

EARLY MUSIC

NEW YORK

FREDERICK RENZ

DIRECTOR

BACH'S PROGENY

The Celebrated Sons of J.S. Bach

Saint
James'
Church

Madison
Avenue
at 71st Street

32ND SEASON

Saturday, 18 March 2006 at 8 PM

Early Music Foundation presents

EARLY MUSIC NEW YORK - FREDERICK RENZ, DIRECTOR

BACH'S PROGENY

The Celebrated Sons of J. S. Bach

I

Ouverture in g minor, BWV 1070, before 1753

Anonymous (attributed to Wilhelm Friedemann)

Larghetto/Un poco allegro
Torneo
Aria (Adagio)
Menuetto alternative/Trio
Capriccio

II

Sinfonie in F major, Falck 67, between 1733–1746

Wilhelm Friedemann (1710–1784)

Vivace
Andante
Allegro
Menuetto I & II

III

Sinfonia in d minor, HWI/3, late 1760's

Johann Christoph Friedrich (1732–1795)

Allegro
Andante amoroso
Allegro assai

IV

“London” Sinfonietta in D major, ca. 1777

Johann Christian (1735–1782)

Andante
Menuett/Minore

V

Sinfonia in b- minor, Wq 182/5, 1773

Carl Philipp Emanuel (1714–1788)

Allegretto
Larghetto
Presto

EARLY MUSIC NEW YORK
FREDERICK RENZ, DIRECTOR

ORCHESTRA OF ORIGINAL INSTRUMENTS

Robert Mealy, Concertmaster

Dongmyung Ahn, Principal Violin II

Daniel Elyar

Peter Kupfer

Daniela Pierson

Theresa Salomon

Mark Zaki

Peter Bucknell, Principal Viola

Andrea Andros

Alissa Smith

Christine Gummere, Principal Violoncello

David Backamjian

David Chapman, Violone

Dongsok Shin, Harpsichord continuo

NOTES ON THE PROGRAM

PROLIFIC in procreation as in music composition, Johann Sebastian Bach had seven children by his first wife whom he married in 1707. Upon his first wife's death, he married Anna Magdalena Wülken, age 21, in 1721 who brought him thirteen children, six sons and seven daughters; thus, by his two wives, Bach had twenty children in all. Of the children, four sons survived to become noteworthy musicians — Wilhelm Friedemann and Carl Philipp Emanuel by his first wife — Johann Christoph Friedrich and Johann Christian by Anna Magdalena.

His young wife was to the master a source of deep and permanent happiness. She was extremely musical and took part in her husband's labors, which extended far beyond a mere enjoyment of them. She was endowed with a fine soprano voice and assisted in the performance of Sebastian's compositions — not in public, but all the more zealously in the family circle — and she was the center of the little domestic band which Bach was beginning to gather round him, formed of his nearest relations. He wrote: "They are one and all born musicians, and I can assure you that I can already form a concert, both vocal and instrumental, of my own family...."

Bach took conscientious care of the education of his children. Wilhelm Friedemann, his favorite, was entered for matriculation as early as 1723, and he, as well as his younger brother Carl, had the benefit of a complete course of academic education. It was not originally their father's intention that Carl should take up music as a profession, but when his great talent led to his doing so, Bach was very well content and throughout his life he watched the musical proclivities of his sons with affectionate interest. He made their compositions known as he let them make his known, publishing theirs and his own through the same publisher.



It has been said by an earlier generation of music historians that Wilhelm's style, his oldest surviving son, was more nearly like his own than Carl's, and in his unbounded devotion to his eldest son he perhaps overlooked the fact that even during his own lifetime Wilhelm risked becoming the mere caricature of his father. They go on to compare Carl's smaller forms, which are equally based on his father's work; however, his leaning towards what was popular, facile, and pleasing in style diverted him from his father's road.

Wilhelm Friedemann Bach, organist of the Church of St. Sophie in Dresden, has bequeathed to us a work, which, in its uncompromisingly dramatic sound agglomerations and extreme emphasis on the affections, must have startled his contemporaries just as the final movement of Beethoven's Grande Fugue did almost a hundred years later. We can no longer subscribe to the notion that W.F. was content to follow in his father's footsteps. With this symphony in F major, Wilhelm removed any doubts about his individual genius.

Carl Philipp Emanuel Bach (1714–1788) is recognized as one of the most influential composers of his generation, being called the founder of Classical style. Trained in music by his father, he was in service at the court of Frederick the Great in Berlin from 1740 to 1768 and then became music director of the five principal churches in Hamburg. His compositions include oratorios, songs, symphonies, and chamber music, but most prolific are his works for clavier (clavichord, harpsichord, fortepiano).

Not the least of C.P.E. Bach's contributions to music was his *True Art of Playing Keyboard Instruments*, the most important treatise on ornamentation in the middle eighteenth century which includes valuable information about the musical thought and practice of the period.

The principal technical characteristics of the *empfindsamer Stil* of which Wilhelm and Carl were chief representatives may be summarized as the aim to express feeling naturally. To realize this end, two composition devices were used separately or in combination. A melodic 'sigh' was a melodic motive concluding with a pitch drop or *portamento* on a weak beat — usually the resolution of an *appoggiatura*. Generous use of *chromaticism* was used to affect both melody and underlying harmony.

Naturalness must be understood in the eighteenth-century sense: the ideal did not by any means preclude the artifice of ornamentation, but composers did endeavor to keep the ornaments within appropriate proportions and to assimilate them into the entire expressive content of a passage. The expressive style often exploited the element of surprise, with abrupt shifts of harmony, strange modulation, unusual turns of melody, expectant pauses, changes in texture and sudden *sforzando* accents.

The subjective emotional qualities of the *Empfindsamkeit* reached a climax during the 1760's and 1770's; the style is sometimes described by the term *Sturm und Drang* – storm and stress – which is also applied to German literature of the same period. The classical composers later brought this emotionalism under control by imposing unity of content and format



Johann Sebastian was still living when **Johann Christoph Friedrich**, born of Anna Magdalena in 1732, was appointed at a young age to be Kammermusicus to Count von Lippe, at Bückeburg. J.S. presented J.C.F. with a new clavier (harpsichord) to outfit his son for this position. Under Friedrich's direction, the music establishment at Bückeburg attained the distinction of being recognized as one of the best among the German courts.

J.C.F. Bach studied law for a short time before becoming a professional musician. From 1758 until his death in 1795 he acted as musician-in-charge and conductor at the court of Bückeburg. J.C.F. wrote cantatas, motets, oratorios, piano works, chamber music, symphonies and concertos. The three movements with contrasting character show the advance from baroque to classic. The symphony has no date and only a copy of the parts is preserved today in the library of the Moravian Music Foundation, Winston-Salem, NC.

In the now diminished home circle, **Johann Christian**, the youngest son (born 1735), seems to have enjoyed his father's particular affection. His talents were precocious, and his father gave him three claviers with pedals, all at once, so conspicuous a piece of partiality that after their father's death the children of the first marriage were prepared to dispute. When J.S. Bach died in 1750, Johann Christian (aged 15) was taken to Berlin by his brother, Carl.

J.C. Bach (1735-1782) was an important composer of symphonies, as well as of chamber music, keyboard music and operas. Trained in music by his father and his elder brother Carl, Johann

Christian made his way to Milan at the age of twenty. He studied with the celebrated theorist, teacher, and church composer Padre Martini of Bologna; in 1760 he was appointed organist of the Cathedral at Milan. After two of his operas had been successfully produced at Naples, he moved in 1762 to London, where he enjoyed a long career as composer, performer, teacher, and impresario.

His music was dominated by the *gallant*, pleasantly melodious Italian manner of his time. His symphonies were widely popular and had a strong influence on the development of symphonic style in the Classical period. Christian's influence was important and lasting on Mozart, whose acquaintance Wolfgang made as a boy when he was in London. The Italian style in opera, to which Mozart was first introduced by J.C., became a fundamental and permanent factor in Mozart's work.

Johann Christoph Friedrich and Johann Christian Bach contributed to a new type of expression that was at the same time brilliant and refined, charming and intelligent, with as special care for the manner in which it was organized as for the clarity with which it was expressed.



To best illustrate the individual composition personalities of these four Bach brothers, we have chosen works in like genres — string orchestra compositions essentially in (fast-slow-fast) 'symphony' form. The core of 18th-century baroque and classical orchestra is comprised of string instruments in the configuration of two violins, viola and cello (The cello part or bass line is joined by the double bass and keyboard continuo instruments in the baroque, though this practice waned in the later classical period.) If one were to perform these string 'symphonies' with one instrument to a part, they would be virtual string quartets and, as practicality demanded, performance forces varied. It wasn't until Haydn and Mozart wrote specifically for string quartet from about 1770 that a clear distinction was made.

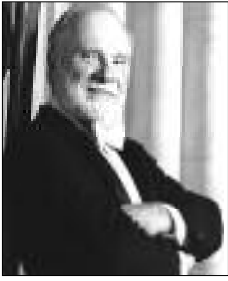
The style, which we have come to know as eighteenth-century classical, emerged out of a fusion of the two main forms of Rococo music – the *style gallant*, with its "charming, graceful, enamored, and gay tunes" and the *Empfindsamkeit* style, which had as its object the expression of "passions in the way they arise from the soul." This classical style, a fine compromise between the feelings of the heart and the expressions of the intellect, began to crystallize around 1760, reaching its culmination with Haydn and Mozart.

In the broadest sense, a symphony is a sonata for orchestra. Its “modern” history may be said to begin with the first symphony of Haydn (1759), though similar works with the same title had become increasingly numerous during the period of coexistence of baroque and classical (c. 1725-1760). Among the sources of this new form is the operatic overture sometimes called *Sinfonia avanti l'opera*, which, c. 1700, had become standardized in three sections – fast, slow, fast. (Although a formal closing menuet common to dance suites [ouvertures] of the previous generation stubbornly held a place in the earliest sinfonias.) The operatic overture, with its melodic and less contrapuntal texture, closely approximates the later classical style. The most important composers, many living about the same time as Haydn and Mozart, were: G.B. Sammartini, whose first symphony (1734) antedates Haydn's by twenty-five years; J. Stamitz of the Mannheim school; and the Bach brothers among others.

An **Anonymous** Overture, found among J.S. Bach's library of music scores, reflects the baroque practice of organizing a composition along the lines of a suite of dances, prevalent in Johann Sebastian's generation, though the 'movements' display a forward-looking style clearly not attributable to him. Generations after the deaths of J.S. and his sons, a catalogue number was assigned to this work included with Bach's library of music scores, and consequently grouped with his own four orchestra suites. This entry was footnoted as a spurious work, being obviously foreign to Sebastian's style, a style growing popular in Bach's last years, which he chose not to embrace. With no hard evidence to base an attribution, this so-called “5th Suite” is assumed to be the work of his oldest son, Wilhelm Friedemann; however, it is feasible this composition is not a product of any of Sebastian's sons but that of an admired, though unnamed contemporary. The only inscription identifying the manuscript assumes that the work was copied by a Penzel in 1753 (“Poss. Penzel 1753”).



ABOUT THE ARTISTS



Frederick Renz (director), 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.

Robert Mealy (Concertmaster) 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.

Dongmyung Ahn (Principal Violin II) received a Bachelors of Music with high distinction and a Masters of Music from Indiana University where she studied the baroque violin with Stanley Ritchie and harpsichord with Elisabeth Wright. While pursuing graduate studies at the Early Music Institute, she played with the New York Collegium, Apollo's Fire, and the Bach Ensemble under Joshua Rifkin. Since moving to New York, she has also played with Concert Royal, Tempesta di Mare, Philomel, Four Nations, and the Spiritus Collective.

Peter Bucknell (Principal Viola) has taught at the State University of New York in Potsdam, and was a soloist with orchestras in Pittsburgh, Cleveland, Los Angeles and New York. He traveled to Germany to study where he also played with Musica Antiqua Koln, and toured as assistant Principal with the Munich Chamber Orchestra, playing the "Mahler" Stradivarius (on loan from a Swiss Foundation). After playing in a prize-winning quartet in Brussels, he returned to New York, touring the US and Asia with his new Quartet: 'RAW FISH', and founding a new group, "The New York Harp Trio."

Christine Gummere (Principal Violincello) is a versatile musician who has explored a wide variety of musical styles - French, German, Italian Baroque and Classical on period cello, in addition to 20th- century orchestra, chamber repertoire and American Swing. Ensembles she has enjoyed performing with include early music groups Concert Royal, Early Music New York, American Classical Orchestra, and the New York Collegium. Contemporary groups include the Concordia chamber symphony, the Riverside Symphony, where she was principal cellist for 19 years, and the swing music of String Fever. She has recorded for the Orion, New World, Sony, and Lizard labels.

ABOUT EARLY MUSIC NEW YORK (EMNY)

Now celebrating its 32nd season, EARLY MUSIC NEW YORK - FREDERICK RENZ, DIRECTOR 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 Athens, Brisbane, Edinburgh, Hong Kong, Jerusalem, Krakow, Paris, Regensburg, Spoleto, Tokyo, Caramoor, Charleston and Ravinia.

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 through 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
Jason McClellan - Administrative Associate
Eben Asire Knowlton - Financial Assistant
Antonio Montalvo - House Manager

Artist-in-Residence
The 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 TRUSTEES

Audrey Boughton — President
Janice Haggerty — Vice President
Hoyt Spelman — Secretary
Peter de L. Swords — Treasurer
Sally Brown
Pamela Morton
Frederick Renz — *Ex officio*

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, Jarvis and Constance Doctorow Family Foundation, Gilder Foundation Inc., Horace W. Goldsmith Foundation, Merrill G. & Erita E. Hastings Foundation, Reed Foundation, Fan Fox & Leslie R. Samuels Foundation, Ernst Stiefel Foundation, Starr Foundation., and individual donors.

Please join us for the final concert in our 2005–2006 season.

RAMEAU'S ORCHESTRA

May 20, 2006 at 8 PM
St. James' Church
Madison Avenue at 71st Street

The foremost French musician in the eighteenth century, Jean Philip Rameau (1683-1764) was a master of 'orchestration,' utilizing winds and strings in a full palette of textures and devices that signaled the waning of the high baroque. Colorfully descriptive orchestral music was an integral element in Rameau's operas and ballets from which maestro Renz extracts a choice sampling of dance suites and incidental *bons bons*.

"The thrill of the sound was hard to resist." — Allan Kozinn, *The New York Times*

Purchase tickets online at www.EarlyMusicNY.org OR call (212) 280-0330

Please join us for the final concert in our 2005–2006 season.

Continuing the EMNY Orchestra of Original Instruments multi-year repertoire project, tracing the history and growth of the baroque and classical orchestra, the final spring concert will elucidate the bridge from the baroque to the classical eras:

RAMEAU'S ORCHESTRA

May 20, 2006 at 8 PM
St. James' Church
Madison Avenue at 71st Street

The foremost French musician in the eighteenth century, Jean Philip Rameau (1683-1764) was a master of 'orchestration,' utilizing winds and strings in a full palette of textures and devices that signaled the waning of the high baroque. Colorfully descriptive orchestral music was an integral element in Rameau's operas and ballets from which maestro Renz extracts a choice sampling of dance suites and incidental *bon bons*.

"The thrill of the sound was hard to resist." — Allan Kozinn, *The New York Times*

Purchase tickets online at www.EarlyMusicNY.org OR call (212) 280 - 0330