



**DIRECTOR'S SERIES**  
**CONCERTI VIRTUOSI**  
BACH'S BRANDENBURG CONCERTI

Sunday, April 24, 2022

**St. Paul's Lutheran Church**  
4900 Connecticut Ave NW  
Washington, DC

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





# CONCERTI VIRTUOSI

## *Bach's Brandenburg Concerti*

**Daniel S. Lee, Guest Director**

Brandenburg Concerto No. 2 for Trumpet, Recorder, Oboe, and Violin in F Major, BWV 1047  
[Allegro] Johann Sebastian Bach (1685–1750)  
Andante  
Allegro assai

Concerto for Violin and Oboe in D Minor, BWV 1060R (reconstruction by Klaus Hofmann)  
Allegro  
Adagio  
Allegro

Daniel S. Lee, violin, and Margaret Owens, oboe

Concerto for 3 Violins in D Major, BWV 1064R (reconstruction by Wilfried Fischer)  
Allegro  
Adagio  
Allegro

Daniel S. Lee, Tatiana Chulochnikova, and Carmen Johnson-Pájaro, violin

### *Intermission*

Brandenburg Concerto No. 5 for Flute, Violin, and Harpsichord in D Major, BWV 1050  
[Allegro]  
Affettuoso  
Allegro

Concerto for Oboe d'amore in A Major, BWV 1055R (reconstruction by Wilfried Fischer)  
[Allegro]  
Adagio [alt., BWV 249/2]  
Allegro ma non tanto

Geoffrey Burgess, oboe d'amore

Concerto for Violin, Cello, and Trumpet, TWV 53:D5 Georg Philipp Telemann (1681–1767)  
Vivace  
Adagio  
Allegro

Daniel S. Lee, violin; Josh Cohen, trumpet; and John Moran, violoncello

**Glen S. Fukushima**, underwriter

# Musicians

## Guest Director & Violin

Daniel S. Lee

## Flute

Colin St-Martin

## Recorder

Daphna Mor

## Oboe & Oboe d'amore

Geoffrey Burgess

## Oboe

Margaret Owens

## Trumpet

Josh Cohen

## Harpichord

Leon Schelhase

## Violin

Tatiana Chulochnikova

Carmen Johnson-Pájaro

Leslie Nero

Caroline Levy

## Viola

Risa Browder

Isaiah Chapman

## Violoncello

John Moran

## Violone

Jessica Powell Eig

# Guest Director



Praised for his “ravishing vehemence” and “fleet-fingered, passionate...soulful performance” (*The New York Times*), period violinist **Daniel S. Lee** enjoys a varied career as a soloist, leader, collaborator, scholar, and educator. He is the founding director of the Sebastians, a period ensemble based in New York City and critically acclaimed for its “everywhere sharp-edged and engaging” (*The New York Times*) programs. The Sebastians’ “technical and timbral tour-de-force” (*I Care If You Listen*) performances won the Audience Prize at the 2012 Early Music America Baroque Performance Competition and advanced them to the finals of the 2011 York Early Music International Competition. Daniel currently serves as the concertmaster

of Early Music New York, the Providence Baroque Orchestra, and the Washington National Cathedral Orchestra. In previous seasons, he performed as a soloist and guest concertmaster for the Freiburg Baroque Orchestra, the New York Baroque Incorporated, Quodlibet Ensemble, TENET, and the Yale Schola Cantorum, among others. From 2005 to 2017, he was the music director and principal conductor of the Albano Ballet in Hartford, CT.

A violino piccolo specialist, Daniel has performed as a soloist in Bach’s Brandenburg Concerto No. 1 and Cantata 140 for Trinity Wall Street, Yale University, and the New Haven Oratorio Choir. With the Sebastians, he made the modern-day premiere and recording of his own transcription of Johann Pfeiffer’s concerto. His current research explores the repertoire and performance practice of the violoncello da spalla, for which Daniel is in demand as an authoritative performer of Bach’s six Cello Suites. He performs on various historical instruments and fosters ongoing collaborative research with luthier Karl Dennis (Warren, RI) and bowmaker David Hawthorne (Waltham, MA).

He is on the early music faculty at the Yale School of Music and has offered guest lectures and masterclasses at Connecticut College, the Juilliard School, the Manhattan School of Music, Purchase College (SUNY), Stony Brook University, the University of Kansas, and the University of North Carolina at Chapel Hill. He has studied at the Juilliard School (BMus.), the Yale School of Music (MMus., AD, MDiv.), and the University of Connecticut (DMA). As an ordained minister in the Presbyterian Church, Daniel explores the intersection between arts and spirituality. He aspires to redefine the roles of sacred and secular music in relation to their intention, function, and venue. Complementing this work is his continuing study of various ancient and modern languages.

# Meet the Artists



**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.



**Geoffrey Burgess** has played a key role in the early music revival on three continents. Australian by birth, he played Baroque oboe around the globe, and is known equally as a scholar of early music. He was a member of Les Arts Florissants in Paris for twenty years, and since relocating to the U.S. in the 90s, has appeared regularly as soloist, orchestral and chamber musician with the Washington Bach Consort, Philadelphia Bach Collegium, Concert Royal (New York), Mercury (Houston), the Boston Early Music Festival Ensemble, Publick Musick (Rochester), Pegasus Early Music, and is a member of the virtuoso chamber ensemble Kleine Kammermusik.

In addition to numerous recordings of orchestral and operatic repertoire, Geoffrey’s solo recordings include music of the Bach Family, newly commissioned works for Baroque oboe and harpsichord, and Classical chamber music with the Cambini Winds. Dr. Burgess has taught at Stony Brook, Duke, and Columbia Universities, and on the faculties of Oberlin, Longy and Amherst summer schools. He is currently Baroque Oboe Instructor at the Eastman School of Music, and is sought after as a master teacher, giving workshops and guest lectures at venues such as the Utrecht Early Music Festival; the conservatories in Amsterdam, The Hague, and Paris, and the Mozarteum in Salzburg. As well as author of the standard work on the oboe in the English language (*The Oboe*, Yale UP, 2004), his writings include *Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World* (Indiana UP, 2015), and a critical edition of Bruce Haynes’s Nachlass, *The Pathetick Musician: Moving an Audience in the Age of Eloquence* (Oxford UP, 2016). He is currently writing a historical novel based on the life of Bach’s oboist Caspar Gleditsch with the provisional title *The Thorn of the Honey Locust*.



Praised for her “fine performances” (*The Washington Post*), “dark plush romantic violin sound” (*New York Concert Review*) and “thrilling technique and bravura style” (*San Francisco Classical Voice*) Ukrainian-American violinist **Tatiana Chulochnikova** pursues an active career as a soloist, orchestra leader and chamber musician with performances spanning throughout the United States. Born in Kharkiv, Ukraine, Chulochnikova began playing violin at the age of seven and made her professional debut at 14 playing Bruch’s violin concerto with the Kharkiv Philharmonic. Chulochnikova received her professional training at the Tchaikovsky College of Music and Tchaikovsky Conservatory in Moscow. She also holds degrees from Oberlin Conservatory and the Juilliard School.

An award winning violinist, in 2016 Tatiana recorded her debut solo album, a world premiere recording of violin works by the late 19th century composer Theodore Akimenko. The CD was released worldwide in July 2016 on the british recording label *Toccata Classics* and earned several very enthusiastic reviews, including from *Fanfare Magazine* (US), which called it “a fascinating release,” and *Classica Magazine* (France), which described the interpretation as a “total commitment and a free lyricism that goes straight to the heart.”



A native of the Washington, DC area, Baroque trumpeter **Josh Cohen** is greatly sought after by many leading early music ensembles throughout North America. For the past ten seasons, Josh has been principal Baroque trumpet with the Washington Bach Consort. He has also performed as principal and solo Baroque trumpet for ensembles such as Studio de musique ancienne de Montréal, Arion (Montreal), Bach Sinfonia (Washington, DC), Aston Magna (Boston), Musica Maris (Rhode Island), Houston Bach Society, and Ensemble Telemann (Montreal), and has participated in festivals such as the Indiana Festival of Early Music, International Festival of Baroque Music at Lamèque (New Brunswick, Canada) and the Bach Festival of Montreal. Mr. Cohen has recorded some of the most famous and demanding works for Baroque trumpet, most recently including J.S. Bach’s Brandenburg Concerto no. 2 with Montreal-based Ensemble Caprice. He can be heard on the Washington Bach Consort’s recording of Bach’s Cantata no. 51 with soprano Elizabeth Futral. Two recordings Mr. Cohen participated in with prominent Canadian ensembles were both nominated for the 2009 Juno Awards: “Let the Bright Seraphim” with soprano Karina Gauvin and Tempo Rubato, and his recording of Vivaldi’s *Gloria* with Ensemble Caprice, the latter of which won the Juno award for Best Album of the Year in the vocal category. Mr. Cohen received a M.Mus. from McGill University and a B.Mus. from the New England Conservatory of Music. He currently plays on a Baroque trumpet made by Matt Martin of Norwich Natural Trumpets after an original by Kodisch (1710). Mr. Cohen recently inked a record contract with Chandos Records for his debut Baroque trumpet solo CD, *Altissima*, slated for release in late 2022 or early 2023.



Praised for her “natural expressiveness,” **Jessica Powell Eig** has crafted a dynamic and varied career performing on double bass, violone, and viola da gamba. In the 2021–2022 concert season, she appears with Washington Bach Consort, American Bach Soloists, ARTEK, The Thirteen, Inscape/Urban Arias, Opera Lafayette, Washington National Cathedral Orchestra, New Orchestra of Washington, National Philharmonic, and many others. In 2018 she joined the faculty of the Chamber Music Conference and Composers’ Forum of the East. She is a regular guest lecturer in double bass pedagogy at the University of Maryland. In 2010, Jessica completed a DMA in double bass performance at SUNY-Stony Brook. She received her earlier training at Cincinnati College-Conservatory, the Eastman School of Music, and the Juilliard School.





Violinist **Carmen Lavada Johnson-Pajaro**, a native of Alabama, is a community-based artist living in New York City. Raised in a family of music lovers, Carmen began her musical studies with jam sessions in the living room and eventually found her way to the world of historical performance. She is currently pursuing a master's degree in historical performance at the Juilliard School, studying with Elizabeth Blumenstock, Robert Mealy, and Cynthia Roberts. Carmen recently had the opportunity to perform Haydn quartets on original instruments at the Smithsonian and Library of Congress. Her 2021/2022 season includes performances with Washington Bach Consort, Teatro Nuovo, New York

Baroque Incorporated, Twelfth Night, Bach Akademie Charlotte, Washington National Cathedral, Early Music Access Project, and Juilliard415. Beyond performing, Carmen's commitment to community engagement and education has led to work in schools, shelters, and detention centers across the world. Carmen holds degrees in violin performance from the New England Conservatory and the Eastman School of Music, where she was a Lois Rogers and Links Scholar.



**Daphna Mor** has performed throughout Europe and the United States as both a soloist and ensemble player. Mor's "astounding virtuosity" (*Chicago Tribune*) has been heard in solo recitals in the United States, Croatia, Germany and Switzerland. She appeared as a soloist at Tanglewood and the Met Museum with *Apollo's Fire*, as well as with the New York Collegium, the New York Early Music Ensemble, Little Orchestra Society at Carnegie Hall, and more. As member of the orchestra, Mor performed with the New York Philharmonic, American Classical Orchestra and Orchestra of St. Luke's, to name few.

Mor was awarded First Prize in the Settimane Musicali di Lugano Solo Competition, and has appeared in a duo with Joyce DiDonato on the singer's promotional tour for the album *In War and Peace*. Devoted to new music, Mor has recorded on John Zorn's Tzadik label, and has performed the world premiere of David Bruce's *Tears, Puffes, Jumps, and Galliard* with the Metropolis Ensemble. She co-composed *WAVES* for recorders, voice, cello, and a beat boxer for Carolyn Dorfman Dance and performed it in summer 2017 in New York's Summer Stage, among other venues. Mor is co-founder of the ensemble East of the River with Nina Stern, with whom she tours nationally. Recent highlights include a solstice program for the National Gallery and a new album to be released late 2022 featuring Mor as a vocalist of Sephardi repertoire, with guest artist and legendary oud-player Ara Dinkjian. Mor has also performed in festivals and on stages worldwide as a performer of Jewish, Middle Eastern, and North African repertoire with numerous artists. She can also be heard on Sting's album *If on a Winter's Night* for Deutsche Grammophon. Mor serves as the Music Director of Beineinu, a New York initiative dedicated to the modern cultivation of Jewish culture, and is a performer and teacher of liturgical music of the Jewish diaspora. Mor is a sought after visiting teacher in workshops and universities around the US. She also specializes in and is devoted to early childhood education and leads programs for the Education Department of the Metropolitan Museum of Art.



**John Moran** enjoys a broad-ranging musical career. He holds performance degrees from Oberlin and the Schola Cantorum in Basel as well as a Ph.D. in musicology from King's College London. While based in London, he toured and recorded extensively with groups such as the English Baroque Soloists, the Consort of Musicke, and Les Musiciens du Louvre. Since returning to the US nearly three decades ago, he has been a core member of REBEL. He is artistic director of Modern Musick, in residence at Georgetown University, principal cellist with the Washington Bach Consort, and a regular guest artist with the Folger Consort. The Washington Post has called his Bach "eloquent," and praised the "bravado" of his Boccherini and the "nimble fluency" of his Vivaldi, while the LA Times has written, "Cellist Moran projected vigorous and expressive bass lines." He currently chairs the Historical Performance department at Peabody Conservatory, where he teaches viol, baroque cello, and musicology, and co-directs the school's critically acclaimed Baltimore Baroque Band with Risa Browder. Their work with this ensemble was honored with Early Music America's 2018 Thomas Binkley Award. John is proud of his work in the Washington Bach Consort's Wunderkind Projekt, an outreach program introducing DC Public School students to Bach cantatas. He is a contributor to the revised New Grove Dictionary of Music (2001), is writing a historical monograph on the cello for Yale University Press, and is currently president of the Viola da Gamba Society of America and the Kindler Cello Society of Washington, DC. He is married to the violinist Risa Browder.



In demand throughout North America as a performer and teacher on historical oboes, **Margaret Owens** is a founding member of the chamber music group Kleine Kammermusik, whose 2017 album *Fanfare and Filigree (Acis)* has received critical acclaim. She is a featured soloist with Ensemble Sprezzatura, whose debut recording *Altissima* (Chandos) is forthcoming (2023). She is on faculty in the historical performance institutes of Indiana University's Jacobs School of Music and the Peabody Institute of Johns Hopkins University. At both institutions, her work centers around broadening the study of historical oboes, from playing the instruments to exploring the performance practices specific to the 18th century. Ms. Owens earned degrees in oboe performance at the University of North Carolina at Greensboro, the Manhattan School of Music, and the City University of New York, where her doctoral work focused on the oboe bands and their role in the entertainments at Louis XIV's court, and led to further exploration and expertise in the French Baroque masquerade.

An eastern North Carolina native, living with her music historian husband and computer enthusiast son in Northern Virginia, Ms. Owens is an active participant in the musical life of the Washington, DC area, playing oboe with the area's period instrument orchestras. She has seen much of the United States and Canada in her travels to play with groups spanning the coasts. Summers see her onstage at the Charlotte Bach Festival, the Staunton Music Festival, and teaching at the Oberlin Baroque Performance Institute and Amherst Early Music Festival.





A native of Cape Town, South Africa, **Leon Schelhase**, found himself resonating with Baroque music from an early age. He moved to the United States in 2006 to undertake advanced musical studies and since graduating from Boston University with a Master in Music, he has been sought after as soloist and chamber musician. *Early Music America Magazine* has praised Leon's solo performances as "exquisite... and filled with virtuosity," and as well as being a recipient of the American Bach Soloists' prestigious Goldberg Prize he was a finalist in the Jurow International Harpsichord Competition. He has played in countries across the globe including Canada, the United Kingdom, Japan, and Australia. With a repertoire spanning the gamut from the sixteenth-century virginalists to contemporary harpsichord music, he has been a featured artist on the international harpsichord-focused series, *Clavecin en Concert* in Montreal, *Harpsichord Heaven* at the Flint collection in Delaware, *Emmanuel Music* in Boston, and touring concerts with New York State Baroque. His first solo album, *Phantasticus*, represents his versatility in a program of music in the *stylus fantasticus* by diverse composers of the 17th and 18th centuries. He has established a distinctive reputation for his compelling interpretations of Bach's keyboard music. In 2012, Leon joined the faculty of the Curtis Institute of Music as harpsichord instructor. He's taught masterclasses at George Mason University (VA) and for Aberfoyle Baroque (DC), and has served as faculty at the Amherst Early Music Festival and accompaniment fellow at the Baroque Performance Institute at Oberlin College.



**Colin St-Martin**, who had been interested in 17th- and 18th-century culture from a young age, began playing the traverso flute when he was 14. He completed his undergraduate studies at the Royal Conservatory of Music in Brussels, Belgium, under the tutelage of the renowned master, Bart Kuijken; then to Indiana University for graduate school. Mr. St-Martin performs regularly with ensembles across the US and is frequently in demand as a master teacher. Currently, he is the traverso professor at Indiana University's Jacobs School of Music.



**Michael Marissen** (Talking Bach) is Daniel Underhill Professor Emeritus of Music at Swarthmore College and holds a BA from Calvin College and PhD from Brandeis University. He taught courses on Medieval, Renaissance, Baroque, and Classical European music; Bach; a conceptual introduction to the music of various cultures; and Mozart and the string quartet. His research has been supported by fellowships from agencies in Canada (Social Sciences and Humanities Research Council), England (Wolf Institute), Germany (DAAD and Humboldt Foundation), and the US (National Endowment for the Humanities and American Council of Learned Societies).

He has written several books on Bach and Handel, including *Bach & God* (Oxford University Press, 2016); *Tainted Glory in Handel's Messiah* (Yale University Press, 2014); *Bach's Oratorios – The Parallel German-English Texts, with Annotations* (Oxford University Press, 2008); *Creative Responses to Bach from Mozart to Hindemith* (University of Nebraska Press, 1998), editor; *Lutheranism, anti-Judaism, and Bach's St. John Passion* (Oxford University Press, 1998); *An Introduction to Bach Studies* (Oxford University Press, 1998), co-author with Daniel R. Melamed; and *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos* (Princeton University Press, 1995). Other publications include articles in *Early Music*, *Harvard Theological Review*, *Lutheran Quarterly*, *Music and Letters*, *Musical Quarterly*, *The Huffington Post*, and *The New York Times*.

# The World of the Eighteenth-Century Concerto

*Daniel R. Melamed*

Maybe the word “concerto” on a concert program brings to mind images of a famous soloist wearing a splendid dress, seated behind a gleaming grand piano or holding a precious Stradivarius violin. Or perhaps it calls forth dazzling virtuosity, even beyond what seems possible on an instrument. If the concerto soloist in your mind is young, the label “prodigy” could be in the air. And if you are an insider to the musical world, you might think of competitions and prizes and solo tours and recording contracts, all connected with the idea of a “concerto.”

These aspects of musical life (maybe excepting the recording contracts) have their origins in the nineteenth century. So if you come to today’s concert of early eighteenth-century concertos with those images in mind, especially a program with the word “virtuosi” in its title, you might be puzzled by some of the things you hear, and wonder how they relate to the modern understanding of “concerto.”

The answer is that in the first years of the eighteenth century, the idea of a solo instrumental concerto was new. As a result, the conception of what a concerto was, what it aimed to do, and what might happen in it was neither fixed nor narrow. The works heard here offer an overview of the things one might hear in an early eighteenth-century concerto, represented in pieces by the two greatest German exponents of this Italian type: Georg Philipp Telemann and his junior contemporary (less well known, at least at the time), Johann Sebastian Bach

The general principle of an early eighteenth-century concerto lies in the contrast of a solo instrument (or instruments) and a string ensemble. The musical material given to the full (ripieno) ensemble, heard at the beginning, end, and periodically throughout a movement, forms the structural basis of a movement. This recurring passage (a ritornello—little thing that comes back) was understood as the organizing feature of a concerto movement, and gave a piece its particular character. The solo instruments present material that

contrasts with the ritornello in some way. In the earliest Italian models—concertos by Antonio Vivaldi and others that German musicians first came to know—those solo instruments were most often violins. Concertos soon expanded to feature oboes and eventually other instruments, but the core repertory that spread the fad of the modern Italian concerto was for string instruments, and the kind of writing suited to them became closely associated with the type. This was true both of the material given to the full ensemble and of the more elaborate music for soloists that exploited the possibilities of skilled violin playing

Like Italian composers, both Bach and Telemann greatly expanded the range of solo instruments in concertos. One of Bach’s earliest contributions was a set of transcriptions of string concertos in which a solo organ served both as full ensemble and as soloist, taking advantage of the instrument’s ability to make textural and timbral contrasts. Bach’s (somewhat later) solo keyboard work known as the “Italian Concerto,” BWV 971, extended the principle to the two-manual (double keyboard) harpsichord.

German composers experimented with a range of solo instruments, writing not just for violin but also for oboe or its alto version, the oboe d’amore; for other strings and woodwinds including cello, viola, flute, bassoon; and for a keyboard as the featured soloist. One of the works on this program, Bach’s Fifth Brandenburg Concerto, BWV 1050, appears in fact to be the earliest datable concerto either for flute or for solo harpsichord. In this work the harpsichord starts out, as usual, as part of the supporting basso continuo group, supplying the bass line and harmonies. But when the first solo episode starts after the opening ritornello played by the full ensemble, the harpsichord turns out to be part of a solo group as well. Over the course of the first movement it becomes more and more active, finally taking a grossly oversized solo episode on its own and delaying the expected closing return of the ritornello and end of the

movement. One can almost hear the harpsichord discovering itself and its potential role in a concerto.

Concertos also came to include brass instruments. This was a big conceptual leap because the heritage and stylistic expectations for these instruments were far from the world of string ensembles and concertos. In the two works on this program that use trumpet, the instrument brings idiomatic writing, including fanfares, with it, even drawing the string instruments into its characteristic music at times. But the trumpet is also brought into the expressive world of violins and oboes as Bach and Telemann sometimes call on it to play like those instruments.

Composers also wrote concertos for multiple instruments in a dazzling variety of combinations. Many early Italian concertos were for two violins, most famously those of Vivaldi's Op. 3 whose concertos were Bach's introduction to the type. But the early Italian pieces mostly treat the pair of violins as though they were a single instrument that could play parallel musical lines.

Bach and Telemann explore ways of having multiple instruments (including those of contrasting character) interact and combine, not simply play together. And it is these relationships—between multiple solo instruments, and between soloist and full ensemble—that are the focus of concertos from this period. In the basic model, inherited from the Italians, the ensemble is contrasted with the soloist(s). This is especially on view in the opening movement of BWV 1050. Its opening ritornello (for full ensemble) presents material in a musical style associated with vigorous activity and even anger. The solo material for flute, violin, and harpsichord is contrastingly graceful, and much of the movement's interest lies in the interaction of the two types, reflected both in musical substance and in scoring.

There was another model as well, the so-called ripieno concerto, in which soloists and full ensembles were one and the same. In these pieces the instruments move back and forth

between the two functions, with the multiple soloists collectively supplying their own more fully scored ritornellos. The characteristic ripieno-solo contrast expected from a concerto comes mostly from the kinds of music heard in various passages; syntax, texture, and melodic style tell the listener whether the group is functioning as a ripieno ensemble or as soloists. (Bach's Third Brandenburg Concerto is a famous example, in which three violins, three violas, and three cellos serve both as ensemble and as rotating soloists.)

There are no true ripieno concertos on this program, but you can clearly hear reference to the type in the closing movements of BWV 1047 and 1050. Each begins with soloists and offers only a very small role for the full ensemble throughout. The soloists function mostly as their own ripieno, with only a little reinforcement from the full ensemble. This contrasts with the typical relationship in movements that begin with a loud ritornello statement from the full ensemble. That group reaches a clear cadence (musical close), setting up a contrasting solo entrance.

Relationships among instruments are explored in other ways, too, especially in the slow middle movements of these three-movement concertos. The central movements of BWV 1047 and 1050 each dispense with the larger ensemble, presenting little sonatas for the solo instruments. But what is a sonata doing in a concerto? It turns out that there was not an entirely clear distinction between sonata and concerto in the early eighteenth century. This is illustrated by the very presence of these sonata movements in a concerto, but also in a more complex and interesting way.

These middle-movement sonatas are themselves set up like little concertos in that they use ritornello form and depend on a solo-ripieno contrast. In the slow movement of BWV 1050, for example, the ripieno ensemble consists of the solo flute and violin, with harpsichord providing basso continuo; the "soloist" in this concerto movement is the right hand of the harpsichord. In the middle

movement of BWV 1060, Bach does use the full string ensemble but only to provide harmonic and rhythmic support to the solo instrument's sonata; the larger group doesn't influence the movement's organization or provide distinctive musical material. The lesson here is that there is a large variety of things that can happen in early eighteenth-century concertos, and that they largely concern the relationships between solo instruments and full ensembles, or among multiple solo instruments. Virtuosity plays a role in many pieces but is not always the focus, and the writing in these concertos is not always as instrument-specific as we might expect. Sometimes the solo writing draws on the particular capabilities of instruments, for example in the opening movement of BWV 1060, in which violin and oboe each have characteristic and fairly distinctive material that suits them.

But the writing is often much more generic—not tied to a particular instrument or idiomatic writing for it—or at least is adaptable, and that is reflected in a hidden feature of this program. Three of the Bach works heard here have the letter “R” at the end of their BWV (catalogue) numbers, which stands for “reconstruction.” The back story is that the repertory of Bach's concertos is relatively small (certainly compared to more than 100 that Telemann produced), and we know that he used most of them in multiple versions, transcribing their solo lines for new instruments. Most common was his adaptation of concertos for violin or oboe so that they could be played by one or more solo harpsichords.

Sometimes we have two versions from Bach, confirming his adaptation of these pieces, but in other cases we have only the one that appears to be derivative. BWV 1060, heard here for violin and oboe, is a speculative reconstruction of Bach's reworking of a piece that survives in a scoring for two solo harpsichords. BWV 1064 is known as a work for three harpsichords in the sources that come down to us; the version heard here attempts to recreate the likely original for three violins. And BWV 1055, which survives as a harpsichord concerto, is performed here as a solo work for oboe d'amore, the form in

which Bach is thought to have first composed it.

On this program you will indeed hear virtuosic playing. But these early eighteenth-century concertos for a variety of instruments also invite you to hear relationships among the various musical forces—relationships that were the motivation behind this new kind of music that so captivated composers and listeners in the early eighteenth century.

### Daniel R. Melamed

Daniel R. Melamed teaches at Indiana University. His new book for general readers, *Listening to Bach: The Mass in B Minor and the Christmas Oratorio*, was published in 2018 by Oxford University Press.



# J. S. Bach at a Glance



Johann Sebastian Bach (1685–1750) was born and spent his career in the German regions of Thuringia and Saxony, where his extended family worked as professional musicians. He held positions as a small-town organist, court musician, court music director, and city and church music director. He became renowned as a keyboard virtuoso, as an expert on organ building, and as a master of technical musical forms.

He self-published music for keyboard, edited the music in a hymnal, took students in performance and composition, dealt in keyboard instruments, directed a mixed amateur-professional musical organization, and accepted commissions for music at civic ceremonies. Late in his life he was appointed composer to the Saxon Electoral court and elected to an elite society of learned musicians. Four of his sons had significant musical careers, and his prominent students established the foundations of his reputation as one of the greatest composers in the European tradition.

Bach left compositions for organ, both practical liturgical works and music that brought the worlds of the concerto and chamber music to the instrument. He composed works for the harpsichord, including many sets of stylized dances in the French manner; collections of preludes and fugues; and pedagogical works. He wrote for small and large instrumental ensembles, including concertos for diverse instruments that embraced the new Italian style. And he assembled more abstract collections that explored the possibilities of fugue and canon.

Bach composed vocal-instrumental music for the Lutheran church, mostly during the later years he worked at the Weimar court (1711–1717) and while he was employed as Cantor of the St. Thomas School and City Music Director in Leipzig (1723–1750). He wrote between three and five annual cycles of weekly music for the Sundays and feasts of the church year, compositions now generally called "cantatas." These liturgical works combine scriptural texts, hymn stanzas, and newly-written religious poetry to explicate themes from seasonal scriptural readings.

Settings of the poetic texts borrow their musical style from contemporary opera, cast as speech-like solo recitatives and as melodic solo arias designed to move the affections (emotions) of the listener.

For the liturgy he also composed settings of the story of Jesus' crucifixion known as passions, narrative settings of the Christmas and Easter stories, and settings of the Kyrie eleison, *Gloria in excelsis Deo*, and *Sanctus* sections of the Mass Ordinary and of the *Magnificat* canticle. At the very end of his life he compiled a complete setting of the Mass, now known as the Mass in B Minor, representing his mastery of a range of sacred musical styles.

Bach performed his church music with a small ensemble. He used singers in four vocal ranges (soprano, alto, tenor, and bass), employing them both as soloists and in combination as a chorus. His core instrumental ensemble consisted of upper strings (two lines for violin and one for viola), oboes, and a supporting bass-range group known as the basso continuo, typically played by cello, double bass, and organ or harpsichord. Some church works call for additional woodwind instruments (members of the oboe family, recorders, transverse flutes, bassoon), and festive pieces included trumpets or horns together with drums.

Although Bach's keyboard music was continuously cultivated after his lifetime, his church music fell out of use as it became musically and theologically outdated. It was revived in the early nineteenth century by amateur societies interested in great music of the past. From them we have inherited a performing tradition of this music by large ensembles—and our respect for Bach as the greatest composer of music for the Lutheran church.

*Daniel R. Melamed*



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## 2021–2022 Season at a Glance

### The Noontime Cantata Series

#### **Cantata: *Herr Gott, dich loben alle wir*, BWV 130**

Organ Prelude: N. Bruhns, Praeludium in G Major  
John Walthausen, organist

Monday, May 2, 2022 at 12:10 p.m.  
St. Mark's Church on Capitol Hill

Monday, May 3, 2022 at 12:10 p.m.  
Church of the Epiphany

### The Director's Series

#### **The Pinnacle of Passion**

*Bach's St. Matthew's Passion*

Sunday, March 21, 2021 7:00 p.m.  
St. Mark's Capitol Hill

Sunday, March 22, 2022 4:00 p.m.  
St. Paul's Lutheran Church

## Washington Bach Consort Mission

Founded in 1977 by Dr. J. Reilly Lewis, now led by Artistic Director, Dr. Dana Marsh, the Washington Bach Consort shares the transformative power of music, with the works of J.S. Bach and other Baroque composers at the core. Our professional artists inspire audiences with the highest levels of artistic excellence, enrich the cultural life through historically-informed performances, and provide educational programs in the Washington, DC community and beyond.

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Visit our website by scanning the QR code  
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