Bacchanalia
Bach et alia

St. James’ Church
Madison Ave. at 71st Street

33rd SEASON
Saturday, February 2nd, 2008 at 8 PM
EARLY MUSIC NEW YORK
FREDERICK RENZ, DIRECTOR

ORCHESTRA OF ORIGINAL INSTRUMENTS

Cynthia Roberts – concertmaster
Heidi Powell – principal violin II
Marika Holmqvist - violin
Richard Hsu – violin
Marc Levine – violin
Peter Kupfer – violin
Margaret Ziemnicka – violin

Daniel Elyar – principal viola
Christopher Nunn – viola

David Bakamjian – co-principal cello
Andre O’Neil – co-principal cello
David Chapman – violone

Geoffrey Burgess – oboe I
Virginia Brewer – oboe II
Andrew Schwartz – bassoon

Dongsok Shin - harpsichord

and guest vocal quartet

NEW YORK POLYPHONY
Geoffrey Williams – countertenor
Oliver Mercer – tenor
Scott Dispensa – baritone
Craig Philips -bass
BACCHANALIA: Bach et alia
Four Bach Cousins

Johann Bernhard Bach, 1676 - 1749
Ouverture (suite) in D major
  Ouverture
  Caprice I: Vitement
  Marche
  Passepied I
    Passepied II (en trio)
  Caprice II
  Air: Lentement
  La Joye
  Caprice III

Johann Ludwig Bach, 1677-1731
Ouverture in G major [1st movement]

Johann Nicolaus Bach, 1669-1753
Der jenaische Wein-und Bierrufer: Komisches Singspiel
  Duet (Peter und Clemon)
  Rezitativ/Allegretto/Andante/Allegretto (Peter, Clemon)
  Rezitativ/Allegretto/Recitativ (Peter. Clemon, Caspar)
  Aria des Caspar: Allegro moderato
  Rezitativ (Peter, Clemon, Caspar, Johannes)
  Aria des Johannes: Allegro pomposo
  Rezitativ (Peter, Clemon, Caspar, Johannes)
  Aria des Monsieur Peter
  Aria des Johannes: L’istesso tempo
  Rezitativ (Peter, Clemon, Caspar, Johannes)
  Aria des “Hahnrey:” Allegro lamentoso
  Rezitativ (Peter, Clemon, Caspar)
  Schluss-Aria: Allegro giocoso (Peter, Clemon, Johannes, Caspar)

Johann Sebastian Bach, 1685-1759
Ouverture in C major (BWV 1066)
  Ouverture
  Courante
  Gavotte I
    Gavotte II (en trio)
  Forlante
  Menuet I
    Menuet II (en trio)
  Bourrée I
    Bourrée II (en trio)
  Passepied I
    Passepied II (en trio)
The Bach family is one of the most notable German musicians in history. Out of this lineage comes the celebrated composer Johann Sebastian Bach. But before him and during his lifetime there were other important members who proved to share the same appreciation for music. Here we will trace the genealogy of the Bach family.

Johann Sebastian belongs to a family whose love and skill in music appear as though they were universal gifts granted by nature to all its members. From Veit Bach, the ancestor of the family, all his descendants, down to the seventh generation, have devoted themselves to music, and all of them, with perhaps a few exceptions, have made it their profession.

This glance back over the family history begins the obituary of Johann Sebastian Bach which was written by his second eldest son, Carl Philipp Emanuel Bach and Johann Friedrich Agricola. The placing of Bach's artistry within the larger context of his family was of great importance both for the understanding of his achievements and for determining his place in music history. Therefore, as a part of the Bach movement the music of his composing forefathers and peers has been re-discovered; many of them were composers of above-average gifts, whose works represent a genuine enrichment of our musical life.

Veit Bach (1555-1619) was the great, great grandfather of four composer cousins, Johann Bernhard, J. Sebastian, J. Nicolaus and J. Ludwig Bach. Veit, born in Hungary, was a miller who enjoyed playing the lute. He was forced to flee Hungary and move to Wechmar in Thuringia due to religious unrest. He died in 1619.

Johannes (Hans) Bach (ca.1580-1626) was the great grandfather of four composer cousins, Johann Bernhard, J. Sebastian, J. Nicolaus and J. Ludwig Bach. Veit, born in Hungary, was a miller who enjoyed playing the lute. He was forced to flee Hungary and move to Wechmar in Thuringia due to religious unrest. He died in 1619.

Johannes (Hans) Bach (ca.1580-1626) was the great grandfather of four composer cousins, Johann Bernhard, J. Sebastian, J. Nicolaus and J. Ludwig Bach. Veit, born in Hungary, was a miller who enjoyed playing the lute. He was forced to flee Hungary and move to Wechmar in Thuringia due to religious unrest. He died in 1619.

Johannes (Hans) Bach (ca.1580-1626) was the great grandfather of four composer cousins, Johann Bernhard, J. Sebastian, J. Nicolaus and J. Ludwig Bach. Veit, born in Hungary, was a miller who enjoyed playing the lute. He was forced to flee Hungary and move to Wechmar in Thuringia due to religious unrest. He died in 1619.

Johann Bernhard the elder (1676–1749), a grandson of the Erfurt organist Johann Bach, succeeded his uncle Johann Christoph as town organist of Eisenach. At the same time he was employed by the Eisenach Court Kapelle, for which he wrote “many beautiful ouvertures in the style of Telemann”. Four of these works were in J.S. Bach’s music library; these elegant compositions bear witness to Johann Bernhard Bach’s skill in writing in the French orchestral style. J. Bernhard’s grandfather was Johannes Bach (1604–1673), organist in Erfurt. He started the “Erfurter” line. J. Bernhard’s father, Johann Egydious (1645-1716) was organist and director of the city music in Erfurt.

Johann Nicolaus Bach (1669–1753) was organist in Jena. The eldest son of Johann Christoph Bach, Nicolaus was long believed to have been the composer of the Missa brevis “Allein Gott in der Höh sei Ehr”, but this is now known to be a work by the Meiningen Court Kapellmeister Johann Ludwig Bach. The only composition undoubtedly by Johann Nicolaus Bach is the boisterous student music “Der Jenaische Wein- und Bierrufer”. Grandfather to Johann Nicolaus, Heinrich Bach (1615-1692) was organist at Arnstadt and first in the “Arnstädter” line. J. Nicolaus’s father Johann Christoph (1642–1703) was organist in Arnstadt and Eisenach.

Johann Sebastian Bach (1685-1750). J Christoph Bach (1613-1661) was the son of Johannes and grandfather of Johann Sebastian Bach. Christoph, along with his brothers, became a professional musician. He was an organist and was especially known as musician in the town of Eisenach and began the “Frankische” line of Bachs. Sebastian’s father was Johann Ambrosius (1645-1695), town musician (Stadtpfeifer) in Eisenach. He was a string player in Eisenach and was married to Elisabeth Lämmerhirt. They had 4 sons - Johann Christoph (1671 -1721), Johann Balthasar (1673 - 1691), Johann Jacob (1682 - 1722) and Johann Sebastian (1685 - 1750). Johann Ambrosius died in 1695. His eldest son, Johann Christoph, took the young Johann Sebastian under his wing after the death of their parents. Johann Christoph was an organist who studied under Johann Pachelbel, well known German composer of keyboard/organ music.

Lips (Philippus) Bach (ca.1522-1620), brother of Hans, was the great grandfather of Johann Ludwig Bach.
Johann Ludwig Bach (1677–1731), the Meiningen Court Kapellmeister, belonged to a branch of the family which had split away from the principal Wechmar line during the 17th century. His surviving œuvre is not very extensive. Apart from a collection of eighteen cantatas which were preserved by his Leipzig cousin J.S. Bach, there are a few further cantatas and cantata fragments, a Mass, a large-scale piece of funeral music, an orchestral overture (his only extant orchestral work) and some motets for six to ten voices. All his works demonstrate the composer’s solid craftsmanship and inventive gifts. J. Ludwig’s father was Jacob Bach (1655-1718), “Kantor” in Rula.

FRENCH (orchestra) OUVERTURE

The French overture, a “ballet suite” consisting of a series of dances in the same key, was designed for orchestral performance and originated (presumably) in a practice similar to that exemplified in, e.g., Tchaikovsky’s Suite from the Nutcracker. The performance of French operas or stage ballets presented in *abstracto*, as a succession of their most successful dance numbers preceded by the operatic overture (ballet suite) was an idea taken over by numerous German composers, who wrote orchestral suites consisting of a French overture followed by a series of ‘modern’ dances, such as *rigaudon, marche, chaconne, gavotte, bourrée, passepied, menuet, gigue* and others. Such suites, referred to by their first movement, abbreviated as *Ouverture*, were being composed in the late 17th century. J.S. Bach wrote four such orchestra works as did J. Bernhard. There is also one extant orchestra suite by J. Ludwig.

Ouverture – Overture (Fr. *ouverture*), as a movement unto its own, was an instrumental introduction to an opera, oratorio, or similar work. The earliest operas, which usually began with a ‘prologue,’ had no overture, or at most a flourish of instruments such as the “Toccata” of Monteverdi’s *Orfeo* (1607). By the mid-17th century, the “canzona” overture was a favorite type in the Venetian opera, where it is usually in the form of an introductory slow movement in duple rhythm followed by a fast movement in triple rhythm. This Venetian type of overture was the model for Lully’s famous French overture, which established the model for succeeding composers. It consists of a slow introduction in pompous style with dotted rhythm, followed by an allegro in imitative style on a short, *canzona*-like subject, though the imitative (fugue-like) treatment is not strictly maintained. Frequently the second movement of the French overture ends with a broad adagio passage, recapitulating the opening material.

Caprice – One of four 17th-century pre-fugal forms (*ricercar, canzona, fantasia, caprice*); but as the name suggests, is less retrained than the others. In J. Bernhard’s case, it would seem to be catch-all title for non-dance derived movements.

Marche – Marches are generally in simple, strongly marked rhythm and regular phrases. The standard form is derived from the minuet-with-trio. The earliest traces of the march as an art form are the numerous *battaglias* of the 16th century. Many examples of march music, usually dignified and ceremonial rather than military in character, are found in the operas of Lully and Handel, among others.

Passepied – A gay, spirited dance in rather quick 3/8 or 6/8 meter that was very popular at the French court under Louis XIV and Louis XV and in French operas. It is said to have come from Brittany.

Air – In French opera and ballet of the 17th-18th centuries, the *air* is an instrumental or vocal piece designed to accompany dancing but not cast in one of the standard dance patterns - in a way, a ‘song without words’

La Joye – a non-dance derived, descriptive title.

Courante – Originated in the 16th century, the *courante* became, in the mid-17th century, one of the standard movements of the suite. The dance became stylized as two types, the Italian *corrente* and the French *courante*. The Italian *corrente* is in quick triple time with continuous running figures. The French *courante* is much more refined. It is in moderate 3/2 or 6/4 time, with a frequent shift from one of these meters to the other (that is, a vacillation from accents in pairs to accents in threes within a six-beat unit. This subtle accent shift, creating intentional ambiguity, is called ‘hemiola’). The *courantes* of Bach’s suites are usually of the French type.
Gavotte – Also a French dance, the name is said to be derived from ‘Gavots,’ the inhabitants of the pays de Gap in Dauphiné. The dance is in moderate 4/4 time, with an upbeat of two quarter notes, and with the phrases usually ending and beginning in the middle of the measure. The dance came into vogue when Lully introduced it into this ballets and operas. Bach often used it as one of the optional dances in his instrumental and keyboard suites.

Forlana – A dance from northern Italy (Friuli). Originated in the 16th century, it is a gay dance in triple meter (6/4, 6/8) with dotted rhythms and characteristic repeats of motifs. It became associated with festive activities in Venice (carnaval), and in 1914 attempts were made, ostensibly under the auspices of the Pope, to revive the forlana in place of the ‘offensive’ tango, although the forlana was far from “innocent.” Bach used it once in his C major orchestra suite.

Menuet – (It. minuetto, Eng. minuet). The menuet was a French country dance introduced at the court of Louis XIV about 1650. The King himself is said to have danced “the first” minuet, composed by Lully in 1653. The minuet, with its choreographic floor-pattern in the shape of a Z or S was soon adopted as the official court dance of the régime of the Sun King, and it quickly spread throughout Europe, completely superseding the older types (courantes, pavanes) and establishing a new period of dance and dance music. The minuet is in ¾ meter and, originally, in moderate tempo. The minuet was the only one of the baroque numerous dance types that did not become obsolete after the decline of the suite (c.1750).

Trio – Originally, the trio was a contrapuntal composition in three parts. The term ‘trio’ in dance suites comes from the 17th-century custom of writing minuets and other dances in three parts, frequently for two oboes and bassoon, a treatment that was used particularly for the second of two dances played alternately, resulting in the arrangement menuet (full orchestra), menuet en trio (reduced orchestration or three soloists), menuet (repetition of the first).

Bourrée – Another 17th-century French dance, the bourrée probably comes from Auvergne, usually in quick duple meter with a single upbeat. Lully used it in his ballets and operas, whence it was transferred to the suites of the late 17th and early 18th centuries.

May 3rd, maestro Renz will conduct the Early Music New York Orchestra of Original Instruments in colorful ballet suites of Lully, Rameau and their French contemporaries, illustrating the strong influence on the 18th-century orchestra repertoire heard tonight.

ABOUT EARLY MUSIC NEW YORK, FREDERICK RENZ – Director

Early Music New York (EM/NY; formerly known as New York’s Ensemble for Early Music) was founded in 1974 and performs music and music drama from the Middle Ages and the Renaissance as well as orchestral repertoire of the baroque and classical periods. Profiled on award-winning national news programs ABC News Nightline and CBS News Sunday Morning, EM/NY tours regularly throughout the United States and abroad. It has won critical acclaim, with return engagements, at international festivals, including Athens, Brisbane, Caramoor, Charleston, Edinburgh, Hong Kong, Ilmajoki, Jerusalem, Kraków, Paris, Ravinia, Regensburg, Rome, San Antonio, Spoleto, and Tokyo. EM/NY is in residence at the Cathedral Church of St. John the Divine, New York, where it presents an annual subscription concert series. Since its inception, Early Music New York has presented numerous concerts of repertoire appropriate to the collections of The Metropolitan Museum of Art.
Frederick Renz, EM/NY’s director and the founder of the Early Music Foundation (EMF), researches and performs music and music drama from the eleventh through the eighteenth centuries. Internationally acclaimed for his work as a conductor, producer, director, and performer, Renz has received commissions from the Spoleto Festival, The Metropolitan Museum of Art, and the Cathedral of St. John the Divine, producer grants from the National Endowment for the Arts and the Ingram Merrill Foundation, and an honorary doctorate from the State University of New York.

Began his musical career as a Chorister of Westminster Abbey and later sang at Trinity and St. John’s Colleges in Cambridge. Baritone Scott Dispensa, a graduate of The Juilliard School, has performed extensively as a soloist equally at home in classical music as in contemporary musical theater. Bass-baritone Craig Phillips enjoys a successful operatic solo career, performing with companies throughout the United States including New York City Opera, Glimmerglass Opera, and Florida Grand Opera.

Their debut CD, “I sing the birth,” was released internationally on Avie Records, September 2007.

NEW YORK POLYPHONY is rapidly gaining a reputation as one of the finest classical vocal ensembles of a new generation. Fusing elegant vocalism with expert ensemble singing, the four men deliver dynamic, historically-informed performances in a range of styles. From the simplicity of plainchant to the dense chromaticism of contemporary works, the New York Polyphony sound is strong, unified and distinctive.

The members of New York Polyphony maintain active performing lives, each bringing a diversity of experience to their craft. Alto Geoffrey Williams is in growing demand as an early music specialist throughout the United States, performing regularly with groups such as Vox Vocal Ensemble, St. Thomas Choir of Men and Boys, and Early Music New York. Tenor Geoffrey Silver, a native of the United Kingdom,
Announcing the release of two new recordings!

**Music of Venice**

Instrumental music inspired by Venice’s San Marco (basilica) in the late 16th/early 17th centuries – festive celebratory works for sackbuts, cornettos, theorbo, Italian double harp, guitar, bagpipes, shawm and a band violins – includes polychoral works by Giovanni Gabrieli and Ludovico Viadana; toccatas and ritornelli by Claudio Monteverdi and Cesare Bendinelli, dances by Giorgio Mainerio, Joan Dalza, Lorenzo Allegri and Gasparo Zanetti; sonatas by Biagio Marini, and Cessario Gussago; canzonas by Tarquinio Merula, Pietro Lappi; and others.

**A Dutch Christmas**

EM/NY’s latest release, produced in association with The Metropolitan Museum of Art in tandem with the exhibition “The Age of Rembrandt,” is the sixth in a series of holiday compact discs. Once again, Frederick Renz has researched and programmed engaging seasonal music - *Cantiones natalitiae* (Latin songs) and *kerstliedjes* (carols) for voices, variations for recorders by Jacob van Eyck and Sweelinck, jaunty dances by Susato and Phalese, as well as rowdy *drinken liedeken* to ring in the New Year.

These, along with our other CDs, will be available for purchase following the performance. CDs can always be purchased from our secure website at www.EarlyMusicNY.org

Our next performance:

**Printemps à Paris**

Lully à Rameau - 1650-1750

May 3rd @ 8 PM

Purchase tickets securely online at www.EarlyMusicNY.org or call 212-280-0330

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.

Foundation support has been generously provided by the Appleby Foundation, Gladys Krieble Delmas Foundation, Jarvis and Constance Doctorow Family Foundation, Gilder Foundation Inc, Horace W. Goldsmith Foundation, Florence Gould Foundation, Merrill G. & Emita E. Hastings Foundation, Jewish Communal Fund, New York Community Trust, Fan Fox & Leslie R. Samuels Foundation, Ernst Stiefel Foundation.

We are grateful for your patronage today. Consider becoming a “Friend of the Early Music Foundation,” by making a tax-deductible contribution, and help bridge the gap between the ticket price and the actual cost of producing this event. Please pick up a donation envelope at our CD table.