



Sunday, February 23, 2020, 3pm
Hertz Hall

Akademie für Alte Musik Berlin

Xenia Löffler, oboe

Georg Kallweit, solo violin and concertmaster

Secrets of the Baroque

Francesco Maria Veracini (1690–1768)

Overture No. 6 in G minor
for two oboes, strings, and basso continuo
Allegro
Largo
Menuetto
Allegro

Cal Performances' 2019–20 season is sponsored by Wells Fargo.

Unico Wilhelm van Wassenaer (1692–1766) *Concerto Armonico* No. 5 in F minor
for strings and basso continuo
Adagio – Largo
Da cappella
A tempo comodo (con sordini)
A tempo giusto

Carl Philipp Emanuel Bach (1714–1788) Oboe Concerto in B-flat major, Wq. 164
Allegretto
Largo e mesto (con sordini)
Allegro moderato
Xenia Löffler, *oboe*

INTERMISSION

Georg Philipp Telemann (1681–1767) *Sinfonia Melodica*, TWV 50:2
for two oboes, strings, and basso continuo
Vivace assai
Sarabande
Bourrée
Menuet en Rondeau
Loure a l'unison
Chaconnette
Gigue en Canarie

Alessandro Scarlatti (1660–1725) Concerto Grosso No. 5 in D minor
Allegro
Grave
Gigue: Allegro
Minuet

Antonio Vivaldi (1678–1741) Violin Concerto in D minor, Op. 4, No. 8
(from *La Stravaganza*), RV 249
Allegro – Adagio – Presto – Adagio
Allegro
Georg Kallweit, *violin*

George Frideric Handel (1685–1759) Concerto Grosso in D minor, Op. 3, No. 5,
HWV 316 for two oboes, strings,
and basso continuo
[without indication]
Allegro
Adagio
Allegro ma non troppo
Allegro

Francesco Maria Veracini
Overture No. 6 in G minor

for two oboes, strings, and basso continuo

“Veracini was regarded as one of greatest masters of his instrument that ever appeared; and his ability was not merely confined to the excellence of his performance, but extended to composition, in which he manifested great genius and science.... Veracini was so foolishly vain-glorious as frequently to boast that there was but *one God, and one Veracini.*” Thus did the peripatetic English chronicler of late-18th-century music Charles Burney describe Francesco Maria Veracini, known from Rome to London as one of the foremost violinists and composers of his day.

Veracini was born in Florence in 1690 into a musical family and received his first instruction from his uncle Antonio, a noted Florentine virtuoso and composer. (Veracini’s father, one of the few unmusical members of the family, was a druggist and undertaker.) Francesco studied with other local musicians (the legend that he was a pupil of Corelli is without foundation) before moving to Venice in 1711, where he appeared frequently as soloist at San Marco and the church of San Maria Gloriosa dei Frari. So highly accomplished was his playing that it is said the aspiring violinist Giuseppe Tartini fled from Venice to Ancona after hearing him perform for a period of solitary meditation and intense practice. Veracini gave a well-received series of concerts in London in 1714, and he spent the following year as a court musician in Düsseldorf. He then returned briefly to Venice before joining the musical establishment of Elector August of Saxony in Dresden in 1717. Frictions with the German musicians quickly developed because of Veracini’s preferential treatment and high salary, but he left his post only in 1723, after hurling himself out of a third-story window to escape what he was convinced was a plot on his life. For the next decade, he was active as a violinist and composer of sacred music in Florence. He spent most of the years between 1733 and 1745 in London, performing, producing his four operas with considerable success, and overseeing the publication of some of his instrumental

works. Veracini passed his last years in his native Florence, directing the musical activities of the churches of San Pancrazio and San Michele agl’Antinori and occasionally concertizing.

When Veracini learned that the music-loving Prince Friedrich August of Saxony was visiting Venice in 1716, he composed for him the Six Overtures for Oboes, Strings, and Continuo as a petition for a job at the court of the young man’s father in Dresden. The tactic was a success and Veracini joined the music establishment of the Elector August of Saxony early the next year. The Six Overtures, as that title indicated in the 18th century, are suites that mix abstract movements with varying dance types. The last one, in G minor (though often erroneously listed in B-flat major), gives sufficient prominence to the oboes that it also takes on the character of a concerto. The first and fourth movements (both Allegro) follow the typical Baroque model for the concerto, with solo oboe episodes surrounded by orchestral refrains. The second movement (Largo), also with solo passages, is lyrical and plaintive. The Menuetto (which is sometimes heard as the final movement) is extraordinary, entirely in unison and deriving its substance from Veracini’s sense of melody and instrumental color rather than harmony and counterpoint.

Unico Wilhelm van Wassenaer
Concerto Armonico No. 5 in F minor
 for strings and basso continuo

In 1740, there appeared in The Hague an anonymous publication of six fine *Concerti Armonici* (i.e., “harmonized”) for strings and basso continuo. The publisher was listed on the title page as Carlo Ricciotti (ca. 1681–1756), a conductor, violinist, and impresario then active in the Netherlands, who dedicated the volume to his former pupil, the rich and influential Count Willem Bentinck van Rhoon, with the wish that that nobleman would accept the works since they came from an “illustrious hand”—“*Illustre mano*”—that was known to and highly regarded by Bentinck. Early evidence for the provenance of the concertos was appended to a manuscript copy of the music made sometime around 1830 that identified Giovanni Battista Pergolesi as

the music's author; Pergolesi was cited as the composer of the concertos until the middle of the 20th century. Further investigation of the manuscript, however, revealed that the cover page attributing the music to Pergolesi had been pasted over another one inscribed with the name of Handel, thereby fueling considerable debate as to the true composer. The publisher Ricciotti was himself mooted as a possibility, as were such little-known musicians as Johann Adam Birckenstock, Willem de Fesch, and Fortunato Chelleri.

It was not until 1980 that the Dutch musicologist Albert Dunning discovered the solution to this intriguing mystery. In the archives of Twickel Castle in Delden, a town near the German border directly east of Amsterdam, Dunning came across an 18th-century manuscript of the *Concerto Armonici* that contained a remarkable and revelatory preface, written in French: "Score of my concertos, printed by Mr. Ricciotti. These concertos were written at various times between 1725 and 1740. I brought them one by one, as they were finished, to the concert society in The Hague, which was founded by Mr. Bentinck, myself, and several foreign gentlemen. Ricciotti played

first violin. I permitted him to make copies of them one after another. When the half-dozen were completed, he asked my permission to print them. Upon my repeated refusal, he called on Mr. Bentinck van Rhooon for support, and it was the forceful persuasion of the latter that finally caused me to yield, however only on condition that my name under no circumstance should appear on the works and that he [Ricciotti] might set his own name in its place, which he did. He wanted to dedicate them to me, which I absolutely refused, whereupon Mr. Bentinck suggested that he dedicate them to him [Bentinck]. In this way, these concertos were published against my real intentions. In them, one finds some passable things, some mediocre, and some bad. If it had not been for the publication, I might have corrected some of the mistakes, but other commitments left me no time to busy myself with this; also, I would have done the publisher an injustice." These lines were written by Unico Wilhelm, Count of Wassenaer, Lord of Twickel.

Dunning gave the following account of Wassenaer: "Unico Wilhelm, Holy Roman Imperial Count of Wassenaer-Obdam, Knight Banneret of Wassenaer, Baron of Lage, Lord of Twickel,

Members of the Orchestra

Violin 1

Georg Kallweit
Kerstin Erben
Thomas Graewe

Violin 2

Yves Ytier
Lorena Padrón Ortiz
Irina Granovskaya

Viola

Clemens-Maria Nuszbaumer
Anja-Regine Graewel

Violoncello

Jan Freiheit

Double Bass

Walter Rumer

Oboe

Xenia Löffler
Michael Bosch

Bassoon

Rebecca Mertens

Lute

Miguel Rincón Rodríguez

Harpichord

Raphael Alpermann

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foundation.org

Obdam, etc. was born on November 2, 1692 at Twickel in Delden. Almost nothing is known of his youth. In 1710, he was enrolled as a law student at the university in Leiden. Around 1720, he came into contact with the young Willem Bentinck van Rhoon, with whom he shared a love of music. We know of evening musicales that were given alternately by Bentinck and Unico Wilhelm in a townhouse in The Hague. Although we do not know which instrument Wilhelm Unico played, his affinity for music must have been unusually strong. In a document from 1725, we find the first report on Wassenaer the composer, this in the form of a good-humored warning by his brother Johan Hendrik that 'he should not exhaust all his mental capabilities on music paper, but rather exchange his notes for words.'... Unico Wilhelm played an important political role in the Republic of the Seven United Provinces. In foreign affairs, he served his country through diplomatic missions in 1744 and 1746 to the French king (negotiating a peace treaty) and to the Elector of Cologne. On November 9, 1766, Unico Wilhelm died in The Hague, and was buried in the St. Jacobskerk there." Musical composition for such a highly born nobleman could never be more than just a hobby, and might even be viewed askance in certain quarters, so he chose anonymity to notoriety. Virtually no compositions by him other than the six *Concerti Armonici* are known to exist (a motet for two sopranos and bass shows him to have been influenced by early-18th-century French music), but these handsome creations, written in the expansive idiom of the late Baroque, mark Wassenaer as a genuine and fully formed talent.

The Concerto No. 5 in F minor follows the model of Corelli in its four-movement structure grown from the old "church sonata" (*sonata da chiesa*): slow-fast-slow-fast. The opening Largo is in the nature of a carefully measured processional of almost Handelian breadth. The skillful contrapuntal weavings of the second movement are worked out in quick tempo. The third movement has the easy motion of a pastoral. The bounding finale is an ingenious development of the movement's opening theme.

Carl Philipp Emanuel Bach

Oboe Concerto in B-flat major, Wq. 164

Carl Philipp Emanuel Bach, 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 have avoided the musical atmosphere of the Bach household as a boy, and he learned the art directly from Johann Sebastian. 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 Potsdam, near Berlin. 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 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, in which he was responsible for the music in five churches, was similar to his father's in Leipzig. 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.

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 was derived from a concerted work for harpsichord, a musical category virtually invented by his father that 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—and tempers his characteristic idiosyncratic manner with more *gallant* elements. The opening movement, reminiscent of a courtly gavotte, is based on a main theme with distinctive dotted rhythms (i.e., the usual pattern is reversed so that the short note comes first) and a long, smooth line often in triplets. Both ideas are worked out at length before their recapitulation and a solo cadenza round out the movement. Bach’s personal idiom, with its quirky rhythms and phrasing, sudden dynamic contrasts, and expressive harmony, is more evident in the minor-mode central movement (Largo e mesto [sad]). The finale is rooted in the old Baroque procedure of sections alternating between orchestra and soloist, though here their exchanges are more frequent and conversational to allow for a mutual development of thematic material in the clearly structured manner of encroaching Classicism.

Georg Philipp Telemann

Sinfonia Melodica, TWV 50:2

for two oboes, strings, and basso continuo

With the condescending pronouncement, “Since the best man could not be obtained, mediocre ones would have to be accepted,” City Councilor Platz announced the appointment of Johann Sebastian Bach in 1723 as *Kantor* for Leipzig’s churches. Platz’s “best man” was Georg Philipp Telemann, then the most highly regarded composer in all Germany. Telemann’s association with Leipzig went back to 1701, when he left his hometown of Magdeburg to enroll at the city’s university; he was soon receiving regular commissions from the Leipzig City Council for new service music. In 1702, he became director of the local opera house, and began churning out specimens of that genre to fill his own stage. Two years later, he started a *Collegium Musicum* with

some of his talented university friends in a local coffee house to give concerts of instrumental music and was also appointed organist and *Kapellmeister* of Leipzig’s Neukirche. A year later, Count Erdmann von Promnitz lured Telemann to his estate at Sorau, a hundred miles southeast of Berlin, to become his music master. In 1708 or 1709, Telemann was appointed court composer at Eisenach, Sebastian Bach’s birthplace, and in 1712, he moved to the post of city music director in Frankfurt-am-Main. Nine years later, he was named director of music for Hamburg’s five main churches. During his tenure, he also headed the municipal opera house and oversaw the city’s flourishing concert series. He composed with staggering prolificacy for the rest of his days, being slowed only in his last years, like Bach and Handel, by problems with his eyesight. He died of (probably) pneumonia in 1767 (Mozart turned 11 that year), and was succeeded in his Hamburg post by his godson, Carl Philipp Emanuel Bach.

The *Sinfonia Melodica* is actually a suite of seven short movements in varied styles. The opening Allegro assai, with its bustling motion and prominent part for two oboes, provides the suite’s overture. 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 during the following century, and it had achieved the dignified manner in which it was known to Telemann by 1700. The Bourrée, of French origin, is joyful and diverting in character, and, when danced, was begun with a brisk leap, which is mirrored in Telemann’s quick upbeat pattern. The Menuet was originally a quick peasant dance from southwestern France, but had become more stately and measured by the early 18th century; “en rondeau” indicates a musical form with frequent returns of its opening theme. The Loure was derived from a 17th-century country dance accompanied by rustic instruments. (“Loure” is an obsolete French name for the bagpipe.) The Chaconnette, a

“little chaconne,” is based on a repeating three-measure chord progression. The closing Gigue, modeled on an English folk dance, is written in the style of a *canarie*, which was intended to evoke an exotic locale and the supposedly savage natives of the Canary Islands (which, by Telemann’s day, had been a Christianized colony of Spain for almost four centuries).

Alessandro Scarlatti

Concerto Grosso No. 5 in D minor

Alessandro Scarlatti was among the musical paragons of his day, the author of perhaps as many as 117 operas (about 50 are extant), nearly 700 cantatas (the secular Italian variety for solo singer and continuo, comparable to a single opera scene, rather than the sacred German species familiar from the music of Bach), two dozen serenatas (short dramatic, usually pastoral, pieces written to celebrate special occasions), some 40 oratorios, 85 motets, 13 complete or partial Masses, a few keyboard compositions and madrigals, and a small amount of instrumental music. Scarlatti was born in Palermo on May 2, 1660 and was sent to Rome when he was 12 to be cared for by relatives, a practice not uncommon among impoverished Sicilian families to improve the lot of their offspring. In Rome, he may have studied with the noted oratorio composer Giacomo Carissimi or been enrolled in the choir school of one of the local churches or seminaries, but the first documentation of him there concerns his marriage in 1678; the couple’s fifth child (of 10), Domenico (1685–1757), became one of the following generation’s leading composers. Scarlatti’s first opera appeared in 1679 and it won for him the patronage of Queen Christina of Sweden, then ameliorating her exile in Rome through her generous support of the city’s arts. (Corelli was also her protégé.) In 1683, the Marquis del Carpio, the Spanish ambassador to the Vatican and one of Scarlatti’s most ardent aristocratic admirers in Rome, was appointed Viceroy of Naples. He invited Scarlatti to become music director at his new posting, and the composer accepted immediately. Scarlatti wrote some 80 operas during the next 18 years in Naples, most

given first at the Viceroy’s palace before they were transferred to the Teatro San Bartolomeo for public consumption, as well as a nearly endless stream of serenatas, oratorios, and cantatas.

When the War of the Spanish Succession of 1702 made Scarlatti’s position in Naples precarious, he headed north to Florence, where he hoped to receive an appointment from Prince Ferdinando de’ Medici, who had eagerly promoted productions of his operas throughout Tuscany. Though Scarlatti was received warmly, no job was forthcoming in Florence so he went back to Rome, where he was named assistant music director of San Maria Maggiore at the end of 1703. He created many finely crafted oratorios and cantatas in Rome, but he was frustrated by the lack of opportunities to produce opera in that city occasioned by the closing of the local theaters in 1700. When he was invited by the new Austrian Viceroy of Naples, Cardinal Grimani, to return to his earlier position in 1708, he accepted. After going back to Naples, Scarlatti resumed composing operas, though it became clear during the following decade that the public’s taste was moving away from the old *opera seria* of which he was the acknowledged master to the lighter, comic style of musical theater that was the earliest harbinger of musical Classicism. He tried his hand at instrumental music with some modestly scaled *sinfonias* and sonatas, and wrote his last three operas between 1718 and 1721 for festival performances sponsored by his old Roman patrons, but, like Bach, he found his music hopelessly outdated during his last years. He died in Naples on October 22, 1725.

Scarlatti’s Six Concertos in Seven Parts (also known as his Concerti Grossi) were published by Benjamin Cooke in London in 1740, 15 years after the composer’s death. They were probably composed around 1720, when Scarlatti had returned to his position as *Kapellmeister* for the Viceroy of Naples and was writing some instrumental music when the fashion for his operas and cantatas was quickly waning. The curious timing of the posthumous publication was explained by the remarkable success Cooke had enjoyed with a daring venture eight years before, when he had published the complete works of

Arcangelo Corelli, including the famed Concerti Grossi, Op. 6, and was willing to take a similar chance with Scarlatti's concertos; it was the only publication of Scarlatti's instrumental music before the 20th century. The Concerto Grosso in D minor, only six minutes long and consistently in a somber minor mode, comprises an imitative Allegro, a deeply felt Grave, a lively Giga [gigue] and an elegant Minuetto that contrasts the typical *concerto grosso* solo group of two violins and cello with the full ensemble.

Antonio Vivaldi

Violin Concerto in D minor, Op. 4, No. 8 (from *La Stravaganza*), RV 249

Vivaldi's Violin Concerto in D minor was published in 1716 in Amsterdam by Roger Estienne among a collection of 12 such works together titled *La Stravaganza* (Op. 4), indicating an "extravagance" of harmonic daring and flamboyant solo passages; Vivaldi dedicated the volume to Vettor Delfino, an aristocratic student of his in Venice. Such expressive and formal *stravaganza* is exemplified by the opening movement. The formal model for fast movements of Baroque concertos (which Vivaldi did much to develop) was "ritornello," in which a recurring orchestral refrain ("ritornello" = "return") is separated by intervening episodes for the soloist. Expressively, 18th-century musical philosophy held that emotions should not be mixed within a single movement, that once a piece starts it carries a single general mood (and tempo and thematic material) to the end. The remarkable Violin Concerto in D minor defies both of those concepts. It begins not with the standard orchestral introduction but with the soloist winding through strange, twisting phrases with unusual melodic leadings. The orchestra does eventually come in and the music then proceeds according to the expected "ritornello" procedure, but it is suddenly broken off by a series of block chords in slow tempo (*Adagio*). The movement resumes with almost breathless impatience, using new themes in a new meter and a new tempo (*Presto*). This music, too, is suddenly stopped by a long passage of slow, solemn harmonies (*Adagio*), a sorrowful benediction to an extraordinary movement. With its dramatic swings and

daring juxtapositions, this is music not so much of the concert hall as of the opera house, perhaps a wordless analog to Vivaldi's work in the theater—he claimed to have written 94 operas; about half that number have been identified and 20 or so still exist in whole or part.

After the experimentation of the opening movement, the concluding Allegro, with its *ritornello* form and uniform mood and theme, reaffirms the established conventions, though its stern character and chromatically inflected solo episodes lend it an expressive weight appropriate to close this product of Vivaldi's remarkable invention.

George Frideric Handel

Concerto grosso in D minor, Op. 3, No. 5, HWV 316 for two oboes, strings, and basso continuo

Handel's first published concertos were the set of six Concerti Grossi issued by John Walsh in 1734 as the composer's Op. 3. Walsh had enjoyed an excellent success with Handel's 12 Sonatas for Melody Instrument and Continuo (Op. 1) and six Trio Sonatas (Op. 2), published the year before (as well as with publications of concerti grossi by Corelli, Geminiani, and others), and Op. 3 was meant to capitalize on Handel's popularity and the swelling demand among performers for new material. The details of Handel's involvement in the publication are unknown (numerous mistakes in the original printing suggest that it was distant), but he was able to realize a share of the profits from it, profits that were especially welcome since his operatic ventures at the time were mired in a financial crisis caused by competition from a rival opera company sponsored by the Prince of Wales.

For Op. 3, Walsh assembled a set of six concertos that Handel had probably composed at various times between 1710 and 1722. Except for the Concerto No. 1, for which no models are known, many of the movements were reworkings of other of Handel's pieces from such diverse sources as the *Brookes Passion*, the *Chandos Anthems*, the operas *Amadigi* and *Ottone*, and various keyboard compositions. They were among the most popular of all

18th-century instrumental music, achieving some 29 printings within just 30 years. Their immediate renown may have been spurred by Walsh's announcement in the first edition that several of them had been performed at the wedding of the Prince of Orange and Princess Anne (a pupil of Handel) at the Royal Chapel in St. James' on March 14, 1734. In his study of Handel's concertos, Stanley Sadie conjectured that it was possible the works comprising Op. 3 had even been specially assembled for the occasion, and that Walsh's publication was a sort of musical souvenir of the event.

The Concerto in D minor, Op. 3, No. 5 opens with two movements based on music from the *Chandos Anthems*, the dozen Psalm settings

Handel wrote for the family chapel services of James Brydges, Duke of Chandos, while serving as director of music at the Duke's estate in Middlesex in 1717–18. The somber, short-phrased Largo and the following Allegro, a fugue on two subjects, form the introduction to "In the Lord Put I My Trust" (HWV 247), the second of the *Chandos Anthems*. The elaborately imitative fourth movement is taken from the overture to "As Pants the Hart for Cooling Streams" (*Chandos Anthem* No. 6, HWV 251b). The lamenting central Adagio and the spirited finale, based around the returns of a unison refrain, were originally composed for this concerto.

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ABOUT THE ARTISTS

The *Akademie für Alte Musik Berlin* (Akamus) was founded in 1982 in Berlin. Since its beginnings, it has become one of the world's leading chamber orchestras on period instruments, and the ensemble can now look back on an unprecedented history of success. From New York to Tokyo, London to Buenos Aires, Akamus is a welcome guest, appearing regularly at the most important venues throughout Europe and internationally, touring as far afield as the United States and Asia.

Akamus has established itself as one of the pillars of Berlin's cultural scene, having enjoyed its own concert series at the Konzerthaus Berlin for more than 30 years and collaborated with the Staatsoper Berlin on Baroque repertoire since 1994. In addition, the ensemble has had its own concert series at Munich's Prinz-regententheater since 2012.

With up to 100 performances each year, Akamus performs in a variety of configurations, offering programs that range from chamber music to symphonic repertoire. As well as working with guest conductors, the orchestra is often directed from the leader's chair by one of its three concert masters: Bernhard Forck, Georg Kallweit, and Stephan Mai.

The ensemble has an especially close and enduring partnership with René Jacobs. Their mutual passion to explore new paths has led to the

rediscovery and new interpretation of many operas and oratorios, to great international critical acclaim. In the recent past, Akamus was directed by Emmanuelle Haïm, Bernhard Labadie, Paul Agnew, Diego Fasolis, Fabio Biondi, and Rinaldo Alessandrini.

Akamus' fruitful partnership with the RIAS Kammerchor Berlin has produced many award-winning recordings. In addition, the ensemble works in close cooperation with the Bavarian Radio Chorus. Regular guests include internationally renowned soloists such as Isabelle Faust, Kit Armstrong, Alexander Melnikov, Anna Prohaska, Werner Güra, Michael Valle, and Bejun Mehta. Together with the dance company Sasha Waltz & Guests, Akamus has developed acclaimed productions such as *Dido & Aeneas* (music by Purcell) and *Medea* (Pascal Dusapin).

Recordings of the ensemble have won numerous important awards, including the Grammy, Diapason d'Or, Cannes Classical, *Gramophone*, Edison, MIDEM Classical, Choc de l'année, and the Jahrespreis der Deutschen Schallplattenkritik. In 2006, Akamus received the Telemann Prize of Magdeburg and in 2014 both the Bach Medal and Echo Klassik.

Akamus' most recent CD productions include Bach violin concertos with Isabelle Faust; Handel's *Concerti Grossi*, Op. 6; Haydn's *Missa*

cellensis together with the RIAS Kammerchor; and oboe concertos by Carl Philipp Emanuel Bach with Akamus' solo oboist Xenia Löffler.

For more information, please visit the orchestra's website at www.akamus.de.



Georg Kallweit

As concertmaster and soloist of the Akademie für Alte Musik Berlin, Georg Kallweit 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, he has worked regularly as a guest concertmaster and soloist with numerous historical and modern orchestras, including the Finnish Baroque Orchestra, Ensemble Resonanz Hamburg, and the Deutsches Sinfonie Orchester.

He has also been active with the lutenist Björn Colell in the duo *Ombra e Luce*, an ensemble that focuses on early Italian Baroque music.

Kallweit has been part of more than 70 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 Berliner Barock-Compagny, and recitals with *Ombra e Luce*.

Georg 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, Berlin, Rostock, Helsinki, and Saint Petersburg. He is also a coach of the youth Baroque orchestra *Bachs Erben* (Bach's Heirs).



Xenia Löffler

Xenia Löffler, a member and solo oboist of the Akademie für Alte Musik Berlin since 2001, has earned an excellent reputation in recent years as a soloist and chamber and orchestral musician. As a soloist, she performs worldwide with Akamus.

In addition, she has worked with the Collegium 1704 (Prague), the Batzdorfer Hofkapelle, and the Handel Festival Orchestra Halle, as well as with a range of renowned conductors.

Löffler has a particular interest in exploring unknown repertoire for the oboe. She has released several internationally acclaimed solo CDs on labels including Harmonia Mundi France (*Venice: The Golden Age*, nominated for the BBC Music and the *Gramophone Awards*), Supraphon (A. Reichenauer), and Accent (*The Oboe in Dresden*). Her latest recording with Akamus features oboe concertos by Carl Philipp Emanuel Bach.

She is also the founder of the wind octet *Amphiona*, a regular guest at international festivals since 1998. The ensemble has recorded nine highly acclaimed CDs.

Löffler teaches historical oboe at the Universität der Künste in Berlin and gives master classes in Germany and abroad.