



Saturday, November 15, 2014, 8pm
First Congregational Church

Academy of Ancient Music

Richard Egarr, *director & harpsichord*

PROGRAM

Johann Sebastian Bach (1685–1750) Orchestral Suite No. 4 in D major,
BWV 1069 (ca. 1725)
Ouverture
Bourrée I & II
Gavotte
Minuet I & II
Réjouissance

Bach Orchestral Suite No. 2 in B minor,
BWV 1067 (ca. 1738–1739)
Ouverture
Rondeau
Sarabande
Bourrée I & II
Polonaise (Lentement) — Double
Minuet
Badinerie

INTERMISSION

PROGRAM

Bach Orchestral Suite No. 1 in C major,
BWV 1066 (ca. 1725)
Ouverture
Courante
Gavotte I & II
Forlana
Minuet I & II
Bourrée I & II
Passepied I & II

Bach Orchestral Suite No. 3 in D major,
BWV 1068 (1731)
Ouverture
Air
Gavotte I & II
Bourrée
Gigue

Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

ACADEMY OF ANCIENT MUSIC

Richard Egarr, *director & harpsichord*

VIOLIN I

Pavlo Beznosiuk

VIOLIN II

Bojan Čičić

VIOLA

Jane Rogers

CELLO

Jonathan Rees

DOUBLE BASS

Judith Evans

FLUTE

Rachel Brown

OBOE

Frank de Bruine

Lars Henriksson

Gail Hennessy

BASSOON

Ursula Leveaux

TRUMPET

Richard Fomison

Richard Thomas

Tim Hayward

TIMPANI

Benedict Hoffnung

THE HISTORY of the Academy of Ancient Music is the history of a revolution. When Christopher Hogwood founded the group in 1973, the world's orchestras performed old music in a thoroughly modern style. The works of Bach, Handel, Haydn, and Mozart were unrecognizable, enshrouded by the accumulation of centuries of shifting tastes and incremental developments in instrument building and design.

But change was in the air. Wouldn't it be great, people asked, if we could turn back the clock, if we could strip away modern fashion and artifice to approach music as it was originally conceived? This was the spirit in which the AAM was founded, and it was revolutionary. Centuries of convention were cut away as Baroque and Classical masterworks were heard anew. Music-lovers the world over were electrified, and ancient music got a thrilling new lease of life.

So what is different about the AAM? Partly it's our instruments, which are originals or faithful copies of them. Our strings are made of animal gut, not steel; our trumpets have no valves; our violins and violas do not have chin-rests; and our cellists cradle their instruments between their legs, rather than resting them on

the floor. The result is a sound which is bright, immediate, and striking. In addition, the size of our orchestra is often small by modern standards, meaning that every instrument shines through and the original balance of sound is restored. Finally, where possible we play from first-edition scores, stripping away the later additions and annotations of editors to get back to composers' initial notes, markings, and ideas.

There is also a difference in the way we approach our music-making. Composers prized musicians' creativity and expected them to make music come alive and to communicate its thrill to audiences. This spirit is at the heart of all we do. Very often, we do not have a conductor but are directed by one of our musicians, making for spontaneous, sparky, and engaged performances.

We believe it is not enough to research the past; musicians have to be creative in the present. In everything we do, we aim to recapture the intimacy, passion, and vitality of music when it was first composed. The result? Performances which are full of energy and vibrancy, and which combine the superb artistry and musical imagination of our players with a deep understanding of music as it was originally performed.

Johann Sebastian Bach (1685–1750)
The Suites for Orchestra, BWV 1066–69

Bach's Orchestral Suites (he would have called them "Ouvvertures"—French for "opening piece"—after their majestic first movements) follow the early-18th-century German taste of deriving stylistic inspiration from France. It was Jean Baptiste Lully, composer to the legendary court of Louis XIV, whose operas and instrumental music set the fashion. Lully filled his operas with dances to please the taste of his ballet-mad King, and, if the mood struck him, Louis would shed his ermine robes and tread a step or two with the dancers on stage. (Reports, all—understandably—laudatory, had it that he was excellent.) For formal ballroom dancing or dinner entertainment or concert performance, Lully extracted individual dance movements from his operas, prefaced them with the opera's overture, and served them up as suites. This type of work, virtually the only Baroque genre for orchestra that did not involve soloists or singers, was carried to Germany by one of Lully's students, Georg Muffat (1653–1704). Bach's cousin Johann Bernhard (1676–1749), a talented organist in Johann Sebastian's hometown of Eisenach, was one of the German musicians who became acquainted with this recent bit of French fashion. He concocted four suites of dances in the Lully/Muffat manner for the local town band, and Bach probably learned the French style from him. When Bach came to compose his Orchestral Suites, he was familiar not only with the French tradition of Lully through cousin Bernhard, but also with that of Italy (many German musicians of Bach's generation were trained in Italy), and he was able to synthesize those two great streams of Baroque music in works that are both surpassingly majestic and melodically inspired. English musicologist C. H. Parry wrote that these Orchestral Suites show Bach's genius "in a singular and almost unique phase: for none of the movements, however gay and merry, ever loses the distinction of noble art. However freely they sparkle and play, they are never trivial, but bear even in the lightest moments the impress

of a great mind and the essentially sincere character of the composer."

The dating of the Suites is conjectural. (Their numbering is arbitrary, assigned by Wolfgang Schmieder when he cataloged all of Bach's works in the 1950s in his monumental *Bach-Werke-Verzeichnis* [BWV].) It was long believed that Bach composed them during his tenure (1717–1723) as director of music at the court of Anhalt-Cöthen, north of Leipzig, where he was in charge of the instrumental rather than the sacred vocal music. He liked his job in Cöthen. His employer, Prince Leopold, was a well-educated man, 24 years old at the time he engaged Bach. (Bach was 32.) Leopold was fond of travel and books and paintings, but his real passion was music. He was an accomplished musician who not only played violin, viola da gamba, and harpsichord well enough to join with the professionals in his house orchestra, but also had an exceptional bass voice. He started the court musical establishment in 1707 with three players (his puritanical father had no use for music), and by the time of Bach's appointment the ensemble had grown to nearly 20 performers equipped with a fine set of instruments. It was for this group that Bach wrote many of his outstanding instrumental works, including the "Brandenburg" Concertos, violin concertos, and much of his chamber music. The surviving sources for the Suites, however, are all from Bach's time in Leipzig (1723–1750), where his heavy duties directing the music at the city's churches still allowed him time to lead the Collegium Musicum, the "Musical Association" that was the principal local producer of instrumental concerts. (They performed on Friday afternoons in Gottfried Zimmermann's coffee house.) The only extant materials for the Suites are from about 1725 (Nos. 1 and 4), 1731 (No. 3), and 1738–1739 (No. 2), though it is uncertain if they were originally composed for the Collegium concerts at those times or arranged from now-lost pieces written as early as the Cöthen years.

The only of these works that offers additional, though still inconclusive, evidence as to its dating is the Suite No. 2 for Flute,

Strings, and Continuo, an inventive hybrid of dance and concerto forms in which the wind instrument is treated as both a reinforcing tone color for the first violin, and as a virtuosic soloist. The set of orchestral parts in Bach's hand that serves as the principal source for the work has been dated through the evidence of the paper's watermark to 1738 or 1739, though this is apparently a performance copy for his Collegium concerts that he extracted from an earlier manuscript score that is no longer extant. The eminent American musicologist Martin Bernstein conjectured that the Suite was written in the early 1730s for Pierre Gabriel Buffardin, first flutist at the court of the Elector of Saxony, and King of Poland in Dresden, to which Bach was then actively seeking an appointment as composer. It has also been suggested that the Suite may have been composed soon after Bach arrived in Leipzig in 1723, when he fitted many of his cantatas with elaborate flute parts, or even as early as the period between 1717 to 1723, when he was director of music at Cöthen. Bach had met Buffardin in 1716 in Dresden through his (Bach's) older brother Johann Jacob, who was a student of the flutist, and it is possible that the Second Suite was composed for him sometime thereafter at Cöthen. The Suite would have made the perfect vehicle for Buffardin, who was renowned for his breath control, nimble technique, and limpid tone.

Each Suite, scored for a different orchestral ensemble, comprises a grandiose Overture followed by a series of dances of various characters. These aptly named "French" Overtures are based on the type devised by Lully—a slow, almost pompous opening section filled with snapping rhythmic figures and rich harmony leading without pause to a spirited fugal passage in faster tempo. The majestic character of the opening section returns to round out the Overture's form. The procession of dances that follows varies from one Suite to the next, though Bach's sense of musical architecture demands that they create a careful balance of tempos and moods. The

Suites provide a virtual compendium of these Baroque dance types.

The most familiar movement in these works is the poignant *Air* from the Third Suite, a general term used during Bach's time for an instrumental piece in slow tempo with a sweet, ingratiating melody in the upper voice.

The title of the vivacious *Badinerie* derives from the same etymological root as "badinage," denoting a witty conversation.

The *Bourrée*, of French origin, is joyful and diverting. When it was danced, the steps began with a brisk opening jump, a characteristic mirrored in Bach's quick, upbeat rhythm patterns.

The French *Courante* is an old courtly genre that the theorist Mattheson characterized as presenting "sweet hope. For one can find something hearty, something yearning, and something joyful in its melody: all parts from which hope is compiled."

The invigorating *Forlana*, the most popular Venetian dance of the 18th century, was used in art music to suggest the riotous festivals of carnival.

The *Gavotte* is a dance of moderate liveliness whose ancestry traces to French peasant music.

The *Gigue*, derived from an English folk dance, became popular as the model for instrumental compositions by French and Italian musicians when it migrated to the Continent.

The *Minuet*, the most durable of the old courtly dances, was originally a quick peasant dance from southwestern France that had become more stately and measured by Bach's time.

The *Passepied* is a quick variant of the minuet that was especially popular in England.

The *Polonaise* seems to have originated in connection with Polish court ceremonies and become a separate instrumental genre by about 1700. Bach's movement in the Second Suite, stately and reserved, represents an earlier phrase of the genre's development than the familiar examples found in Chopin's keyboard works and Tchaikovsky's *Eugene*

Onegin. The “Double” in the Second Suite is a variation of the preceding *Polonaise*.

The *Réjouissance* (“Rejoicing”) is light, playful, and festive.

The delicate *Rondeau* is based on an old French form in which the opening motive returns, refrain-like, to mark the progress of the piece.

When the *Sarabande* emigrated to Spain from its birthplace in Mexico in the 16th century, it was so wild in its motions and so

lascivious in its implications that Cervantes ridiculed it and Philip II suppressed it. The dance became considerably more tame when it was taken over into French and English music in the 17th century, and it was included as a regular movement of the instrumental suite by Froberger around 1650, when it had achieved the dignified manner in which it was known to Bach.

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Patrick Harrison

FOR MORE than 40 years, the **Academy of Ancient Music (AAM)** has enriched the lives of thousands of the world over with historically informed performances of Baroque and Classical music of the highest caliber.

Founded in 1973 by scholar-conductor Christopher Hogwood, the AAM quickly developed a global reputation which continues today. Performing on period instruments, and taking inspiration from the forgotten sound-worlds of the past, the orchestra combines scholarship with superb musicianship to create performances acclaimed for their vitality and intimacy.

The AAM has performed live to music-lovers on all six inhabited continents, and millions more have heard the orchestra through its extensive catalogue of recordings—now numbering more than 300 CDs—which includes Brit- and Gramophone-Award winning releases of Handel operas, the first-ever recording on period instruments of the complete Mozart symphonies, pioneering accounts of the Beethoven piano concertos and Haydn symphonies, as well as discs championing lesser-known composers.

In 2006, Richard Egarr succeeded Christopher Hogwood as Music Director and has since led the orchestra on tours of Europe, Australia, the United States, and the Far East. In 2012 he conducted the AAM as part of the Queen's Thames Diamond Jubilee Pageant, and in 2013 he directed the orchestra's residency

at London's National Gallery, accompanying the exhibition "Vermeer and Music" with innovative, immersive performances. Notable amongst Mr. Egarr's recordings with the AAM are a complete cycle of Handel's instrumental music, Opp. 1–7, released to celebrate the 250th anniversary of the composer's death, the world-première recording of music by 17th-century English composer Christopher Gibbons, and *Birth of the Symphony: Handel to Haydn*, the first recording released on the orchestra's in-house record label, AAM Records, in October 2013.

Since its foundation, the AAM's artistic excellence has been fostered by a superlative roster of guest artists. Pianist Robert Levin and singers Dame Emma Kirkby, Dame Joan Sutherland, and Cecilia Bartoli were among those performing regularly with the orchestra in the early days. Today, a diverse range of collaborations continues to inspire the ensemble with new ideas and fresh approaches. In 2009, the orchestra joined the Choir of King's College, Cambridge, to produce the world's first classical cinecast—in which Handel's *Messiah* streamed live to hundreds of cinemas across the globe—and ongoing work with mezzo-soprano Sarah Connolly, countertenor Iestyn Davies, tenor James Gilchrist, and violinist Richard Tognetti lies at the heart of the AAM's present-day artistic success.

The AAM's 2014–2015 season will take listeners on a musical Grand Tour, from

Monteverdi's *L'incoronazione di Poppea* to Mozart's magisterial piano concertos via Venice and the North African coast. International plans include a major tour of the United States and Canada featuring performances at Washington, D.C.'s Strathmore Center, Walt Disney Concert Hall in Los Angeles, and Carnegie Hall in New York. Recent releases on AAM Records include recordings of J. S. Bach's *Orchestral Suites* and the 1727 version of the *St. Matthew Passion*.

The AAM is Associate Ensemble at London's Barbican Centre and Orchestra-in-Residence at the University of Cambridge.

To learn more, visit www.aam.co.uk.



Described as “the Bernstein of Early Music” by National Public Radio, **Richard Egarr** (*director & harpsichord*) brings a joyful sense of adventure and a keen, enquiring mind to all his music-making. He is renowned for directing from the keyboard, conducting, playing concertos (on the organ, harpsichord, fortepiano, or modern piano), giving solo recitals, playing chamber music, or indeed talking about music at any available opportunity.

Since 2006, Mr. Egarr has been Music Director of the Academy of Ancient Music, with whom current plans include a three-year Monteverdi opera cycle at London's Barbican Centre, where the orchestra is Associate Ensemble. Early in his tenure, Mr. Egarr established the Choir of the AAM, and operas and oratorios lie at the heart of his repertoire.

Mr. Egarr regularly appears as guest director with other leading ensembles, ranging

from Boston's Handel and Haydn Society to the Royal Concertgebouw and Philadelphia orchestras. He is currently Principal Guest Conductor of the Residentie Orchestra in The Hague, and Associate Artist of the Scottish Chamber Orchestra. He holds teaching positions at the Juilliard School and at the Amsterdam Conservatorium.

Mr. Egarr's plans in North America in 2014–2015 include an eight-concert tour with the Academy of Ancient Music, with appearances at Carnegie Hall, Walt Disney Concert Hall in Los Angeles, and Cal Performances; his *début* with the Seattle Symphony Orchestra; a return to the Handel and Haydn Society; Purcell's *Dido and Aeneas* with Les Violons du Roy at Carnegie Hall in April; and a Bach and Handel harpsichord recital, also at Carnegie Hall, in January.

His extensive recording output, mainly for Harmonia Mundi, includes solo works by Gibbons, Couperin, Purcell, Mozart, and J. S. Bach; an inspired collaboration with violinist Andrew Manze; and numerous discs with the AAM, including Bach's harpsichord concertos, “Brandenburg” Concertos, and a MIDEM, Edison, and Gramophone award-winning series of Handel discs. His latest releases are of Bach's *St. John Passion* and *Orchestral Suites* with AAM on their own label, AAM Records, and Handel's harpsichord suites for Harmonia Mundi.

Mr. Egarr trained as a choirboy at York Minster, at Chetham's School of Music in Manchester, as organ scholar at Clare College, Cambridge, and with Gustav and Marie Leonhardt, who formed the inspiration for his work in historical performance.