

### About the Artists

**Bradford Richards** attended the Eastman School of Music and has appeared as violin soloist with the Dallas Symphony Orchestra, the Greenwich Village Orchestra, the Richardson Symphony, the Sewanee Festival Orchestra, and many other symphony and chamber orchestras in New York and the Southwest. His most influential violin teachers have been Willa Dean Howells, Charles Castleman, Eliot Chapo, and most recently Pamela Frank, with whom he continues to study occasionally. A former member of the Boston Philharmonic Orchestra, Brad currently plays in the New Mexico Symphony. Brad plays a violin by Antonio Stradivari, 1712, previously owned by Niccolò Paganini.

**MaryAnn Shore** holds a Master of Music degree from UNM on modern oboe and a Bachelor of Music degree from the Oberlin Conservatory of Music where she was first introduced to the Baroque oboe. She has been a woodwind specialist with Musica Antigua de Albuquerque since 1995, performing on shawms, crumhorns, recorders and various other Medieval and Renaissance instruments. MaryAnn's oboe is made by Sand Dalton and is a copy of a 1730s oboe by Eichentopf. She has a Steenberg treble recorder, a Denner voice flute and a Van Eyck handfluyt all by Canadian maker Jean Luc Boudreau. MaryAnn recently received the prestigious Performer Diploma from Indiana University's renowned Early Music Institute.

Born in Saitama, Japan, **Ikuko Kanda** began her violin studies at the age of four. In 1984, she won the Saitama Prefecture New Figure Concert Audition, and played the first movement of the *Symphonie Espagnole* by Lalo. In 1994, she performed Mendelssohn's Violin Concerto with the University of Wyoming Symphony Orchestra. She received her bachelor's degree in performance from Toho Gakuen School of Music in Tokyo in 1994. Currently she is a member of the New Mexico Symphony Orchestra and the Santa Fe Symphony Orchestra.

**The Orchestra of the Duke** was formed in 2004 by musicians of the New Mexico Symphony Orchestra to provide an outlet for the exploration of authentic baroque performance style on period instruments. Founded by Music director Bradford Richards, The Orchestra of the Duke has received training in baroque performance from Elizabeth Blumenstock, concertmaster of San Francisco's Philharmonia Baroque orchestra. Previous programs have included concerti by Handel, Corelli, Vivaldi, Bach, Scarlatti and other important baroque composers. In 2006 the Orchestra of the Duke also presented a program of "The Greatest Hits of 1706" in celebration of the Albuquerque Tricentennial year.



# The Orchestra of the Duke

*A baroque orchestra performing on authentic period instruments*

## Johann Sebastian Bach

### The Complete Violin Concertos

**Bradford Richards**, violin soloist and leader  
with **MaryAnn Shore**, recorder soloist  
and **Ikuko Kanda**, violin soloist

Saturday, June 14th, 2008, 6:00 PM

Sunday, June 15th, 2008, 2:00 PM

Keller Hall, The University of New Mexico

#### Violin

Bradford Richards

Dan Brandt

Ikuko Kanda

Steve Ognacevic

Carol Swift-Matton

Valerie Turner

Ruth Bacon

#### Viola

Lisa DiCarlo

Cherokee Randolph

#### Cello

Chase Morrison

Carla Lehmeier

#### Violone

Mary Bruesch

#### Bass

Aaro Heinonen

#### Recorder

MaryAnn Shore

#### Harpsichord

Susan Patrick

**Johann Sebastian Bach**  
1685-1750

**Concerto for Violin, Strings, and Basso  
Continuo in E Major, BWV 1042**

*Bradford Richards, violin soloist*

Allegro  
Adagio  
Allegro assai

**Concerto for Violin, Recorder, Strings, and  
Basso Continuo in D Minor, BWV 1060**

*Bradford Richards, violin soloist*  
*MaryAnn Shore, recorder soloist*

Allegro  
Adagio  
Allegro

- Intermission -

**Concerto for Violin, Strings, and Basso  
Continuo in A Minor, BWV 1041**

*Bradford Richards, violin soloist*

(Allegro)  
Andante  
Allegro assai

**Concerto for Two Violins, Strings, and  
Basso Continuo in D Minor, BWV 1043**

*Bradford Richards and*  
*Ikuko Kanda, violin soloists*

Allegro  
Adagio  
Allegro

## About the Bach Violin Concertos

The order of composition of these four concertos is unknown. It is generally accepted that they were all written by Bach between 1708 and 1723, while he was working at Weimar and at Cothen. Modern publishers have dubbed the A minor concerto BWV 1041 as “Violin concerto #1” and the E major concerto BWV 1042 as “Violin concerto #2.” However, based on the evolution of Bach’s compositional style, it is now widely agreed that the E major concerto was probably written first, and therefore we have chosen to present it first on our program today.

There are no surviving copies of the **E major violin concerto BWV 1042** from Bach’s lifetime. There is a full score, in Bach’s own handwriting, of a transcription of this piece as a harpsichord concerto, but it is generally believed that the original work was for violin and string orchestra. A copy of the violin version survives in the handwriting of S. Hering, a friend and colleague of C.P.E. Bach, dating from 1760. Assuming that Hering had copied an original manuscript containing J.S. Bach’s own markings for articulation and bowing, we use Hering’s version to guide our performance today.

The **D minor concerto for violin and recorder BWV 1060** is taken entirely from a manuscript of a concerto for two harpsichords in C minor. It is widely believed that this surviving manuscript is a transcription of a lost concerto for two other instruments, usually thought to be either two violins or violin and oboe. We have recently hypothesized that the original choice of solo instruments could have been violin and recorder. We have no evidence for or against this hypothesis, but it remains entirely possible that this instrumentation was Bach’s original intent. We are pleased to be the first ensemble to present the BWV 1060 concerto in what may be its original form.

The **A Minor violin concerto BWV 1041** survives in Bach’s own handwriting, including a solo violin part, with bowings and articulations provided by Bach. The bowings in the outer movements are very well conceived, and we have chosen to follow these directions faithfully today. Particularly in the final movement, Bach’s original bowings provide a much more compelling portrayal of an Irish Jig than the usual, more “civilized” interpretations of this movement that have become the norm even among period-instrument ensembles. With regard to the slow movement, many of Bach’s original bowings are highly inconsistent from one passage to another. We have taken these inconsistencies to suggest that Bach intended the performer to choose, at liberty, which slurs, bowings and phrasings best expressed the intent of the performer.

The **D Minor concerto for two violins BWV 1043** also survives in a complete set of parts in Bach’s own hand. It is remarkably spare of bowings and slurs, but does contain some indications in some of the parts. We have chosen to respect all of Bach’s indicated bowings, and we have added additional bowings and slurs as we believe they would have been commonly assumed and used by performers in Bach’s time.