

**THE
ATLANTA BAROQUE ORCHESTRA**

Presents

“The Music of J.S. Bach & his Sons”

With

Karen Clarke, Violin Solo

With

John Hsu, Guest Director

JOHANN SEBASTIAN BACH AND HIS SONS
Saturday, January 31, 2004 at 8:00 p.m.
Peachtree Road United Methodist Church, Atlanta, Georgia

Sinfonia in E-flat Major, Op. 9, No. 2
(strings, two flutes, two horns, continuo) Johann Christian Bach
(1735-1782)

Allegro
Andante con sordini
Tempo di menuetto

Sinfonia in F Major, F. 67
(strings and continuo) Wilhelm Friedemann Bach
(1710-1784)

Vivace
Andante
Allegro
Menuetto

Adagio and Fugue in D Minor, F. 65
(strings, two flutes, continuo) Wilhelm Friedemann Bach

intermission

Sinfonia in C Major, W. 174
(strings, two flutes, two horns, continuo) Carl Philipp Emanuel Bach
(1714-1788)

Allegro assai
Andante
Allegro

Sinfonia in D Minor
(strings and continuo) Johann Christoph Friedrich Bach
(1732-1795)

Allegro
Andante amoroso
Allegro assai

Concerto in A Minor, BWV 1041
(violin solo, strings and continuo) Johann Sebastian Bach
(1685-1750)

(Allegro)
Andante
Allegro assai
Karen Clarke, violin soloist



Baroque Violin I
Karen Clarke, Concertmaster
Shawn Pagliarini
Gesä Kordes
Irene Chung

Baroque Violin II
Valerie Arsenaault, Principal
Ruth Johnson
Ute Marks

Baroque Viola
Melissa Brewer
Martha Perry

Baroque Violoncello
Brent Wissick
Eckhart Richter

Baroque Bass
Melanie Punter

Harpsichord
Daniel Pyle

Baroque Bassoon
Anna Marsh

Baroque Flutes
Catherine Bull
Janice Joyce

Natural Horn
Rick Seraphinoff
Russell Williamson

The Atlanta Baroque Orchestra was founded under the leadership of Lyle Nordstrom, along with founding-members Catherine Bull, Jeanne Johnson, Daniel Pyle, and Eckhart Richter, who felt the need for a permanent, professional, historical-instrument orchestra in the Southeast. The unique, transparent sheen of “early” instruments, coupled with their capability of a delightful variety of articulations, allows voices and instruments to blend into a unified, yet clear, sound that is very difficult to achieve with “modern” instruments. Since its founding in 1997, the ABO has been applauded for its freshness and verve, and for its delightful, convincing performances of a wide range of earlier works.

The Orchestra received initial generous support from the Atlanta Early Music Alliance and a variety of individuals, and has also depended on donations of time and money from the musicians themselves. The ABO is a not-for-profit corporation based in Atlanta, and is 501(c)3 (tax-exempt). Contributions, which are tax-deductible, are greatly appreciated and are central to the survival of a venture such as this. If you would like to support the ABO and its future programming, please send checks made out to “The Atlanta Baroque Orchestra,” 303 Augusta, Atlanta, GA 30315. There is also a great opportunity for friends of the arts in the community to serve on the new Atlanta Baroque Orchestra board. Please visit our website at www.atlantabaroque.org for more information on the ABO.



John Hsu is the Old Dominion Foundation Professor of Music at Cornell University, where he has been teaching since 1955. He is the founder and conductor of the Apollo Ensemble (a period instrument chamber orchestra) and a renowned virtuoso player of the viola da gamba and baryton. As both a conductor and an instrumentalist, he has been awarded grants by "The Fund for U.S. Artists at International Festivals and Exhibitions," a public/private partnership of the National Endowment for the Arts, the United States Information Agency, The Rockefeller Foundation, and the Pew Charitable Trusts. He has performed throughout North America and Europe, and made award-winning recordings. Among them are his CD of Haydn Baryton Trios (with violist David Miller and cellist Fortunato Arico), which was chosen Winner in the Music Retailers Association's Annual Award for Excellence in London, 1989; and his CD Symphonies for the Esterhazy Court by Joseph Haydn (with the Apollo Ensemble), which was nominated for the 1996 International Cannes Classical Music Award. In recognition of his edition of the complete instrumental works of Marin Marais (1656-1728), the most important composer of music for the viola da gamba, and for his performances and recordings of French baroque music for the viola da gamba, the French government conferred on him the knighthood *Chevalier de l'Ordre des Arts et des Lettres* in May of 2000.

He is a graduate of the New England Conservatory of Music, which awarded him the Honorary Doctor of Music degree in 1971. He is also Artistic Director Emeritus of the Aston Magna Foundation for Music and the Humanities (the pioneering musical organization in the historical performance movement in this country, founded by Albert Fuller in 1972). As conductor of the Cornell Symphony Orchestra, he has performed all nine Beethoven Symphonies, based on the new Bärenreiter edition by Jonathan Del Mar, completed in 2000.

ABO concertmaster **Karen Clarke** is one of the original members of the orchestra. Equally at home on modern and period instruments, she has appeared as soloist with the Buffalo Philharmonic, the North Carolina Symphony, the Wisconsin Chamber Orchestra, the Tallahassee Symphony Orchestra, and many other ensembles, including the ABO. A former member of the Baltimore Symphony Orchestra, she has served as concertmaster of the Tanglewood Music Center Orchestra under the baton of Leonard Bernstein, the Wisconsin Chamber Orchestra, and the Tallahassee Symphony Orchestra, in addition to the Atlanta Baroque Orchestra. Ms. Clarke has performed and recorded with John Hsu in the Apollo Ensemble, as well as with the Smithsonian Chamber Orchestra and the Boston Early Music Festival Orchestra.

As a founding member of the Rogeri Trio, Ms. Clarke performed throughout the United States and held a residency at Yale University. She maintains a versatile performing career as a recitalist, soloist, chamber musician, pedagogue and orchestral player and has been a member of the violin faculty at the Florida State University School of Music since 1980. A native of Boise, Idaho, her teachers have included Joseph Silverstein, Robert Gerle and Donald Weilerstein. While conducting research in London, she pursued additional period violin studies with Monica Huggett, whom ABO audiences heard as guest director and soloist during our 2002-03 season. Karen is married to the ABO's principal oboist, George Riordan.)

Notes on *Johann Sebastian Bach and His Sons*

Johann Sebastian Bach had twenty children, seven by his first wife and thirteen by his second, but only nine of them outlived him. Of the sons, four became composers of distinction: the two oldest, Wilhelm Friedemann and Carl Philipp Emanuel, and the two youngest, Johann Christoph Friedrich and Johann Christian. This program provides an occasion for the listener to get acquainted, musically, with the Bach family composers as a group, to recognize the individual personality of each composer and the breadth of their collective musical expression. Each of the four sons is represented by a symphony, either for strings with continuo or for strings, two flutes and two horns with continuo. Three are in the three-movement scheme of the pre-classical symphony, with a first movement in modest sonata form, an expressive melodic Andante second movement, and a dance-like finale in binary form. Wilhelm Friedemann's symphony has four movements.

All the sons received musical training from their father. Although we do not know in exact detail the substance and method of Johann Sebastian's teaching, the *Klavierbüchlein*, which he compiled for the benefit of his oldest son, gives us a good example of the kind of music that the Bach children learned early in their lives. Here is a collection of beautiful short pieces, most of them by the father and a few by other composers, intended not only for the development of digital dexterity but also for the cultivation of what must have been considered good taste and compositional skills. It also includes a few incomplete modest pieces by the young Wilhelm Friedemann, which are evidence that he was taught to compose at an early age. One can assume that all the children received similar training, hence they all became composers as well as superb keyboard players.

Having a strict and demanding father as the music teacher probably meant that musical supervision in the Bach household was around the clock, a situation that could have been difficult to bear. **Wilhelm Friedemann**, being the oldest, received the most attention for the longest duration. Until his brother Carl Philipp Emanuel was old enough to begin music lessons, the older brother was the focus of his father's pedagogy. One wonders whether the probably excessive discipline to which he was subjected as a child had in any way caused Wilhelm Friedemann's irresponsible behavior, both professional and personal, in later years. It was certainly unfortunate that after holding important positions as organist at the Sophienkirche in Dresden (1733-1746) and at the Liebfrauenkirche in Halle (1746-1764), he was without regular employment from 1764 until his death in 1784. Although as a composer he enjoyed less fame than his brothers, he was equally gifted and wrote some truly compelling and innovative music. In his *Sinfonia in F Major*, the first movement is propelled by the force and vitality of the rhythm, while the second movement is captivating in its unusually expressive instrumental figures. His *Adagio and Fugue in D Minor* shows both his expressive use of rhythm in the *Adagio* and his mastery of contrapuntal writing in the *Fugue*.

Carl Philipp Emanuel enjoyed renown as a composer, keyboard player, and author. He spent some thirty years as a court musician and accompanist to Frederick the Great, who was an ardent flute player, and twenty years as director of music of the five principal churches in Hamburg. He was considered the leading keyboard player and teacher of his time. His treatise on keyboard playing was deemed the most authoritative. He was above all a prolific composer who is considered by many as an important link between the Baroque and the Classical, an innovator with revolutionary ideas about music and aesthetics. At a time when dynamics in music were mainly determined by the harmony, he made dynamics a separate dimension of music unrelated to the intensity of the harmony, and juxtaposed unexpected loud and soft passages at random. These surprises plus frequent irregular phrase structure, quick changes of mood, rhythm, harmony, and melodic figures all combined to give his music the quality of a fantasy, which he considered the most suitable vehicle for expressing one's feelings and emotions. Some of these characteristics are found in his *Sinfonia in C*.

Johann Christoph Friedrich Bach, the second youngest son of Johann Sebastian, was the last son to have received all his musical training from his father. He spent his entire professional life, from the time of his father's death in 1750 until his own death in 1795, in the service of the Bückeburg court, first as harpsichordist, then as Konzertmeister of the Hofkapelle. Hence he is known as the "Bückeburg" Bach. Nonetheless, some of his works were already known in this country in his lifetime. His *Sinfonia in D Minor*, in the *galant* style of the early Classical period, is typically tuneful and homophonic, simple in structure and direct in expression. The modern edition of this undated work is based on a set of original instrumental parts, which was acquired by the German-American J. F. Peters around 1768 and is now in the library of the Moravian Music Foundation in Winston-Salem, North Carolina.

It is hard to surmise how much musical training **Johann Christian** received from his father. He was fifteen at the time of his father's death, after which he went to live and study with his brother Carl Philipp Emanuel for four years. In 1754 he went to study and work in Milan where he stayed for eight years, then settled in London for the rest of his life. Thus he is known as the "London" Bach. He was also active as a conductor and impresario. With the viola da gamba virtuoso Carl Frederick Abel he founded one of the most important concert series in London. He was a master of the *galant* style, a style that is free of the contrapuntal complexities and other musical profundities of his father's music. He composed mostly elegant and enjoyable music that is full of tuneful melodies with pleasing harmonies, sometimes dramatic and brilliant and sometimes intimate and simple, and often with an Italian operatic flavor. The first movement of his *Sinfonia in E-flat Major*, with the extended crescendo passage of the initial theme, easily suggests the curtain-raising nature of an overture.

Johann Sebastian's *Concerto in A Minor, BWV 1041*, is one of two concertos for violin solo with strings and continuo that he composed in Leipzig around 1730. It is a three-movement work typical of the Italian solo concerto of the time. The two outer movements are in the ritornello form, in which the movement consists of alternations between orchestral and solo sections. The initial and final orchestral sections are more substantial and in the tonic key of the piece, while the middle orchestral

sections are brief and in related keys. The solo sections provide the instrumental brilliance with new melodic figures or elaboration of the orchestral material and also the modulations that lead to the different tonalities of the orchestral sections. In spite of their formal similarity, the first movement reveals contrasts in the solo and orchestral figures, while the last movement is a joyful gigue in which the solo and orchestra participate in the same tune. Although the second movement also consists of alternation between orchestral and solo sonorities, the extreme contrast between ornate melody of the solo and the ostinato bass of the orchestra is so great that it is perceived as a through composed solo piece. However, the similar rhythmic figures of the solo violin in measures 14, 28, and 42 are so obvious, and the tonalities in which the three sections end (C major, G major, and A minor) are so logical, that there is also a prevailing sense of structural balance and proportion. It is then a piece consisting of three equal sections of fourteen measures each followed by a four-measure coda in which the orchestra repeats the first four measures of the movement.

Program notes by John Hsu

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The Atlanta Baroque Orchestra would like to thank the following persons and establishments for contributing their time, talents and energy in regard to the details of ABO concerts:

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Nancy & Wayne Musselwhite	George Riordan & Karen Clarke
Peachtree Road United Methodist Church: Scott Atcheson, Michael Shake, and Gail Ofterdinger	

The ABO would also like to acknowledge the several thousand dollars worth of rehearsal time that has been graciously given to the orchestra by its members. These concerts could not be given without their enthusiasm and support.

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