

Saturday, March 29, 2014, 8pm
First Congregational Church

Akademie für Alte Musik Berlin

Xenia Loeffler, *oboe*
Raphael Alpermann, *harpsichord*
Georg Kallweit, *concertmaster*

PROGRAM

Bach Family

Johann Sebastian Bach (1685–1750) Orchestral Suite No. 1 in C major,
BWV 1066 (ca. 1718)

- I. Overture
- II. Courante
- III. Gavotte I & II
- IV. Forlane
- V. Menuett I & II
- VI. Bourrée I & II
- VII. Passepied I & II

Johann Christian Bach (1735–1782) Concerto for Harpsichord, Strings, and
Continuo in F minor, W. C73 (ca. 1750)
previously attributed to Wilhelm Friedmann Bach

- I. Allegro di molto
- II. Andante
- III. Prestissimo

Carl Philipp Emanuel Bach (1714–1788) Sinfonia No. 5 for Strings and Continuo in
B minor, Wq 182, No. 5 (Helm 661) (1773)

- I. Allegro
- II. Larghetto
- III. Presto

INTERMISSION

Carl Philipp Emanuel Bach Concerto for Oboe, Strings, and Continuo in
E-flat major, Wq 165 (1765)

- I. Allegro
- II. Adagio ma non troppo
- III. Allegro ma non troppo

Johann Christian Bach Symphony in G minor for Strings, Two Oboes,
Two Horns, Strings, and Continuo, Op. 6,
No. 6 (ca. 1775)

- I. Allegro
- II. Andante più tosto adagio
- III. Allegro molto

*This tour is made possible by the generous support of the Goethe-Institut
and the Auswärtige Amt (Federal Foreign Office).*

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Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

Johann Sebastian Bach (1685–1750)
Orchestral Suite No. 1 in C major, BWV 1066

Composed around 1718.

From 1717 to 1723, Bach was director of music at the court of Anhalt-Cöthen, north of Leipzig. He liked his job. 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, Orchestral Suites, Violin Concertos, and much of his chamber music. Leopold appreciated Bach's genius, and Bach returned the compliment when he said of his Prince, "He loved music, he was well acquainted with it, he understood it." Though the exact dates of Bach's Orchestral Suites are uncertain, all four were composed during or immediately after the Cöthen period.

These Suites (Bach would have called them "Ouvertures"—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 of 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. If the mood struck him, Louis would even 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 these two great streams of Baroque art in music which is both surpassingly majestic and melodically inspired. 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."

Each of Bach's four Suites is scored for a different orchestral ensemble. Oboes and bassoons in pairs join the strings and continuo (bass and harpsichord) in the First Suite. Each Suite comprises a grandiose Overture followed by a series of dances of various characters. The aptly named "French" Overtures are based on the type devised by Lully—a slow, 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 chain 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 opening dance in the First Suite is a French *Courante*, 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." Next is a pair of *Gavottes*, a dance

of moderate liveliness whose ancestry traces to French peasant music. The invigorating *Forlane* was the most popular Venetian dance of the 18th century, and was used in art music to depict the wild festivals in Venice, especially carnival. The *Menuet* was the most famous dance of the French court. Originally a quick peasant dance from southwestern France, it had become more stately and measured by Bach's time. The *Bourrée* was another French folk dance that was taken over by the court as early as the 16th century. The Suite No. 1 closes with two *Passepieds*, a quick variant of the minuet that was especially popular in England.

Johann Christian Bach (1735–1782)
Concerto No. 6 for Harpsichord, Strings,
and Continuo in F minor, W. C73

Probably composed around 1750. Previously attributed to Wilhelm Friedmann Bach.

In the winter of 1782, Leopold Mozart received a letter from his son, Wolfgang, in Vienna: "I suppose you have heard that the London Bach is dead? What a loss to the musical world!" The "London Bach" was Johann Christian, youngest son of Johann Sebastian, and probably the most famous while he lived of any of the members of that venerable family. Johann Christian profoundly influenced the formation of Wolfgang Mozart's musical style, and the two composers harbored great mutual respect. They first met in 1764 in London, when the eight-year-old Mozart came to entertain the English court; Johann Christian, the Queen's Music Master, was responsible for scheduling the prodigy's appearances. The two got along splendidly. One contemporary report noted that Bach seated himself at the keyboard and took the boy upon his knee, with "each in turn playing a bar or so with such precision that no one would have suspected two performers." To the further delight of the auditors, Johann Christian began improvising a fugue and little Wolfgang completed it. It was the graceful, flowing, *galant* style of J. C. Bach that served as the foundation for Mozart's elegant compositional idiom.

Johann Christian was 15 when his father, Johann Sebastian, died in 1750. He left Leipzig to continue his education with his older brother Carl Philipp Emanuel in Berlin, and moved to

Italy in 1754 to study composition with the renowned pedagogue Padre Martini. Christian began writing Latin church music, and by 1757, he had been received into the Roman Catholic faith. (His staunchly Lutheran family might well have dubbed him the "Renegade Bach" for such a heretical action.) His appointment as organist at the Milan Cathedral in 1760 was quickly followed by the composition of his first opera, and it was not long before his church duties were neglected in favor of the more glamorous opera house. Reputation followed success, and in 1762, he accepted an offer to compose operas for the King's Theatre in London, a city which was to be his home for the rest of his life.

Though his earliest operatic efforts in England met with considerable acclaim ("Every judge of Music perceived the emanations of genius," reported the indefatigable British chronicler Charles Burney), Bach was soon forced from his position at the King's Theatre by political intrigues. He turned to instrumental music, and established himself in the royal favor of the German-born Queen Charlotte with such effect that he was appointed Master of the Queen's Music within two years of his arrival. At that same time he also renewed his friendship with Carl Friedrich Abel, a German composer and performer who had studied with Johann Christian's father in Leipzig. Together they organized the Bach-Abel Concerts that were to be such an important stimulus in establishing the public instrumental concert. Their first concert was given in February 1764 (only two months before Mozart arrived), and their series of January-to-May weekly programs continued for almost 20 years, with much of the programming devoted to Johann Christian's instrumental music. The modish currents of British taste began to flow away from Bach in his last years, and he suffered several financial reverses, including his overextended investment in a new hall for the concerts. His health began to decline in 1781, and he died on New Year's Day 1782, deeply in debt. It is said that only four people attended the funeral. Queen Charlotte, however, remembered her old music master, and she enabled Bach's wife, an opera singer, to return to her native Italy and live on a royal pension for the rest of her life.

Christian Bach's Harpsichord Concerto in F minor was probably composed around 1750, when he had moved in with his older brother Carl Philipp Emanuel in Berlin following the death of their father and was much influenced by his passionate *Sturm und Drang* style. The Concerto is a fascinating product of a time of stylistic change—the form of each movement follows the conventional Baroque alternation of solo passages and a returning orchestral refrain (“*ritornello*” in Italian); each movement, however, allows for a cadenza, which became a standard feature of the emerging Classical concerto; the style draws from both the regularly phrased periodic structures of the late 18th century and the continuously spun-out melodies of the waning Baroque; and its expressive nature is imbued with the deeply emotional *Empfindsamer Stil* then favored in northern Germany. The opening movement is vigorous in motion but maintains its dark emotional coloring throughout; the *Andante* is largely poignant, with even its central passages in brighter keys remaining clouded in mood; the closing *Prestissimo* moves at a determined gait urged on by frequent syncopated rhythms.

Carl Philipp Emanuel Bach (1714–1788)
Sinfonia No. 5 in B minor, Wq 182, No. 5

Composed in 1773.

Carl Philipp Emanuel Bach was among the most influential musicians of the 18th century. Mozart said of him, “He is the father, we are the children. Those of us who have a thing or two know it from him.” Haydn added, “Anyone who knows me well must realize that I owe a great deal to Emanuel Bach, that I studied him industriously, and understood him.” C. G. Neefe, Beethoven's teacher, was one of Emanuel Bach's most dedicated admirers, and he passed his enthusiasm on to his talented pupil. Emanuel, Johann Sebastian's fifth child and his third (second surviving) son, gained fame with his contemporaries as a composer in the most advanced style of the time, a keyboard player of unsurpassed ability and the author of an important treatise on contemporary performance style, as well as a man of wit, broad education and winning personality.

Emanuel could hardly avoid the musical atmosphere of the Bach household as a boy, and he learned the art directly from Johann Sebastian. (“In composing and keyboard playing I never had any other teacher than my father,” he noted in an autobiographical sketch.) After three years as a student at Leipzig University, he enrolled in 1734 to study law at the University of Frankfurt-an-der-Oder, where he earned a meager living giving keyboard lessons and composing and leading works for special occasions. In 1738, leaving behind the legal profession but immeasurably enriched by the excellent general education it had brought him, he joined the musical establishment of Frederick the Great of Prussia in Berlin. Frederick, one of the 18th century's most enlightened rulers, promoted and participated in a wide range of intellectual and artistic endeavors. His special talent was playing the flute, and it was Bach's job to accompany him at the keyboard. Such notable musicians as Franz and Johann Benda, C. H. and J. G. Graun, and J. J. Quantz (who died while composing his 300th concerto for the flute—each new piece meant a supplement to his salary as Frederick's flute teacher) were Bach's colleagues at the court. Many of his greatest keyboard works, notably the “Prussian” and “Württemberg” Sonatas, date from the years in Berlin, as does the *Essay on the True Art of Playing Keyboard Instruments*, an indispensable source for understanding 18th-century performance practice.

Emanuel Bach was not completely happy in Berlin. Though he found the atmosphere of the court stimulating and valued his circle of cultured friends, including the poet Lessing, he realized that the conservative Frederick was not sympathetic to the new style of his music and would not encourage its production or performance. (It is indicative of the monarch's attitude that Emanuel was paid less than any other important member of the court's musical establishment.) In addition, Frederick's enthusiasm for his earlier pursuits was greatly diminished by the rigors of the Seven Years' War (1756–1763). He depleted his musical establishment to such a degree that Emanuel was obliged to look elsewhere for a more promising position. He left when Georg Philipp Telemann, director of music for the city churches of Hamburg and Emanuel's godfather,

died during the summer of 1767 and Bach was appointed to take his place.

In Hamburg, Bach's position was similar to his father's in Leipzig. He was responsible for the music in five churches, including over 200 regular performances a year as well as countless special occasions. He handled his administrative duties with ease, and provided a large amount of music for the services. He threw on all this activity, and was still able to compose, produce, and conduct an independent concert series, and even to accept additional commissions for new works. Beside his liturgical compositions, he also completed in Hamburg six collections of sonatas, rondos, and fantasias for keyboard, ten symphonies, a dozen keyboard concertos, and many chamber works. As in Berlin, he collected a circle of respected and well-educated poets, dramatists, philosophers, clergymen, and musicians as close friends, and was renowned for his hospitality and the sparkling quality of his conversation. He died in Hamburg in 1788.

Bach's music was known and admired throughout northern Europe, and he was regarded as one of the pioneers of the budding emotionalism that augured the Romantic age. Friedrich Klopstock, whose poems paralleled Bach's music in trying to stir the emotions, was among the composer's Hamburg friends, and the works of the two were often compared. Of their styles, American musicologist Edward Downes wrote, "Like Klopstock, Philipp Emanuel became famous for having discarded what was now regarded as the plodding rationalism of an earlier age as well as the playful superficiality of a fashionable Rococo, replacing both by a new depth of feeling and spontaneous personal expression." This new tonal language, the harbinger of the explosive subjectivity of 19th-century music, was dubbed *Empfindsamkeit* ("Sentimentality"). Bach himself summarized simply the intent of his compositions: "It appears to me that it is the special province of music to move the heart." Perhaps the most prevalent characteristic of his works is their sudden and frequent change of mood, almost like surprise twists in the plot of a stage play. Unprepared modulations, unusual harmonic progressions, abrupt dynamic shifts, and unexpected rhythmic variations abound. Even in pieces in a generally bright mood, minor keys,

and chromatic harmonies frequently appear, as if a dark cloud were obscuring the sun. The texture of the music, based in part from his father's unsurpassed contrapuntal technique, is often intricate, especially in its use of motives shared among the voices. Emanuel Bach's works are consistently of interest—they are composed with masterly skill, true individuality, and, often, deep inspiration.

Emanuel Bach wrote 19 symphonies, ten of them in Hamburg. The six Hamburg symphonies of 1773 (Wotquenne 182) were commissioned by Baron Gottfried van Swieten for his "Aristocratic Concerts" in Vienna, in which Haydn, Mozart, and later Beethoven all participated. In these works, Bach sought a new, more passionate style to supersede the niceties of the Rococo. Before they were sent to Vienna, the new symphonies were given a trial performance at the Hamburg residence of one Professor Büsch. Of this soirée, the writer and composer Johann Friedrich Reichardt, who participated in the performance, enthusiastically reported, "One heard with rapture the original and bold course of ideas as well as the great variety and novelty in forms and modulations. Hardly ever did musical compositions of higher, more daring, and more novel character flow from the soul of a genius. They were received with enthusiasm."

Like many orchestral works of the early Classical period, Bach's Sinfonia No. 5 in B minor (W. 182/5) is in the compact, three-movement plan derived from the Italian opera overture and lacks the minuet that later became an integral part of the genre. The Sinfonia is marked by the whiplash dynamic changes, bold juxtaposition of motives, harmonic eccentricities, and boundless invention that was so highly prized by Bach's contemporaries and became an important influence on the early Romantic composers. The first movement is largely built from the development and juxtaposition of a cluster of motives presented in the first few measures: a brief, poignant phrase with a turn figure; a loud, quickly rising arpeggio; a few descending triplets; and fluid ribbons of scales traded between the violins. A quiet, sighing strain provides a complementary second theme. An abrupt change of rhythm and key leads directly into the *Larghetto*, a movement of delicacy and grace whose mood is repeatedly

unsettled by its unexpected dynamic changes and ambivalent harmonic progress. The closing *Presto* is in the typical two-part form inherited from the dance movements of the Baroque suite (A–B, each begun by the same motive and each repeated), and contrast a muscular, strongly rhythmic motive with a slower passage of striking chord changes.

Carl Philipp Emanuel Bach
Concerto for Oboe, Strings, and Continuo
 in E-flat major, Wq 165

Composed in 1765.

C.P.E. Bach's Oboe Concerto in E-flat dates from 1765, during his last years of service as harpsichordist to Frederick the Great. Like all of his non-keyboard concertos, this piece also exists as (and was probably derived from) a concerted work for harpsichord, a musical category virtually invented by his father which Emanuel carried into the second half of the 18th century with splendid inventiveness and musicianship. This Concerto, one of two Bach wrote for oboe, follows the three movements customary in the Classical model of the genre—fast–slow–fast—but exhibits a strong emotional expression that looks forward to the Romantic exhortations of Beethoven and his followers. The first movement, a vigorous, triple-meter essay, is a hybrid of ritornello and sonata forms, with alternating paragraphs for orchestra and soloist. The minor-mode *Adagio* is broad and dramatic in character, rising at times to an almost operatic passion. An inconclusive harmony at the end of the movement serves as the gateway to the robust, dance-like closing *Allegro*.

Johann Christian Bach
Symphony in G minor for Strings, Two
Oboes, Two Horns, Strings, and Continuo,
 Op. 6, No. 6

Composed around 1775.

The definition of the form and style of the symphony was fluid in the decades before the mature works of Haydn and Mozart in the 1780s. Six of J. C. Bach's most significant achievements in the field (which numbered

more than 60 separate works) appeared in 1781 as his Op. 6, and they occupy an important place in the development of the genre between the fledgling symphonies of Boyce and Sammartini and the masterworks of the Viennese school. Though all of the Op. 6 Symphonies are in the three movements (fast–slow–fast) that characterize the Italian opera overture from which the symphony grew, they also show the élan, musical structure, and orchestral sonority of later Classical pieces. They are works of considerable charm and beauty that, while not plumbing the emotional depths that were explored in the symphonies of the ensuing decades, make clear why Mozart honored the “London Bach” above all composers save Haydn. “He is an honorable man and willing to do justice to others,” Mozart wrote to his father from Paris after visiting Bach there in 1778. “I love him (as you know) and respect him with all my heart.”

Bach's Symphony in G minor, Op. 6, No. 6, broaches the expressively unsettled *Sturm und Drang* (“Storm and Stress”) style that was his brother Carl Philipp Emanuel's most characteristic musical speech and was also explored by Mozart and Haydn in a few of their symphonies around the same time; it is Christian Bach's only symphony in a minor key and one of the very few from the late 18th century without a major-key movement. The Symphony opens with an agitated main theme whose two components—a quick, rising flourish followed by three repeated notes and a sighing motive—provide much of the material for the movement; the subsidiary subject is brighter in harmonic color, leaner in texture, and smoother in contour. The sighing phrase figures prominently in the development section. Materials from the exposition are reprised, though somewhat more loosely than in fully formed sonata structure, which was just then reaching its maturity. The sonata-form *Andante* is music of strong emotion that could also have served well to accompany a tragic scene in one of Bach's ten operas. The finale is abundant in energy but serious in mood, with the movement coming to a highly unconventional ending.

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AKADEMIE FÜR ALTE MUSIK BERLIN

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

* *soloist*



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. Starting with the 2012–2013 season Akamus also has an 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 as well. For over 25 years, the 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 the 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). And, 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 have earned many international prizes for its CDs, including the Grammy Award, the Diapason d'Or, the Cannes Classical Award, the Gramophone Award, and the Edison Award. For its DVD production of *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 2010 MIDEM Classical Award and the Choc de l'Année. In 2011, its 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* won the Diapason d'Or in 2012. The orchestra's recording of Handel's opera *Agrrippina* was nominated for a 2013 Grammy Award for Best Opera Recording.

New CD releases in 2013 under René Jacobs's musical direction have included the world première 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 is managed by worldwide by Felix Hilde, Lübecker Straße 22, 10559 Berlin: www.akamus.de. The ensemble is managed in North America by the International Arts Foundation 121 W. 27th Street, Suite 703, New York, New York 10001: www.internationalartsfoundation.org.



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, including Ensemble Resonanz Hamburg, the Finnish Baroque Orchestra, Deutsche Kammervirtuosos Berlin, Deutsches Sinfonie Orchester, and 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.

Mr. Kallweit has participated in over 60 recordings, many of which have received international prizes. Among these are 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.



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 has toured to many leading music venues across the continents with both the Akademie für Alte Musik Berlin and the Berlin Philharmonic. In addition, 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.



Xenia 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 a one-year postgraduate study with Ku Ebbing at the Royal Conservatory in The Hague.

Photos by Kristof Fischer

Ms. Löffler is the prizewinner of numerous national and international competitions and was a member and soloist of the European Union Baroque Orchestra. In 1998, together with her colleagues in Basel, she co-established the Amphion Bläseroktett, which has performed at numerous major music festivals since its founding and established an international presence through its 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.

Ms. Löffler has been a member and soloist of the Akademie für Alte Musik Berlin since 2001 and appears regularly with Collegium 1704 in Prague, the Batzdorfer Hofkapelle, and the Händel Festival Orchestra in Halle. She has appeared as a soloist at Wigmore Hall in London, at Carnegie Hall in New York City,

at the Teatro Colón in Buenos Aires, at the Konzerthaus in Berlin, and at the Concertgebouw in Amsterdam.

As a guest, she has participated with numerous renowned baroque orchestras and notable conductors, in concerts, opera projects, and on CD recordings. She has also appeared on several CDs as a soloist with the Akademie für Alte Musik Berlin (Bach, Vivaldi, and Platti concertos on Harmonia Mundi France), with Collegium 1704 (Reichenauer concertos on Supraphon), and with the Batzdorfer Hofkapelle in a recording of anonymous oboe concerti from the Dresden court on the Accent label.

Ms. Löffler has given master classes at the International Handel Academy in Karlsruhe, at the Mozarteum International Summer Academy of the Mozarteum in Salzburg, and in Bremen. Since 2004, she has led a class for historic oboe at the Hochschule für Künste in Bremen.