



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

# **FANTASTIC BACH!**

## **STYLUS FANTASTICUS**

**Friday, September 22, 2023**

Live! at 10th & G

945 G Street NW, Washington, DC

**Saturday, September 23, 2023**

St. Paul's Episcopal Church

228 S. Pitt Street, Alexandria, VA



# FANTASTIC BACH!

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Friday, September 22, 2023 at 7:00 p.m. | Live! at 10th & G, Washington, DC

Saturday, September 23, 2023 at 7:00 p.m. | St. Paul's Episcopal Church, Alexandria, VA

## PROGRAM

Sonata V in E Minor from *Sonatae Violino Solo* (Nuremberg, 1681) Heinrich Ignaz Franz von Biber (1644–1704)

Suite I in A Minor (Dresden, 1682/96)

Johann Paul von Westhoff (1656–1705)

I. Allemande

II. Courante

III. Sarabande

IV. Gigue

Serenata XXVIII in D Major from *Hortulus chelicus* (Mainz, 1688)

Johann Jakob Walther (c. 1650–1717)

Coro di violini

Organo Tremolante

Aria: Violino solo - Chitarrino - Piva - Chitarrino

Timpani - la Tromba - Bicino di 2. Trombe

Violini - Violino solo - Lira Tod[esca] - Violino solo - Lira - Violino solo

Coro - Solo - Coro

Harpa Smorzata

Coro. Finale con archi

Intermission

Praeludium in G Minor, BuxVW 163

Dieterich Buxtehude (c. 1637–1707)

Sonata III in E Major, BWV 1016

Johann Sebastian Bach (1685–1750)

I. Adagio

II. Allegro

III. Adagio ma non tanto

IV. Allegro

**Andrew Fouts**, violin  
**Justin Wallace**, harpsichord

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# ABOUT THE PROGRAM

By Daniel R. Melamed

Those who thought and wrote about music in the seventeenth century, like their counterparts in all the learned disciplines, were obsessed with classification. Like botanists, bibliophiles, and others, they were intensely curious about what kinds of music, plants, and books existed in the world—and especially how they fit systematically into categories. The instinct for encyclopedic cataloging of creation, both in the natural world and in human endeavors, can be seen everywhere. Behind this work probably lay a desire to map out an orderly (divinely created) universe, and a faith in human ability to know it and to discern the order behind it.

For musicians this enterprise took a couple of different forms, including guides to all the known instruments like the second volume of Michael Praetorius's *Syntagma musicum* published in 1615. But equally important, and certainly more challenging, were tabulations of the kinds of music in the world. There were many schemes for doing this. One of the most enduring focused on the places and contexts for the performance of a musical work: the church, the stage, and the chamber or studio (from which we get the concept of "chamber music" still used today). Others were concerned with the forces (voices, instruments, or combinations) for which pieces were composed. Some concerned themselves with history, distinguishing old styles from new ones. This is the origin of the very concept of "style," a term originally concerned with the act of writing (with a "stylus," for example) itself.

A few categories, though, were based on musical construction—not on the forces called for or the purpose of a piece, but the way it was put together. The list of musical styles (and thus of types of music) assembled by the Jesuit polymath Athanasius Kircher in his tome *Musurgia universalis* (a characteristically encyclopedic overview of music published in 1650) famously included a few of this type, including what he called "stylus phantasticus" or fantastical style. Pieces in this style, always for instruments, were "the most free and unrestrained," and were not tied to a text. Music in the fantastical style was intended to "display genius" and to demonstrate "the ingenious composition of harmonic phrases and figures" (transl. K. J. Snyder). The category included fantasies (of course), *ricercars*, *toccatas*, and *sonatas*—a broad swath of instrumental pieces that shared an abstract character.

The works on this program—for violin and keyboard,

alone and together—show a range of instrumental music from the late seventeenth century, much in the fantastical style, that formed the background of eighteenth-century high baroque works like the duo sonata by Bach that concludes the concert.

The features of the fantastical style might be best illustrated by Dieterich Buxtehude's *Praeludium BuxWV 163* for manuals-only keyboard (no pedals). It is sectional, wandering from idea to idea, exploring keyboard technique, a variety of textures, musical material of various characters, and presenting a long imitative section that works out a subject the way a fugue might. In this work, one can follow the meandering inspiration of the composer/performer (the line between them isn't supposed to sound clear), admiring both technique and invention as they unfold.

Heinrich Biber's sonata from a published collection operates much the same way. It begins with a rhapsodic violin solo over a slow-moving bass in the keyboard. A long set of variations over a bass line follows, then an exploration of a bouncy musical figure, then an "aria" with its own set of variations. Along the way we hear passages of increasingly busy figuration (so-called "divisions" that move in faster and faster notes in successive variations), occasional pauses for bits of melodic and harmonic expression, and displays of virtuosity—a grab bag of techniques that suggest a musically wandering mind, a characteristic of the fantastical style.

Johann Jakob Walther's *Serenata* is drawn from a published collection of studies designed to teach violin technique, particularly playing on two, three, or four strings at a time. The trick of this piece is its tongue-in-cheek heading that announces that the work is scored for an ensemble of violins, organ with a tremulant stop, guitar, bagpipe, trumpets and drums, hurdy-gurdy, and harp—all for solo violin. The playful quality of the imitation of all these instruments by a violinist is not far from the spirit of the fantastical style.

Although it stands outside the fantastical style, Johann Paul von Westhoff's suite for solo violin is connected to the repertory and composers on this concert in a few ways. As one of the very first works for unaccompanied violin, it forms part of the background of J. S. Bach's *sonatas and partitas* for that instrument. In its call for

simultaneous playing on multiple strings it connects with the techniques taught by Walther in his published collection. And in its original notation on two staves, like music for keyboard, it suggests new ways of thinking about the violin and its capacity to imitate other instruments. The composition itself, a four-movement suite of dances (in the usual German order of Allemande, Courante, Sarabande, and Gigue), borrows from ensemble and keyboard music, the usual media for dance suites.

J. S. Bach's duo sonata BWV 1016 is not, on its surface, a work in the fantastical style outside its status as an untexted instrumental work. In its conventional four-movement structure (slow-fast-slow-fast) it is easily recognizable as being squarely in the Italianate sonata tradition. In its scoring for violin and for harpsichord with fully written-out right hand (serving as a third composed "voice" in place of improvised harmonic support), it leaves little room for improvisation. But in the rhapsodic melodic quality of its slow movements, the imitative working-out of its second movement, and its imitation

of a concerto in its last movement (with contrasting textures representing a soloist and a larger ensemble), it shows the kind of compositional imagination that was valued by admirers of the fantastical style.

### Daniel R. Melamed

Dr. 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.

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# ABOUT THE ARTISTS

**Andrew Fouts** is co-artistic director of Pittsburgh's acclaimed Chatham Baroque, which presents over thirty concerts and educational programs each season. His playing has been noted for its "mellifluous sound and sensitive style" (Washington Post), and "superb technique and spirit" (Pittsburgh Post-Gazette). For over a dozen years Andrew has served as concertmaster with the Washington Bach Consort. For the upcoming 2023–2024 season he will also appear as a featured artist with Apollo's Fire, American Bach Soloists, and Ars Lyrica Houston. In 2008 Andrew won first prize at the American Bach Soloists' International Baroque Violin Competition. He has taught at the Madison Early Music Festival and the Oficina de Música de Curitiba, Brazil, and can be heard on numerous recordings with Chatham Baroque, Apollo's Fire, American Bach Soloists, Philharmonia Baroque, Musik Ekklesia, and Alarm Will Sound. His principal teachers include Charles Castleman at the Eastman School of Music and Stanley Ritchie at Indiana University Jacobs School of Music. He plays a violin by Karl Dennis, after Guarneri (1735), a short bow by David Hawthorne, Cambridge, MA, after a late 17th century English model, and a long bow by H.F. Grabenstein, Williston, VT, after an early 18th century English model.



**Justin Wallace** leads a multifaceted career as a harpsichordist, organist and composer. His playing on the harpsichord has been described as having "an air of confidence he could rightfully claim." He has performed with Chatham Baroque, Quantum Theatre and Pittsburgh Camerata, and his playing on historical keyboards has brought him to Charleston, SC; Birmingham, AL; Quito, Ecuador; and Leipzig, Germany. In 2018, he was selected to study at Royaumont Abbey with the acclaimed French harpsichordist Blandine Verlet. His interest in early keyboard instruments has led him to attend the Oberlin Baroque Performance Institute, the Early Keyboard Institute at the University of Michigan, and masterclasses at the Barn at Flintwoods, DE. Several encounters with master harpsichord builders have instilled a love of the maintenance and refurbishment of harpsichords. Justin's compositions have been performed nationally and broadcast on American Public Media's Pipedreams. Justin was the Assistant Organist at Shadyside Presbyterian Church in Pittsburgh from 2013–2023. He holds degrees from Baldwin-Wallace Conservatory and the Eastman School of Music, and is currently pursuing a doctoral degree from the University of Michigan.

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#### Bach's Motets

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#### The Christmas Story

##### *Bach's Christmas Oratorio*

Sunday, December 9, 2023 at 7:00 p.m.  
The Music Center at Strathmore

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##### *Sacred Grand Motets of Lully and Charpentier*

Sunday, March 10, 2024 at 4:00 p.m.  
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#### Haydn's The Creation

##### *From Genesis to Milton's Paradise Lost*

Sunday, April 21, 2024 at 4:00 p.m.  
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#### Vocal Polyphony: William Byrd 400th

Friday, October 27, 2023 | Live! at 10th & G (DC) at 7:00 p.m.  
Saturday, October 28, 2023 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

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#### *Nimm von uns, Herr, du treuer Gott, BWV 101*

Prelude & Fugue in E-flat major, BWV 552  
October 2 & 3, 2023

#### *Du aber Daniel, gehe hin, TVWV 4:17, George Philipp Telemann*

Prelude in C major, BuxWV 137  
and Prelude & Fugue in C major, BWV 531  
November 6 & 7, 2023

#### *Weihnachts Historie, SWV 435, Heinrich Schütz*

Fuga sopra il Magnificat à 5, BWV 733  
December 4 & 5, 2023

#### *Sehet! Wir gehen hinauf gen Jerusalem, BWV 159*

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

#### *Ich lebe, mein Herze, zu deinem Ergötzen, BWV 145*

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

## Washington Bach Consort Mission

Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director, Dr. Dana T. 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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