

Concerts from the Library of Congress 2013-2014

THE KINDLER FOUNDATION TRUST FUND
IN THE LIBRARY OF CONGRESS

**AKADEMIE FÜR
ALTE MUSIK
BERLIN**

Celebrating the 300th Birthday of
Carl Philipp Emanuel Bach

Saturday, April 5, 2014 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

In 1983 the KINDLER FOUNDATION TRUST FUND in the Library of Congress was established to honor cellist Hans Kindler, founder and first director of the National Symphony Orchestra, through concert presentations and commissioning of new works.

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts.

Other events are open to all ages.



Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the performance.

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.



Presented in association with the German Federal Foreign Office, Goethe-Institut, and Packard Humanities Institute



Auswärtiges Amt



GOETHE-INSTITUT

The Library of Congress
Coolidge Auditorium
Saturday, April 5, 2014 — 8 pm

THE KINDLER FOUNDATION TRUST FUND
IN THE LIBRARY OF CONGRESS

AKADEMIE FÜR ALTE MUSIK BERLIN

XENIA LÖEFFLER, OBOE

GEORG KALLWEIT, CONCERTMASTER



Program

JOHANN SEBASTIAN BACH (1685-1750)

Orchestral Suite no. 1 in C major, BWV 1066 (ca. 1725)

Ouverture

Courante

Gavotte I, II

Forlane

Menuett I, II

Bourrée I, II

Passepied I, II

GEORGE FRIDERIC HANDEL (1685-1759)

Concerto Grosso in F major, op. 6, no. 2, HWV 320 (1739)

Andante larghetto—Adagio

Allegro—Adagio

Largo—Adagio—Larghetto andante e piano—

Adagio—Larghetto andante e piano—Adagio

Allegro ma non troppo—Adagio

CARL PHILIPP EMANUEL BACH (1714-1788)

Symphony no. 5 in B minor, H. 661, Wq 182/5 (1773)

Allegretto

Larghetto

Presto

INTERMISSION

CARL PHILIPP EMANUEL BACH (1714-1788)

Concerto [for oboe] in E-flat major, H. 468, Wq 165 (1765)

Allegro

Adagio ma non troppo

Allegro ma non troppo

JOHANN CHRISTIAN BACH (1735-1782)

Symphony in G minor, op. 6, no. 6, CW C.12 (1770)

Allegro

Andante più tosto Adagio

Allegro molto



About the Program

J.S. BACH, Orchestral Suite no. 1 in C major, BWV 1066 (ca. 1725)

"In the dance melodies of these suites a fragment of a vanished world of grace and elegance has been preserved for us. They are the ideal musical picture of the rococo period."

—Albert Schweitzer on the Bach Orchestral Suites¹

Bach's four orchestral suites (BWV 1066-1069) receive little attention in Bach scholarship when compared to the "Brandenburg" concertos.² Some "definitive" biographies and texts do not even contain index listings for the suites, which are sometimes referred to as "Overtures." There are two possible reasons that scholars have ignored the orchestral suites. The first consideration is that in the scope of Bach's massive oeuvre, these four works are not the most innovative. Dance suites and French or Italian overtures had been formalized in Western art music since the early seventeenth century and set by many composers. Most major Baroque composers, like Purcell and Telemann, composed similar dance suites.

1 Albert Schweitzer, *J.S. Bach* vol. 1, transl. Ernest Newman (London: A & C Black, Ltd., 1923), 403.

2 The Freiburger Barockorchester performed the complete Brandenburg Concerti at the Library of Congress on February 4, 2014. To learn more, visit blogs.loc.gov/music/2014/02/pondering-bachs-brandenburg-concertos/.

Bach, with his very German compositional voice, structured his four orchestral suites in keeping with the French overture style. This tradition calls for a collection of short movements that are inspired by French dances. Each suite begins with a proper French overture that hearkens back to the overtures of Jean-Baptiste Lully's *Tragédies Lyriques* from the mid-seventeenth century.³ The French overture is comprised of three main sections that are identified by a tempo sequence of fast-slow-fast. An Italian overture would be the opposite, slow-fast-slow.

A second reason why Bach's orchestral suites get the short end of the scholarly stick is that few primary sources exist related to their origin. For example, it is impossible to precisely date some of the orchestral suites. The first suite, BWV 1066, is dated based on the first recorded appearance of the performing materials in 1725. It is unknown precisely how much earlier this suite was composed, and therefore scholars are divided. Some, like Christoph Wolff, assign ca. 1725 as the date of composition.⁴ Others believe the first suite was composed earlier, as far back as 1718. An important consideration that divides these interpretations is the fact that Bach transitioned from working in Cöthen to Leipzig over the course of 1722-1723. If the orchestral suites are associated with the style of the Brandenburg Concerti, they might be considered products of the Cöthen period. Other works that identify that output include the two and three part inventions, and part one of *The Well-Tempered Klavier*. Karl Geiringer, author of *The Bach Family: Seven Generations of Creative Genius*, assigns BWV 1066 and BWV 1067 to the Cöthen years.⁵

If the suites are thought to be inconsistent with the style of the Cöthen period then they are likely products of Bach's early years at Leipzig. In his book *Johann Sebastian Bach* Christoph Wolff offers an estimated timeline of the appearance of performing materials for the orchestral suites. His interpretation is highly plausible, given that in Leipzig Bach gained a comfortable musical platform through which he could explore secular orchestral repertoire.

Christoph Wolff Timeline⁶

BWV 1066	C major	ca. 1725
BWV 1069	D major	ca. 1725
BWV 1068	D major	1731
BWV 1067	b minor	ca. 1738-39

In the spring of 1729 Bach took over a *Collegium Musicum*, which is the equivalent of an elite civic orchestra by today's standards. Bach's collective was one of two main *collegia* in Leipzig at the time. He was named to the position after his predecessor Georg Balthasar Schott (1686-1736) accepted a position as cantor at Schweidnitz in Silesia. Bach held this post until the early 1740s, at which point his involvement was reduced. He simultaneously served as Kapellmeister for the Court of Weissenfels and music director of Thomaskirche and Nikolaikirche in Leipzig. With the collegium Bach had the opportunity to conduct new orchestral works and compose for secular orchestra, all of which supplemented his work for the Lutheran Church.⁷

3 Lully is famous for contributing to the development of early opera. Insiders (which now will include you!) know him as the first conductor, who sadly used a large stick for a baton. Legend has it that during a rehearsal or performance he hit his foot with this large stick. The resulting injury developed gangrene and Lully died.

4 Christoph Wolff, *Johann Sebastian Bach* (New York: W.W. Norton & Co., 2000), 357.

5 Karl Geiringer, *The Bach Family: Seven Generations of Creative Genius* (New York: Da Capo, 1981), 287.

6 Wolff, 357.

7 Wolff, 351-354.

Bach's *collegium* rehearsed weekly and performed regularly at the coffeehouse run by Gottfried Zimmerman, located on Katharinenstrasse in Leipzig. Zimmerman's could seat approximately one hundred and fifty guests and was the venue for which Bach composed the famous secular Cantata BWV 211, "Schweigt stille, plaudert nicht" (known fondly as the "Coffee Cantata") in 1734. Zimmerman's was unfortunately destroyed by Allied bombings during World War II. It is believed that the four orchestral suites would have been performed at Zimmerman's⁸ (a seventeenth century equivalent of Gospel Brunch at The Hamilton or the Howard Theater in DC). An interesting fact in the orchestral suites' performance history is that they were included in Mendelssohn's Bach revival in the nineteenth century. He performed the orchestral suites at the Leipzig Gewandhaus in 1836, which Schweitzer describes as the first performance of the works after Bach's death in 1750.⁹

BWV 1066 is scored for two oboes, bassoon, strings and basso continuo. These same forces are augmented in BWV 1069 and BWV 1068, and BWV 1067 uses only flute for the wind section. The opening movement, *Overture*, begins with a slow section (marked with a 4/4 time signature) played by the full ensemble. From the get-go the oboes and first violin part are distinctly melodic. The viola plays the least intricate accompaniment in the opening. The oboes and first violins run away with a quick theme in the middle section of the French overture, which doubles the opening speed and is marked in cut time (2/2). Bach shifts the instrumentation from the full ensemble to a woodwind trio, acting like a concertino would in a concerto grosso or the "Brandenburg" concertos.¹⁰ The trio alternates with the ensemble until the slow section returns and unites the factions. Influenced thematically by the opening, this slower material gradually reinforces the movement's tonality of C major. Bach wastes no time in returning to the beginning of the fast middle section, having the musicians play through the slow material again before resting on a final C major chord.

The *Courante* is best described as bubbly, with a jovial quality conveyed with occasional swells in the melody and a lilting bass/continuo line. Bach sets the dance in a triple meter, in keeping with the dance tradition. This type of dance can be traced to Italy (*corrente*), France (*courante*) and England (corant). The Italian version was a courting dance, while the French version was a traditional court dance (the slowest in tempo of all French court dances). Bach set two *gavottes* for the the third movement. The themes of the first *gavotte* are carried by the oboes and first violin part. This type of French court dance utilizes a duple meter (time signature of 2/2). Bach transitions seamlessly via a common C-major chord to the second *gavotte*, which features a more lyrical theme. This time around the oboes kick the first violin out of the spotlight, relegating the first violin to a quiet accompanimental line (not much of a consolation prize). In the second half of the theme the accompaniment rests for a few bars, leaving only the continuo to support the melody. The first *gavotte* is played again after the second is complete. Typically repeats are eliminated during this type of *Da Capo* return.

A *forlane* comprises the fourth movement. This type of dance began as a folk dance in Northern Italy (*forlana* in Italian) and was in the early eighteenth century adopted into

8 Ibid., 351-352.

9 Schweitzer, 402.

10 Geiringer, 287.

a French court dance. Meredith Little's article for *Grove Music Online* on the dance form points out two modern works that incorporate the *forlane*: Ravel's *Le tombeau de Couperin*, presumably as an homage to Couperin's place in Baroque music history, and Elliott Carter's Sonata for flute, oboe, cello, and harpsichord.¹¹ While the *forlane* has folk origins, Bach's setting is definitely influenced by the courtly setting of the dance. It is obviously composed in a manner that makes a dance of the common people suitable and polished enough for the aristocracy to dance to in a palace setting.

The fifth movement sets two *menuets*. The first *menuet* uses the full ensemble, with the usual suspects playing the theme. Bach goes in a different direction with the second *menuet*, composing only for the strings and continuo. This section sounds like a chorale and functions like a trio does in a *menuet—trio* setting, contrasting the main *menuet* music with a noticeably different character and pace. The first *minuet* is repeated at the close of the movement.

Bach sets two *bourrées* for the sixth movement. The first *bourrée* again employs the full ensemble and the second is reduced down to a chamber ensemble. This time the oboes and bassoon form the chamber ensemble, which also pushes the harmony away from C major into a cross between B-flat major and G minor. C minor takes the day in the repeat of the first *bourrée*. A pattern of symmetry emerges as Bach progresses from movement to movement, in keeping with French overture style. He states the first section of a movement, offers a contrasting second section, and then repeats the first section. While the *Overture* is the only movement to keep the tempo traditions of the French overture style, the structural symmetry that is evident in all of the movements is undoubtedly connected. This also indicates how dance traditions and forms so heavily influenced instrumental music in the Baroque era.

Originally a court dance from the Brittany region of France, the *passepied* is similar to the *menuet*, but has a generally quicker tempo. The dance steps are in fact exactly the same as the *menuet*, spread over six counts with emphasis on beats 1, 3, 4 and 5 or 6.¹² Bach composed two *passepieds* for the closing movement of the first orchestral suite. The first *passepied* uses the full ensemble, with a very sequential theme played by the oboes and first violin. The continuo drives the harmonic movement. The second *passepied* is very similar to the first in the way that sequences and rhythmic motives are used to perpetuate cyclical motion. This setting reduces the divergent lines of the accompaniment, leaving three groupings: the melody of the oboes, a countermelody in the violins and viola, and the bass line of the bassoon and continuo. Bach cycles through the first *passepied* subsequently and the orchestral suite closes with a short unassuming authentic cadence to C major.

Nicholas Alexander Brown, Library of Congress, Music Division

11 Meredith Ellis Little, "Forlana," *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/09980>>.

12 Meredith Ellis Little, "Passepied," *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/21033>>.

G.F. HANDEL, Concerto Grosso in F major, op. 6, no. 2, HWV 320 (1739)

Opus 6 was something of the calling card catalog number for significant *concerti grossi*. While concerti continued to get “grosser,” the genre came into its own with Arcangelo Corelli’s *Concerti grossi*, op. 6 (published in 1714), which is often considered the exemplar of the form. This set of twelve concerti was hugely influential; it featured a solo trio of two violins and cello acting as the *concertino* group, which would alternate musically with the larger *ripieno* orchestra. This particular collection of instruments became something of the “standard” for *concertino* groupings, though the fluidity of such standards can be demonstrated by pointing out the *concertino*-makeup variety of J.S. Bach’s “Brandenburg” concertos.

Skipping ahead a quarter of a century from the publication of Corelli’s opus 6 in 1714 to the appearance of George Frideric Handel’s opus 6 collection of *Concerti grossi* in 1739, the surface similarities are immediately evident. Handel’s compositions are also arranged in a set of twelve concerti with the same trio *concertino* group as found in the Corelli. Handel’s work likewise represents a major contribution to the instrumental literature and helped to solidify his reputation outside of the worlds in which he remained a dominant force—opera and oratorio. While there are some traditions that treat the *ripieno* as optional (Corelli even lists it that way), there is not quite complete duplication of the *ripieno*’s material, making the concerto grosso format more attractive in performance for both Corelli and Handel (especially given the textural variance provided by the larger orchestra with continuo and the prominent exchanges between groups that would be lost). Handel composed the twelve concertos in the remarkably short span of two months (essentially a movement each day), a fact that is no less remarkable when we acknowledge his borrowing from himself and others (for instance, Handel drew a bit from his own organ concertos and overtures to *Imeneo* and *Song for St. Cecilia’s Day*, and he “covertly re-worked a number of thematic stimulants from Domenico Scarlatti’s keyboard *Essercizi*”).¹³ After their publication Handel added oboe parts to some of the pieces, which are used (or not) depending on the performers.

The opening movement of the second concerto heard today is a reflective *Andante larghetto*. A three-and-a-half bar *tutti* passage opens the piece, followed by music of great repose presented by the concertino; a role-inversion of what we might expect from an orchestral/soloist alternation. As part of the longest movement of the work, the music continues to alternate between solo and *tutti* ensembles, exploring modal and registral variants along the way. The dotted rhythm becomes increasingly emphasized as the movement nears its end, where an *Adagio* preparatory cadence (to A major, preparing the D minor to come) sometimes contains interpolated cadenzas from a soloist. The excitement of the *Allegro* that follows stems largely from Handel’s insistent use of a catchy figure, first in one violin, and then imitated by the other. Handel effectively orchestrates the imitations throughout, building to a series of suspensions to close. The third movement consists of two main types of material; the first involves a stately dotted rhythm, while the second features a descending line beneath a repeated-note figure. Both are separated by slow but brief cadences, and ultimately serve as a refined palate cleanser for the final movement. In the *Allegro, ma non troppo* closer, Handel very tidily brings together the imitative approach of

the second movement with secondary material reminiscent of the repeated notes of the third movement. The initial idea has a bit of humor to it; the movement is in 3/4, but the descending arpeggio of the theme is in four quarter notes—instead of repeating the idea three times over the course of four measures to arrive back at beat one, Handel instead “gives up” on the second iteration of the falling idea, tripping into eighth notes to finish out the phrase. It may not be humor that is obvious to every listener, but is rewarding to note once you get a handle on it.

David Henning Phylar, Library of Congress, Music Division



C.P.E. BACH, Symphony no. 5 in B minor, H. 661, Wq 182/5 (1773)

Carl Philipp Emanuel Bach was the most prolific composer of Bach's sons. The second oldest son that survived childhood, C.P.E. is considered by some the "most important composer in Protestant Germany during the second half of the 18th century."¹⁴ It is important to recognize that C.P.E. Bach was significantly more famous than his father in European music circles during the early nineteenth century, until the Mendelssohn J.S. Bach revival in the 1820s and 1830s.

As a teenager he performed with his father in church and the Collegium Musicum in Leipzig. Following studies and work as a young musician in Frankfurt, C.P.E. held a court post as keyboard and organist in the Berlin Kapelle and served as the director of sacred music in Hamburg for over twenty years, up to his death. In Hamburg he was responsible for coordinating the music for five churches, a staggering responsibility on top of his composing. C.P.E.'s compositions total over one thousand, a comparable sum to his father. One significant difference between their oeuvres is the fact that C.P.E. did not compose nearly as many cantatas as his father. C.P.E. focused more on chamber music, keyboard works and solo concertos.

C.P.E. composed at least eighteen symphonies. It is possible that he composed around two dozen, based on an account in his autobiography, however source material has only been confirmed for eighteen. Eight were composed while C.P.E. lived in Berlin, and the remaining ten were composed once he had moved to Hamburg. Six of the Hamburg symphonies (for string orchestra) were composed for a commission from Baron Gottfried van Swieten (1733-1803), who was Austria's ambassador to Berlin from 1770-1777.¹⁵ A longtime patron of music, van Swieten commissioned works from Haydn and was a staunch advocate for music by Handel, J.S. Bach and C.P.E. Bach. Additionally, Beethoven dedicated his Symphony no. 1 in C major, op. 21 (1799-1800) to van Swieten.

¹⁴ Ulrich Leisinger, "Carl Philipp Emanuel Bach" in "Bach," Christoph Wolff, et. al., eds. *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/40023>>.

¹⁵ Peter Wollny, "Preface: Symphonies," in Sarah Adams, ed., *Carl Philipp Emanuel Bach: Six Symphonies for Baron van Swieten*, III vol. 2 in *Carl Philipp Emanuel Bach: The Complete Works*, Paul Cornelson, et. al., eds. (Los Altos, California: The Packard Humanities Institute, 2006), ix-x.

"Hardly has ever a more noble, daring or humorous musical work issued from the pen of a genius." —Johann Friedrich Reichardt (1752-1814)¹⁶

Symphony no. 5 in B minor is the fifth work from C.P.E.'s symphonies for van Swieten. All six of the symphonies were composed in 1773. They were intended as works for a connoisseur. This was a distinct departure from the style of C.P.E.'s Berlin symphonies, which were intended for consumption by the general public, a route to income from sheet music sales. He did maintain certain features throughout all eighteen symphonies, for example, they all contain three movements that conform to a fast-slow-fast movement organization. Peter Wollny calls all of the first movements "the most ambitious" in each symphony, while the final movements are influenced by dance music.¹⁷ The symphonies were first performed in Hamburg in 1774 at the home of Johann Georg Büsch, who was a friend of C.P.E.'s and a professor of mathematics. Johann Friedrich Reichardt was the leader for this first performance.¹⁸

The first movement of the symphony in B minor, *Allegretto*, opens with a menacing theme played by the first violins that is often doubled by the seconds. C.P.E. includes frequent jarring dynamic shifts that add angst to the feeling of the movement. A timid second theme is played in the first violins and interrupted by tutti declamations. The movement contains an unrelenting tinge of spookiness in the way that C.P.E. lays out gritty sequences and chromatic motion.

The *Allegretto* flows immediately into the *Larghetto*, which could very well be composed for string quartet given its lyrical intimacy and meditative qualities. The harpsichord adds a depth to the continuo that gives C.P.E. a broader range of colors and sonorities to choose from. In one recurring thematic phrase he alternates between *f* and *pp* dynamics every two eighth notes, pushing the listener back and forth as if in an emotional tug-of-war. C.P.E. closes the movement with a B-major chord, shifting away from B minor for the start of the *Presto*.

C.P.E.'s music in the *Presto* straddles a fine line between mania and puerile. The fast chop and rhythmic freneticism is apparent from the bass line, which combines a rapidly oscillating eighth-note motive in the violas, cellos and continuo. That motive is smacked by expansive chords in the violins, which then sail away with a descending arpeggio figure (this outlines the main pitches within the home key of B major). The second thematic group has a much slower rhythmic pace, as the note values are all extended to quarter notes and subsequently half notes (many are tied over several bars). Two main sections comprise this closing movement, both of which repeat. Each half lays out the thematic material in a microcosm of the macro movement layout of the symphony: fast-slow-fast. C.P.E. Bach really goes after the chaos and excitement that comes with constant jumping from fast, high-energy material to the slow, sustained and crunchy second theme that guides the harmonic contour.

Nicholas Alexander Brown, Library of Congress, Music Division

16 This was Reichardt's response to hearing the C.P.E. Bach's symphonies for Baron van Swieten in rehearsal in 1774. Reichardt was a German composer, violinist, lutenist and writer. In Adams, xii.

17 Wollny in Adams, ix.

18 Adams, xiv.

C.P.E. BACH, Concerto for oboe, strings and basso continuo in E-flat major,
H. 468, Wq 165 (ca. 1765)

C.P.E. Bach composed two concertos for oboe, Wq 164 (B-flat major) and Wq 165 (E-flat major). Aside from the two concertos, only one other work exists for oboe solo in C.P.E.'s output, the Sonata for oboe and continuo, Wq 135 (1735). The concertos were listed in the works catalogue (*Nachlaß-Verzeichnis*—1790) that C.P.E. maintained throughout his life as having been composed in 1765. He immediately transformed the oboe concertos into solo concertos for keyboard, strings and basso continuo, Wq 39 and Wq 40. Manuscript evidence exists proving that the oboe versions were composed first.¹⁹ The keyboard versions of the concertos were C.P.E. Bach's final concerto compositions prior to moving from Berlin to Hamburg in 1768. In Berlin he composed at least thirty-eight concertos over the course of seventeen years, averaging more than two new concertos per year. All of these concertos contain three movements, with a slow movement sandwiched by two fast movements.²⁰

Janet K. Page's introduction to the volume of *Carl Philipp Emanuel Bach: The Complete Works* that encompasses the oboe concertos (Series III, Volume 5) offers the most comprehensive analysis of the works and their origins available. While no evidence exists of who first played the oboe in the concertos, Page provides a list of potential candidates for the role, based on their prominence as performers in Northern Germany during C.P.E. Bach's Berlin years. Her leading candidate is Johann Christian Fischer (1733-1800), who worked in Dresden for the Kapelle of the Royal Court of Saxony. Other possibilities include Antonio Besozzi (1714-1781), Carlo Besozzi (1738-1791), Carl Ludwig Matthes, Johann Christian Jacobi (1719-1784), Johann Joachim Rodemann, and Joachim Wilhelm Döbbert.²¹

The first movement of Concerto in E-flat major, Wq 165, is marked *Allegro*. C.P.E. opens with a tonic orchestral *ritornello*. The first solo episode begins at bar 50, repeating the theme that was just heard in the ensemble. The ensemble steps back when the solo oboe begins and is reduced to just the continuo for the majority of the section. A second *ritornello*, this time in the dominant key of B-flat major, connects to the oboe's second episode, which has greater harmonic motion than the previous episode. The movement continues with these alternations between solo oboe and the ensemble, up until the oboe's cadenza. No cadenza survives in C.P.E.'s hand, so this is an opportunity to hear either the improvisatory skills of the oboe soloist or composed cadenzas by oboists and composers. Following the conclusion of the cadenza the strings and continuo play a closing *ritornello* in the tonic of E-flat major.

C.P.E.'s *Adagio ma non troppo* begins with a rich string and continuo statement of the principal theme in C minor (the relative minor of the concerto's home key, E-flat major)

19 Bach sketched bars 323-39 of the keyboard version at the end of the holograph manuscript of the oboe concerto, Wq 165. Arnfried Edler, ed., *Carl Philipp Emanuel Bach: Keyboard Concertos from Manuscript Sources XIII*, III vol. 9.13 in *Carl Philipp Emanuel Bach: The Complete Works*, Paul Corneilson, et. al., eds. (Los Altos, California: The Packard Humanities Institute, 2006), xi.

20 Geiringer, 364.

21 Dates omitted when unknown. Janet K. Page, ed., *Carl Philipp Emanuel Bach: Oboe Concertos*, III vol. 5 in *Carl Philipp Emanuel Bach: The Complete Works*, Paul Corneilson, et. al., eds. (Los Altos, California: The Packard Humanities Institute, 2006), xi-xiii.

that is dominated by the first violins. The oboe enters with fragments of the theme, and elaborates it by expressing emotive qualities like longing, which the composer may indicate with tied and slurred notes within the phrasing. A brief ensemble *ritornello* gives the oboist some relief before launching into a developmental episode. The oboe has the opportunity to offer another short cadenza in closing. The ensemble follows with a twenty-bar summarizing statement.

The closing movement returns to E-flat major and is marked *Allegro ma non troppo* in 3/8 time. The composition of the ensemble *ritornellos* was likely influenced by dance, as it employs a similar style to the music of J.S. Bach's Orchestral Suite in C major, BWV 1066. C.P.E.'s theme is very playful, though the texture sounds remarkably different between the ensemble statements and the solo oboe's, which are much more *cantabile* (songlike). The oboe part is more virtuosic in this culminating movement and features more ornamented notes, another hint of the dance-like quality of the music. C.P.E. composes a figured bass line that has the harpsichord sounding like the quaint tunes of a music box.

In the keyboard version of this concerto C.P.E. adjusts the solo part in order to differentiate the settings. The keyboard not only has to cover what the solo oboe plays, but also portions of the continuo line. Simply because of the keyboard's ability to cover multiple lines, it is able to contrast against the ensemble with greater variance. C.P.E. also extended the final movement of the keyboard version by twenty-seven bars.

Nicholas Alexander Brown, Library of Congress, Music Division



J.C. BACH, Symphony in G minor, op. 6, no. 6, CW C.12 (1770)

Our concert closes with another work from an opus 6 collection, though this one is unfortunately not as well-known as the Corelli and Handel. Johann Christian Bach, J.S. Bach's youngest son, is often referred to as the "London Bach"—due, appropriately enough, to his twenty years of residence there in the final phase of his career. Although currently J.C. Bach is relatively lesser-known as a composer compared to his brothers and father (imagine the pressure of being a member of the Bach dynasty), this was not always the case. He was a highly influential artist, greatly respected by other composers (like Mozart, for instance), who in addition to his contributions to instrumental music and opera is generally credited as giving the first solo performance on the piano.²² J.C. Bach also helped to solidify the instrumental music "scene" in London with his Bach-Abel concert series (Carl Friedrich Abel was another able composer and Bach's roommate for a time); it was likely at one of these concerts that his G-minor symphony was premiered.

The piece is one of the few of J.C. Bach's symphonies that might appropriately be considered an example of *Sturm und Drang* ("Storm and Stress") instrumental writing at this time. All three movements of the symphony are in the minor mode, and the work possesses a

22 Christoph Wolff, et al, "Bach," *Grove Music Online. Oxford Music Online*. Oxford University Press, <<http://www.oxfordmusiconline.com/article/grove/music/40023pg15>>.

fearsome energy that does not dissipate. The opening movement's initial material contains several ideas that contribute developmentally throughout the movement: a fleet rising scale of three or four notes, a repeated-note figure, a descending half-step motive, and a rising diminished arpeggio. The contrasting material bears familial resemblance to these ideas and indeed tends to be cut from the same cloth in general. One particularly effective transformation occurs with respect to the half-step motive; almost without the listener noticing it, Bach shifts the metric accent by one beat, essentially inverting the figure and offering an effective harmonic propellant.

The second movement is, uncharacteristically, also in a minor key—in this case C minor. This movement is in practice the lengthiest of the symphony and is really the heart of the work. Subtle and mysterious, the music of this *Andante più tosto Adagio* movement is beautifully orchestrated and executed, displaying Bach's mastery of sustaining a carefully wrought musical character. The *Allegro molto* finale returns to G minor and with it the vigor of the first movement. Aforementioned attributes of that movement recur here in new incarnations—the rising scale, diminished arpeggiated triads and the inverted half-step motive all play important roles. This remarkable symphony closes quietly, perhaps surprisingly, its intense flame snuffed out with a brief thematic reference followed by a descending G-minor arpeggio in unison at the octave. For those less familiar with the music of J.C. Bach, it is hoped that performances of such a work as this by a great ensemble like Akademie für Alte Musik Berlin will inspire further exploration of this interesting composer's music.

David Henning Phylar, Library of Congress, Music Division



About the Artists

Founded in Berlin in 1982 and recognized today as one of the world's leading chamber orchestras, the **Akademie für Alte Musik Berlin**, or Akamus, enjoys an unprecedented history of success. The ensemble, which performs regularly in Europe's leading musical centers, has toured throughout Asia, North America, and South America.

Ever since the reopening of the Berlin Konzerthaus in 1984, the ensemble has enjoyed its own concert series in Germany's capital, and since 1994 has been a regular guest at the Berlin Staatsoper Unter den Linden and at the Innsbruck Festival of Early Music. Since the 2012-13 season Akamus has also had its own concert series at Munich's Prinzregententheater. Each year Akamus performs approximately 100 concerts, ranging from small chamber works to large-scale symphonic pieces, and performs under the artistic leadership of its concertmasters Midori Seiler, Stephan Mai, Bernhard Forck, and Georg Kallweit.

Numerous guest conductors and soloists have worked with the Akademie für Alte Musik Berlin. For over twenty-five years, a partnership with the Belgian countertenor and conductor René Jacobs has produced many celebrated opera and oratorio productions.

One of the most recent of these is the release of the recording of Mozart's opera *The Magic Flute*, which the BBC has hailed as "spine tingling... Jacobs is all about excitement and making the most of orchestral detail: the breakneck overture only manages to stay on the rails thanks to stunning playing from the Akademie für Alte Musik Berlin."

The ensemble has also worked with conductors Marcus Creed, Peter Dijkstra, Daniel Reuss, and Hans-Christoph Rademann, who currently leads the RIAS Kammerchor, as well as with Andreas Scholl, Sandrine Piau and Bejun Mehta. Moreover, Akamus has extended its artistic boundaries to work together with the modern dance company Sasha Waltz & Guests for innovative productions of Henry Purcell's *Dido and Aeneas* and Pascal Dusapin's *Medea*. With its visually dramatic performance of *4 Elements—4 Seasons*, a "staged concert," Akamus has demonstrated yet again its international reputation for being a creative and innovative ensemble.

The international success of the Akademie für Alte Musik Berlin is highlighted by well over one million recordings sold to the public. Recording exclusively for harmonia mundi France since 1994, the ensemble's CDs have earned many international prizes, including the GRAMMY Award, the Diapason d'Or, the Cannes Classical Award, the Gramophone Award and the Edison Award. For its DVD production of Purcell's opera *Dido and Aeneas* with Sasha Waltz & Guests, Akamus received the German Record Critics' Award in 2009. For its recording of Telemann's *Brocksespion*, the ensemble was awarded the MIDEM Classical Award 2010 and the Choc de l'Année. In 2011 the recording of Mozart's *The Magic Flute* was honored with the German Record Critics' Award. The CD *Friedrich der Grosse: Music from the Berlin Court* was awarded with the Diapason d'Or in 2012. The orchestra's recording of Handel's opera *Agrippina* was nominated for a GRAMMY Award 2013 as Best Opera Recording. New CD releases in 2013 under René Jacobs' musical direction included the world premiere recording of Pergolesi's oratorio *Septem Verba a Christo*, the acclaimed new interpretation of J.S. Bach's *St. Matthew Passion* and Bejun Mehta's latest recital *Che Puro Ciel—The Rise of Classical Opera*. The latest addition to the orchestra's discography is a CD devoted to Carl Philipp Emanuel Bach, released to celebrate the 300th anniversary of the composer's birth and including his fascinating *Magnificat*.

AKADEMIE FÜR ALTE MUSIK BERLIN

Georg Kallweit, violin*	Go Arai, oboe
Erik Dorset, violin	Xenia Löffler, oboe*
Gudrun Engelhardt, violin	Christian Beuse, bassoon
Thomas Graewe, violin	Miroslav Rovenský, horn
Stephan Mai, violin	Erwin Wieringa, horn
Uta Peters, violin	Raphael Alpermann, harpsichord*
Dörte Wetzel, violin	
Sabine Fehlandt, viola	*soloists
Clemens-Maria Nuszbaumer, viola	
Jan Freiheit, cello	
Walter Rumer, bass	



TIDAL SERGE

COMING ASHORE MAY 2014

5/2/14

Koussevitzky Legacy Celebration

8 pm, Coolidge Auditorium

Upcoming Concerts

April 8-12, 2014

OLIVER KNUSSEN RESIDENCY

Birmingham Contemporary Music Group, Huw Watkins, Alexandra Wood,
Library of Congress Commission by Marc Neikrug (World Premiere),
and "The President's Own" United States Marine Band

Coolidge Auditorium

Thursday, April 10, 2014 – 8:00 pm

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

New Library of Congress Commission by Einojuhani Rautavaara
Jörg Widmann, Nicolas Alstaedt & Nicolas Dautricourt

Coolidge Auditorium

Pre-Concert Presentation: Conversation with the Artists

6:30 pm, Whittall Pavilion

Thursday, April 24, 2014 – 8:00 pm

DANIEL MÜLLER-SCHOTT & SIMON TRPČESKI

Works for cello and piano by Beethoven, Brahms and Chopin

Coolidge Auditorium

Pre-Concert Presentation by David Henning Plylar, Ph.D.

6:30 pm, Whittall Pavilion

Friday, May 2, 2014 – 8:00 pm

KOUSSEVITZKY LEGACY CELEBRATION

Curated by Ursula Oppens and Fred Sherry

Works by Babbitt, Copland, Crumb, Dutilleux and Wuorinen

Coolidge Auditorium

Pre-Concert Presentation: Jon Newsom, former Chief of the Music Division,
speaks with members of the Koussevitzky Board

6:30 pm, Whittall Pavilion

"LIKE" us at [facebook.com/libraryofcongressperformingarts](https://www.facebook.com/libraryofcongressperformingarts)

www.loc.gov/concerts

Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from ELIZABETH SPRAGUE COOLIDGE, has been the venue for countless world-class performers and performances. GERTRUDE CLARKE WHITTALL presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



Concert Staff

CHIEF, MUSIC DIVISION	Susan H. Vita
ASSISTANT CHIEF	Jan Lauridsen
SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS	Michele L. Glymph Anne McLean
MUSIC SPECIALISTS	Nicholas A. Brown David H. Plylar
ADMINISTRATIVE OFFICER	Donna P. Williams
RECORDING ENGINEER	Michael E. Turpin
TECHNICAL ASSISTANT	Sandie (Jay) Kinloch
PRODUCTION MANAGER	Solomon E. HaileSelassie
CURATOR OF MUSICAL INSTRUMENTS	Carol Lynn Ward-Bamford
CURATOR OF THE COOLIDGE FOYER DISPLAY	Raymond A. White
BOX OFFICE MANAGER	Anthony Fletcher
PROGRAM DESIGN	Nicholas A. Brown
PROGRAM PRODUCTION	Michael Munshaw

Support Concerts from the Library of Congress

Support for Concerts from the Library of Congress comes from private gift and trust funds and from individual donations which make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution please call (202-707-5503), e-mail (jlau@loc.gov), or write to Jan Lauridsen, Assistant Chief, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$50 or more will be acknowledged in the programs. Donors can also make an e-gift online to Friends of Music at www.loc.gov/philanthropy. We acknowledge the following contributors to the 2013-2014 season. Without their support these free concerts would not be possible.

GIFT AND TRUST FUNDS

Julian E. and Freda Hauptman Berla Fund
Elizabeth Sprague Coolidge Foundation
William and Adeline Croft Memorial Fund
Da Capo Fund
Ira and Leonore Gershwin Fund
Isenberg Clarinet Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation
Dina Koston and Robert Shapiro Fund for
New Music
Boris and Sonya Kroyt Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
McKim Fund
Karl B. Schmid Memorial Fund
Judith Lieber Tokel & George Sonneborn
Fund
Anne Adlum Hull and William Remsen
Strickland Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation

INDIVIDUAL CONTRIBUTIONS

Producer (\$10,000 and above)
John J. Medveckis
Adele M. Thomas Charitable Foundation, Inc.

Guarantor (\$2,500 and above)
Bridget B. Baird
Brian D. Baird
Italian Cultural Institution
Mr. and Mrs. Carl Tretter
Mrs. George Tretter

Underwriter (\$1,000 and above)

Dorothea R. Endicott
Dexter M. Kohn
Egon and Irene Marx
John Ono, *In memory of Ronald Robert Ramey*
China Ibsen Oughton
Joyce E. Palmer
George Sonneborn
S&R Foundation

Benefactor (\$500 and above)

Daniel J. Alpert and Ann Franke
Bridget Baird
Doris Celarier
Dr. Ron Costell and Marsha E. Swiss
Fred S. Fry Jr.
Howard Gofreed
The Richard and Nancy Gould Family Fund
Milton J. Grossman and Dana Krueger,
In honor of Elizabeth Auman
Wilda Heiss
Frederick Jacobsen
Sandra D. Key, *In memory of Sidney Forrest*
Dr. Rainald and Mrs. Claudia Lohner
Winton Eaheart Matthews, Jr.
Nancy Mitchell McCabe
John O' Donnell
Drs. Eldor and Judith Pederson
Joan Undeland,
In memory of Richard E. Undeland
Harvey Van Buren
Stuart and Patricia Winston
Sidney Wolfe and Suzanne Goldberg

Patron (\$250 and above)

William D. Alexander
Daniel J. Alpert
Anthony C. and Dolores M. Beilenson
Peter W. and Ann Holt Belenky
Jill Brett
Richard W. Burris and Shirley Downs
Edward A. Celarier
Dr. and Mrs. Herbert L. Cooper
Pamela M. Dragovich
Lawrence W. Feinberg
Ann H. Franke
Geraldine and Melvin C. Garbow
Linda Lurie Hirsch
Morton and Katherine Lebow,
In memory of Thomas Halton
Lawrence P. Meinert and Georgia D. Yuan
Michael D. Moss
George P. Mueller
Undine A. and Carl E. Nash
Roberto J. and Mabel A. Poljak
James and Janet Sale
Maria Schoolman,
In memory of Dr. Harold Schoolman
Philip and Beverly Sklover,
In memory of Bronia Roslawowski
Elaine Suriano
James C. Tsang

Sponsor (\$100 and above)

Morton I. and Sheppie Abramowitz
Joseph E. Bailey
Dava Berkman
Marie E. Birnbaum
Jill Brett
Nancy Cavallaro
Margaret S. Choa
Kenneth Cohen
William A. Cohen
Carolyn Duignan, *In honor of Ruth J. Foss*
Carol Ann Dyer
Lloyd Eisenburg
A. Edward and Susan Elmendorf
Norman L. and Miriam E. Gershfeld
Gerda Gray,
In loving memory of Paul Gray, M.D.
Robert A. Gutman,
In memory of David Gutman
Bei-Lok B. Hu
Lorna S. Jaffe

Sponsor (continued)

Cecily G. Kohler
David A. Lamdin
Virginia Lee, *In memory of Dr. C.C. Choi*
Anna A. Louizos
Mary Lynne Martin
Sally H. McCallum
Ada Meloy
Sorab K. Modi
George Morgan and Carol Herwig,
In memory of Richard Gould
Irwin and Jane Papish
Philip N. Reeves
Mr. & Mrs. Angus Robertson
Juliet and Irving Sablosky
Jo Ann Scott
David Seidman
Michael V. Seitzinger
Sidney and Rebecca Shaw
Stanley M. and Claire R. Sherman
George Walser and Letha Dreyfus,
In memory of Hugo C. Dreyfus
Barbara Delman Wolfson,
In memory of Dr. Harold Schoolman
Lucy Zabarenko

Donor (\$50 and above)

Anonymous
Eve Bachrach
Kathryn Bakich
Howard N. and Mary K. Barnum
Frederik van Bolhuis
Donnie L. Bryant
Victor and Marlene Cohn
Charles M. Free, Jr.,
*In memory of his parents Eva M. Free
(née Darmstadt) and Charles M. Free, Sr.*
Edwin S. Gay
Tatyana and Leonid Gershon
Donald and JoAnn Hersh
Irving E. and Naomi U. Kaminsky,
In memory of Richard Brownstone
Ingrid Margrave,
In memory of Robert Margrave
Mark and Catherine Remijan
Sharon Bingham Wolfolk



LIBRARY OF CONGRESS