

Saturday, May 1, 2010, 8pm  
First Congregational Church

## Concerto Köln

*Bach and the Concerto di Camera in Italy and France*

### PROGRAM

- Antoine Dauvergne (1713–1797) Quatrième Concert de Symphonies in A major,  
Op. 4, No. 2
- Ouverture: Grave — Prestissimo — Adagio  
Minuetto: Gratoso  
Andante  
Andantino gratoso cantabile  
Vivace  
Presto  
Chaconne
- Johann Sebastian Bach (1685–1750) Brandenburg Concerto No. 5 for Flute, Violin,  
Harpichord, Strings and Continuo in  
D major, BWV 1050
- Allegro  
Affettuoso  
Allegro

INTERMISSION

- Antonio Vivaldi (1678–1741) Concerto for Cello, Strings and Continuo in  
D minor, R. 407
- Allegro  
Largo e sempre piano  
Allegro

- Bach Brandenburg Concerto No. 4 for Violin,  
Two Flutes, Strings and Continuo in  
G major, BWV 1049
- Allegro  
Andante  
Presto

- Giovanni Battista Sammartini (1700/01–1775) Symphony in A major, Jenkins-Churgin 62a
- Presto  
Andante e pianissimo  
Presto assai

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### Bach and the Concerto di Camera in Italy and France

#### Antoine Dauvergne (1713–1797) Quatrième Concert de Symphonies in A major, Op. 4, No. 2

*Composed around 1750.*

When the Ancien Régime was toppled by revolutionaries in 1789, the director of one of the signature institutions of the old order—the Paris Opéra—was Antoine Dauvergne, who escaped the ensuing turmoil by heading to Lyon the following year, where he died at age 83, nearly forgotten, in 1797. It was a difficult end for a successful, if somewhat unsettled, career.

Dauvergne was born in 1713 in Moulins in the central department of Allier, though the family's name implies a somewhat more southerly origin in Auvergne. Antoine's father, Jacques, a violinist in the town's orchestra, was his first teacher. Young Dauvergne began his career as a violinist in the Moulins ensemble before taking a similar position in Clermont-Ferrand and then moving to Paris in 1739, when he won a position with the *Chambre du Roi* and (probably) became a student of Rameau; the following year, he obtained a Royal Privilege to publish his Op. 1, a set of six trio sonatas.

Dauvergne joined the orchestra of the Paris Opéra in 1744, and by 1752 had taken over some of the theater's conducting responsibilities. His first stage work, the *ballet-héroïque Les amours de Tempé* ("The Loves of Tempé," a river gorge in northeastern Greece where Apollo is said to have chased the nymph Daphne), was mounted successfully at the Opéra in 1752. It was followed a year later by the racy one-act, *Les Troqueurs* ("The Wife-Swappers"), a pioneering *opéra bouffon* with spoken dialogue separating simple airs built on the melodious Italian model, which not only solidified Dauvergne's theatrical career but also established the *opéra comique* as a viable French genre; Dauvergne produced 16 more *comédies lyriques*, ballets and operas during the next 20 years.

In 1755, Dauvergne was appointed Court Composer and Maître de Musique to the *Chambre*

du Roi. Seven years later, he was named one of the directors of the important Parisian series of Concerts Spirituels, which he conducted and provided with several motets (all now lost) during his 11-year tenure. He became a director of the Paris Opéra in 1769, introducing the revolutionary works of Gluck to the repertory (though with considerable pressure from Gluck's student, Marie Antoinette) and assuming the post of house composer in March 1776, when he resigned as director. He began a second stint as director of the Opéra in 1780, but he was forced out two years later because of musicians' complaints about his perpetual nagging and inept management. Undeterred, he returned once more to the Opéra, in 1785, though his third tenure there was made unpleasant by criticism of his age (72), management style and out-dated taste. The death of his wife, his diminishing abilities and the chaotic state of Parisian life forced him to retire and move to Lyon in 1790.

Dauvergne composed little beyond his music for the stage: a dozen motets (1763–1771, all lost), six trio sonatas (1740), 12 violin sonatas (1740) and four suites for strings that he called *Concerts de Symphonies* (1751). The style of his instrumental music—conservative, charming, delicate, emotionally reserved—is the perfect musical counterpart to the meticulous etiquette and precise stratification of mid-18th-century French aristocratic society. The *Concerts de Symphonies* were published in Paris in two volumes (Opp. 3 and 4) in January and February 1751; Dauvergne never wrote another work for instruments alone.

The *Concert de Symphonies* in A major (Op. 4, No. 2) includes seven movements, pleasingly complementary in tempo, style and form: a three-part *Ouverture* ("Opening Piece") comprising a stately introduction in dotted rhythms, a quicker section whose brio and melodic directness reflect the Italian influences then affecting French music, and a coda reminiscent of the opening; a gracious *Minuetto* with a poignant, minor-key trio; an *Andante* in the nature of a noble processional; a gently lilting *Andantino* with a wistful central episode; an elegant, dancelike *Vivace*; a *Presto* in the manner of a gigue; and a closing *Chaconne* that is indebted to the origin of that form in a lively, suggestive Spanish dance rather than to the repeating-

bass variations procedure commonly found in 18th-century music.

#### Johann Sebastian Bach (1685–1750) Brandenburg Concerto No. 5 for Flute, Violin, Harpsichord, Strings and Continuo in D major, BWV 1050

*Composed around 1720.*

Brandenburg, in Bach's day, was a political and military powerhouse. It had been part of the Holy Roman Empire since the mid-12th century, and its ruler—the *Markgraf*, or Margrave—was charged with defending and extending the northern imperial border ("mark," or "*marche*" in Old English and Old French), in return for which he was allowed to be an Elector of the Emperor. The house of Hohenzollern acquired the margraviate of Brandenburg in 1415, and the family embraced the Reformation a century later with such authority that they came to be regarded as the leaders of German Protestantism; Potsdam was chosen as the site of the electoral court in the 17th century. Extensive territorial acquisitions under Frederick William, the "Great Elector," before his death in 1688, allowed his son Frederick III to secure the title and the rule of Brandenburg's northern neighbor, Prussia, with its rich (and nearby) capital city of Berlin; he became King Frederick I of Prussia in 1701.

Frederick, a cultured man and a generous patron, founded academies of sciences and arts in Berlin, and built the magnificent palace Charlottenburg for his wife, Sophie Charlotte, which became one of the most important musical centers in early-18th-century Germany. When Frederick William I succeeded his father in 1713, however, he turned the court's focus from music to militarism, and dismissed most of the excellent musicians his father had assembled; several of them found employment at the court of Anhalt-Cöthen, north of Leipzig, where a young prince was just starting to indulge his taste and talents for music. Frederick William did, however, allow his uncle, Christian Ludwig, younger brother of the late King Frederick and possessor of the now lesser

title of Margrave of Brandenburg, to remain at the palace and retain his own musical establishment.

Bach met Christian Ludwig, Margrave of Brandenburg, in 1719, during his tenure as music director at the court of Leopold of Anhalt-Cöthen, the young prince who had recently signed up some of the musicians fired by Frederick William I. Bach worked at Anhalt-Cöthen from 1717 to 1723, and he and Leopold seem to have gotten along splendidly. The Prince enjoyed travel, fine art and, above all, music, and he respected and encouraged Bach in his work, even occasionally participating in the court concerts as violinist, gambist or harpsichordist. Provided by Leopold with an excellent set of instruments and a group of fine players (and the second-highest salary of any of his court employees), Bach enjoyed a fruitful period at Cöthen—many of his greatest works for keyboard, chamber ensembles and orchestra date from those years.

Early in 1719, Leopold sent Bach to Berlin to finalize arrangements for the purchase of a new harpsichord, a large, two-manual model made by Michael Mietke, instrument-builder to the royal court. While in Berlin, Bach played for Christian Ludwig, who was so taken with his music that he asked him to send some of his compositions for his library. Bach lost an infant son a few months later, however, and in 1720, his wife died and he rejected an offer to become organist at the Jakobkirche in Hamburg, so it was more than two years before he fulfilled Brandenburg's request. By 1721, however, Leopold had become engaged to marry a woman who looked askance at his huge expenditures for musical entertainment. Bach seems to have realized that when she moved in, he would probably be moved out, so he began casting about for a more secure position. He remembered the interest the Margrave Brandenburg had shown in his music, and thought it a good time to approach him again, so he picked six of the finest concertos he had written at Cöthen, copied them out meticulously, had them bound into a sumptuous volume (at no little cost), and sent them to Christian Ludwig in March 1721 with a flowery dedication in French—but to no avail. No job materialized at Brandenburg, and in 1723, Bach moved to Leipzig's Thomaskirche, where he remained for the rest of his life. It is possible that the Margrave never heard any of these

magnificent works that immortalized his name, since records indicate that his modest *Kapelle* might not have been able to negotiate their difficulties and instrumental requirements. The Concertos apparently lay untouched in his library until he died 13 years after Bach had presented them to him, when they were inventoried at a value of four *groschen* each—only a few cents. Fortunately, they were preserved by the noted theorist and pedagogue Johann Philipp Kirnberger, a pupil of Bach, and came eventually into the collection of the Royal Library in Berlin. They were brought to light during the 19th-century Bach revival, published in 1850, and have since come to be recognized as the supreme examples of Baroque instrumental music.

The *Brandenburg* Concertos differ from those of later eras in both instrumental disposition and form. These are *concerti grossi* (“great concertos”), works in which a small group of soloists (*concertino*) rather than a single instrument is pitted against the orchestra (*ripieno*). Most of the fast movements of the *Brandenburgs* use a formal procedure known as “*ritornello*,” which is based on the contrast of sonority between *concertino* and *ripieno*. First the orchestra presents a collection of thematic kernels from which much of the movement grows. Then the soloists take over for an episode, sometimes borrowing material from the opening orchestral introduction, sometimes providing something new. The orchestra then returns (*ritornello* is Italian for “return”), and is followed by another solo episode, and that by another orchestral *ritornello*, and so forth. The remaining fast movements are based on dance types, while the slow movements are usually lyrical and through-composed, a sort of elaborate wordless aria.

The soloists in the *Brandenburg* Concerto No. 5 are flute, violin and harpsichord, which was included as a featured instrument to show off the new acquisition Bach had brought back from Berlin. The first movement opens with a vigorous *tutti* theme for the orchestra, after which the trio of soloists—the *concertino*—is introduced. It becomes clear as the movement progresses that the harpsichord is *primus inter pares* of the *concertino* instruments, and its part grows more elaborate with the passing measures, finally erupting in a luminous ribbon of unaccompanied melody and figuration

in the closing pages. A brief statement of the main theme brings the movement to an end. The second movement is an impassioned trio for the *concertino* alone. The entire ensemble joins the soloists for the finale, one of Bach’s most joyous flights of contrapuntal ingenuity and rhythmic vivacity.

**Antonio Vivaldi (1678–1741)**  
**Concerto for Cello, Strings and Continuo in D minor, R. 407**

Vivaldi obtained his first official post in September 1703 at the Pio Ospedale della Pietà, one of four institutions in Venice devoted to the care of orphaned, abandoned and poor girls. As part of its training, the school devoted much effort to the musical education of its wards, and there was an elaborate organization of administrators, teachers and associates who oversaw the activities of the students. Part of his duties as violin teacher required Vivaldi to compose at least two new concertos as well as other instrumental pieces each month for the regular public concerts given by the Ospedale. The featured performers in these works were occasionally members of the faculty (the noted cellist Antonio Vandini was hired by the school in 1720), but usually they were the more advanced students—the difficulty of Vivaldi’s music is ample testimony to their skill. These programs offered some of the best music in Italy, and they attracted visitors from all over Europe. One French traveler, Président Charles de Brosses, described the conservatory concerts in a letter of August 1739:

The most marvelous music is that of the Ospedali. There are four of them, all composed of bastard girls, or orphans, or of girls whose parents cannot afford the expense of bringing them up. They are reared at the expense of the State and trained only to excel in music. And indeed they sing like angels and play the violin, the flute, the organ, the oboe, the violoncello, the bassoon, the lute; in short, there is no instrument big enough to scare them. They are cloistered like nuns. They are the only executants, and at each concert about forty of them perform. I swear to you that there

is nothing so pleasant as to see a young and pretty girl robed in white, with a garland of pomegranate flowers in her hair, conducting the orchestra and beating time with all imaginable grace and precision.

These young ladies became the object of much attention in Venice, and the most gifted among them were even the regular recipients of proposals of marriage. The beauty and charm of Vivaldi’s music undoubtedly played no little part in the success of the graduates of the Ospedali.

For his students and colleagues and on commission, Vivaldi wrote some three dozen concertos for cello: 27 for solo cello, one for two cellos, three for violin and cello, two for two violins and cello, one for violin and two cellos, and two for pairs of violins and cellos. The D minor Cello Concerto, R[yom] 407, opens with a vigorous movement in which the returns of an orchestral refrain (“*ritornello*” in Italian, the name customarily given to this formal procedure) are separated by the soloist’s agile episodes. The *Largo* is an introspective cello lament set above a solemn, unbroken unison line in the strings. The *ritornello*-form finale, restless and impetuous, is a Baroque showpiece for virtuoso cellist.

**Bach**  
**Brandenburg Concerto No. 4 for Violin, Two Flutes, Strings and Continuo in G major, BWV 1049**

The Fourth *Brandenburg* Concerto features a violin and two flutes (or recorders) accompanied by a string orchestra and keyboard. (Two decades later, Bach arranged it as a harpsichord concerto [BWV 1057] for the performances of the Collegium Musicum that he directed after settling in Leipzig.) The opening measures of the first movement present the joyous leaping motives from which the ensuing music is spun in a skillful play of textures and harmonic shadings that takes particular delight in contrasting the timbres of violin and flutes against each other and the larger ensemble.

The *Andante* is a dark-hued lament whose character would allow it to fit easily into Bach’s most fervent church cantatas. Particularly poignant are

the tiny cadenzas for the flute, as though the intense emotion of the piece called not just for expression by the entire assembled company, but also for brief moments of individual reflection.

The festive mood of the opening movement returns in the finale, whose bounding rhythmic propulsion gives it the spirit of a great, whirling dance. Soloists and orchestra share the themes—imitating, intertwining, accompanying—like the carefully patterned steps of an elaborate court ballet. The violin especially displays a dazzling virtuosity, including a breathtaking flurry of scales and broken chords in the movement’s middle section.

**Giovanni Battista Sammartini (1700/01–1775)**  
**Symphony in A major, Jenkins-Churgin 62a**

Giovanni Battista Sammartini, born in 1700 or early 1701, was the seventh of the eight children of Alexis Saint-Martin, an oboist who had emigrated from France to Milan. At least four of Sammartini’s sons became musicians; Giovanni’s older brother Giuseppe was one of the most celebrated oboists of his day and spent the last 15 years of his life in London. Giovanni, instructed in music by his father, was performing with Giuseppe as an oboist by 1717 and composing successfully and prolifically by the mid-1720s; his contract of 1726 as substitute *maestro di cappella* of Milan’s San Ambrogio described him as “very famous.” Giovanni went on to become Milan’s preeminent church musician, holding positions across the city (the almanac *Milano Sacro* for 1761–1775 lists him as the *maestro di cappella* of eight churches; *La Galleria delle Stelle* of 1775 credits him with 11) and garnering an excellent reputation as an organist whose playing Charles Burney, the peripatetic English chronicler of 18th-century European musical life, described as “truly masterly and pleasing.” While continuing his duties as organist and choir director during the 1730s, Sammartini turned his creative energies from sacred music to the rapidly evolving instrumental genres and established himself as one of the pioneers of the emerging Classical style. He was among the first to compose symphonies as independent pieces, drawing upon the forms, idioms and expressive character of the sonata and the

compact, three-movement Italian opera overture, and his nearly 70 specimens of the genre helped to set the foundations of the style brought to maturity by Haydn, Mozart and other late-18th-century masters. Sammartini remained in Milan, composing and conducting music for religious and state occasions, teaching (Gluck was his most famous pupil, though he also met with J. C. Bach, Boccherini and Mozart when they visited the city), fulfilling commissions for works from aristocratic patrons in Austria and Germany, coordinating the publication of his symphonies, concertos and sonatas in London and Paris (he was credited with well over 2,000 works, though many were misattributed or spurious), and earning a place among Europe's preeminent composers. When Sammartini died in Milan on January 15, 1775, the death certificate stated that he was "a most excellent master and celebrated by a most brilliant renown."

At the beginning of the 17th century, the word "symphony"—from the Greek for "sounding together" or "concord of sounds"—was used to designate large-scale sacred pieces for voices and/or instruments (e.g., Giovanni Gabrieli's magnificent *Sacra Symphonia*, written for San Marco in Venice), but during the following decades it came to be applied, rather randomly, to various early Italian sonatas, concertos and instrumental movements in opera or oratorio. The term's definition sharpened beginning in the 1680s with the compact, three-movement instrumental *sinfonias* that the prolific Neapolitan master Alessandro Scarlatti developed to preface his operas. Such *sinfonias*

were occasionally lifted from their original theatrical context for use at public or private concerts, civic functions or even church services, and they served as the model for Giovanni Sammartini's two-dozen works of the late 1720s that developed the symphony into an independent genre. Over the next four decades, Sammartini's many symphonies (musicologists Bathia Churgin and Newell Jenkins, in their authoritative 1976 catalog of the composer's works, identified 67 as authentic) expanded the formal, expressive and instrumental resources of the genre, which C.P.E. Bach, Haydn, Mozart and other northern composers brought to its maturity by around 1780.

Bathia Churgin summarized the prominent characteristics of Sammartini's symphonic style: an intense rhythmic drive; the frequent elision of themes and sections to produce a strong continuity; a bright, transparent sound; an unusual sensitivity to textural arrangements and contrasts; and a remarkably varied treatment of sonata form. The Symphony in A major, composed sometime during the 1740s or 1750s, survives in two versions with alternate finales, one a vigorous sonata-form movement (J-C 62a), the other a stylized minuet (J-C 62b). The sparkling *Presto* that opens the Symphony passes through some moments of shaded expression in its central development section before recapitulating the spirited themes of the exposition. The *Andante* borrows its lyricism and poignant mood from the operatic lament.

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## CONCERTO KÖLN

Martin Sandhoff, *Artistic Director*

### *Violin I*

Markus Hoffmann

Chiharu Abe

Hedwig van der Linde

### *Violin II*

Frauke Pöhl

Antje Engel

Horst-Peter Steffen

### *Viola*

Aino Hildebrandt

Gabrielle Kancachian

### *Cello*

Werner Matzke

### *Double Bass*

Jean-Michel Forest

### *Flute*

Cordula Breuer

Martin Sandhoff

### *Harpsichord*

Wiebke Weidanz



**Concerto Köln** was founded in 1985, and it was not long before it had established a solid place among the highest-ranking orchestras in historical performance practice. From the very beginning, both audience and critics alike were highly enthusiastic about the energetic performance style of the ensemble. Thoroughly researched interpretations brought to the stage with a new vivacity soon became the trademark of Concerto Köln, quickly paving the way to the most renowned concert halls and music festivals. During extensive tours throughout the United States, Southeast Asia, Canada, Latin America, Japan, Israel and most countries in Europe, Concerto Köln has spread its musical message and the name of its hometown throughout the world.

Concerto Köln is working in close collaboration with the record label Berlin Classics and has released numerous recordings on Deutsche Grammophon, Harmonia Mundi, EMI, Virgin Classics, Teldec, Edel and Capriccio labels, boasting a discography of more than 50 CDs, many of which have received ECHO, Grammy, Deutsche Schallplattenkritik, Choc du Monde de la Musique, Diapason d'Année and Diapason d'Or awards.

The CD *Symphonies* (Berlin Classics/Edel), featuring works by Henri-Joseph Rigel, was recently honored with the 2010 MIDEM Classical

Award in the category "First Recording" as well as the ECHO Klassik Award 2009 in the category "Symphonic Recording of the Year."

The musicians of the ensemble have been humorously described as "musical truffle pigs," since the orchestra has, with striking consistency, rediscovered composers whose beautiful music has remained hidden in the shadows of the great names and, unfortunately, forgotten by history.

Since 2005, Martin Sandhoff has been responsible for the artistic direction of the orchestra. In addition to concertmasters from within Concerto Köln, external concertmasters are also engaged on a regular basis. Rehearsals are frequently led by the musicians of the ensemble, most often by Sylvie Kraus and Werner Matzke.

The size of the ensemble varies according to program and repertoire. As an orchestra committed to historically authentic performance practices, Concerto Köln plays primarily without a conductor. On large-scale productions, such as operas and oratorios, Concerto Köln enjoys working with such conductors as René Jacobs, Marcus Creed, Daniel Harding, Evelino Pidò, Ivor Bolton, David Stern, Daniel Reuss, Pierre Cao, Laurence Equilbey and Emmanuelle Haïm.

Other musical partners include the mezzo-sopranos Cecilia Bartoli, Waltraud Meier, Magdalena Kožená, Vivica Genaux and Jennifer Larmore; the sopranos Natalie Dessay, Patricia Petibon, Malin Hartelius and Véronique Gens; the counter-tenors Andreas Scholl, Matthias Rexroth and Philippe Jaroussky; the tenor Christoph Prégardien; the pianist Andreas Staier; the actors Bruno Ganz and Ulrich Tukur; the director Peter Sellars; and the Balthasar-Neuman-Choir, NDR Choir, RIAS Chamber Choir, Accentus and Arsys de Bourgogne.

Tonight's concert marks Concerto Köln's West Coast debut.