



*BACH'S
ORCHESTRA*

Suites & Concerti

St. James' Church

Madison Avenue
at 71st Street

30th ANNIVERSARY SEASON

Saturday, March 12 at 8 PM

Early Music Foundation presents

EARLY MUSIC NEW YORK -- FREDERICK RENZ, DIRECTOR

Orchestra of Original Instruments

Robert Mealy - Concert Master

Cynthia Roberts - Principal Violin II

Christoph Bloos - Violin

Katharina Grossman - Violin

Richard Hsu - Violin

Peter Kupfer - Violin & Viola

Daniela Pierson - Violin

Andrea Andros - Principal Viola

Theresa Salomon - Viola

Christine Gummere - Principal Violoncello

Maxine Neuman - Violoncello

Carlene Stober - Violoncello

Motomi Igarashi - Double-bass Violone

with

Charles Brink - Flute

Bradley Brookshire - Harpsichord

You are cordially invited to meet Mr. Renz and the Artists in a reception immediately following the concert.

Please enter Sunderland Hall through the door in the North transept.

BACH'S ORCHESTRA
Suites & Concerti
Johann Sebastian Bach, 1685-1750

I

Concerto – 2 Violins & Strings in D minor
(reconstruction from the Concerto for 2 Harpsichords in c Minor, BWV 1060, ca.1730)

Allegro – Adagio – Allegro

Robert Mealy & Cynthia Roberts

II

Brandenburg Concerto #3 in G Major, BWV 1048, 1721
(3 violins, 3 violas, 3 celli, bass continuo)

[Allegro]

Interpolation:

Sonata - Flute, Violin & Bass Continuo in G major, BWV 1038, ca.1720

Adagio

Charles Brink & Robert Mealy

Brandenburg Concerto #3

Allegro

III

Concerto – Harpsichord & Strings in D major, BWV 1054, ca.1730-1733

[Allegro] – Adagio e piano sempre – Allegro

Bradley Brookshire

IV

Ouverture (Suite) – Flute & Strings in B minor, BWV 1067, ca.1721

Ouverture –Lentement – Rondeau – Sarabande – Bourée I alternativement-
Bourée II – Polonaise & Double – Menuet- Badinerie

ABOUT THE PROGRAM

Bach composed in practically all forms of the late baroque, with the exception of opera. Inasmuch as he wrote primarily in response to the requirements of the particular situation in which he was placed, his works may be grouped accordingly. At Arnstadt, Mühlhausen, and Weimer (1703-1717), where he was employed as church organist, most of his compositions were for that instrument. As Music Director at the court of the Prince of Cöthen (1717-1723), he had nothing to do with church music and the bulk of his works were for clavier or instrumental ensembles, music for instruction and for domestic or for court entertainment. The most productive period of cantatas and other church music was the time he spent at Leipzig as Cantor of the St. Thomas school (1723-1750), though some of the most important mature compositions for organ and clavier also come from these last years.

This evening's offering concentrates on Bach's secular "entertainment" music composed for the Cöthen court (violin concerti, Brandenburg concerti, orchestra suites, sonatas) and the Leipzig period (concerti arranged for claviers). The fact that Bach thought very highly of his orchestral and chamber music can be seen in the fact that he returned to it time and again during the Leipzig (mature) period. The *collegium musicum*, a society of citizens meeting to play and sing for their own pleasure, was a regular institution in many German towns. Bach's Cöthen concerti, were, no doubt, arranged for harpsichord and performed by the Leipzig *collegium*.

SOLO CONCERTOS

Bach wrote three concertos for solo violin with orchestra, and he was probably the first composer to write concertos for the harpsichord. He wrote seven concertos for solo harpsichord with orchestra, three for two harpsichords, two for three harpsichords, and one for four harpsichords, this last being an arrangement of a Vivaldi concerto for four violins (which you will hear in our next program, "Vivaldi's Women," on May 14). Most if not all of the harpsichord concertos, in fact, are arrangements of violin compositions either by Bach himself or by other composers.

Bach's double concerto for two violins (or oboe and violin) has come down to us solely in a version for two harpsichords in the key of C minor (BWV 1060). It is clear, however, that the upper parts of the harpsichords must have been originally the solo parts of two melody instruments. Wilhem Rust, who published the version for two harpsichords in Volume 21/2 of the Bach-Gesellschaft's complete edition in 1874, postulated on the basis of the writing and figuration that the original had been conceived for two violins. In 1886, however, Woldemar Voigt pointed out that the two solo parts presented different compositional concepts. He held the view that the work must have been a concerto for violin and another instrument, perhaps an oboe. This all remains putative and practically impossible to ascertain.

The musical text of the harpsichord version has come down to us only in non-autographic form. Bach's arrangement score, which could have provided vital insights into the sources, has been lost, along with a set of parts belonging to it.

There is an extremely narrow margin for drawing scholarly, (objective) conclusions that are applicable to the original. The process inevitably soon leads onto hypothetical terrain.

The existing two-harpsichord version, upon which this two-violin version is based, is written in the key of C minor. As far as the choice of the key of D minor for the violin reconstruction is concerned, our performance is the result of two considerations. It is interesting to note that another two-violin concerto exists in the key of D minor (BWV 1043) and that Bach later transcribed this double violin concerto in D minor to the key of C minor for two harpsichords as evidenced by the existing version (BWV 1062). It is also worth considering that violinists almost unanimously prefer D minor for the solo part(s) as passages lie best on the fingerboard in this key.

"For that Bach undertook their re-arrangement merely because he did not care to write new clavier concertos is an assumption utterly contrary to his character, and is disproved even by the large number of these re-arrangements. No doubt he felt that the style of his violin concertos was so much molded by his clavier style that their true nature could only be fully brought out in the shape of clavier concertos. "
Philipp Spitta, "Johann Sebastian Bach," 1889

Bach also worked several movements from his chamber and orchestral compositions into his Leipzig cantatas. Such transferring of musical material from one medium to another was common in the early eighteenth century; composers evidently felt that a good musical idea was worth using more than once.

The harpsichord concerto in D major heard tonight (BWV 1054, ca. 1730-1733) also exists as a violin concerto in the key of E major (BWV 1042, ca. 1720).

BRANDENBURG CONCERTOS

The amalgamation of Italian and German styles is most fully exemplified in Bach's six concertos composed at Cöthen in 1721 and dedicated to the Margrave of Brandenburg (BWV 1046-1051). In these Bach adopted the usual three-movement, fast-slow-fast order of the Italian concertos; the triadic themes, the steadily driving rhythms, and the ritornello form (full-orchestra episodes at the beginning, reoccurring in the middle and at the conclusion) of the Allegro movements are also of Italian derivation. But Bach, as usual, transfigured all these elements, and in addition provided his concertos with such wealth of counterpoint and such variety of instrumental color as to make them unique in the literature of this form.

Bach calls them *Concerts avec plusieurs instruments*. The third and sixth Brandenburg concertos are *ripieno* concertos, written without featured solo instruments; the others make use of solo instruments in various combinations against the body of strings and continuo, and hence are *concerti grossi*. The common feature, which unites all six to a single unity, is the concerto-like form, which is here developed to the greatest musical freedom.

The third concerto in G major calls for three violins, three violas, three violoncellos, violone and (presumable) harpsichord. In the first movement, the violins, violas, and violoncellos play in three groups, sometimes treated polyphonically among each other, sometimes not, and frequently combined in unison. What is made from a couple of simple, short thematic kernels is astounding. The whole movement is spun from them. It is throughout instinct with life and genius. An exception to the norm, there is no adagio in regular form. Two long-held chords alone release the imagination for a moment, and then the concluding movement begins a true concerto finale in 12/8 time.

One can argue the essence of an adagio movement is indeed condensed into these two chords and no middle movement was intended or required. On the other hand one can make the argument that the 'middle' slow movement may have been borrowed from another work or improvised on the spot, perhaps, by a solo violin or harpsichord. For tonight's performance, we have chosen to insert an Adagio from a Bach sonata for flute, violin and continuo in the same key (E minor) that happens to end with the very same two-chord cadence.

OUVERTURES

The four *Ouvertures* or orchestral suites (BWV 1066-1069) are likewise masterly examples of this favorite type of baroque form of composition, and contain some of Bach's most exuberant and attractive music.

These overtures for strings and various combinations of wind instruments bring the chamber suite to perfection. Each of them opens with grand French overtures, the fugal sections of which are ingeniously modified by the concerto principle. In his dances, which follow the overture, Bach presents his most buoyant affections, best exemplified by the irresistible *Badinerie* (dance-like piece of jocos character) for solo flute and strings of this second suite in B minor.

ABOUT THE ARTISTS



Frederick Renz, founder of the Early Music Foundation (EMF), is a unique figure in the early music movement. Equally adept in all forms of music and music drama from the 11th through the 18th centuries, he has reaped international acclaim for his work as conductor, producer, director and performer while leading EARLY MUSIC NEW YORK (EMNY) to preeminence in the field. Among his numerous accolades are commissions from the Spoleto Festival, The Metropolitan Museum of Art, the Cathedral of Saint John the Divine, NYC as well as multiple Producer's Grants from the National Endowment for the Arts. Most recently, the State University of New York awarded Mr. Renz an honorary Doctor of Music degree and the Mayor of The City of New York presented a proclamation, recognizing his thirty years of dedicated service to the arts.

Charles Brink served as solo flutist in the period instrument orchestra "Chursächsische Philharmonie" in Germany and has performed with several other period-instrument ensembles, including his own Bouts Ensemble, the Hannoverische Hofkapelle, and the Amsterdam Baroque Orchestra with whom he has toured and recorded. In 1995 while studying at the Mannes College of Music, he was awarded a Fulbright grant to study with Wilbert Hazelzet and Rien de Reede at the Royal Conservatory of Music in The Hague, Netherlands. In 2001 he won an Honorable Mention in the Erwin Bodky Competition for early music.

Bradley Brookshire is emerging as one of the most distinctive Bach interpreters of his generation. Recently, he has presented an ongoing and much lauded series of New York recitals encompassing all of J.S. Bach's works for solo harpsichord. Mr. Brookshire is also a noted conductor of baroque opera. He led staged performances of Handel's *Esther* in New York City, conducted the Mannes Camerata in New York, has served as Assistant Conductor at Glimmerglass Opera, Cover Conductor at Virginia Opera and has twice conducted concertante performances at New York City Opera.

Robert Mealy has been praised for his "imagination, taste, subtlety, and daring" (*Boston Globe*). He has appeared internationally with Sequentia, the Boston Camerata, and Les Arts Florissants; here in New York he is a frequent leader and soloist with EMNY, the New York Collegium, and ARTEK. He is a member of Fortune's Wheel, The King's Noyse, Spiritus, and the Irish early-music band Dúlra, and was recently appointed concertmaster of the Boston Early Music Festival Orchestra. Mr. Mealy also teaches historical performance at Yale and Harvard. He has recorded over 50 CDs.

Cynthia Roberts made her solo debut at the age twelve, playing the Mendelssohn concerto with the Grant Park Symphony of Chicago. Since then, she has appeared as soloist with the Boston Pops, Boston Civic Orchestra, Cincinnati Chamber Orchestra, and numerous other orchestras. She is concertmaster of New York's Concert Royal, the Dallas Bach Society, and Apollo's Fire, the Cleveland Baroque Orchestra. Much in demand as a chamber music performer, she has appeared in Weill Recital and Merkin Halls in New York, and premiered several new quartets at the Ives Center for American Music.

ABOUT EARLY MUSIC NEW YORK (EMNY)

Now celebrating its 30th anniversary year, EARLY MUSIC NEW YORK – FREDERICK RENZ, DIRECTOR (formerly New York's Ensemble for Early Music) captivates audiences worldwide with its scintillating performances of music and music drama from the medieval through the classical periods. Profiled on the award winning national news programs, *CBS Sunday Morning* and *ABC Nightline*, EMNY performs an annual subscription series in New York City at the Cathedral of St. John the Divine on the Upper West Side and on the East Side at St. James' Church on Madison Avenue.

EMNY has performed at the Lincoln and Kennedy Centers, regularly performs at The Metropolitan Museum of Art, and has toured throughout the United States and abroad, winning critical acclaim at many of the world's most prestigious music festivals including Spoleto, Brisbane, Jerusalem, Hong Kong, Edinburgh, Krakow, Ravinia, Caramoor, Charleston, Paris, Athens, Regensburg, and Tokyo.

EMNY's Orchestra of Original Instruments was founded in 1977 as the *Grande Bande*, and is New York's first original instruments orchestra to present a subscription series at a major hall. New York magazine has called it a "splendid orchestra" while exhorting audiences to hear it "not just for the tangy sounds of original instruments at play, but for the agility, eloquence and sheer zest of the music making."

In addition to its New York season, the orchestra has performed gala concerts at the Library of Congress in honor of J.S. Bach and Franz Josef Haydn, the Hong Kong Festival in honor of Claudio Monteverdi and has toured throughout the United States. It opened the 1990 and 1993 Wolf Trap seasons and returned by popular demand in 1995 with a festive recreation of Handel's *Musick for the Royal Fireworks*. EMNY records for *Ex cathedra* Records, Lyrichord, Musicmasters, Musical Heritage Society, Nonesuch, and Foné, and has produced five recordings in collaboration with The Metropolitan Museum of Art.

ABOUT THE EARLY MUSIC FOUNDATION

Frederick Renz, with other members of the legendary New York Pro Musica Antiqua, founded the EARLY MUSIC FOUNDATION (EMF) in 1974. The mission of the Foundation is to enrich public understanding of western culture through the highest quality, historically informed performances and recordings of music and music drama from the 11th to the 18th centuries.

The Foundation presents the performances of EARLY MUSIC NEW YORK (EMNY), hosts an in-house recording label *Ex cathedra* Records, and functions as an advocacy service and not-for-profit umbrella for early music activity in New York City. The Foundation organized the first New York Early Music Celebration, featuring over 60 concerts throughout the City, in October of 2004.

Frederick Renz - Founding Director
Gene Murrow - General Manager Diane Ezer - Development Manager
Kevin Mayner - Administrative Associate
Alexandro Catubig, Jr. - House Manager

Artist-in-Residence, Cathedral Church of Saint John the Divine
1047 Amsterdam Avenue, New York, NY 10025-1798
Box Office: 212-280-0330, Administrative Offices: 212-749-6600
E-mail: info@EarlyMusicNY.org, Website: www.EarlyMusicNY.org

BOARD OF DIRECTORS

Audrey Boughton - President Janice Haggerty - Vice President
Peter de L. Swords - Treasurer Hoyt Spelman - Secretary
Sally Brown Paul Krieger Pamela Morton



EARLY MUSIC NEW YORK performances are made possible, in part, with public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs.



Additional funding has been generously provided by the Gladys Kriebel Delmas Foundation, Fribourg Family Foundation, Gilder Foundation Inc., Horace W. Goldsmith Foundation, Merrill G. & Erita E. Hastings Foundation, Fan Fox & Leslie R. Samuels Foundation, Ernst Stiefel Foundation, Starr Foundation, and by our generous individual donors:

Founder's Circle

Anonymous
Richard & Margaret Mowry Gummere
William Rondina

Musician's Circle

Anonymous
Kenneth & Rob Pierce

Patron

Audrey Boughton
Sally and Thatcher Brown
Molly Friedrich and Mark Carson
Brian and Janice Haggerty
Paul and Barbara Krieger
Nancy N. Lassalle
Roy and Gloria Matthews
Mrs. Pamela Morton
Gene Murrow
Reed Rubin and Jane Gregory Rubin
Hoyt Spelman III
Peter de L. Swords
Litsa Tsitsera
Dian Woodner

Associate

Mr. and Mrs. Nigel J Bullock
Sally T. Butler
Mrs. William L. Cary
Mr. and Mrs. Stewart Clifford
Mrs. Adler Katzander
Robert Rosenkranz & Alexandra Munroe
Charlene M. Weinstein
Edward B. Whitney
Judith Anne Wink and Michael Zumoff

... and the Friends of the Early Music Foundation

PLEASE JOIN US FOR OUR NEXT CONCERTS...

Vivaldi's Women

Frederick Renz directs an all-woman orchestra of original instruments with concert-mistress Julie Andrijeski re-creating a performance at Venice's celebrated women's home/orphanage, "Ospedale della Pieta," where Antonio Vivaldi served as music teacher and conductor.

Saturday, May 14, 2005 at 8:00 PM
St. James' Church
Madison Avenue at 71st Street
Reserved seating: \$35.

Save by purchasing your ticket tonight! We'll waive the \$4 service fee and include an additional \$3 discount... total savings of \$7. Visit the ticket table at the reception.

FIRST ANNOUNCEMENT...

EARLY MUSIC NEW YORK
2005 - 2006 Concert Season

Burgundian Chansons

The EMNY Women's Ensemble presents early French and English Renaissance masters of polyphony - including Dufay, Binchois and Josquin - in an engaging program of love songs and sacred motets for treble voices.

Saturday, November 19 at 8 PM Sunday, November 20 at 3 PM
Cathedral of Saint John the Divine, Amsterdam Avenue at 112th Street

Bohemian Christmas

Frederick Renz has been commissioned to develop a new concert program and CD recording in association with The Met Museum of Art, featuring the EMNY Men's Ensemble in seasonal works from the 14th- century Bohemian Court.

Saturday, December 10 at 8 PM Sunday, December 18 at 3 PM
Saturday, December 17 at 8 PM Sunday, December 25 at 3 and 8 PM
Cathedral of Saint John the Divine, Amsterdam Avenue at 112th Street

Bach's Progeny

To celebrate J.S. Bach's birthday month, the EMNY Orchestra of Original Instruments turns to the symphonic works of the master's four famous sons: W. F., C. P. E., J. C. & J. C. F. - *Empfindsamer Stil* and *The Age of Enlightenment*.

Saturday, March 18, 2006 at 8 PM
Saint James' Church, Madison Avenue at 71st Street

Rameau's Orchestra

Frederick Renz conducts Jean Philip Rameau (1683-1763). Master of orchestration – a full palette of lush string textures and vibrant wind colors - Rameau's late 18th-century programmatic operas and ballets are unsurpassed.

Saturday, April 22, 2006 at 8 PM

Saint James' Church, Madison Avenue at 71st Street

Stop by the ticket table at the reception, or call (212) 280 – 0330, or visit www.EarlyMusicNY.org, to request an early subscription brochure.