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**FREIBURGER**

**BAROCKORCHESTER**

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Tuesday, February 4, 2014 ~ 8 pm  
Coolidge Auditorium  
Library of Congress, Thomas Jefferson Building

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**The Library of Congress  
Coolidge Auditorium  
Tuesday, February 4, 2014 — 8 pm**

THE CAROLYN ROYALL JUST FUND &  
THE LANDOWSKA/RESTOUT FUND  
IN THE LIBRARY OF CONGRESS

# FREIBURGER BAROCKORCHESTER

**Gottfried von der Goltz &  
Petra Müllejans, Artistic Directors**



## PROGRAM

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto no. 1 in F major, BWV 1046 (ca. 1721)

*[Allegro]\**

*Adagio*

*Allegro*

*Menuet—Trio—Menuet—Poloinesse—Menuet—Trio—Menuet*

violino piccolo	Gottfried von der Goltz
oboe	Ann-Kathrin Brüggemann, Anke Nevermann
bassoon	Eyal Streett
horn	Bart Aerbeydt, Gijs Laceulle
violin 1	Petra Müllejans, Brian Dean, Beatrix Hülsemann
violin 2	Christa Kittel, Gerd-Uwe Klein, Brigitte Täubl, Peter Barczi
viola	Ulrike Kaufmann, Christian Goosses, Werner Saller
violoncello	Guido Larisch, Stefan Mühleisen
double bass	Dane Roberts
harpsichord	Torsten Johann

(\* = editorial tempo indication, not included in Bach's presentation score)

Brandenburg Concerto no. 6 in B-flat major, BWV 1051 (ca. 1721)

*[Allegro]\**

*Adagio ma non tanto*

*Allegro*

solo viola	Christian Goosses, Ulrike Kaufmann
viola da gamba	Matthias Müller, Patrick Sepec
violoncello	Guido Larisch
violone	Dane Roberts
harpsichord	Torsten Johann

Brandenburg Concerto no. 2 in F major, BWV 1047 (ca. 1721)

*[Allegro]\**

*Andante*

*Allegro assai*

solo violin	Gottfried von der Goltz
solo trumpet	Jaroslav Rouček
solo recorder	Isabel Lehmann
solo oboe	Ann-Kathrin Brüggemann
violin 1	Petra Müllejans, Brian Dean, Beatrix Hülsemann
violin 2	Christa Kittel, Gerd-Uwe Klein, Brigitte Täubl, Peter Barczy
viola	Ulrike Kaufmann, Christian Goosses, Werner Saller
violoncello	Guido Larisch, Stefan Mühleisen
double bass	Dane Roberts
harpsichord	Torsten Johann

INTERMISSION

Brandenburg Concerto no. 3 in G major, BWV 1048 (ca. 1721)

*[Allegro]\**

*Adagio*

*Allegro*

violin	Petra Müllejans, Gottfried von der Goltz, Beatrix Hülsemann
viola	Werner Saller, Ulrike Kaufmann, Christian Goosses
violoncello	Guido Larisch, Stefan Mühleisen, Patrick Sepec
violone	Dane Roberts
harpsichord	Sebastian Wienand

Brandenburg Concerto no. 5 in D major, BWV 1050 (ca. 1721)

*Allegro*

*Affettuoso*

*Allegro*

solo violin	Petra Müllejans
solo transverse flute	Susanne Kaiser
solo harpsichord	Sebastian Wienand
violino ripieno	Gottfried von der Goltz
viola	Ulrike Kaufmann
violoncello	Stefan Mühleisen
double bass	Dane Roberts

## Brandenburg Concerto no. 4 in G major, BWV 1049 (ca. 1721)

*Allegro*

*Andante*

*Presto*

solo violin	Gottfried von der Goltz
solo recorder	Isabel Lehmann, Marie Deller
violin 1	Petra Müllejans, Brian Dean, Beatrix Hülsemann
violin 2	Christa Kittel, Gerd-Uwe Klein, Brigitte Täubl, Peter Barczy
viola	Ulrike Kaufmann, Christian Goosses, Werner Saller
violoncello	Guido Larisch, Stefan Mühleisen
double bass	Dane Roberts
harpsichord	Torsten Johann



## About the Program

### JOHANN SEBASTIAN BACH, *Brandenburg Concertos* (ca. 1721)

Johann Sebastian Bach's six *Brandenburg Concertos* hold a preeminent place in standard repertoire as flagship instrumental works of the Baroque era. In these works Bach sets himself apart from his contemporaries, such as Vivaldi and Telemann, by expanding the possibilities and norms of the concerto genre, particularly related to instrumentation. Biographer Martin Geck observes in the *Brandenburg Concertos* that Bach “reveals himself as a composer who is conscious of history, who confronts the present, and at the same time is interested in systematically exploring all the compositional possibilities.”<sup>1</sup> Michael Marissen, a prominent Bach scholar, proposes socio-hierarchical interpretations of the *Brandenburg Concertos*, which suggest that Bach used his music as a vehicle to convey ideas about divisions in society. All in all, the *Brandenburgs* may be viewed as marking an important point of musical transformation in Bach's career, for with them he managed to expand the traditions of the concerto genre.

The origins of the individual concertos are in some instances nebulous and impossible to pinpoint. Bach's presentation score of the *Brandenburg Concertos*, dated March 24, 1721, is the most significant primary source related to the works' conception. This score was dedicated and delivered to Margrave Christian Ludwig of Brandenburg (1677-1734), the son of Frederick William, Elector of Brandenburg (1620-1688), and brother of Frederick I, King of Prussia (1657-1713). It is generally believed that Bach encountered the Margrave in either late 1718 or early 1719 in Berlin, while purchasing a new harpsichord from Michael Mietke

<sup>1</sup> Martin Geck, *Johann Sebastian Bach: Life and Work*, transl. John Hargraves (Orlando, FL: Harcourt, 2006), 555.

(ca. 1656/1671-1719) for Prince Leopold (1694-1728), Bach's employer at Cöthen.<sup>2</sup> Based on Bach's inscription to the Margrave on the presentation score, it is inferred that the Margrave asked Bach to compose some music for him and the small group of musicians in his employ. Bach's note on the score reads "...it gives me honor for you to call for me to send you some parts of my composition." He went a step further, passive-aggressively soliciting work from the Margrave, saying: "...I have nothing more at heart than to be employed in more worthy ways of your service." The note was signed "Monsieur / Of Your Royal Highness / The very humble and very obedient servant / Jean Sebastian Bach."<sup>3</sup> This is likely an indication of growing dissatisfaction with his employment in Cöthen.

Several theories of chronology for the composition of each concerto have been posited throughout Bach scholarship. Because extensive evidence has not survived detailing each concerto's composition, the dates these scholars propose are not to be considered absolute. Oftentimes the concertos are all dated as ca. 1721, referring to the completion of the presentation score. Additional consideration is required, as Bach is believed to have revised the concertos for performance purposes in the ensuing years. He also recycled portions of the concertos in later works, particularly in cantatas.

*Siegbert Rampe/Dominik Sackmann Chronology* (publ. 2000)<sup>4</sup>

No. 1	Early Version	BWV 1046a	1709-1712
No. 5	Early Version	BWV 1050a	1718
No. 6	Complete	BWV 1051	1719
No. 1	Third Movement	BWV 1046	1719
No. 5	Complete	BWV 1050	1720
No. 4	Complete	BWV 1049	1720
No. 2	Complete	BWV 1047	1720

*Martin Geck Chronology* (publ. 2006)<sup>5</sup>

No. 1	Early Version, less III	BWV 1046	1716
No. 2	Early Version	BWV 1047	Unknown
No. 3	Early Version	BWV 1048	ca. Pre-1715
No. 4	Early Version	BWV 1049	Unknown
No. 5	Early Version	BWV 1050	1717
No. 6	Complete	BWV 1051	1721

Both chronologies displayed here indicate that the Brandenburg Concertos were composed over a period of time that overlapped with Bach's tenures in Weimar and Cöthen. The Weimar period (ca. 1708-1717) resulted in the composition of some cantatas, but is best known as the prime period in which Bach composed works for organ (he served as the organist and konzertmeister). In Cöthen (1717-1723) he composed a small amount of chamber and ensemble music. The Brandenburg Concertos were probably played in various states of completion and/or revision by the small orchestra at Cöthen, which was at Bach's disposal and sometimes featured Prince Leopold playing viola da gamba.<sup>6</sup>

Bach's approach to concerto composition was largely informed by the practices of Tomaso Albinoni (1671-1751) and Antonio Vivaldi (1678-1741). The concerto form was previously

2 Malcolm Boyd, *Bach: The Brandenburg Concertos* (Cambridge: Cambridge University Press, 1993), 10.

3 Translated by N.A. Brown. Original source: Bach, J.S., *Brandenburgisches Konzerte [Titelblatt]*, Bach Digital, Bach Archiv Leipzig <[http://www.bach-digital.de/receive/BachDigitalSource\\_source\\_00000448](http://www.bach-digital.de/receive/BachDigitalSource_source_00000448)>.

4 Christoph Wolff, "Sicilianos and Organ Recitals" in *Bach Perspectives Volume 7: J.S. Bach's Concerted Ensemble Music, The Concerto*, ed. Gregory Butler (Urbana, IL: University of Illinois Press, 2008), 98-100.

5 Geck, 569.

6 Christoph Wolff, et al., "Bach" *Grove Music Online, Oxford Music Online*, Oxford University Press <[www.oxfordmusicionline.com/article/grove/music/40023](http://www.oxfordmusicionline.com/article/grove/music/40023)>.

developed by Arcangelo Corelli (1653-1713) and Giuseppe Torelli (1658-1709). These four Italian composers contributed to establishing the concerto as the dominant instrumental form of the late Baroque.<sup>7</sup> Albinoni and Vivaldi codified the genre, by realizing a set structure (three movements) and instrumentation possibilities. The Brandenburg Concertos utilize the concerto grosso (small group of soloists playing as a concertino with a larger ensemble) and ripieno concerto (ensemble work, without a dominant solo faction) formats. Bach's solo concertos have earned a distinguished place in concerto repertoire for both violin and harpsichord. The Brandenburgs are evenly divided between concerto grosso and ripieno types. Nos. 1, 3 and 6 are ripieno concertos, while nos. 2, 4 and 5 are concertos grosso.

Throughout all six Brandenburg concertos Bach takes on the norms of Baroque ritornello form (identified with Vivaldi). In a basic sense, ritornello form describes "an alternation of tutti (ritornello) and solo sections, especially in the opening and closing movements of concertos from the late-Baroque or Classical periods."<sup>8</sup> Attention to the framework of ritornello form that Bach employs will lead to moments of surprise and excitement, as he seamlessly transitions between solo forces and the ripieno/ensemble in unexpected ways. Conductor and Bach scholar John Eliot Gardiner wrote the following about the Brandenburg Concertos:

*"What to me is so striking about the Brandenburg Concertos is the way Bach takes an up-to-the-minute genre—the ritornello form of the concerto pioneered and patented by the Italians of Vivaldi's generation—and turns its conventions on their heads. Put simply, he teases us, the listeners, by setting up certain expectations of pattern and phrase-length and confounds them through his unpredictable and unconventional realisation."*<sup>9</sup>

Unexpected and unnatural pairings of solo instruments (such as trumpet and recorder) reveal Bach taking the concerto genre "outside the box" and giving it a jolt of creativity in the waning years of the Baroque era.

Vivaldi's concerto output was considerably more abundant than Bach's. All told, he produced upwards of 425 concertos for soloist(s) and another 60 ripieno concertos. Bach's two dozen concertos, including the Brandenburgs, maintain a seat at the proverbial musical table because of his unique additions and innovations within the genre. His bold statement for the concerto genre comes via instrumentation choices. Bach adjusts traditional instrumentation practices in order to stand out in the sea of Baroque concertos. One example is found in the sixth Brandenburg, during which the viola plays solo lines while the violas da gamba (at that time the more 'soloistic' instruments) were relegated to playing accompaniment figures typical of violas. This type of "highly unconventional role"<sup>10</sup> was provocative, challenging the aural expectation of listeners and players alike. Other instruments that are engaged in unusual means, according to standards of the late Baroque, include the harpsichord, flute, violino piccolo (small violin) and horns. Marissen's extensive studies of the Brandenburg Concertos assess Bach's unusual instrumentation tactics as a possible snub of socio-hierarchical order in European society in the early-eighteenth century. One theory exists that this particular subjugation of the violas da gamba was meant to lower Prince Leopold's stature symbolically. He played gamba, and may have performed in Bach's original Brandenburg Concerto ensembles. At certain points the violas da gamba unusually play the proverbial "second fiddle" to the violas, a role reversal that would musically place the Prince below the soloistic violas. Marissen describes this technique in Bach's instrumentations as "an unprecedented critical commentary on the structures of

7 Boyd, 1-2.

8 Don Michael Randel, *The Harvard Dictionary of Music* (Cambridge, MA: Belknap/Harvard University Press, 2003), 733.

9 John Eliot Gardiner, "A conductor-less slant on the Brandenburg Concertos" liner note (digital publ.) for *Bach, J.S.: Brandenburg Concertos nos. 1-6 (English Baroque Soloists, Gardiner)* (Soli Deo Gloria: SDG707, 2009), 2.

10 Michael Marissen, *The Social and Religious Designs of J.S. Bach's Brandenburg Concertos* (Princeton: Princeton University Press, 1995), 3.

courtly hierarchy.”<sup>11</sup> Though this type of analysis may be a stretch, it certainly adds intrigue to Bach’s work in the concerto genre. Comparable theorizing is much less exciting in studies of Vivaldi’s 485-plus concertos.

No study of the Brandenburg Concertos is complete without an examination of why and how the concertos were grouped together. Recent musicology examines the Brandenburgs in terms of a “meaningful set.” Marissen’s 1993 article for *The Musical Quarterly*, “J.S. Bach’s Brandenburg Concertos as a Meaningful Set,” is a launch point for this discussion. He explains that three types of connections must be considered in determining whether or not a collection of works is a “meaningful set.” The works must be connected thematically, stylistically and tonally, which “contribute[s] to the unity in diversity” that creates a set of works. He argues that Bach’s Brandenburgs are not a straightforward meaningful set, along the lines of the *Clavier-Übung*, BWV 825-830 (1726-1731), which has a clear tonal pattern connecting the individual partitas (B-flat, C minor, A minor, D major, G major, E minor—related by a sequence of intervals that increase by one, in either rising or descending directions). The Brandenburgs have no clear tonal relationship or common instrumentation, which suggests that they were composed irrespective of each other and only compiled to satisfy the standards of the publishing industry (collections were typically comprised of six or twelve works for publication). The unsolved question of why Bach would arbitrarily throw six pieces together as a gift for the Margrave will remain until additional evidence turns up.

The Brandenburgs are arranged harmonically in the following sequence: F major, F major, G major, G major, D major, B-flat major. No recognizable harmonic pattern exists between the six. One possible explanation for this seemingly haphazard grouping is that Bach may have considered the stylistic connections between the six concertos to be sufficient cause for their comprising a collection. Whatever the case may be, any rationale is pure conjecture, as insufficient evidence explaining the collection’s contents exists. William Mann’s hypothesis for the collection having been presented as such is that the concertos fit a “schematic tendency, representing a practical discourse on the possibilities of chamber music at the time; each concerto boasts a different group of instruments whose ensemble poses special problems for the composer—and his performers as well.”<sup>12</sup> This interpretation places importance on the uniqueness of each concerto, rather than their roles as part of the collection-at-large.

### **Brandenburg Concerto no. 1 in F major, BWV 1046 (ca. 1721)**

*for violino piccolo, three oboes, bassoon, two horns, strings, and basso continuo*

The first Brandenburg concerto is the most grand of the set and is the only concerto to include four movements (the rest have only three). It originated as a Sinfonia BWV 1046a (previously BWV 1071), which is believed to have at one point opened the secular Cantata BWV 208, “Was mir behagt, ist nur die muntre Jagd.” Bach revised the sinfonia for inclusion in the Brandenburg set, adding the third movement (that is dance-like), a solo violino piccolo part, as well as the *Poloinesse* (second trio—“Polonaise”) and third trio sections of the finale.<sup>13</sup> Fragments of BWV 1046 are recycled in some of Bach’s later works. The first movement was transformed into a sinfonia for the opening of Cantata BWV 52 “Falsche Welt.” Elements of the third movement and closing trio of the fourth movement were incorporated into Cantata BWV 207 “Vereinigte Swietracht der wechselnden Saiten.”<sup>14</sup>

11 Ibid., 10.

12 William Mann, “J.S. Bach: Brandenburg Concertos” liner note, *Bach: The Brandenburg Concertos, The Orchestral Suites, Academy of St Martin in the Fields* (Trio/Phillips 289 470 934-2), 11.

13 Boyd, 60.

14 Roger Fiske, “J.S. Bach: The Brandenburg Concertos” in *Bach, Johann Sebastian, Brandenburg Concerto No. 1, F major* score (London/Mainz: Eulenburg, 1976), vii.

Two horns, three oboes and the violino piccolo form the concertino (solo ensemble that contrasts with the main ensemble of the bassoon, strings and continuo). This concerto marks the only appearance that the horns make in all of the Brandenburg Concertos. The general consensus among musicologists is that horn players were not permanent personnel in either Bach's ensemble at Cöthen or the Margrave's ensemble in Berlin. Horn players on tour, perhaps from Bohemia, would have been hired as soloists for performances of BWV 1046.<sup>15</sup> The two horns are the stars in the first movement of the concerto. At first they evoke sounds of the hunt (unsurprising, since Bach called for "Corni di cacci"—"Hunting Horns" in the score), and are gradually assimilated into the courtly thematic material that the oboes and violino piccolo play. One unique rhythmic motive that the horns hold close is a repeating triplet figure. Whenever expressed, this triplet motive adds depth and richness to the tone of the concertino. The violino piccolo only plays independently of the first violins for a few fleeting moments, and fails to stand out boldly in the same manner as the horns. The movement is relatively stable harmonically, never sequencing past related keys of F major (C major, D major, and G major). The motivic development that Bach uses in this movement and regularly throughout the Brandenburgs is referred to as "fortspinnung" ("spinning out"). It refers to the sequential nature of the thematic and motivic evolution, which also affects the harmonic progression.

Bach makes the meditative *Adagio* a vehicle for the violino piccolo and first oboe, accompanied only by the strings and continuo (including bassoon). The melodies sung by the solo instruments could comprise a Baroque opera love duet, for they complement each other gracefully (sounding like a soundtrack to a love scene in any British television show featured on PBS' *Masterpiece* series). The horns come back into the fray signaling the opening of the *Allegro*. In this movement Bach affords the solo forces an equitable chance at melodic expository material, this time even giving the first violins soloistic moments separate from the violino piccolo. The violino piccolo has the first solo episode, followed by a first violin solo, violino piccolo/oboe duo, violino piccolo/first violin duo, violino piccolo solo, and violino piccolo/horn duo (with intervening tutti episodes). A brief two-bar *Adagio* divides the movement, coming at an important harmonic juncture that connects a developmental section (that tonicizes A minor) to the closing *Allegro* section (which hammers away at F major).

The *Menuet—Trio* offers a contrast to the previous three movements. Almost a self-contained dance suite, the movement has seven parts. Four statements of the *Menuet* are divided by three different *Trio* sections, each with a unique instrumentation. The *Menuet* makes use of the horns, oboes, strings and continuo element. The first *Trio* features two oboes and the bassoon, which is for the first time in the concerto given a prominent solo line (albeit, still functioning as a bass support). This *Trio* is a delightful moment of woodwind chamber music, shifting to D minor from the *Menuet's* F major home. The second *Menuet* is followed by a *Poloinesse* (the second *Trio*) that remains in F major, making use of the first and second violins, viola and continuo. The violino piccolo is omitted from this section, which is similar in style to early Haydn string quartets (save for the harpsichord). The final *Trio* juxtaposes the two horns with all three oboes, recalling the sound of the hunt that was heard throughout the first movement. This last trio reminds the listener not to take all of the music too seriously, but rather to enjoy the rich aural experience that concertos offer. As you listen to the four identical statements of the *Menuet*, consider how they may sound different based on the varying types of *Trio* music.

## Brandenburg Concerto no. 2 in F major, BWV 1047 (ca. 1721)

for trumpet, recorder, oboe, violin, strings, and basso continuo

Brandenburg Concerto no. 2 features a concertino group of solo trumpet, recorder, oboe and violin. Marissen describes their equal treatment as soloists to be unusual for Bach, there being "no essential differentiation in the style of writing" for each instrument.<sup>16</sup> Bach relies on the inherent tone qualities of each voice to create a sense of independence. This is largely successful, though ensemble balance issues are possible when the trumpet plays concurrently with other soloists. The trumpet's sonority has a tendency to project over that of other instruments, unless balance is negotiated carefully by the player. The division between concertino and ensemble is more delineated in the second concerto than in the first. Though a brass instrument is also included in the concertino, as the horns were in the first concerto, the combination of trumpet with recorder, oboe and violin is quite different in character. The trumpet sound is much more piercing than the horns and is met with a virtuosic line that separates it even further from the other concertino instruments.

How separate the trumpet sounds is largely up to the interpreters (trumpeter and conductor/leader). Paying keen attention to relative dynamics can play a large role in how assimilated the trumpet is into the concertino, or conversely, how it might starkly stand apart. At the very outset of the first movement the trumpet does its own thing melodically, while the recorder, oboe and violin play a unison subject that is matched by the ripieno first violins. The continuo largely avoids controversy by remaining contained within its role. The viola acts independently for a few bars and straddles a fine line between joining the ripieno violins' subjects and the continuo line. A nuanced interpretation of this movement will keep the trumpet somewhat subdued and in balance with the other soloists. Melodic motives are presented by various combinations of solo instruments, including pairings like trumpet/violin and recorder/oboe. Overall, the ripieno ensemble avoids making any significant thematic statements, instead combining with the continuo to support the activities of the four soloists. The sections in which the accompaniment quiets to a *piano* dynamic support Marissen's argument that the ripieno string parts are not essential to the musical gravitas of the concerto, which revolves around the soloists.

Bach creates a respite from dense ensemble texture in the *Andante*, an intimate chamber movement for a reduced ensemble consisting of solo flute, solo oboe, solo violin and continuo. The contour of the movement is that of an arch, gradually peaking in the middle of three sections and descending slowly to a pensive D minor cadence in closing. The principal melodic motive forms the core thematic profile of the movement and is stated in sequence by each solo instrument at the top of the movement (violin, oboe, and finally flute). A rhythmic motive follows the melodic statement of a quarter note and two tied eighth notes (the first of which repeats the pitch of the quarter). This rhythmic motive is present in almost every bar of the movement, in one variation or another. At times the final eighth note of this figure rises, but more often than not it descends. Bach's notation suggests that the first eighth note in this figure receives the emphasis, not to mention the fact that it is usually placed on downbeats of bars. Sounding like a persistent sigh, this rhythmic motive lends a certain sense of tragic resignation or repose to the movement. The D minor tonality supports the sense of sorrow.

The *Allegro assai* opens with a jovial battle of the wind instruments, which is in fact the first subject statement of a fugue that structures the movement. The trumpet and oboe compete with each other while the continuo looks on with harmonically crucial commentary. Bach puts focus on the solo violin as the trumpet cedes dominance, with the recorder joining shortly

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16 Michael Marissen, "J.S. Bach's Brandenburg Concertos" in *The Musical Quarterly* vol. 77, no. 2 (Summer 1993, pp. 193-235), 207.

thereafter. The ensemble strings do not enter the scene until the forty-seventh bar, and at that they only add depth to the overall texture. Bach aggregates a series of sequences, sixteenth note runs and rhythmic fragments into a rollicking-good Baroque time for the listener and musicians. He closes the movement with a shockingly abrupt cut-off. Though the tonic is held for four bars at the end, the melodic fragments played in the trumpet and solo violin are seemingly shut down before having the chance to complete their thoughts.

### **Brandenburg Concerto no. 3 in G major, BWV 1048 (ca. 1721)**

*for three violins, three violas, three violoncelli, violone, and harpsichord*

BWV 1048 was composed for three equal groups of stringed instruments (three each of violins, violas and cellos), plus continuo. It is one of two concertos (the other being no. 6, BWV 1051) that do not utilize wind instruments. Bach creates a shimmering and balanced string texture that draws out the richness in tone that makes each instrument group unique. As equal voices the violas score a personal victory in this concerto, for they are frequently relegated to accompaniment duty in large ensemble and orchestral works. On occasion the violas cross above the violin line (when it is in the lower register). The homogeneous sound that results from the instrumentation is tastefully disrupted in moments when the three solo groups play in sequence, rather than concurrently. The differences in tone quality stand out: the violins are contained and bright, the violas sound rich and wooden, while the cellos sound grounded and boisterous. The three solo groups flow between working as a tutti force and emerging as momentary divas that want to be heard (though never obnoxiously). This exchange happens naturally throughout, thus providing variety and intrigue. At root is the overall ritornello form. An extended authentic cadence in G major concludes the restless movement. The absence of "struggle" between the solo groups compares here to the dominance of the horns in the first concerto or trumpet in the second.<sup>17</sup>

Bach left us with a conundrum for the second movement. The score indicates two half note chords for the *Adagio* that lean towards E minor. There are different approaches to dealing with this minimally notated (to say the least) movement. The first common option is to have one or more of the solo instruments improvise in the tonality established by the two chords (in the style of a cadenza or solo concerto). Another option, which seems to be in vogue in contemporary "historically informed performance," is to recycle a slow movement from another one of Bach's works. This creative solution honors Bach's own practice of using his compositions in various settings. Sir Neville Martin's recording of the Brandenburg Concertos with the Academy of St. Martin of the Fields uses a slow movement from BWV 1019a (sonata for violin and harpsichord),<sup>18</sup> to give balance to the two excited outer movements. The second movement therefore offers performers a prime opportunity to express their ideology regarding 21st-century Bach interpretation. Improvisation is as valid as appropriating a slow movement from one of Bach's other works.

The closing *Allegro* of the third concerto is another fugal, gigue-like dance (such as the finale of BWV 1047). Bach returns to G major, following the E minor second movement experience, for this collection of sixteenth note runs. An exercise in clarity and nimble string technique, the *Allegro* differentiates itself from the first movement by means of the solo groups. Individual voices within each solo group have significant moments in the spotlight. The first movement focuses on establishing the three solo groups, while the third movement adds a layer of complexity of individual soloists within solo sections, and furthermore within tutti phrases. Malcolm Boyd explains that this *Allegro* is "exceptional," for it has the unique distinction in

<sup>17</sup> Marissen, *The Musical Quarterly*, 208.  
<sup>18</sup> Mann, 14.

the Brandenburg Concertos of being the only movement in binary dance form.<sup>19</sup> Divided into two structural sections (that are both repeated), this is meant to enhance the sense of the music being inspired by dance tropes.

### **Brandenburg Concerto no. 4 in G major, BWV 1049 (ca. 1721)**

*for violin, two recorders, strings, and basso continuo*

Brandenburg Concerto no. 4 sets a solo violin and two solo recorders against an ensemble of strings with continuo. Bach later transformed the music and instrumentation of this concerto into a solo vehicle for harpsichord, Concerto for Harpsichord BWV 1057. He also changed the key from G major to F major. Unique about this concerto among the Brandenburgs is that the full complement of instruments is used in every movement. An interesting socio-hierarchical interpretation is possible with the solo instrument choices in this movement. Typically the solo violinist would have been the senior musician in a Baroque ensemble (comparable to concertmasters or leaders in today's orchestras). For the solo violin's stature to be neutralized (relatively) by two recorders, which were largely "hobby instruments" and considered second tier in a court ensemble, was a big deal.<sup>20</sup> The evolving exchanges between the three soloists may have been Bach's tactic to counteract the potential for stasis and lack of variety in the movement.

John Eliot Gardiner praises Bach's success in making the violin and recorder combination not only function, but captivate "despite their differing dynamic capabilities."<sup>21</sup> As with the second concerto's inclusion of the trumpet, the performers play a large role in the success or failure of Bach's instrumentation choices. Sensitivity must be afforded to the relative dynamics between unusual instrument pairings. The first section of the movement includes constant dialogue between the soloists with simple, but harmonically fertile, accompaniment by the ensemble. The solo violin emerges next with a lengthy solo that is eventually joined by the recorders. The recorders play through a transition, giving the violinist a brief break before launching into a vigorous series of thirty-second notes (semi-demi-quavers for you Anglophiles!). Gradually the music returns to the opening section with a similar recorder duo.

The *Andante* shifts to the relative key of E minor and the first recorder is sometimes dominant among the soloists. The ripieno is subdued in large part, serving only to fill out the harmony. If the ripieno violin and viola sections were reduced to one per part, not much would be missing except for volume. A fleeting two-bar run played by the first recorder precedes two strong closing chords that transition the E minor tonality to G major in the *Presto*. As with the closing movements of concertos nos. 2 and 3, the final movement is fugue-like. This time the subject is introduced by the violas, which is unexpected given that the soloists have maintained dominance throughout the first two movements. The solo violin is the first of the concertino group to play the subject in its entirety before the recorders have a chance to begin. Even the continuo plays the subject prior to the recorders, who ultimately have the last laugh when they co-opt the development of the main subject throughout most of the movement. The soloists and ensemble join together for a stately closing argument in G major.

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19 Boyd, 82.

20 Marissen, *The Musical Quarterly*, 208.

21 Gardiner, 4.

## Brandenburg Concerto no. 5 in D major, BWV 1050 (ca. 1721)

for transverse flute, violin and harpsichord, strings, and basso continuo

The fifth Brandenburg Concerto's concertino includes solo violin, solo transverse flute and solo harpsichord. Bach's decision to promote the harpsichord to a solo role was the first time this occurred in a concerto to date, having a significant influence on the series of harpsichord concertos that he composed in the 1720s-1730s. It is possible that the increased importance of the harpsichord was prompted—at least subconsciously—by Bach's charge to obtain the new Meitke harpsichord from Berlin for Prince Leopold. An early version of this concerto exists and has been labeled BWV 1050a. The main difference is that solo harpsichord material is greatly expanded in the 1721 presentation version (BWV 1050),<sup>22</sup> highlighting a conscious effort on Bach's part to improve the instrument's position from simply being a crucial, but unglorious, continuo instrument. A bit of multiple personality disorder is displayed by the harpsichord part, which cannot entirely accept its exposure to the limelight as a concertino voice. It frequently reverts to a more typical continuo role, though the statement on behalf of the harpsichord being a viable solo instrument in a concerto setting is successful. The transverse flute also makes an important debut. Essentially adhering to the same principles as modern flutes, the transverse flute was distinguished by being handled and blown-into sideways, rather than vertically like the recorder. It was introduced in 1717,<sup>23</sup> during the period in which the Brandenburg Concertos were composed.

A short introductory phrase by the full ensemble (minus flute) opens the *Allegro* in the key of D major. The concertino emerges, and it is clear that the solo violin is significantly diminished in leadership within this instrumentation. The flute dominates melodic exposition with the violin as a secondary duo partner. Though more than a continuo instrument, the harpsichord does not emerge with a major solo until later in the movement when it has an extended *cadenza*-like solo. This is a major moment in Baroque music, in which solo harpsichord virtuosity, in a concerto context, gains a public platform and manifestation. The contrast this solo provides from the full ensemble is refreshing, creating a new avenue for innovation in the concerto genre. Withdrawing sonically as if a small music box, the harpsichord is only interrupted by the full ensemble for an eight-bar cadential phrase that closes the movement.

*Affettuoso*, literally meaning "affectionate," serves more as a mood marking than tempo indication in the middle movement, which features only the solo transverse flute, violin and harpsichord. The flute and violin largely work as one unit, while the harpsichord is of equal weight in developing the thematic material. B minor is conveyed longingly, and by the end of the movement the listener is prepared to move beyond sentimentality. Bach comes through with another cross between a fugue and gigue. The instrumentation again differentiates this material. Opening the with a duet between solo flute and solo violin, the harpsichord has a delayed entry, and only after the soloists have had their say does the ensemble appear. At that point the harpsichord makes a temporary shift to continuo duty. The middle section of the movement transitions to B minor, largely pushed by the harpsichord acting as a dominant solo leader. The violin and flute grab hold again, and with the *ripieno*, bring on a cadence back to D major. A portion of the opening duet is repeated prior to the harpsichord reentry. Bach brings the concerto to a close with a sufficiently chipper restatement of D major. The solo flute and violin close with four bars of unison, the last two of which are in part matched rhythmically by the *ripieno*.

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22 Marissen, *The Musical Quarterly*, 210.

23 Geck, 553.

## **Brandenburg Concerto no. 6 in B-flat major, BWV 1051 (ca. 1721)**

*for two violas, two violas da gamba, violoncello, violone, and harpsichord*

Musicologist Malcolm Boyd describes the viola-centric sixth concerto as once being considered the "Cinderella among the Brandenburg Concertos." His analysis suggests that "Like Cinderella herself, the concerto does not flaunt its charms." Without a diverse set of wind instruments to obviously display uniqueness, Boyd suggests that the sixth concerto is just as innovative, if not more so, than its compatriot concertos. Instrumentation groupings within the string family are the topic of Bach's musical conversation in the sixth concerto. The violas and the cello form one group, while the violas da gamba are given accompanimental scraps, almost on the level of the continuo. Boyd contrasts Marissen's previously mentioned socio-hierarchical explanation with one that relates to the development of string instruments in Bach's day, and particularly viol-typed instruments becoming out-of-date.<sup>24</sup> Though the sixth concerto focuses on the string family in the same vein as the third concerto, each work is a world apart in terms of instrumentation and utilization of the concertino vs. ripieno. The third concerto uses larger concertino groups and makes use of the full pitch-range of the string family. Bach's sixth concerto explores intricate sonic evolutions within a fixed aural vocabulary.

The texture that results from Bach's choice to involve only middle- and low-voiced string instruments is ravishing. Intricate thin layers of sounds percolate within a small orb of possibility. The [*Allegro*] opens with the viola duo emerging from a drone-like pulsating accompaniment that composes a static harmonic base. John Eliot Gardiner refers to that accompaniment as "throbbing."<sup>25</sup> The unimposing richness in timbre that is offered by a melodic world centered on two violas and a cello affords the listener an aurally epicurean experience that satisfies, while provoking additional cravings. Bach follows with a second movement that is a relaxed vehicle for the viola duo, accompanied only by the continuo. Marked *Adagio ma non tanto*, this middle movement explores E-flat major (despite a B-flat major key signature) and cadences to D major in the closing bar.

As if acquiescing to the subdued character that inherently suits the middle-string voices, the closing *Allegro* is significantly less rambunctious than other finales among the Brandenburg Concertos. The viola duo is again complemented with subject development in the cello. Ripieno instruments fill out the harmony and enhance the forward propulsion of the music by outlining the tonal scheme of the movement, from B-flat major to the dominant F major and back.

*Nicholas Alexander Brown  
Music Specialist  
Library of Congress, Music Division*

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24 Boyd, 91-92.

25 Gardiner, 4.

## About the Artists

The **Freiburg Baroque Orchestra** (FBO), which celebrated its 25th anniversary season in 2012-2013, has had an unprecedented history of success since its student beginnings. Within a few years of its founding, it became an internationally sought-after orchestra that was honored to receive invitations from leading concert halls around the world. The FBO's very special sound is frequently praised, as is its variety of repertoire, including music from the early-Baroque to the present. The ensemble takes this sound from Freiburg, Germany to its European neighbors, to North and South America, to Asia, and even to Australia and New Zealand. Since May 2012, the "Freiburgers," together with their colleagues of the ensemble *recherche*, share an internationally unique home: the Freiburg Ensemble House, a musical workshop and incubator for innovation. Both historical and contemporary music are explored under this one roof.

The Freiburgers' artistic credo involves the creative curiosity of each of musician, joined with the intention of playing compositions in the most lively and expressive manner possible. Aside from work as an ensemble, the musicians play frequently as soloists. The FBO collaborates with important artists like René Jacobs, Andreas Staier, Isabel Faust, Kristian Bezuidenhout, and Christian Gerhaher, maintaining a close collaboration with the label *harmonia mundi France*. The artistic success of this musical partnership is reflected in numerous CD productions. Together they have been recipients of many distinguished awards, including Germany's ECHO Classical Music Award (2011, 2012, 2013), the Edison Classical Music Award (2012, 2013), Gramophone Awards (2011, 2012) and the German Record Critics' Annual Award (2009).

Under the artistic directorship of its two concertmasters, Gottfried von der Goltz and Petra Müllejans, as well as under the batons of selected conductors, the FBO presents approximately one hundred performances per year. Their projects range from chamber music to opera, which includes subscription concerts at Freiburg's Concert Hall, Stuttgart's Liederhalle, and the Philharmonie Berlin. The ensemble is self-administered.



**Gottfried von der Goltz** has made a respected international name for himself as a Baroque violinist and Artistic Director of the Freiburg Baroque Orchestra. As was common during the 18th century, he leads the FBO from the platform of the concert-master. He also occasionally swaps the violin for the baton as, for example, in the Freiburg Baroque Orchestra's multi-year Beethoven series. Gottfried von der Goltz gained attention in the historically informed performance movement with his recordings of the regrettably long-forgotten music of the Dresden Baroque and Bach's sons. Nevertheless, he does not want to restrict himself to being a specialist in a particular repertoire. His wide-ranging discography, ranging from the 17th century to the modern, shows instead that he is a tremendously versatile and flexible musician. The latest CD of the FBO under his direction (together with Petra Müllejans) features Johann Sebastian Bach's concertos for one, two and three violins. It was released in March 2013 with the *harmonia mundi France* label and received rave reviews by international critics: "This is an absolutely glorious recording in which every single element combines to create something which can best be summarized in a single word: outstanding" (*International Record Review*, April 2013). In addition to his multi-layered chamber music engagements, Gottfried von der Goltz is Artistic Director of the Norsk Barokkekster. As a Professor, he is also a popular teacher of Baroque and modern violin at the College of Music in Freiburg.

For violinist **Petra Müllejans**, spontaneity and emotion are inseparable components of a historically informed performance practice, with an aim of engaging a lively communication of music from past centuries. As an artistic director of the Freiburg Baroque Orchestra, Petra Müllejans mainly performs Baroque and Classical music. She finds the theatrical, rhetorical and dramatic qualities of music from these periods to be important to her performances. Also passionate for chamber music of the seventeenth and eighteenth centuries, Müllejans also appears with the Freiburg Baroque Consort and The Age of Passions ensemble. She regularly performs with South African pianist Kristian Bezuidenhout, a collaboration that recently resulted in a CD of Mozart violin sonatas on the *harmonia mundi USA* label. She also gains musical inspiration through her love of Klezmer and jazz, which she performs with her group Hot and Cool in concerts and on recordings.

The latest CD recorded by the Freiburg Baroque Orchestra under her artistic leadership is devoted to Carl Philipp Emanuel Bach's six harpsichord concertos Wq 43 (with harpsichordist Andreas Staier). It was released in April 2011 through the *harmonia mundi France* label, was greeted with rave reviews by music critics, and received the *Gramophone Award* (2011). The recording was described in *Gramophone* as "...a hot CD, one of those releases where everything seems to have arrived together at the right time. Here is the world's finest Baroque orchestra eagerly joining with one of the world's best harpsichordists in concertos by a composer who right now seems to be winning new recognition as the giant musical personality he was." Müllejans is Professor of Baroque Violin at the the College of Music and Performing Arts in Frankfurt-am-Main.

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