



UMS PRESENTS

AKADEMIE FÜR ALTE MUSIK BERLIN

Sunday Afternoon, April 13, 2014 at 4:00
Hill Auditorium • Ann Arbor

66th Performance of the 135th Annual Season
135th Annual Choral Union Series

Photo: Akademie für Alte Musik Berlin; photographer: Kristof Fischer.

PROGRAM

Johann Sebastian Bach

Orchestral Suite No. 1 in C Major, BWV 1066

Ouverture
Courante
Gavotte I, II
Forlane
Menuett I, II
Bourrée I, II
Passepied I, II

Johann Christian Bach (previously attributed to Wilhelm Friedmann Bach)

Concerto for Harpsichord, Strings, and Basso Continuo in f minor

Allegro di molto
Andante
Prestissimo

Raphael Alpermann, *Harpsichord*

Carl Philipp Emanuel Bach

Symphony No. 5 for Strings and Basso Continuo in b minor, Wq. 182, H. 661

Allegretto
Larghetto
Presto

INTERMISSION

C.P.E. Bach

**Concerto for Oboe, Strings, and Basso Continuo in E-flat Major,
Wq. 165, H. 468**

Allegro

Adagio ma non troppo

Allegro ma non troppo

Xenia Löffler, *Oboe*

J.C. Bach

**Symphony in g minor for Strings, Two Oboes, Two Horns, and
Basso Continuo, Op. 6, No. 6**

Allegro

Andante più tosto adagio

Allegro molto

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NOW THAT YOU'RE IN YOUR SEAT...

If you mentioned the name Bach in the second half of the 18th century, people would assume that you meant either Carl Philipp Emanuel or Johann Christian – but not Johann Sebastian. In their own lifetimes, these two sons of the Thomaskantor were much more famous than their father. They represented two divergent trends in the music of the time. Emanuel stood for *Empfindsamkeit* (sensitivity), a way of writing that emphasized emotional expression and often featured surprising harmonies, sudden interruptions, and other dramatic moves. Christian's name, on the other hand, became synonymous with the style “galant,” a much mellower, happier vein. Yet, as always, one must be careful with generalizations as there are exceptions to every rule. The program will begin with a work by the father where, especially in the shorter dance movements, he clearly prepares the way for the galant style of the next generation.

Orchestral Suite No. 1 in C Major, BWV 1066 (1724)

Johann Sebastian Bach

Born March 31, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

UMS premiere: *Chicago Symphony Baroque Orchestra with harpsichordist Kenneth Gilbert conducted by Jean Martinon in June 1967 at the Fair Lane Festival*

SNAPSHOTS OF HISTORY...IN 1724:

- Handel's opera *Julius Caesar* is first performed in London
- War between the New England colonies and the Wabanaki Confederacy of Indian nations
- Canaletto paints several celebrated canvases of the Grand Canal in Venice
- Swiss mathematician Daniel Bernoulli publishes his revolutionary *Exercitationes Quaedam Mathematicae*
- Bach and his second wife, Anna Magdalena, have their first son, Gottfried Heinrich, who shows great musical talent but is mentally disabled

If the six Brandenburg Concertos were Johann Sebastian Bach's answer to the Italian concerto, the four orchestral suites are the result of his in-depth study of French music, although – unlike the concertos – the four suites were not composed as a group.

A Baroque suite is essentially a set of stylized dances, mostly of French

origin. “Stylized” means that the music is meant to be listened to rather than danced to – a description that certainly applies to Bach's orchestral suites, even though Bach himself didn't call them by that name. His title was “Overtures,” for the reason that each work began with an elaborate overture in the French style. French Baroque overtures, whose original home was the opera house, can be instantly recognized by their slow, majestic opening, usually employing dotted rhythms (with alternating long and short notes). They also typically have a faster middle section in imitative counterpoint, after which the opening music returns. Each of these opening movements in Bach's four orchestral suites also incorporates concerto-like elements, with smaller instrumental groups contrasted with the full ensemble. In other respects, the four suites are very different from one another, in scoring and in the actual sequence of movements.

In *Orchestral Suite No. 1*, the “Overture” is followed by a “Courante,” a dance in fast triple meter that figures in all of Bach's solo suites but nowhere else in the orchestral works. Next come two “Gavottes,” in duple meter and with a long (half-note) pickup, and a “Forlane,” in a

quick 6/4 time. (This is the only example of a “Forlane” in all of Bach’s music.) The two “Minuets” that follow are in medium tempo and triple meter; the two “Bourrées” in duple meter with a short (quarter note) pickup. The two “Passepieds,” which close the suite, are fast dances in 3/4 time.

Concerto for Harpsichord, Strings, and Basso Continuo in f minor (1750–55)

Johann Christian Bach

Born September 5, 1735 in Leipzig, Germany

Died January 1, 1782 in London, England

Previously attributed to Wilhelm

Friedemann Bach

Born November 22, 1710 in Weimar, Germany

Died July 1, 1784 in Berlin

UMS premiere: Concerto for Harpsichord, Strings, and Basso Continuo in f minor has never been performed on a UMS concert.

SNAPSHOTS OF HISTORY...IN 1750:

- Johann Sebastian Bach dies on July 28, 1750 at the age of 65
- The first volumes of the French *Encyclopédie* are published
- Benjamin Franklin and Thomas Bond found the Pennsylvania Hospital in Philadelphia, the first hospital in America
- Carl Linné publishes his ground-breaking work in botany, the *Species Plantarum*
- Johann Stamitz composes his innovative symphonies in Mannheim

The present concerto has caused considerable confusion for musicians and music-lovers as it has been, at various times, attributed to all three illustrious Bach sons: Wilhelm Friedemann, Carl Philipp Emanuel, and Johann Christian. This is surprising since the styles of the two older Bach sons, different from one another as well, are far removed from that of their younger half-brother. Yet Christian, at the beginning of his career, was heavily influenced by his brothers.

After he lost his father at the age of 15, he went to live with Carl Philipp Emanuel, who was then in the service of Frederick the Great, King of Prussia, and was also in constant contact with Friedemann. Emanuel’s *empfindsamer Stil* (sensitive style) must have made a big impression on the teenage Christian, who wrote some of his earliest surviving works during his Berlin years. His authorship is confirmed by a surviving sketch in his handwriting, and in 1985, the work was included in the complete edition of J.C. Bach’s works. Christian’s later g-minor symphony, which closes this afternoon’s program, attests that the youngest Bach retained his darker, emotional side long after he had established himself in the smoother, sunnier galant style.

The present concerto in f minor definitely shows the influence of Christian’s two older half-brothers. Together with five other concertos whose authorship has never been in doubt (the so-called “Berlin Concertos”), it constitutes the earliest known body of work by the future “Milan” and “London” Bach. With hindsight, our concerto can be said to represent a transition between the Baroque and Classical eras (which we associate with the works of J.S. Bach and Mozart, respectively). Like a classical concerto, it begins with an orchestral introduction; when the solo instrument enters, it plays a contrasting second theme. Yet the theme of the orchestral introduction – a dramatic and turbulent melody – keeps returning much like a Baroque *ritornello*, in constant contrast with the more lyrical solo material. There is a solo cadenza at the end of the first movement, as in a classical concerto. After a serious and dignified slow movement containing a second cadenza, a whirlwind “Prestissimo” closes the work.

Symphony No. 5 for Strings and Basso Continuo in b minor, Wq. 182, H. 661 (1773)

Carl Philipp Emanuel Bach

Born March 8, 1714 in Weimar, Germany

Died December 14, 1788 in Hamburg

UMS premiere: Concert Soloists of Philadelphia conducted by Marc Mostovoy in December 1981 in Rackham Auditorium

SNAPSHOTS OF HISTORY...IN 1773:

- The 17-year-old Mozart composes his “Little” *Symphony No. 25 in g minor*, K. 183
- The Boston Tea Party takes place in Boston Harbor
- Carl Wilhelm Scheele and Joseph Priestley isolate oxygen
- Johann Wolfgang Goethe writes *The Sorrows of Young Werther*
- Captain James Cook crosses the Antarctic Circle

In 1768, C.P.E. Bach left Berlin to become music director for the city of Hamburg. Yet he did not sever his ties with the Prussian capital, and retained the honorary title of court composer for Princess Anna Amalia, Frederick the Great’s younger sister, who, like her brother, was extremely musical (both royal siblings were competent composers themselves). The artistic circle around the Princess included a Dutch-born Austrian diplomat named Gottfried Baron van Swieten (1733–1803), a passionate music lover who in later years was to play an important role in the lives of Haydn, Mozart, and Beethoven. A great aficionado of J.S. Bach’s music, van Swieten also befriended Emanuel, and in 1773 commissioned him to write six symphonies which stand out in Emanuel’s immense output as one of the most striking set of works from this great composer’s mature years.

The hallmarks of Emanuel’s style – his fondness for surprising harmonic and dynamic changes and emotional extremes – are amply evident in the b-minor symphony, which is the fifth in the set of six. Its three interconnected movements

bear little resemblance to the Viennese classical symphony, which Joseph Haydn had already begun to standardize by the time this work was written (the third movement comes closest to “regularity” but even there, idiosyncratic features abound). The first movement juxtaposes rapidly scurrying scalar figures with mysterious, slow-moving chords visiting distant keys, and lyrical melodies with angular motifs, shooting up like arrows. The sensitive melody of the second-movement “Larghetto” is enlivened by some *fortissimos* and *pianissimos* that come when you would least expect them, while the final “Presto,” which opens on a surprising dissonance, goes through some highly unusual tonal adventures before it reaches its energetic conclusion.

Concerto for Oboe, Strings, and Basso Continuo in E-flat Major, Wq. 165, H. 468 (1765)

C.P.E. Bach

UMS premiere: The English Concert with oboe soloist David Reichenberg, conducted by Trevor Pinnock in January 1986 in Rackham Auditorium

SNAPSHOTS OF HISTORY...IN 1765:

- James Macpherson publishes the collected edition of his Celtic forgeries, *The Works of Ossian*
- With the Stamp Act, the British Parliament imposes a particularly burdensome tax on the American colonies, provoking widespread protests
- Joshua Reynolds paints *Robert Clive and his Family with an Indian Maid*
- Johann Christian Bach and Carl Friedrich Abel establish the famous Bach-Abel concerts in London
- The 9-year-old Mozart completes his first symphony

C.P.E. Bach wrote two oboe concertos, both in the same year of 1765. Both works also exist in versions for harpsichord and orchestra, and scholars think that the oboe version came first and the keyboard arrangement “updated” his father’s concerto style, following the basic outlines

of the Baroque *ritornello* form but using melodies of a more “modern” vintage. (The term *ritornello* refers to a main melody that is periodically repeated, sometimes in the main key and sometimes not, and alternating with solo episodes.) Emanuel’s surprising innovation is that the solo episodes use the same melody as the orchestral *ritornello*, resulting in a high degree of motivic unity throughout the movement. The unexpected general rest before the end of the first movement is another sign of Emanuel’s striking originality.

The second movement “Adagio ma non troppo” is a proto-Romantic lyrical outpouring that almost reminds one of the slow movement of Schumann’s Second Symphony. The expressive syncopations and chromatic lines of the main theme takes us far away from J.S. Bach’s world, but the third movement returns there with a spirited rondo theme that would hark back to Sebastian’s E-Major violin concerto – if it weren’t for those unexpected rests and some rather unusual harmonic progressions.

Symphony in g minor for Strings, Two Oboes, Two Horns, and Basso Continuo, Op. 6, No. 6 (1769)

J.C. Bach

UMS premiere: Symphony in g minor for Strings, Two Oboes, Two Horns, and Basso Continuo, Op. 6, No. 6 has never been performed on a UMS concert.

SNAPSHOTS OF HISTORY...IN 1769:

- Joseph Haydn composes his *Symphony No. 48* (“Maria Theresia”)
- Napoleon Bonaparte is born in Corsica
- French painter Jean-Honoré Fragonard produces a celebrated self-portrait
- Dartmouth College is founded
- Captain James Cook discovers New Zealand

Of the 22 surviving symphonies by J.C. Bach, this is the only one in a minor key; it is a striking departure from the usually carefree, graceful tone of Christian’s mature works (although we have seen an antecedent in the early f-minor concerto). The appearance (or re-appearance) of this tone in the late 1760s seems to be part of a general trend that has long puzzled music historians. Haydn scholars in particular have noticed the sudden emergence of a large number of dark-hued, dramatic minor-mode works by many composers in those years; they have referred to their agitated style as a musical equivalent of the *Sturm und Drang* (storm and stress) movement that emerged in German literature around the same time.

Since 1762, J.C. Bach had been living in London, and not much is known about his contacts with his half-brothers in Germany. (In 1768, Emanuel made a rather dismissive statement about his younger brother’s recent compositions, which cannot have helped their relationship.) Highly successful as a composer of both opera and instrumental music, Christian took the eight-year-old Mozart under his wing when the latter was in London, and Mozart retained a lifelong affection for the “English Bach.” The present symphony by Christian, which has no Baroque reminiscences whatsoever, was a direct influence on Mozart’s “Little” g-minor symphony (No. 25, K. 183) of 1773; yet the work is remarkable in its own right, not only as a model for a former protégé. With its sharp rhythmic and dynamic contrasts, the opening movement makes a dramatic impression. The central “Andante più tosto adagio,” scored for strings alone – without the pairs of oboes and horns heard in the outer movements – continues in the same highly emotional vein, as does the breathless finale which ends, startlingly, with a soft unison motif, as if cut off in mid-phrase.

Program notes by Peter Laki.

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. In the 2012–13 season, Akamus started a 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, as well as with numerous guest conductors and soloists. For over 25 years, their partnership with Belgian countertenor and conductor René Jacobs has produced many celebrated opera and oratorio productions.

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 *Medea* (music by Pascal Dusapin). 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 *Brockespassion*, 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 the Diapason d'Or in 2012. The orchestra's recording of Handel's opera *Agrippina* was nominated for a 2013 Grammy Award as “Best Opera Recording.” New CD releases in 2013 under René Jacobs' musical direction have 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 includes his fascinating *Magnificat*.

UMS welcomes Akademie für Alte Musik Berlin as the ensemble makes its UMS debut this afternoon.

As member, concertmaster, and soloist of the Akademie für Alte Musik Berlin, **GEORG KALLWEIT** (Concertmaster) is recognized today as one of the most sought after specialists in his field. Over the years he has focused on the solo repertoire of the baroque violin and the leadership of ensembles. Alongside his work with the Akademie für Alte Musik Berlin, Mr. Kallweit has worked regularly as a guest concertmaster and soloist with numerous historical and modern chamber orchestras (Ensemble Resonanz Hamburg, Finnish Baroque Orchestra, Deutsche Kammervirtuosen Berlin, Deutsches Sinfonie Orchester, Lautten Compagny Berlin). He has also been active with the lutenist Björn Colell in the duo *Ombra e Luce*, an ensemble that specializes in early Italian baroque music.

He has participated in over 60 recordings, many of which have received international prizes. Among these include his interpretation of violin concertos with the Akademie für Alte Musik Berlin on *harmonia mundi France*, chamber music with the Berlin Barock Compagny, and recitals with *Ombra e Luce* on the *Raumklang* label. Mr. Kallweit's musical activities have taken him to nearly all of Europe, as well as to North and South America and Asia. As a teacher he gives lessons at the music schools in Leipzig, Weimar, and Helsinki, and is a coach of the youth baroque orchestra *Bach's Erben*.

XAENIA LÖFFLER (Oboe), born in Erlangen, Germany, first studied at the Meistersinger Konservatorium in Nuremberg before she studied recorder with Conrad Steinmann and baroque oboe with Katharina Arfken at the Schola Cantorum Basiliensis. This was followed

by one year of postgraduate studies with Ku Ebbinghe at the Royal Conservatory in The Hague.

Ms. Löffler is the prizewinner of numerous national and international competitions and was a member and soloist of the European Union Baroque Orchestra. Together with her colleagues in Basel, she co-established the *Amphion Bläseroktett* in 1998 which has performed at numerous major music festivals since its beginnings and established an international presence through its production of nine CD recordings. In 2000, she was invited by Sir John Eliot Gardiner to perform first oboe in the *Bach Cantata Pilgrimage*, a project that performed and recorded all of Bach's cantatas throughout Europe and in New York City.

RAPHAEL ALPERMANN (Harpsichord) studied piano at the Academy of Music Hanns Eisler in East Berlin before studying harpsichord with Gustav Leonhardt and Ton Koopman. He is one of the founding members of the Akademie für Alte Musik Berlin and has appeared both as a soloist and continuo player with the ensemble in countless concerts and recordings.

In 1995 he debuted with the Berlin Philharmonic in a performance of Bach harpsichord concertos and since then has appeared regularly with the orchestra. Working with Claudio Abbado, Sir Simon Rattle, and Nikolaus Harnoncourt, Mr. Alpermann's tour schedule has brought him to many leading music venues across all continents with both the Akademie für Alte Musik Berlin and the Berlin Philharmonic. Additionally, he has participated in more than 100 CD recordings and regularly appears as a guest with other ensembles specializing in historical performance. In Berlin, Mr. Alpermann teaches harpsichord and chamber music at the Academy of Music Hanns Eisler.

AKADEMIE FÜR ALTE MUSIK BERLIN

VIOLIN

Georg Kallweit, *Concertmaster*

Erik Dorset

Gudrun Engelhardt

Thomas Graewe

Stephan Mai

Uta Peters

Dörte Wetzell

VIOLA

Sabine Fehlandt

Clemens-Maria Nuszbaumer

CELLO

Jan Freiheit

BASS

Walter Rumer

OBOE

Go Arai

Xenia Löffler*

BASSOON

Christian Beuse

HORN

Miroslav Rovenský

Erwin Wieringa

HARPSICHORD

Raphael Alpermann*

*soloists



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