bach's *Cello Suites Nos. 1 and 2*. An avid scholarly and historically appropriate artist, she performs equally comfortably on Baroque, Classical and modern instruments.

Recent performance highlights include multiple solo and chamber music performances in Carnegie Recital Hall (New York) as well as premieres and concerts in Italy as faculty at the InterHarmony International Music Festival.

Previously First Violin of the professionally managed Rackham String Quartet (RSQ), she performed throughout the United States, Europe and Australia winning five national and international chamber music competitions. "The Strad" magazine labeled the RSQ "a force to be reckoned with".

Dr. Anop began her violin studies at age three in Denver, Colorado. She was one of the first Suzuki violin students in the United States under the tutelage of a violinist trained by the legendary Suzuki pioneer John Kendall who, at that time, was the violin professor at Southern Illinois University Edwardsville (SIUE). Lenora's musical life came full circle in 1997 when she was appointed to SIUE's music faculty, where she is Professor of Violin and Director of Strings. A passionate, dedicated and accomplished pedagogue, Lenora's talented and capable students have been appointed to teaching and orchestral positions worldwide. Dr. Anop teaches many students, grand-students and great grand-students, as her former students send her the next generation, knowing that they will have an exceptionally dedicated mentor.

Dr. Anop earned her Bachelor of Music with honors in performance from the New England Conservatory, Master of Music from Yale University and Doctor of Musical Arts from the University of Michigan.

# SOLOISTS

## EILEEN BURKE

### OBOE



Eileen Burke (Oboe, English Horn, Oboe d'amore) is a classical music freelancer in the Saint Louis area and performs with orchestral and chamber groups across the region. Eileen received her Bachelor and Master of Music degrees from the University of Michigan, studying with Harry Sargous, and received a Woodwind Quintet Fellowship from the St. Louis Conservatory, studying with Peter Bowman and George Silfies. Eileen began her freelancing career in Michigan, where she was a member of the Saginaw Symphony Orchestra and was Principal Oboe of the Birmingham Bloomfield Symphony Orchestra. Additionally, Eileen was a long-term substitute with the Windsor Symphony Orchestra (Ontario) and a frequent substitute with the Adrian, Jackson, and Flint Symphony Orchestras. During her time in Missouri, Eileen has performed with a variety of orchestras, including the St. Louis Symphony

Orchestra as an extra player, the MUNY as a substitute player, Chamber Music Society of St. Louis, Union Avenue Opera Orchestra, Webster Opera Orchestra and Winter Opera Orchestra. Eileen was also an adjunct professor of oboe at the University of Missouri-St. Louis. Eileen currently actively performs with The Bach Society of Saint Louis, the Gateway Festival Orchestra, American Kantorei, the Metropolitan Orchestra of Saint Louis, and the St. Louis Philharmonic Orchestra. Eileen is also an occasional player with a variety of groups, including STAGES St. Louis, the FOX, and the Springfield Symphony Orchestra (Missouri). Eileen additionally has academic interests outside of music and received a Bachelor of Science degree in Computer Science from the University of Missouri-St. Louis.

# SOLOISTS

## CATHERINE EDWARDS

### FLUTE



Catherine Edwards received her Bachelor of Music degrees in both flute and piano performance from Auburn University.

She continued her studies at SIU-Edwardsville, studying piano with Ruth Slenczynska and flute with Janet Scott, subsequently receiving her Master of Music degree in flute performance. From there she went on to study with Jacob Berg at the Saint Louis Conservatory and School of the Arts, where she received a Graduate Diploma.

Catherine performs in the orchestras of The Bach Society of Saint Louis, the American Cantorei and various freelance orchestras and chamber music groups in the Saint Louis area.

## DAVID SANDERSON

### TRUMPET



David Sanderson earned a Master of Music degree in Trumpet Performance from Yale University School of Music and a Bachelor of Science degree in Music Education from Arkansas State University. He has worked for 35 years as a professional musician and educator. He has held teaching positions with Missouri Baptist University, Arkansas State University and the Wentzville School District. David has performed as principal trumpet with The Bach Society of Saint Louis, Gateway Festival Orchestra, Kirkwood Symphony, Yale Philharmonia, Yale Bach Society, New Music New Haven, New Haven Civic Orchestra, Pine Bluff Symphony, the 102nd Army Band and the 106th Army Band. He has been a featured soloist with numerous orchestras, bands, choirs and chamber ensembles throughout the Midwest. Notable performances include Copeland's *Quiet City* with the

Gateway Festival Orchestra, Hummel's *Trumpet Concerto in E flat* with the Delta Symphony, Bach's *Mass in B Minor* and *Brandenburg Concerto No. 2*, with The Bach Society of Saint Louis, and *Cinderella* with the Broadway touring cast. David's primary teachers have been Richard Jorgensen, Arkansas Symphony, and Allan Dean, Yale University.

# SOLOISTS

## KENNETH KULOSA

### CELLO



A native of Albuquerque, NM, Kenneth Kulosa moved to St. Louis in 1997 at the invitation of the St. Louis Symphony. Kenneth came to St. Louis from Chicago where he played with the Chicago Symphony, the Grant Park Symphony, and at the same time, held the posts of principal cellist for both the South Bend and Northwest Indiana Symphonies. A graduate of the New England Conservatory and the University of Houston, Kenneth studied with Laurence Lesser and Hans Jorgen Jensen, later becoming Mr. Jensen's assistant at Northwestern University. An active pedagogue as well as performer, Kenneth is in great demand as a private teacher and in 2003 the Missouri Chapter of the American String Teachers Association named him their Artist/Teacher of the Year. Mr. Kulosa maintains a large private studio of talented cellists and has placed students in virtually every major music school and conservatory in the United States.

Currently, he serves as Adjunct Professor of cello at Webster University and Washington University in St. Louis.

A versatile musician, Kenneth is found performing in many realms. Kenneth has appeared throughout the United States as a soloist with the Storioni Ensemble, Ars Nova Chamber Orchestra, the Bataquitos Festival Orchestra, the civic orchestras of Boston and Fort Worth, as well as the orchestras of St. Louis, Santa Fe, Lake Charles, South Bend, Northwest Indiana and Webster University. He is active as a chamber musician throughout the St. Louis area with the Saint Louis Symphony's Community Partnership program, the Pulitzer Foundation and as a member of the Sheldon Concert Hall's education series Classical Connections Trio.

Passionate about period performance, Kenneth is currently a member of the Kingsbury Early Music Ensemble and frequently performs music from the baroque and classical period on baroque cello, *violoncello piccolo* and *viola da gamba*. He has also performed with Early Music St. Louis, Bach at the Sem and has served on the faculty of the Baroque String Academy of the Community Music School at Webster University.

# SOLOISTS

## CHARLES METZ

### HARPSICHORD



Charles Metz studied piano at Penn State University, beginning his harpsichord studies through private lessons with the legendary Igor Kipnis. In the process of earning a Ph.D. in Historical Performance Practice at Washington University in Saint Louis, he studied with Trevor Pinnock. More recently, Dr. Metz has worked with Webb Wiggins and Lisa Crawford at the Oberlin Conservatory. He has performed across the country with concerts in Chicago, IL; Saratoga, NY; Bennington, VT; Louisville, KY; and Liberty, MO in their Baroque music JEMS Fest.

He has performed solo recitals at the Smithsonian Institution in Washington D.C., Oberlin Conservatory, and appeared as guest artist in Kansas City for the KC Symphony's summer program "Summerfest". With the Chamber Music Society of St. Louis, he

was the featured keyboard soloist in Bach's *Fifth Brandenburg Concerto* under conductor Nicholas McGegan. He has appeared with the St. Louis Symphony Orchestra, Ars Antigua Chicago and the Newberry Consort of Chicago. Recently he has played with the Desert Baroque in Palm Desert California and did performances including master classes at University of Michigan, Ann Arbor and Penn State University in State College, PA.

As an early keyboard specialist, he is currently performing on his historic Italian virginal, harpsichords and fortepianos. Dr. Metz's list of performance credits includes international appearances in the Netherlands, Germany and Costa Rica. Dr. Metz also obtained a doctorate in Optometry and worked for twenty years in his own private practice at Clarkson Eyecare in St. Louis before retiring. In addition to his performing activity, he serves on the Board of Directors of The Chamber Music Society of St. Louis.



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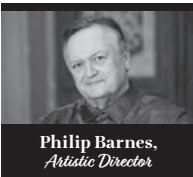
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—❧—❧—❧—❧—❧—

|                      |  |
|----------------------|--|
| October 5            | Solemn Choral Evensong*  |
| October 19           | Choral Evensong  |
| November 2           | Solemn Choral Evensong for The Solemnity of All Saints*                    |
| November 6   6:30 PM | Solemn Choral Evensong (The Living Church Conference)*                     |
| November 16          | Choral Evensong  |
| December 7           | Candlelight Advent Lessons and Carols                                      |
| December 21          | A Festival of Nine Lessons and Carols<br>(Prelude music begins at 4:40 PM) |
| January 4            | Choral Evensong for The Epiphany   |
| January 18           | Choral Evensong  |
| February 1           | Choral Evensong  |
| February 15          | Choral Evensong  |
| March 1              | Lenten Choral Evensong at Saint Louis Abbey                                |
| March 15             | Solemn Lenten Choral Evensong*   |
| March 29             | Solemn Choral Evensong for Palm Sunday*                                    |
| April 19             | Choral Evensong for Eastertide   |
| May 3                | Eastertide Vespers sung by the monks of Saint Louis Abbey                  |
| May 17               | Choral Evensong for Eastertide   |
| June 7               | Solemn Choral Evensong for Corpus Christi*                                 |

\*Hypo-allergenic incense will be used.

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—❧—❧—❧—❧—❧—

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