

Early Music Foundation presents

EARLY MUSIC NEW YORK  
FREDERICK RENZ – DIRECTOR

*"a revered institution... ..mainstay of the New York early music scene"*

~ The New York Times

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~ The New Yorker

THE GRAND TOUR



GERMANY

First Church of Christ, Scientist  
Central Park West at 68<sup>th</sup> Street, NYC

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Saturday, 2 March 2019 at 7:30 PM

# EARLY MUSIC NEW YORK

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FREDERICK RENZ - DIRECTOR

violin

Daniel Lee, concertmaster  
Nicholas DiEugenio, principal  
Chloe Fedor  
Kate Goddard  
Emily Hale  
Isabell Lee  
Francis Liu

viola

Rachel Evans, principal • Scot Moore

basses

Ezra Seltzer, principal - violoncello • Sarah Stone - violoncello  
David Chapman - double bass violone  
Benjamin Matus - bassoon

transverse flute

Immanuel Davis • David Ross

horn

Sara Cyrus • Jenny Ney

with guest

Eric S. Brenner - countertenor

Special thanks to Leanne Mahoney - First Church of Christ, Scientist Board Member and House Committee Chair
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## BACH PROGENY

### The Celebrated Sons of Johann Sebastian (1685-1750)

Sinfonia, F 67, c.1733-46 (Dresden) Wilhelm Friedemann  
Vivace/Allegro 1710 (Weimar) - 1784 (Berlin)  
Andante

Adagio & Fugue, F 65, 1758 (Halle)  
for the birthday of Frederick the Great

Sinfonia, F 67  
Allegro  
Menuetto I & II

Concertino, W C39, late 1760s (London) Johann Christian  
[*Sinfonia concertante*] 1735 (Leipzig) - 1782 (London)  
Allegro assai

Lochaber, The Broom of Cowdenknowes  
Scottish Songs, 1779 (London):  
Mr. Brenner

Concertino, W C39  
Tempo di Minuetto  
Mssrs. Davis • Ross • Lee • DiEugenio • Seltzer

*interval*

Sinfonia, Wq 177/178, 1756 (Berlin) Carl Philip Emmanuel  
Allegro assai 1714 (Weimar) - 1788 (Hamburg)  
Andante moderato  
Allegro

Sinfonia, HW I/6, 1770 (Bückeburg) Johann Christoph Friedrich  
Allegro di molto 1732 (Leipzig) - 1795 (Bückeburg)  
Andante  
Allegro assai

## NOTES -



Admirers of **Wilhelm Friedemann Bach** (1710–1784) consider him in many ways the most original and interesting of the composer-sons of the great Johann Sebastian. His music fell generally into the transitional period between baroque and classical.

Naturally, he was taught by his father, who also sent him to study violin and saw to it that W.F. Bach's great successes in general education at Leipzig's Thomasschule and the University of Leipzig (where he studied philosophy, law, and mathematics) did not interfere with his music. He worked as his father's music assistant upon graduating. At the age of 23 he left home to become organist of the Sophienkirche in Dresden. This was a part-time position, allowing him time for more math studies, and composition of operas and ballets for the local Court.

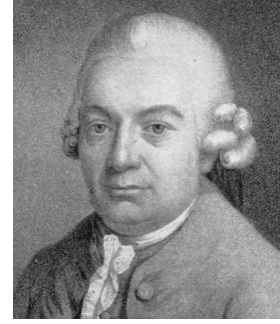
In 1746, he became the organist at the Liebfrauenkirche in Halle, a better position involving not only playing organ in that church, but organizing orchestra performances in the city's three main churches. He became known for his brilliant organ improvisations and is generally listed as the last great German Baroque organist.

He ran into trouble due to his interests in modern enlightenment philosophy and his inability to take seriously the very pious style of the town's rulers. Chafing at their attempts to restrict him, he applied for various jobs elsewhere as they opened up, further irritating the town fathers.

In 1751 he married Dorothea Elisabeth Georgi. In 1756, with the coming of the Seven Years' War, Halle became an open city and Bach and his family suffered depredations from the various armies that went through. Despite inflation, the town fathers turned down his request for a raise in 1761. In 1762, he received an appointment as Kapellmeister in Darmstadt, seemingly a congenial position. But Bach delayed leaving Halle and thus lost the job. He finally walked off the job in Halle in 1764, setting himself up as a teacher in the town.

He lived precariously after that, often sabotaging himself in attempts to acquire new positions. He also earned the undying enmity of music historians by losing many of his father's manuscripts that had come into his care, receiving considerable bad press as a result; he treated his own music as carelessly, and much of it is also lost. In 1784, he died in poverty from a pulmonary disease.

**Carl Philipp Emanuel Bach** (1714–1788) was the second surviving son of J.S. and Maria Barbara Bach, and the leading composer of the early Classical period.



A precocious musician who remained successful, C.P.E. Bach was his father's true successor and an important figure in his own right. In his autobiography he writes: "For composition and keyboard-playing, I have never had any teacher other than my father." He studied law, taking his degree at Frankfurt in 1735; he likely never had any intention of a career other than in music.

Unlike his elder brother W.F., C.P.E. Bach was successful in assimilating the powerful influence of their father and in making the transition into the new style then evolving. This represented a break with the past such as has occurred in very few other periods of musical development. The monumental character of baroque music gave way to a mercurial romanticism, for which the contemporary description was "sensitivity" (*Empfindsamkeit*). Bach became a leader of that movement but retained the advantage of a solid craftsmanship and assurance for which he always gave full credit to his father.

In 1740 he was appointed harpsichordist to Frederick II of Prussia. Frederick was a good flutist and so fond of music that he had his court orchestra accompany him in concerti every night except Mondays and Fridays, which were opera nights. The subservience that he required from his distinguished harpsichordist grew irksome, but it was not until 1767 that Bach was able to resign his Berlin post to take up an appointment as music director at Hamburg.

C.P.E. Bach's many compositions include religious music, symphonies, concerti, organ sonatas, chamber music, and songs. Particularly influential were his symphonies, concerti, and keyboard sonatas in the evolution of classical sonata-allegro form. His influence on Joseph Haydn, W.A. Mozart, and even Ludwig van Beethoven was freely acknowledged, and it is interesting that, having influenced Haydn, Bach later allowed himself to be influenced by the younger composer, just as Haydn later influenced and was influenced by Mozart.

Bach was famous for the precision of his playing, for the beauty of his touch, and for the intensity of his emotion. "He grew so animated and possessed," wrote Charles Burney (*Present State of Music in Germany...*, 1773), "that he looked like one inspired. His eyes were fixed; his under lip fell, and drops of effervescence distilled from his countenance."

Performing parts are based on the critical edition Carl Philipp Emanuel Bach: The Complete Works ([www.cpebach.org](http://www.cpebach.org)), made available gratis by the publisher, the Packard Humanities Institute of Los Altos, California.



**Johann Christoph Friedrich** (1732–1795) was the fifth son of Johann Sebastian Bach, sometimes referred to as the “Bückeberg Bach.” Born in Leipzig in the Electorate of Saxony, he was taught music by his father, and also tutored by his distant cousin Johann Elias Bach. He studied at the St. Thomas School, and some believe he studied law at the university there, but there exists no record. In 1750, Wilhelm, Count of Schaumburg-Lippe, appointed Johann Christoph harpsichordist at Bückeberg, and in 1759, J.C.F. became concertmaster.

Bach wrote keyboard sonatas, symphonies, oratorios, liturgical choir pieces and motets, operas and songs. Because of Count Wilhelm’s predilection for Italian music, Bach had to adapt his style accordingly, but he retained stylistic traits of the music of his father and of his brother, C. P. E. Bach.

He married the singer Lucia Elisabeth Münchhausen in 1755 and the Count stood as godfather to his son Wilhelm Friedrich Ernst Bach. J.C.F. educated his son in music as his own father had, and Wilhelm Friedrich Ernst went on to become music director to Frederick William II of Prussia. In April 1778, he and Wilhelm travelled to England to visit Johann Christian Bach. J. C. F. died in 1795 in Bückeberg, aged 62.

J.C.F. was an outstanding virtuoso of the keyboard, with a reasonably wide repertory of surviving works, including twenty symphonies, the later ones influenced by Haydn and Mozart; hardly a genre of vocal music was neglected by him.

A significant portion of J. C. F. Bach’s output was lost in the World War II destruction of the Staatliches Institut für Musikforschung in Berlin, where the scores had been on deposit since 1917. He was considered a transitional figure in the mold of his half-brother C. P. E., his brother Johann Christian and Georg Philipp Telemann, with some works in the style of the high baroque period, some in a *galant* idiom, and still others which combine elements of the two, along with traits of the nascent classical style.

**FINAL DESTINATION ~ THE GRAND TOUR ~ 2018 - 2019**

**ITALY ~ Corelli to Vivaldi ~ baroque chamber orchestra**

**Saturday, May 4 at 7:30 pm**

**First Church of Christ, Scientist**

*Preceded by the chamber program ‘Stylus Fantasticus,’ Tuesday, April 30 , 7:30 PM*

**More information: [EarlyMusicNY.org](http://EarlyMusicNY.org)**

**Johann Christian Bach** (1735 - 1782) was the youngest of eleven sons born to Johann Sebastian and Anna Magdalena Bach in Leipzig. His father was already fifty at the time of his birth—an age gap exemplified by the differences in musical styles of father and son. Even so, father Bach instructed Johann Christian in music until his death in 1750.



Upon his father's death, he worked (and lived) with his second-oldest half-brother Carl Philipp Emanuel Bach, who was twenty-one years his senior and considered at the time to be the most musically gifted of Bach's sons.

Bach lived in Italy for many years starting in 1754. During this time, he converted from Lutheranism to Catholicism and devoted much of his time composing church music.

After a spell in Italy, Bach moved to London in 1762, where he became known as "the London Bach." He is also sometimes known as "the English Bach", and during his time spent in the British capital, he came to be known as John Bach.

He enjoyed a promising career, first as a composer then as a performer playing alongside Carl Friedrich Abel, the notable player of the viola da gamba. He composed cantatas, chamber music, keyboard and orchestral works, operas and symphonies.

In 1762, Bach premiered three operas at the King's Theatre in London, establishing his reputation in England. Johann Christian performed symphonies and concertos at the Hanover Square Rooms, London's premier concert venue.

In 1764, he met with Wolfgang Amadeus Mozart, who was aged eight at the time and had been brought to London by his father. Bach then spent five months teaching the boy in composition. Bach is regarded as having a strong influence on the young prodigy.

By the late 1770s, Bach's popularity and finances were in decline. By the time of his death on New Year's Day 1782, he had become so indebted (in part due to his steward embezzling his money), that Queen Charlotte stepped in to cover the expenses of the estate and provided a life pension for Bach's widow.

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