



**WASHINGTON BACH
CONSORT**
Dana Marsh, Artistic Director

**THE VIRTUOSO RECORDER:
VINCENT LAUZER PLAYS BACH AND TELEMANN**

Friday, February 23, 2024
Live! at 10th & G
945 G Street NW, Washington, DC

Saturday, February 24, 2024
St. Paul's Episcopal Church
228 S. Pitt Street, Alexandria, VA

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VINCENT LAUZER PLAYS BACH AND TELEMANN

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PROGRAM

- Sonata for recorder and continuo in G minor, BWV 1034
(After the Sonata for flute and continuo in E minor)
Adagio ma non tanto
Allegro
Andante
Allegro
- Johann Sebastian Bach (1685–1750)
- Sontata for two flutes or violins or recorders
without bass in D major, TWV 40: 101
Dolce
Allegro
Largo
Vivace
- Georg Philipp Telemann (1681–1767)
- Sonata for recorder, violin and continuo in D minor
(dubiously attrib. G.P. Telemann as TWV 42:d10)
Allegro
Adagio
Allegro
Presto
- ?Pierre Prowo (1697–1757)
- Sonata for bass recorder, viola and continuo
in F major Wq. 163/1, H. 588
Un poco Andante
Allegretto
Allegro
- Carl Philipp Emanuel Bach (1714–1788)
- Sonata for recorder and continuo in C major, TWV 41:C2
Cantabile
Allegro
Grave
Vivace
- G.P. Telemann
- Sonata no. 3 in D minor, BWV 527
Andante
Adagio e dolce
Vicace
- J.S. Bach

Vincent Lauzer, Recorder
Risa Browder, Violin/Viola
Patrick Merrill, Harpsichord
Wade Davis, Cello/Viola da Gamba

What, Exactly, Is “Chamber Music?”

By Daniel R. Melamed

Many performances by the Washington Bach Consort take place in large public spaces and are heard by big groups of listeners, just as they were in the eighteenth century. Bach’s cantatas, passion settings, and other oratorios were consumed in his time by congregations rather than audiences, of course, but in performances by professional musicians in large venues for the benefit of distinct listeners, just as today. There would likewise have been a concert-like atmosphere at a place like Zimmermann’s Coffee House in Leipzig, where a mixed ensemble of professional and amateur musicians that Bach sometimes directed might perform concertos or a dramatic cantata like *The Contest Between Phoebus and Pan* BWV 201 (recently recorded by the WBC) for patrons of the shop.

But the works on this program, from a repertory broadly known as “chamber music,” are different. We probably think of “chamber works” today as pieces for small ensembles—just a few players or singers. The term is actually derived from a seventeenth-century three-fold division of kinds of music based on the place of its performance: in the church, on the stage, or in the studio (or “chamber”). A designation of place (the chamber) has come to be understood as a specification of small scoring.

Works for just a few players might still be called “chamber music” in our time, but we often attend concerts of it performed by professionals in public halls before a good-sized audience. There is a contrast here with eighteenth-century practice, but it does not really lie in the size of the venue. The most important difference is that “chamber music” wasn’t really intended for listeners in its time. Instead, it was designed for the performers themselves. Chamber music could be for recreation, or for socializing, or for the opportunity of hearing ensemble music in an age before recording technology. Chamber works were for the amusement or edification of the players; the presence of listeners, if any, was an afterthought. And players were more likely to be amateurs than professionals, people high enough in income and social standing to have money for instruments and music and leisure time for music as a pastime.

The character of chamber works as music for performers had several consequences. One is that much of it was published as a commercial venture aimed at amateur purchasers. The early eighteenth-

century leader in this was surely Georg Philipp Telemann, who more or less invented the role of the composer as an entrepreneurial self-publisher. The two securely attributed works by him on this program (a sonata for two melody instruments alone TWV 40:101 and one for recorder and basso continuo TWV 41:C2) were each printed and offered for sale. The duet was part of a collection of six such works (the normal number in a set) issued in Hamburg in 1726/7 and later in Amsterdam, Paris, and London as well. The recorder sonata was an entry in a biweekly musical journal, *Der getreue Music-Meister* (*The Faithful Music Master*) that Telemann issued in 1728-29. Both of these prints were aimed at the amateur market and feature highly inventive and varied music that is still accessible to a non-professional.

The commercial element encouraged practicality on the part of the composer, and in fact this is another consequence of this music’s identity as recreational. Telemann’s duet collection, immensely popular in its time, offered music for two players without requiring a keyboard instrument playing basso continuo. It is telling that there was a big market for such pieces all through the eighteenth century. Much of the repertory in this scoring consisted of arrangements of more fully scored pieces; Telemann’s collection represents original music for two instruments without bass.

And the practicality goes further: Telemann’s title page describes the work as being for two transverse flutes, or for two violins, or for two recorders. This designation (and the design of the pieces) potentially tripled the market for the collection. To accommodate this variety of instrumentation, Telemann stuck to the range of the flute; when played on the violin, the musical lines do not require the lowest string on the instrument. And to accommodate recorders the composer resorted to a notational trick. Recorders are inherently pitched somewhat higher than flutes, and so lack the lowest notes available on that instrument. As it happens, a recorder player can read from the same notation if he or she pretends that the notes sit one line higher on the staff (five-line framework on the printed page). To suggest this, the duets are printed with two so-called clefs (literally “keys”) that indicate what note name to associate with a given line; one is for flutists and violinists, the other (placed lower on

the staff) for recorder players.

This sort of flexibility in instrumentation is a hallmark of eighteenth-century chamber music, and can be seen in several guises on this program. The sonata Wq 163/1 by Carl Philipp Emanuel Bach, J. S. Bach's second-oldest son, calls for the odd combination of bass recorder, viola, and basso continuo. There must have been some specific need for such a piece to prompt the composer to adopt such a strange scoring. But the work actually exists in two other versions as well: another for this same combination, but with differences that include the swap of musical lines in the first movement, and yet another for the much more usual trio sonata scoring of two violins and continuo. All three versions stem from C. P. E. Bach himself, and it was entirely ordinary for him to adapt such pieces for different purposes (whatever they were).

There is a lot we do not know about the trio sonata for recorder, violin and continuo that appears third on the program. One uncertainty is the composer; the piece was long attributed to Telemann but this seems very unlikely on musical grounds—there are just too many grammatical mistakes, and too many ways in which it veers from the norms of his sonata writing. (A recent plausible suggestion is that the work is by one Pierre Prowo, an organist in a town near Hamburg and a close contemporary of Telemann). Another uncertainty is the work's original scoring, because some of the problems with the piece can be explained by the likelihood that the two violin lines formed the original piece and that the basso continuo line was added later. Here, then, is another adaptation in scoring.

The recorder sonata BWV 1034 that opens the program is one of a handful of chamber works by J. S. Bach that are known today. Several others appear to have existed in multiple alternative scorings. There is no evidence for a version of this piece for recorder—only a version for transverse flute is known. But it is well within likely eighteenth-century practice to adapt the piece for recorder. This has been done by transposing the piece up, just as with Telemann's duets, so a flute piece originally in E minor now sounds on the recorder in G minor, a little higher.

The adaptation of scoring is, in effect, built into the final work on the program, the sonata BWV 527. This is originally an organ work in the form in which it comes down to us from J. S. Bach. It appears to be part of a broad project on Bach's part to produce repertory for the organ that extended beyond hymn-based

pieces, improvisatory fantasies and toccatas, and prelude/fugue pairs. One way in which he extended the repertory was by transcribing instrumental concertos, taking advantage of the organ's ability to distinguish solo and orchestral sonorities by the player's choice of sounding pipes (a performance element known as "registration"). For smaller-scale works he turned to the sonata, producing a set of six for solo organ. These works use the right and left hands, each usually playing on a distinct keyboard ("manual"), in place of the usual two treble instruments, with the feet playing the bass line on the pedals. This lets one organist perform music in a texture that suggests three players. Given that these trio sonatas for one player took multi-player chamber music as their model, it is a natural instinct to split up the lines among three instruments, creating a work for the chamber out of one for the organ loft—but effectively returning it to the (small) place from which its musical type came.

Daniel R. Melamed

Daniel R. Melamed is professor of musicology at the Indiana University Jacobs School of Music. His book *Hearing Bach's Passions* (Oxford University Press), now in an updated paperback edition, is designed for general readers and discusses Bach's passions today against the background of their presentations in the eighteenth century. His most recent book, *Listening to Bach: the Mass in B Minor and the Christmas Oratorio* (Oxford), also for general readers, takes up issues of listening and is illustrated with many recorded examples.

ABOUT THE ARTISTS

Hailed for his athletic and virtuoso playing and for his sensitive interpretations, recorder player Vincent Lauzer leads an active career as a performer, artistic director, and teacher. He is the artistic director of the Lamèque International Baroque Music Festival, the youth development program coordinator for Arion Baroque Orchestra, and the co-artistic director of the Montreal Baroque Festival. In October 2018, his recording of Vivaldi's concertos with Arion Baroque Orchestra was awarded a Diapason d'Or by the famous French magazine Diapason.

Winner of several prizes in national and international competitions, he has been awarded the Fernand Lindsay Career Award, a scholarship given to a young promising Canadian musician for the development of an international career. He was named Révélation Radio-Canada in 2013-2014 and Breakthrough Artist of the Year at the 2012 Opus Awards. In 2012, he won the First Prize at the Stepping Stone of the Canadian Music Competition and the Career Development Award from the Women's Musical Club of Toronto. He also won the First Prize in the 2009 Montréal International Recorder Competition.

Vincent is a member of Flûte Alors!, Pallade Musica and Ensemble La Cigale and regularly performs as a soloist with Arion Baroque Orchestra, La Bande Montréal Baroque, the Montreal Symphony Orchestra, the Pacific Baroque Orchestra, and Les Violons du Roy. He has played in various series and festivals in Canada and in the United States as well as in Mexico, France, Germany, Spain and Belgium.

Vincent teaches at McGill University, Université du Québec à Montréal, at CAMMAC music camp, for the Outaouais Recorder Society, and for the Toronto Early Music Players Organization.



Risa Browder, violinist and violist, whose playing *The Washington Post* has called “flavorful and expressive,” grew up in Princeton, New Jersey. Asked at age three if she would like to learn the violin, she answered her parents with an emphatic, “Yes!” She’s been playing ever since, nowadays focusing on historically-informed performance on violin, viola, viola d’amore, and occasionally treble and tenor viols. She trained at Oberlin Conservatory (Ohio), the Royal College of Music (London, UK), and the Schola Cantorum (Basel, Switzerland), studying with some of the great pioneers of the HIP movement: Marilyn McDonald, Catherine Mackintosh, and Jaap Schroeder. Having completed her studies, she began her musical career in Europe playing and recording with groups like the Academy of Ancient Music, the English Concert, and les Musiciens du Louvre, among others. Now living in the Washington, DC area, she co-directs *Modern Musick*, in residence at Georgetown University, with whom she has performed a wide range of repertoire from the early Baroque to Classical, including the music of Corelli, Handel, Vivaldi, Bach, Haydn, Mozart, and Beethoven. She appears regularly as soloist and concertmaster with the Folger Consort, as principal viola with the Washington Bach Consort, with the National Cathedral Baroque Orchestra, and as a guest artist with REBEL. At the Peabody Conservatory Risa teaches Baroque violin and viola, and with her husband cellist John Moran co-directs the Baltimore Baroque Band, Peabody’s acclaimed Baroque orchestra. Their work with this group garnered them Early Music America’s Thomas Binkley Award in 2018. Many of her Peabody students have gone on to become respected performers in the world of Early Music, both in this country and abroad. In addition to her busy performing schedule and conservatory teaching, Risa directs the middle- and high-school orchestras at the H-B Woodlawn Secondary Program in Arlington, Virginia.



ABOUT THE ARTISTS

Patrick Merrill is a harpsichordist, organist, and pianist based in Washington, D.C., where he is active as a solo and collaborative keyboard recitalist, choral conductor, and educator. In addition to performing a wide variety of solo and ensemble repertoire, Mr. Merrill is a passionate practitioner and advocate of historical improvisation. Mr. Merrill completed his Master of Music degree in harpsichord performance in 2015 at the Peabody Institute of the Johns Hopkins University, where he studied with Dr. Adam Pearl. In 2016, he won second prize at the eighth Mae and Irving Jurow International Harpsichord Competition. He has enjoyed collaborations with Barthold Kuijken and François Lazarevitch, and participated in master classes with Trevor Pinnock, Davitt Moroney and Jean Rondeau. He also served as accompanist at the Amherst Early Music Winter Workshop and the Oberlin Baroque Performance Institute, and coached ensembles for Capitol Early Music. His continuo work includes appearances with Tempesta di Mare, Pro Musica Rara, Modern Musick, Mountainside Baroque, Baltimore Symphony Orchestra, Pressenda Chamber Players, Pennsylvania Philharmonic, Washington Chamber Orchestra, the Bach in Baltimore series, the Handel Choir of Baltimore, and the Annapolis Symphony Orchestra. Mr. Merrill serves on the faculty of the Department of Music at The George Washington University and at Baltimore School for the Arts, and as the Director of Music and organist at St. Stephen Martyr Catholic Church in Washington, D.C. He is currently a Doctoral Candidate at Peabody, where he is a recipient of the Peabody Dean's DMA Fellowship.



Wade Davis was born in New York in 1982. At the age of seven, he began studying the cello in the String Project at the University of South Carolina, in Columbia, South Carolina. After two years of studying privately with Ashley Gobbel, Wade began studying with Dr. Robert Jesselson, Professor of Cello at the University of South Carolina. Wade was the winner of the South Carolina Philharmonic Jr. Young Artist's Prize in 1998 and the South Carolina All-State Orchestra Concerto Competition winner for 2001. Wade's studies continued with Dr. Jesselson for eight years until Wade's graduation in the Inaugural Class of 2001 at the Governor's School for the Arts and Humanities. He then attended the North Carolina School for the Arts in Winston-Salem. After two years of tutelage with Marcy Rosen, Wade transferred to the College of Charleston where he completed his undergraduate studies with Professor Natalia Khoma. He then obtained both a Master's Degree in Baroque Cello Performance and a Graduate Performance Degree in Historical Cello from Peabody Conservatory of Johns Hopkins University as a student of John Moran.



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Sunday, March 10, 2024 at 4:00 p.m.
National Presbyterian Church

Haydn's The Creation

From Genesis to Milton's Paradise Lost

Sunday, April 21, 2024 at 4:00 p.m.
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Women of the Baroque

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Saturday, March 23, 2024 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

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Mondays at St. Mark's Capitol Hill (DC) at 12:10 p.m.
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Sehet! Wir gehen hinauf gen Jerusalem, BWV 159

Prelude & Fugue in C minor, BWV 546
March 4 & 5, 2024

Wer mich liebet, der wird mein Wort halten, BWV 74

Concerto in D minor, BWV 596 (after Vivaldi)
April 8 & 9, 2024

Ihr werdet weinen und heulen, BWV 103

Liebster Jesu wir sind hier, BWV 731, and Prelude &
Fugue in G major, BWV 541
May 6 & 7, 2024



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Paulina Francisco, soprano

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