

PHILHARMONIA

BAROQUE ORCHESTRA & CHORALE

NICHOLAS MCGEGAN | WAVERLEY FUND MUSIC DIRECTOR

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Nicholas McGegan's Farewell Season

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Tickets available at City Box Office, (415) 392-4400 or
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For more information on the Pacific Musical Society & Foundation and our annual competition, please visit <http://www.pacificmusical.com>

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PHILHARMONIA

BAROQUE ORCHESTRA & CHORALE
NICHOLAS MCGEGAN | WAVERLEY FUND MUSIC DIRECTOR

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FROM THE BOARD PRESIDENT AND EXECUTIVE DIRECTOR

PBO
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Dear Friends,

With February and March approaching, Philharmonia is halfway through its milestone 2019/2020 season. We began the year with a world premiere by Caroline Shaw, welcomed guest conductor Jeannette Sorrell, experienced another magnificent oratorio with Nic, and just presented a fully-staged modern interpretation of Handel's *Acì, Galatea e Polifemo*.

I had the privilege of seeing *Acì* in New York in 2017 and it was thrilling to bring *Acì* to San Francisco, and to see so many young people in the audience. Congratulations to the *Acì* team and its stars Anthony Roth Costanzo, Davóne Tines, Lauren Snouffer, and stage director Christopher Alden, led by Nic with members of our wonderful Orchestra.

There's a lot to hear and experience over the next few months and I look forward to seeing you in the audience.

Wishing you a happy musical spring,

A handwritten signature in blue ink, appearing to read 'D Low'.

David Low
President



Dear Friends,

Welcome back! Last month PBO proudly shared eight performances of Handel's *Acì, Galatea e Polifemo* with a cast of three operatic superstars and the opening night performance at our Annual Winter Gala! This celebration is Philharmonia's biggest fundraising event of the year and we are so grateful to everyone who made the evening a success. Bravo to Gala Chair Melanie Peña, our sponsors Mark Perry and Melanie Peña, David Low and Dominique Lahaussais, Kay Sprinkel Grace, the Hon. Marie Collins, PBO's Board of Directors, and the Gala Committee.

In February we'll welcome back guest conductor and Music Director Designate Richard Egarr. And when your 2020/21 subscription renewal package arrives, I promise you won't be disappointed. Please return it swiftly to take advantage of the savings and special gifts just for subscribers. And if you're not a current subscriber, I invite you to enhance your experience and join a great community of music-lovers.

Thank you for allowing us to make beautiful music. You are the reason for our success.

With warmest thanks and gratitude,

A handwritten signature in blue ink, appearing to read 'Courtney Beck'.

Courtney Beck
Executive Director

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PBO'S BEGINNINGS...

AND ITS FOUNDER LAURETTE GOLDBERG

BRUCE LAMOTT

PBO
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It is hardly imaginable that only two musical generations ago, the concept of an orchestra of period instruments was a radical and slightly countercultural concept. The seeds of Philharmonia were planted by early music enthusiasts in the redwoods of Cazadero Music Camp, nurtured by harpsichordist

Laurette Goldberg

and a visionary board, and bore fruit in the debut concert of “Philharmonia Baroque Orchestra of the West” on February 2, 1982, the first baroque orchestra in America. It was incubated in the nexus of musical artistry and scholarship on the Bay Area campuses of Berkeley and Stanford, infused by periodic visits by the “Amsterdam mafia” of Goldberg’s harpsichord teacher, Gustav Leonhardt and his associates from the Low Countries—then the center of what was then called “authentic” performance.

The concept now known as “historically informed performance” (HIP)—aiming to be faithful to the stylistic characteristics of the musical era in which a work was originally conceived, using period instruments and the study of performance practices—was at odds with modern, “Intuitive” interpretations by traditionally trained orchestras. HIP conductors often led from the keyboard, a “performance practice” of the Baroque and Classic periods. Because of the scarcity of teachers of period instruments in America, the original

Philharmonia players were accomplished performers on modern instruments who both studied with European teachers and fended for themselves with recalcitrant baroque oboes, valveless brass, and unmodified violins.

In the early years, the orchestra had neither a conductor nor a roster of regular players. Enter Nicholas McGegan, then teaching at Washington University in St. Louis. From his first concert in February 1985, Nic has since achieved one of the longest tenures of any orchestra conductor, period or modern. He added choral music to the repertoire, first with the UC Berkeley Chamber Chorus, and, in 1995, inaugurated the all-professional Philharmonia Chorale. Nic also widened the horizons of the Baroque orchestra, extending the concepts of HIP performance to include the Classic Period of Haydn and Mozart, the early Romantics Beethoven, Schubert, Cherubini, and Mendelssohn—even Brahms, as well as commissioning newly written works for period instruments.

The late Laurette Goldberg recounted in her oral history that, “We had to call it Philharmonia because Philharmonia was the name of the first orchestras that were founded by Corelli in the late 17th century. It was the name of the first orchestra in the United States...in Boston. It means love of music or harmony.”

The legacy of Laurette Goldberg’s vision will extend far beyond PBO’s performances, recordings, tours, and commissions. The musicians of the Orchestra have become the teachers of the new generation of period performance. And consciousness of historically informed performance has entered the minds of modern instrumentalists, conductors, and composers as well.

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NICHOLAS McGEGAN

WONDERFUL YEARS

1985

Nic makes his PBO conducting debut with Handel's *Acis & Galatea*

1994

PBO's first collaboration with Mark Morris Dance Group

2004

PBO named "Ensemble of the Year" by *Musical America*

2005

PBO debuts at Walt Disney Concert Hall, Carnegie Hall, and Royal Albert Hall

2010

Nic named Officer of the British Empire (OBE) "for services to music overseas"

2011

PBO launches Philharmonia Baroque Productions record label and earns GRAMMY® nomination.

2016

Nic celebrates 30 years at PBO with Gala at City Hall and concert with opera star Susan Graham

2017

PBO's first-ever, fully-staged production: the modern day premiere of Rameau's *Le Temple de la Gloire*



A FAREWELL LETTER FROM THE PBO BOARD OF DIRECTORS AND STAFF

Dear Nic,

What a complete and utter joy it has been to have you at the helm of Philharmonia for this 35- year prosperous voyage. Many of us describe an almost magnetic captivation that drew us into the PBO family, brought on by your historically informed approach to performing baroque music. We all became “switched on” to the world of period instruments and legendary singers like Susan Graham, Drew Minter, and Lorraine Hunt Lieberson thanks to you. Once you lured us in, we really had no idea how much fun it would be—and are so lucky to have been able to enjoy the fruits of our labor every night you have taken the podium.

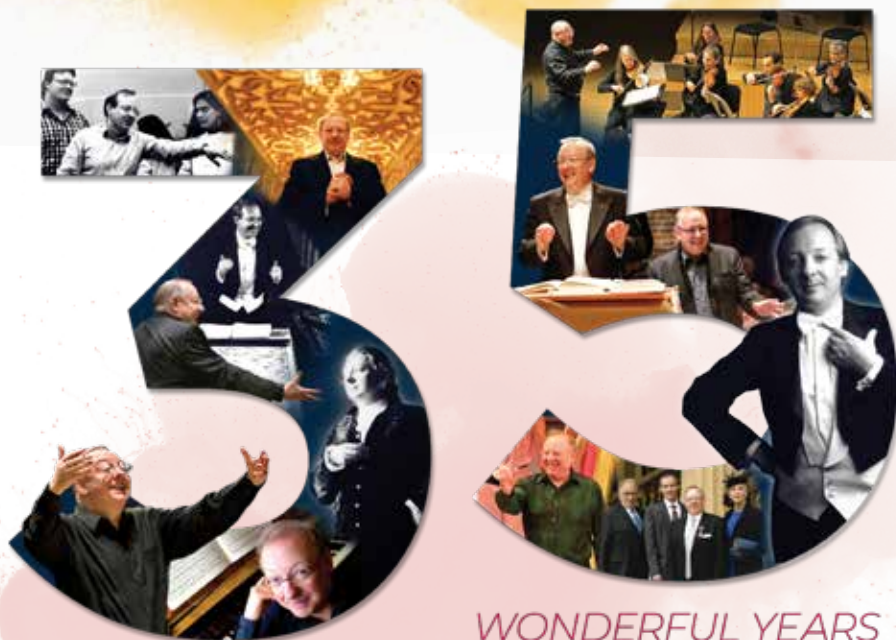
While local audiences have been able to experience your local subscription concerts, so many fond memories have also been made on many concert tours with board members and staff. You were instrumental in getting 2-week residencies for PBO at the International Handel Festival in Göttingen, Germany every other summer for 8 years, and those who joined you on these incredible journeys developed a deep fondness for Spargel, Maibock, and Herrentorte during our time there performing the Handel operas *Arianna in Creta*, *Alcina*, *Partenope*, and *Atalanta*, as well as the modern-day premiere with Dominique Labelle of Handel’s *Gloria*. And we’re able to savor memories of our projects with Mark Morris Dance Group—*Platée*, *Acis & Galatea*, and especially *L’Allegro*—and the impish grin you gave the audience at the beginning and end of every single performance.

We remember how proud you were to bring PBO to the BBC Proms at Royal Albert Hall in London and to the Concertgebouw in Amsterdam. Closer to home, we also remember how exhilarating it was to bring PBO to brand new concert halls—Zankel Hall at Carnegie in NYC, Walt Disney Concert Hall in LA, Green Music Center in Sonoma, and our “hometown” Bing Concert Hall at Stanford—where we had the opportunity to hear the Orchestra and Chorale soar.

You have been a stalwart leader to an exceptional group of musicians, Nic, and we on the staff and board of PBO can never thank you enough for your joyful conducting, your wicked wit, and your brilliant knowledge of all things Handelian. Bravo, dear Maestro.

With gratitude and admiration,

Philharmonia Baroque Orchestra & Chorale Board of Directors and Staff



WONDERFUL YEARS

“ My husband Hayne and I had our first date at a PBO concert in 1996. Four years and many performances later, we were engaged minutes before another PBO concert. (And sorry Nic, I have no memory of that program!) I became better acquainted with Nic after joining the Board in 2005 and soon learned that we both liked to cook, enjoy scotch and entertain. He and David have been generous friends ever since. Besides being a superb musician and conductor, Nic is a true bon vivant. He can spin a clever toast out of thin air, write and recite wicked limericks (too wicked to share here), and make an unctuous sticky toffee pudding. We’ve enjoyed his entertaining and educative remarks from the podium, and more memorable performances than we can count. Thank you Nic for enriching our lives in so many ways.



— Kit Leland
Former PBO Board Member
and longtime Patron



Nic with Kit Leland

Share your memory!

#PBOReflects



Nicholas McGegan

Waverley Fund Music Director
Philharmonia Baroque Orchestra & Chorale

As he embarks on his sixth decade on the podium, Nic McGegan—long hailed as “one of the finest baroque conductors of his generation” (*The Independent*) and “an expert in 18th-century style” (*The New Yorker*)—is recognized for his probing and revelatory explorations of music of all periods. The 2019/20 season marks the final year of his 34 year tenure as Music Director of Philharmonia Baroque Orchestra and Chorale. He is Principal Guest Conductor of the Pasadena Symphony.

Best known as a baroque and classical specialist, McGegan’s approach—intelligent, infused with joy and never dogmatic—has led to appearances with many of the world’s major orchestras.

His 19/20 guest appearances in North America include his return to the Cleveland Orchestra, and the Houston, Baltimore, St. Louis, New Jersey, and Pasadena Symphonies. He also resumes his long tradition of concerts at the Hollywood Bowl with an all-Mozart program in fall 2019, and rejoins the Los Angeles Chamber Orchestra later in the season for a program of Rameau, Mozart, and Schubert. Abroad, McGegan leads the Royal Scottish National Orchestra and makes guest appearances with the Szczecin and Wrocław Philharmonics. Summer festivals include Aspen and La Jolla. Finally, Mr. McGegan visits The Juilliard School to conduct multiple concerts in New York and takes one of those programs, Handel’s *Rinaldo*, abroad to Göttingen.

McGegan’s prolific discography includes more than 100 releases spanning five decades. Having recorded over 50 albums of Handel, McGegan has explored the depths of the composer’s output with a dozen oratorios and close to twenty of his operas. Under its own label, Philharmonia Baroque Productions (PBP), Philharmonia has recently released acclaimed albums of Handel, Scarlatti, Vivaldi, Brahms, Haydn, Beethoven, and more. McGegan’s latest release with PBO is Handel’s rarely performed *Joseph and his Brethren*.

Mr. McGegan is committed to the next generation of musicians, frequently conducting and coaching students in residencies and engagements at Yale University, The Juilliard School, Harvard University, the Colburn School, Aspen Music Festival and School, Sarasota Music Festival, and the Music Academy of the West.

English-born, Nic McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) “for services to music overseas.” Other awards include the Halle Handel Prize; the Order of Merit of the State of Lower Saxony (Germany); the Medal of Honour of the City of Göttingen, and a declaration of Nicholas McGegan Day, by the Mayor of San Francisco in recognition of his work with Philharmonia.

ABOUT PHILHARMONIA BAROQUE ORCHESTRA & CHORALE

Under the musical direction of Nicholas McGegan for the past 35 years, Philharmonia Baroque Orchestra & Chorale (PBO) is recognized as America's leading historically informed ensemble. Using authentic instruments and stylistic conventions of the Baroque to early-Romantic periods, the orchestra engages audiences through its signature Bay Area series, national tours, recordings, commissions, and education projects of the highest standard. Founded in the San Francisco Bay Area 39 years ago, the ensemble is the largest of its kind in the United States and is known for its versatility in programming and joyful performances.

PBO's musicians are among the best in the country and serve on the faculties of The Juilliard School, Harvard, and Stanford, among others. The Orchestra performs an annual subscription season in four venues throughout the San Francisco Bay Area as well as the orchestra's popular alternative concert series for younger and new audiences—PBO SESSIONS—which has regularly sold out since its inception in 2014. In April 2017, PBO performed the modern-day premiere of Rameau's *Le Temple de la Gloire*. The fully-staged opera included an international cast of singers and dancers and celebrated sold-out audiences and critical acclaim from around the world.

Each season welcomes eminent guest artists such as mezzo-sopranos Susan Graham and Anne Sofie von Otter, countertenors Anthony Roth Costanzo and Aryeh Nussbaum Cohen, violoncellist Steven Isserlis, and maestros Jonathan Cohen and Richard Egarr. The Orchestra enjoys numerous collaborations, including an ongoing partnership with the Mark

Morris Dance Group, and tours regularly to venues such as Carnegie Hall, Lincoln Center, Walt Disney Concert Hall, Tanglewood, and Yale's Norfolk Chamber Music Festival. In July 2017, PBO co-produced the critically-acclaimed modern adaptation of *Aci, Galatea e Polifemo* in partnership with Anthony Roth Costanzo, Cath Brittan, and National Sawdust in Brooklyn, and the production made its San Francisco debut in January 2020. PBO will present the North American premiere of Leclair's *Scylla et Glaucus*, in a fully-staged production that will travel to Versailles following its Bay Area performances.

Among the most recorded orchestras in the world, PBO boasts a discography of more than 40 recordings and launched its own label in 2011, on which it has released ten recordings, including a coveted archival performance of mezzo-soprano Lorraine Hunt Lieberson in Berlioz's *Les Nuits D'été*, and a GRAMMY®-nominated recording of Haydn symphonies. The orchestra released a recording of its modern North American premiere of Alessandro Scarlatti's *La Gloria di Primavera*, which coincided with a tour in May 2016, and released the world premiere recording of the original version of Rameau's *Le Temple de la Gloire* with the unedited libretto by Voltaire in July 2018.

In 2015, Philharmonia launched its *Jews & Music* Initiative—a permanent effort to explore and understand the relationship between Jews and music from the 17th to the 21st centuries. The initiative brings Jewish historical context to classical music and provides opportunities for significant collaboration with SFJCC, the Jewish Contemporary Museum, Oshman JCC, and The Magnes Collection at UC Berkeley, among others. In 2016, Harvard and Yale



universities invited PBO to present "Jews of the 17th Century Italian Jewish Ghetto" featuring works by Salomone Rossi and Monteverdi. The program was reprised at the University of Chicago in April 2018 and was deemed "shimmering....stylish, precise and expressive" by the *Chicago Times*.

PBO launched its *New Music for Old Instruments* Initiative in 2016 as an effort to commission and perform new works written expressly for period instruments. Recent commissions include a large-scale work by Pulitzer Prize winning composer Caroline Shaw called *The Listeners*, which premiered in October 2019; a three-song cycle by Shaw, premiered by mezzo-soprano Anne Sofie von Otter at Walt Disney Concert Hall and Lincoln Center; and *To Hell and Back* by Guggenheim Fellow Jake Heggie. Future seasons bring new commissions by Matthew Aucoin and Mason Bates.

To nurture the next generation of historically informed performance, Philharmonia and The Juilliard School's Historical Performance program partner to bring the star students of Juilliard415, the school's acclaimed period instrument ensemble, to practice and perform alongside PBO's seasoned professionals. Annual residencies include masterclasses, coaching, and a culminating side-by-side showcase of PBO mentors and J415 students.

Under the superb direction of Bruce Lamott, the Philharmonia Chorale is critically acclaimed for its brilliant sound, robust energy, and sensitive delivery of the text, the Philharmonia Chorale was formed in 1995 to provide a vocal complement whose fluency in the stylistic language of the baroque period matched that of Philharmonia Baroque Orchestra. Chorale members appear regularly with organizations such as the San Francisco Symphony, Carmel Bach Festival, and American Bach Soloists, are guest soloists with most of the area's symphonic and choral organizations, appear in roles with regional opera companies, and have been members and founders of some of the country's premier vocal ensembles, including Chanticleer, the Dale Warland Singers, and Theatre of Voices. Founded by John Butt, a baroque keyboardist and one of the world's leading Bach scholars, the Chorale has been led by Lamott since 1997.



Photo by Frank Wing



Bruce Lamott

Bruce Lamott has been Director of the Philharmonia Chorale since 1997 and also serves as Philharmonia's Scholar-in-Residence. He first performed with the Orchestra in 1989 as continuo harpsichordist for Handel's *Giustino*.

In his 30-year tenure with the Carmel Bach Festival, he served as a harpsichordist, lecturer, choral director, and conductor of the Mission Candlelight Concerts. As the founding director of the Sacramento Symphony Chorus, he conducted annual choral concerts of major symphonic choral works and prepared the Symphony Chorus for their subscription seasons.

Lamott received a bachelor's degree from Lewis and Clark College, and an M.A. and Ph. D. in musicology from Stanford. His teaching career began on the musicology faculty at UC Davis, where he directed the Early Music Ensemble. He recently retired from San Francisco University High School, where he has directed the choir and orchestra and taught Western Civilization for 36 years. As a professor of music history at the San Francisco Conservatory of Music since 2001, Dr. Lamott specializes in the vocal and instrumental repertoire of the 18th century. He teaches continuo-playing for the coach-accompanists in the San Francisco Opera's Merola Opera Program and lectures for the Opera and Opera Guild's education programs.

Philharmonia Baroque Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg. Richard Egarr will become Music Director effective with the 2020/21 season.

OVERTURE

The Well-Caffeinated **CLAVIER**

THE PERFORMANCE AT-A-GLANCE

Once a week year-round, the good burghers of Leipzig gathered at Gottfried Zimmermann's coffeehouse to hear free two-hour concerts of concertos, sonatas, opera arias, and cantatas performed by university students and townspeople in an ad hoc ensemble known as the Collegium Musicum. From 1729 to 1737 and 1739 to 1741, its music director was Johann Sebastian Bach, who no doubt found it a respite from his duties as choir director, music teacher, and dorm parent at the St. Thomas School, music director and composer for St. Thomas Church, and his work at three other municipal churches. In winter, the concerts were performed in the early evening in a room accommodating about 150 listeners; in the summer, afternoon concerts were performed in the garden courtyard. Under his direction it became known as "Bach's Collegium" though he performed music by many other composers as well. Though no specific program of such a concert has been found, we can reconstruct such an evening at Café Zimmermann with music that Bach wrote for the Collegium featuring his eldest sons, the accomplished keyboardists Wilhelm Friedemann and Carl Philipp Emanuel Bach.

—Bruce Lamott

PRE-CONCERT TALK

Bruce Lamott interviews Music Director Designate Richard Egarr

Scholar-in-Residence and Philharmonia Chorale Director Bruce Lamott will introduce Music Director Designate Richard Egarr and exchange ideas about J.S. Bach's moonlighting career in Leipzig's Café Zimmermann. Bruce also hopes to tempt Richard to divulge some of his ideas for Philharmonia's upcoming seasons!



Bruce Lamott



Richard Egarr

PBO
19|20

The Well-Caffeinated

CLAVIER

*with Music Director
Designate Richard Egarr*

BACH Harpsichord Concerto
No. 7 in G minor

BACH Cantata No. 211,
Schweigt stille, plaudert nicht,
"Coffee Cantata"

BACH Harpsichord Concerto
No. 1 in D minor

BACH Orchestral Suite
No. 3 in D major

Richard Egarr conductor & harpsichord,
Philharmonia Baroque Orchestra



Nola Richardson,
soprano



James Reese,
tenor



**Cody
Quattlebaum**,
bass-baritone



FEB 7-12

2019-2020 · 39th Season

REFLECTIONS Nicholas McGegan's Farewell Season

Richard Egarr, guest conductor and harpsichord
Nola Richardson, soprano
James Reese, tenor
Cody Quattlebaum, bass-baritone

PROGRAM

Johann Sebastian Bach (1685–1750) Harpsichord Concerto No. 7 in G minor,
BWV 1058

Allegro
Andante
Allegro assai

Richard Egarr, harpsichord

J.S. Bach Cantata No. 211
Schweigt stille, plaudert nicht, BWV 211,
"Coffee Cantata"
James Reese, tenor (Narrator)
Cody Quattlebaum, bass (Schlendrian)
Nola Richardson, soprano (Lieschen)

INTERMISSION

J.S. Bach Harpsichord Concerto No. 1 in D minor,
BWV 1052

Allegro

Adagio

Allegro

Richard Egarr, harpsichord

J.S. Bach Orchestral Suite No. 3 in D major, BWV 1068

Ouverture

Air

Gavotte

Gavotte

Bourrée

Gigue

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The February 7th performance is made possible with
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The February 12th performance is made possible with
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Mrs. Jonathan B. Gifford

PROGRAM NOTES

BRUCE LAMOTT



Antonio Vivaldi by anonymous (c. 1723)

Harpsichord Concerto No. 7 in G minor, BWV 1058

Composed by:

Johann Sebastian Bach

Born: March 31, 1685 in

Eisenach, Germany

Died: July 28, 1750 in

Leipzig, Germany

Instrumentation: solo

harpsichord, strings

Last performed by PBO:

Never performed until
today!

Bach had a lifelong affair with the concerto, dating back to his days as court organist for the ducal court in Weimar from 1708 to 1714, where he encountered the concertos by famous Italian composers, most notably Antonio Vivaldi, found in the music library of young Duke Ernst August. Bach not only learned by copying them, he transcribed them so that he could play them on the harpsichord and the organ. Vivaldi's concertos in particular changed Bach's approach to musical form, and playing these transcriptions likely planted in him the novel idea of liberating the utilitarian continuo harpsichord from its accompanimental role of improvising harmonies over the bass part to instead become a soloist on a par with Vivaldi's virtuoso violinists.

Bach also realized the versatility of the concerto form, transcribing and transposing his own violin concertos for the harpsichord, as was the case of this concerto, originally written for violin in A minor and transposed to G minor for the harpsichord. The first is the most "violinistic" of its three movements, with leaping melodic figures that suggest string crossings. Just as the solo violin joins in unison with the first violins at times, the right hand of the harpsichordist disappears into the string ensemble only to resurface in solo episodes.

In the slow movement, the gently pulsing and heaving repeated bass pattern (ostinato) undergirds the plaintive solo with an almost Sisyphian affect of striving and resignation. Above the descending half-steps (chromaticism) in the bass, the solo ventures into almost "bluesy" harmonies.

The rollicking gigue of the third movement begins and ends with a complete ritornello, and in place of the idiomatic violin writing for open and rapidly repeating stopped strings (*bariolage*), the harpsichord downshifts into a flurry of sixteenth notes scales and oscillating figures, twice the speed of the prevailing eighths in the orchestra.

Coffee drinking in the German-speaking world was only about as old as J.S. Bach himself. Two years before his birth, coffee beans were left behind by Turks hurriedly retreating from the siege of Vienna in 1683, resulting in the first Viennese coffeehouses. The seductive beverage was regarded in some corners with suspicion. In 1674 an anonymous *Women's Petition against Coffee Representing to Publick Consideration the Grand Inconveniencies accruing to their Sex from the Excessive Use of that Drying, Enfeebling Liquor* even protested that it led to impotency in Englishmen. Though not allowed in coffeehouses in some European countries, women in Zimmermann's Café were found both among the performers and the audience.

In the "Coffee Cantata," the closest Bach got to writing a comic opera, a father (Schlendrian) is distressed at his daughter Lieschen's infatuation with the beverage, though exactly why remains unclear. It seems to be the eternal parental answer to a teenager using proscribed substances: "Because I said so." After he threatens to deprive her of fashions, freedom, and even marriage, Lieschen momentarily relents—but confesses to us secretly that she will demand a prenup from any potential suitor that permits her to drink coffee whenever she likes.

The libretto, by the poet and Leipzig bureaucrat Christian Friedrich Henrici (known by the pen name "Picander"), is a far cry from the pious religious librettos he wrote for Bach's church music, most notably the *St. Matthew Passion*. It is laid out in the familiar forms of an Italian comic opera (*opera buffa*) or intermezzo, with recitatives providing narration and dialogue and arias expressing the feelings of the characters. There is also meta-humor in Schlendrian's second aria, which Bach sets tongue-in-cheek in the chromatically pathetic style of a saint or sinner, not the fulminating rube who sings the first aria. Lieschen's character is enlivened by her interplay with a transverse flute obbligato in her first aria, and a florid obbligato harpsichord part in the second. In the finale, as in most opera buffas, the hapless male protagonist capitulates, and Schlendrian admits that Lieschen will likely join her mother and grandmother in the "sisterhood of coffee drinkers" (*Coffeeschwestern*).



*Cafe Zimmermann (detail)
by Johann Georg Schreiber
(1732)*

***Schweigt stille,
plaudert nicht*
("Coffee Cantata"),
BWV 211**

Composed by: Bach

Instrumentation:
soprano, tenor, bass
voices; flute, strings,
continuo (harpsichord)

Last performed by PBO:
Never performed until
today!

PROGRAM NOTES



Leopold, Prince of Anhalt-Cöthen by anonymous (1710)

Harpischord Concerto No. 1 in D minor, BWV 1052

Composed by: Bach

Instrumentation: solo
harpischord, strings

**Last performed
by PBO:** June 2014,
Kristian Bezuidenhout,
harpischord

The dating of Bach's Collegium concertos is problematic, as some of them took their original form in his years in Cöthen (1717–23) when, as Kapellmeister to Prince Leopold of Anhalt-Cöthen, he was required to compose concertos as part of his normal duties. Many of these original works are lost but survive in the transcriptions for harpsichord that he wrote for his sons, his pupils, and himself to play with the Collegium orchestra. While the “violinistic” origins of the G minor harpsichord concerto (BWV 1058) are clear, the “original” version of this D minor concerto—if there is one—is lost, although several attempts have been made to reconstruct one. What has survived, however, are organ solo versions of all three movements which first appeared in Bach's earlier church cantatas. The earliest version of the orchestra parts of this concerto was copied by C.P.E. Bach in 1734; his father wrote the final version in 1738.

The harpsichord part in this concerto is more “clavieristic” along the lines of the Fifth Brandenburg Concerto, with dramatic shifts in texture and range, bursts of rapid figuration, and even a written-out, albeit much shorter, cadenza in the first movement. Unlike the violin-derived G minor concerto heard earlier in this program, the harpsichord here rarely doubles the first violins, taking center stage from its first solo entry. To be sure, there are plenty of virtuosic string techniques in evidence such as *bariolage* and Bach usurps the bass line for a prolonged progression over repeated D octaves prior to another gust of rapid-fire figuration before the closing ritornello.

The second movement is Vivaldi-like in its unison opening and closing ritornellos. This theme moves to the bass line once the florid solo line begins, but supports it throughout the movement. The solo is a model of improvisatory lyricism in the Italian style, richly ornamented with figuration and uninterrupted until a brief cadenza leads to the final ritornello.

The third movement is similar to the Third Brandenburg Concerto in its use of *corta* (didi-DUM or DUM-didi) rhythmic figures. Bach exploits every possible sonority of the harpsichord from continuous two-part counterpoint to sparkling flashes of rapid figuration to thick, percussive chords, covering the entire compass of the keyboard. A false ending occurs when the soloist interrupts what *should* be the final ritornello in D minor and leads the orchestra into overtime with more flights of virtuosic fancy. Of Bach's seven concertos for solo harpsichord, this is the longest, most complex, most dramatic, and—in my opinion—least likely to have been originally written for anything but a keyboard instrument.

The coffeehouse Collegium had both a chorus and orchestra, and when they weren't singing, the choristers also played instruments, the majority of which were provided by Zimmermann himself. Both barista and impresario, Zimmermann supported Bach's church music as well, and contact with these town-and-gown musicians also allowed Bach to augment the meager forces and limited budget allowed him for music at St. Thomas and the other Leipzig churches for which he was responsible. The musicians are said to have played at sight (i.e. without rehearsal), and special performances for civic celebrations, noble visits, birthdays, etc. were added to the regularly scheduled weekly concerts.

Bach composed only four orchestral suites, all for his Collegium. One modern writer described them as "truly symphonic—large-scale in conception and boldly etched in their sectional orchestration." But the more we imagine that he originally wrote them for the intimate ambiance of Café Zimmermann with its capacity of 150 or so, the less "symphonic" they seem. Inflated out of proportion by large modern orchestras, strident brass, and sometimes slowed to a pompous crawl, this suite often conceals its elegant origins as dance music augmented with the mellower, more integrated sound of natural (valveless) Baroque trumpets and performed to the occasional clink of coffee cups.

Bach called his orchestral suites, written around 1730, *Ouvertures*, a common designation for compilations of French dances now called suites. The production of the Third Suite was a group effort: Bach wrote the first violin and continuo parts, Emanuel wrote out the trumpet, oboe, and timpani parts, and Bach's student Johann Ludwig Krebs wrote out the rest, instrumentation that the late Joseph Kerman termed a "festive Baroque orchestra." However, the musicologist Joshua Rifkin (he who also first proposed the concept that Bach's choir was essentially a solo ensemble) has argued that it may have been originally written for strings alone, with other parts added later.

The suite opens with the customary three-part French *Ouverture* with rising sweeping gestures and crisp dotted rhythms punctuated by trumpets and timpani. The lively fugal section (marked *vite*) that follows is propelled by *corta* figures until the first violins emerge from the texture in a soloistic concerto-like section. The opening material then returns, symmetrically framing the middle section.

One of Bach's greatest hits follows. The lyrical Air (the English term for "aria") in the first violins is set over striding octaves in the bass and interwoven with lines from the second violins and violas. It gained popularity at the turn of the nineteenth century as a parlor piece played entirely on the lowest string



*Johann Sebastian Bach by
Elias Gottlob Haussmann
(1746)*

Orchestral Suite No. 3 in D major, BWV 1068

Composed by: Bach

Instrumentation:
2 oboes, bassoon, 3
trumpets (in D), timpani,
strings, continuo
(harpsichord)

Last performed by PBO:
December 2012, Masaaki
Suzuki, conductor

PROGRAM NOTES

(G) of the violin with inevitable schmaltz and unavoidable slides.

The French court dances comprising the rest of the suite were known collectively as *Galanterie*. Bach encountered them played by the French band of the Duke of Celle while he was a choirboy at St. Michael's School in Lüneburg in 1700-02. The Gavottes are paired in the order ABA: Gavotte I - Gavotte II - Gavotte I, as were other dances in the period, including the minuet. This formal organization continued as the third movement "Minuet & Trio" of the symphony in the Classic era and the "Scherzo" of the Romantic.

The eccentric Bourrée is marked by second-beat leaps that displace the accent, resulting in syncopation. It is reinforced by a terse figure in the bass that seems left over from Gavotte II. The Gigue is a type called an Italian *Giga*, in a continuous stream of galloping eighth-notes.

The absence of documentation pertaining to Bach's ten-year directorship of the Collegium compared to the numerous complaints, petitions, and perceived affronts he voiced to civic, school, and church officials in the same period suggests that his relationship with Gottfried Zimmermann was a congenial one and that the hours spent in the *Zimmermannsches Kaffeehaus* were some of the most enjoyable in his life. No money ever seems to have changed hands, neither for the musicians nor for the producer of this extraordinary repertoire. They were literally *amateurs*, making music for the love of it. Surrounded by talented university students, civil servants, pupils, and family members playing to well-caffeinated audience, Bach enriched the musical life of Leipzig at its social center, free of the criticism that vexed and constrained him in the church.



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Tenor

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Hemiola An accent pattern in triple meter in which two measures of six dactylic beats (ONE two three | ONE two three) are joined into one 6-beat of trochaic accents (ONE two THREE four FIVE six). Hemiolas were commonly used in the Baroque and Classical periods to interrupt the repetitive 3-beat accent pattern and rhythmically broaden the approach to a cadence (a harmonic stopping-place). The first phrase of “America” from *West Side Story* (“I like to live in A-mer-i-ca”) ends with a hemiola.

K³271k/K. 314 The Köchel catalogue designation reflecting the discovery that the “lost” C major oboe concerto (K³271k) was actually the precursor to the D major flute concerto, K. 314. In the effort to maintain the chronological order of the original catalog (1862) while deleting spurious works and accounting for recent discoveries, Alfred Einstein, editor of the third edition (1936) of the Köchel catalog (K³) inserted the oboe concerto as the eleventh work (a to k) between K. 271 and 272, hence K³271k. Continuing his methodology, the sixth edition (1964) also renumbered the flute concerto as K. 285d.

Mannheim The capital of the Electorate of the Palatinate (now in Baden-Württemberg, Germany) from 1720 to 1778, at the confluence of the Rhine and Neckar Rivers. In the mid-18th century the elector’s orchestra was considered by many to be the best in Europe under the direction of Johann Stamitz, and was praised by Leopold and Wolfgang Mozart as well as the English music historian Charles Burney, who called it an “army of generals.” Characteristics of “Mannheim school” symphonies included independence of the woodwind parts, sudden changes of dynamics, the legendary “Mannheim crescendo” (also called *Mannheim Walze*, or “Mannheim roller,” not steamroller, which hadn’t yet been invented) over a continuously repeating bass pattern said to make the audience rise from their seats, and the “Mannheim rocket,” a rapidly rising broken chord (*arpeggio*). Mozart applied for a position

with the orchestra in 1777, but was turned down, as the Elector Karl Theodor was moving the court to Munich.

Hungarian / harmonic minor While major scales all preserve the same pattern of whole- and half steps (*DO a deer, a female deer*, etc.), minor scales come in several flavors. Their common feature is a lowered (flatted) third degree (*MI, a name I call myself*), one half-step (aka semitone) lower than the major scale starting on the same note (tonic). The **harmonic minor** scale also has a lowered sixth degree (*LA, a note to follow SO*), creating a distinctive step-and-a-half leap (an *augmented second*) to the seventh degree (*TI, a drink with jam and bread, and that brings us back to DO*). In addition, **Hungarian minor** (once called Hungarian Gypsy minor) has another similar leap between the lowered third degree and a raised (sharped) fourth degree (*FA, a long long way to run*). As the name suggests, these scales are common in the folk music of Eastern Europe and the Middle East, and have been used by Western European composers to evoke an all-purpose exoticism, whether Egyptian (Verdi, *Aida*), Russian (Tchaikovsky, *Marche Slav*), or Spanish gypsies (Bizet, *Carmen*).

Janissaries Originally the Sultan’s personal elite fighting force of the Ottoman Empire, “recruited” from Christian slave boys converted to Islam, by the seventeenth century they had lost their military function and became a powerful and wealthy social class. Ottoman military marching bands [*mahtar*] are thought to be the earliest marching bands in Europe, and because Janissaries played in them, they became known as Janissary bands. The standard-issue European orchestra of the 18th century had only the tympani and occasionally side-drum in the percussion section until the “exotic” bass drum, cymbals, triangle, and “Turkish crescent” (aka Jingly Johnny) were added, often accompanied by shrill piccolo parts.

FEATURED ARTISTS



RICHARD EGARR

**CONDUCTOR
AND HARPSICHORD**

Richard Egarr brings a joyful sense of adventure and a keen, inquiring mind to all his music-making—whether conducting, directing from the keyboard, giving recitals, playing chamber music, or indeed talking about music at every opportunity. After a successful career as Music Director of the Academy of Ancient Music for 14 years, where he succeeded founding director Christopher Hogwood, he joins Philharmonia Baroque Orchestra & Chorale as Music Director. Richard also holds responsibilities as Principal Guest Conductor of Residentie Orkest The Hague and Artistic Partner at The Saint Paul Chamber Orchestra in Minnesota, after having served as Associate Artist with the Scottish Chamber Orchestra. As a conductor, Richard straddles the worlds of historically-informed and modern symphonic performance, making him an ideal fit for PBO's parallel commitments to early and new music. Richard is already well-known to the musicians and patrons of PBO, having guest conducted the orchestra four times since 2012 in both regular season offerings and the PBO SESSIONS series. In addition to his conducting genius, he is a brilliant harpsichordist, and equally skilled on the organ and fortepiano.

Richard is a beloved teacher and has been on faculty of The Juilliard School for eight years in their Historical Performance division, has conducted major symphonic orchestras such as London Symphony Orchestra, Lincoln Center Festival Orchestra, Seattle Symphony, and The Philadelphia Orchestra, and regularly gives solo harpsichord recitals at the Kennedy Center, Carnegie Hall, the Smithsonian, and elsewhere.

Born in Lincoln, England, Richard trained as a choirboy at York Minster, was organ scholar at Clare College Cambridge, and later studied with Gustav and Marie Leonhardt in Amsterdam, where he makes his home.

Soprano Nola Richardson is rapidly making her mark as an “especially impressive” (*The New York Times*) young soloist and has been praised by the *Washington Post* for her “astonishing balance and accuracy,” “crystalline diction” and “natural-sounding ease.” Her wide repertoire spans from music of the medieval period to several world premieres, and she performs frequently throughout the United States. Some highlights of her current and past seasons include her major symphony debut as the featured soloist with the Pittsburgh Symphony Orchestra, Seattle Symphony, Philharmonia Baroque, Baltimore Symphony Orchestra, Colorado Symphony and an appearance with the Boston Pops under Keith Lockhart in *Simply Sondheim*. She also made her debut with Opera Lafayette, The English Concert, The Baroque Chamber Orchestra of Colorado, Musica Sacra, and as the First Lady in Clarion Music Society’s production of *Die Zauberflöte*. Her recent performance with the American Classical Orchestra was described as a revelation by ConcertoNet.com: “Her single song from the carols, *Or nous dites Marie*, became a ray of resplendent light, a voice of virginal purity for these very pure songs.”

Previous seasons included her debuts with Seraphic Fire (*St. Matthew Passion*), the Bethlehem Bach Choir (BWV 68), American Classical Orchestra (C.P.E. Bach’s *Magnificat*), the Madison Bach Musicians (*Dido and Aeneas*), and the National Cathedral (in concert with trumpeter Josh Cohen). Other recent appearances include Handel’s *Messiah* with the Colorado Bach Ensemble; the *St. Matthew Passion* with the Messiah Festival of the Arts; works of Charpentier and Couperin with Les Délices of Cleveland, OH; Mendelssohn’s *Elijah* with the Oratorio Chorale of Portland, ME; Bach’s *Mass in B Minor* with the Master Chorale of South Florida and the Baltimore Choral Arts Society; the *St. John Passion* with Bach in Baltimore; Beethoven’s *Missa Solemnis* with the Chorus Pro Musica of Boston, MA; Bach’s *Coffee Cantata* with Mountainside Baroque and Bach’s *Magnificat* with the New Dominion Chorale.

Particularly noted for her interpretive skills in the Baroque repertoire, Nola was a 2016 First Prize winner in the Bethlehem Bach Competition and took home the Third Prize and Audience Favorite award in the 2016 Handel Aria Competition in Madison, WI. A dedicated ensemble and chamber singer, Nola has enjoyed joining the rosters of GRAMMY® nominated Seraphic Fire of Miami, GRAMMY® nominated Clarion Music Society in NYC, and the GRAMMY® nominated Choir of Trinity Wall Street in Manhattan. She also appears regularly with Yale Choral Artists, and Musica Sacra.



**NOLA
RICHARDSON**

SOPRANO

FEATURED ARTISTS



JAMES REESE

TENOR

James Reese is a frequently sought soloist and collaborative musician. His 2019–20 season sees solo debuts with American Bach Soloists, the Gamut Bach Ensemble, Tempesta di Mare, the Harrisburg Symphony Orchestra, Piffaro, and the Master Chorale of South Florida. He also makes return appearances with Philharmonia Baroque Orchestra, TENET Vocal Artists, Lyric Fest, Philadelphia's Bach @ 7 series, and Bach Vespers @ Holy Trinity Lutheran NYC.

Previously, James has appeared in concerts with Nicholas McGegan and Philharmonia Baroque Orchestra; the Calgary Philharmonic Orchestra; Bourbon Baroque Orchestra; Masaaki Suzuki and Juilliard415; the American Classical Orchestra; and at the Ad Astra Music Festival. In May 2018, he made his Carnegie Hall solo debut in Bach's B Minor Mass with the New York Choral Society, directed by David Hayes. Of that performance, the *New York Classical Review* wrote, "the high, easy tenor of James Reese...floated beautifully on its own over the long, gentle lines of the Benedictus." In June 2018, he made his European debut with ensemble Seconda Pratica.

An advocate for new music, James is a founding member of Philadelphia vocal sextet Variant 6 (variantsix.com). He has premiered works by Caroline Shaw, Ted Hearne, John Luther Adams, Joanne Metcalf, Judd Greenstein, Joel Puckett, and others. James sings frequently with leading American choruses, including The Crossing, Santa Fe Desert Chorale, Seraphic Fire, True Concord, and The Thirteen. He has recorded on the ECM, Innova, and Albany labels; including The Crossing's release of Gavin Bryars' *The Fifth Century*, which won a Grammy award for Best Choral Performance in 2018. He also sang on 2016 Grammy-Nominated Bonhoeffer, released by the Crossing.

James is the 2018 winner of the Margot Fassler Award for the Performance of Music at Yale University, and the 2019 winner of the Career Advancement Grant from the Musical Fund Society of Philadelphia. He is a graduate of Northwestern University's Bienen School of Music, where he studied with Kurt R. Hansen, Alan Darling, and Donald Nally. He completed his masters degree at Yale University's Institute of Sacred Music, where he studied with James Taylor as part of the Yale Voxtet.

American bass-baritone Cody Quattlebaum is quickly establishing himself as one of the most exciting new vocal talents of his generation; equally in demand for both opera and concert in repertoire ranging from the Baroque to contemporary.

Highlights in the 2019/20 season include his debut for Opéra national du Rhin in the world premiere of *Until the lions : Echoes from the Mahabharata* by Thierry Pécou, Zuniga (*Carmen*) for Dutch National Opera, Beethoven *Missa Solemnis* with BBC National Orchestra of Wales, and Berlioz *Roméo et Juliette* with the RTVE Symphony Orchestra. In future seasons, Quattlebaum will make his debut at the Teatro Real, Madrid, and the Royal Opera House, Covent Garden.

Recent highlights include his debut at the BBC Proms in Handel *Jephtha* with the Scottish Chamber Orchestra, Don Fernando (*Fidelio*) with Marc Minkowski at the Théâtres de la Ville de Luxembourg, and Handel *Brockes Passion* and Bach *St John Passion*, both at the Barbican with Richard Egarr and the Academy of Ancient Music, Segeste (*Arminio*) and *Dettingen Te Deum* at the Händel-Festspiele in Göttingen where he also performed under the baton of Laurence Cummings. A member of the Dutch National Opera studio for the 2018/19 season, roles here included Geronimo (*Il matrimonio segreto*) and Bruno Zirato in the world premiere of Micha Hamel (*Caruso a Cuba*). Prior to this, Quattlebaum was a member of the Opera Studio at the Opernhaus Zürich, performing roles such as Schriftsteller in the world premiere of *Der Traum von Dir*, Larkens (*La Fanciulla del West*) and Zuniga in Barrie Kosky's acclaimed production.

Quattlebaum was a finalist at the Glyndebourne Cup in 2018 and at the Metropolitan Opera National Council competition in 2017, and the recipient of a Sara Tucker grant from the Richard Tucker Foundation. He studied at the Julliard School where roles included Claudio Agrippina and prior to this studied voice at the College-Conservatory of Music, University of Cincinnati.



**CODY
QUATTLEBAUM**

BASS-BARITONE

THE PLAYERS AND THEIR INSTRUMENTS

Philharmonia's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

VIOLIN

Carla Moore, concertmaster

*Johann Georg Thir, Vienna, Austria, 1754
Egon & Joan von Kaschnitz Concertmaster Chair*

Elizabeth Blumenstock

*Andrea Guarneri, Cremona, 1660; on loan from
Philharmonia Baroque Orchestra Period Instrument
Trust
Susan B. Levy Chair*

Jolianne von Einem †

*Rowland Ross, Guildford, England, 1979; after A.
Stradivari*

Lisa Grodin

*Paulo Antonio Testore, Contrada, Larga di Milano,
Italy, 1736*

Katherine Kyme

Carlo Antonio Testore, Milan, Italy, 1720

Tyler Lewis

Anonymous, Italy, c. 1800

Anthony Martin

*Thomas Oliver Croen, Walnut Creek, California, 2005;
after F. Gobetti, Venice, Italy, 1717*

Maxine Nemerovski

David Tecchler, Rome, Italy, 1733

Noah Strick

Celia Bridges, Cologne, Germany, 1988

Lisa Weiss

Anonymous; after Testore

VIOLA

Jessica Troy *

*Timothy Johnston, Hewitt, Texas, 2006; after Andrea
Guarneri, Cremona, Italy c. 1676*

Maria Ionia Caswell

Anonymous, Mittenwald, Germany, c. 1800

Ellie Nishi

Anonymous, Germany, 18th Century

VIOLONCELLO

Phoebe Carrai bc

Anonymous, Italy, c. 1690

Paul Hale

*Dominik Zuchowicz, Ottawa, Canada, 1997; after
Montagnana
Osher Cello Chair Endowment*

William Skeen

*Anonymous, Northern Italy, ca. 1680
Zheng Cao Memorial Cello Chair*

DOUBLE BASS

Kristin Zoernig bc

Joseph Wrent, Rotterdam, Holland, 1648

FLUTE

Stephen Schultz *

*Martin Wenner, Singen, Germany, 2012; after Carlo
Palanca, Turin, Italy, c. 1750*

OBOE

Marc Schachman *

H.A. Vas Dias, Decatur, Georgia, 2001; after T. Stanesby, England, c. 1710

Principal Oboe Chair in Memory of Clare Frieman Kivelson and Irene Valente Angstadt

Michael DuPree

H. A. Vas Dias, Decatur, Georgia, 1995; after T. Stanesby, England, c. 1700

BASSOON

Danny Bond *

Peter de Koningh, Hall, Holland, 1978; after Prudent, Paris, France, c. 1760

TRUMPET

John Thiessen *

Rainer Egger, Basel, Switzerland, 2003; after Ehe, 1746

Fred Holmgren

Fred Holmgren, Massachusetts, 2005; after Johann Leonhard Ehe III

William Harvey

Keavy Vanryne, London, England, 2003; after Johann Wilhelm Haas, Nuremberg, Germany, c. 1710–1720

TIMPANI

Kent Reed *

Pete Woods, Aldershot, England, 1996; after 18th century continental, hand tuned

HARPSICHORD

Richard Egarr bc

John Phillips, Berkeley, 2010; after Johann Heinrich Gräbner, Dresden, 1722

Generously lent by Peter & Cynthia Hibbard

** Principal*

*† Principal 2nd Violin
bc Continuo*

TEXTS AND TRANSLATIONS

J.S. BACH: *Schweigt stille, plaudert nicht*, BWV 211 ("Coffee Cantata")

text by Christian Friedrich Henrici ("Picander")

Recitative

Erzähler (Tenor)

Schweigt stille, plaudert nicht
Und höret, was itzund geschicht:
Da kömmt Herr Schlendrian
Mit seiner Tochter Liesgen her,
Er brummt ja wie ein Zeidelbär;
Hört selber, was sie ihm getan!

Aria

Schlendrian (Bass)

Hat man nicht mit seinen Kindern
Hunderttausend Hudelei!
Was ich immer alle Tage
Meiner Tochter Liesgen sage,
Gehet ohne Frucht vorbei.

Recitative

Schlendrian

Du böses Kind, du loses Mädchen,
Ach! wenn erlang ich meinen Zweck:
Tu mir den Coffee weg!

Liesgen (Soprano)

Herr Vater, seid doch nicht so scharf!
Wenn ich des Tages nicht dreimal
Mein Schälchen Coffee trinken
darf,
So werd ich ja zu meiner Qual
Wie ein verdorrtes Ziegenbrätchen.

Recitative

Narrator (Tenor)

Be quiet, do not chat,
And listen to what happens now:
Here comes Mr. Schlendrian
with his daughter Liesgen,
He grumbles like a grizzly bear;
hear for yourselves, what she has done
to him!

Aria

Schlendrian (Bass)

With children, aren't there
a hundred thousand aggravations!
Whatever I, all the time and every day,
tell my daughter Liesgen,
slides on by with no effect.

Recitative

Schlendrian

You naughty child, you wild girl,
ah! When will I achieve my goal:
get rid of the coffee for my sake!

Liesgen (Soprano)

Father sir, but do not be so harsh!
If I couldn't, three times a day,
be allowed to drink my little cup of
coffee,
in my anguish I will turn into
a shriveled-up roast goat.

Aria

Liesgen

Ei! wie schmeckt der Coffee süße,
Lieblicher als tausend Küsse,
Milder als Muskatene Wein.

Coffee, Coffee muss ich haben,
Und wenn jemand mich will
laben,
Ach, so schenkt mir Coffee ein!

Recitative

Schlendrian

Wenn du mir nicht den Coffee lässt,
So sollst du auf kein Hochzeitfest,
Auch nicht spazierengehn.

Liesgen

Ach ja!
Nur lasset mir den Coffee da!

Schlendrian

Da hab ich nun den kleinen Affen!
Ich will dir keinen Fischbeinrock nach
itzger Weite schaffen.

Liesgen

Ich kann mich leicht darzu verstehn.

Schlendrian

Du sollst nicht an das Fenster treten
Und keinen sehn vorübergehn!

Liesgen

Auch dieses; doch seid nur gebeten
Und lasset mir den Coffee stehn!

Aria

Liesgen

Ah! How sweet coffee tastes,
more delicious than a thousand kisses,
milder than muscatel wine.

Coffee, I have to have coffee,
and, if someone wants to pamper
me,
ah, then bring me coffee as a gift!

Recitative

Schlendrian

If you don't give up coffee for me,
you won't go to any wedding parties,
or even go out for walks.

Liesgen

Okay then!
Only leave my coffee alone!

Schlendrian

Now I've got the little monkey!
I will buy you no whalebone dress of the
latest fashion.

Liesgen

I can easily put up with that.

Schlendrian

You may not go to the window
and watch anyone passing by!

Liesgen

This too; but be merciful
and let my coffee stay!

THE PLAYERS AND THEIR INSTRUMENTS

Schlendrian

Du sollst auch nicht von meiner Hand
Ein silbern oder goldnes Band
Auf deine Haube kriegen!

Schlendrian

You'll also not receive from my hand
a silver or gold ribbon
for your bonnet!

Liesgen

Ja, ja! nur lasst mir mein Vergnügen!

Liesgen

Sure, sure! Just leave me my pleasure!

Schlendrian

Du loses Liesgen du,
So gibst du mir denn alles zu?

Schlendrian

You naughty Liesgen,
you grant all of that to me?

Aria

Schlendrian

Mädchen, die von harten Sinnen,
Sind nicht leichte zu gewinnen.
Doch trifft man den rechten Ort,
O! so kömmt man glücklich fort.

Aria

Schlendrian

Girls of stubborn mind
are not easily won over.
But if the right spot is touched,
Oh! Then one can happily get far.

Recitative

Schlendrian

Nun folge, was dein Vater spricht!

Recitative

Schlendrian

Now do what your father says!

Liesgen

In allem, nur den Coffee nicht.

Liesgen

In everything but coffee.

Schlendrian

Wohlan! so musst du dich bequemen,
Auch niemals einen Mann zu
nehmen.

Schlendrian

All right then! So you will have to
content yourself with never having a
husband.

Liesgen

Ach ja! Herr Vater, einen Mann!

Liesgen

Ah yes! Father, a husband!

Schlendrian

Ich schwöre, dass es nicht geschicht.

Schlendrian

I swear that it will never happen.

Liesgen

Bis ich den Coffee lassen kann?
Nun! Coffee, bleib nur immer liegen!
Herr Vater, hört, ich trinke keinen nicht.

Schlendrian

So sollst du endlich einen kriegen!

Aria

Liesgen

Heute noch,
Lieber Vater, tut es doch!
Ach, ein Mann!
Wahrlich, dieser steht mir an!
 Wenn es sich doch balde fügte,
 Dass ich endlich vor Coffee,
 Eh ich noch zu Bette geh,
 Einen wackern Liebsten kriegte!

Recitative

Erzähler

Nun geht und sucht der alte
Schlendrian,
Wie er vor seine Tochter Liesgen
Bald einen Mann versc haffen kann;
Doch, Liesgen streuet heimlich aus:
Kein Freier komm mir in das Haus,
Er hab es mir denn selbst versprochen
Und rück es auch der Ehestiftung ein,
Dass mir erlaubt möge sein,
Den Coffee, wenn ich will, zu kochen.

Chorus (Trio)

Die Katze lässt das Mäusen nicht,
Die Jungfern bleiben Coffeeschwestern.
 Die Mutter liebt den Coffeebrauch,
 Die Großmama trank solchen auch,
 Wer will nun auf die Töchter lästern!

Liesgen

Until I give up coffee?
All right! Coffee, lie there now forever!
Father sir, listen, I won't drink none.

Schlendrian

So finally you'll get one!

Aria

Liesgen

Even today,
dear father, make it happen!
Ah, a husband!
Indeed, this will suit me well!
 If it would only happen soon,
 that at last, instead of coffee,
 before I even go to bed,
 I might gain a sturdy lover!

Recitative

Narrator

Now old Schlendrian goes and seeks
How he, for his daughter Liesgen,
might soon acquire a husband;
but Liesgen secretly spreads the word:
no suitor comes in my house
unless he has promised to me himself
and has it also inserted into the
marriage contract,
that I shall be permitted
to brew coffee whenever I want.

Chorus (Trio)

Cats do not give up mousing,
girls remain coffee-sisters.
 The mother adores her coffee-habit,
 and grandma also drank it,
 so who can blame the daughters!

RICHARD'S PICKS

"Performances of J.S. Bach's music that have influenced me... mostly of a pre-historic nature!" —Richard



Rachmaninoff playing his transcription of 3 movements from Bach's Violin Partita No.3 in E major (1942)



Pablo Casals conducts Brandenburg 2... with soprano saxophone instead of trumpet (Prades, 1950)!



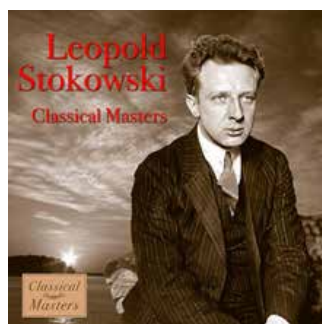
Thibaud Cortot plays and conducts Bach's Brandenburg 5 (1932)



Celibidache conducts Bach's Mass in B minor (1990)



Stokowski/Bach Air from Orchestral Suite No.3, conducted by Egarr (2011)



Stokowski/Bach Air from Orchestral Suite No.3, conducted by Stokowski (1936)



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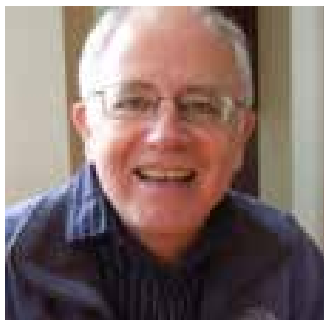
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ROMANTIC Reflections

THE PERFORMANCE AT-A-GLANCE

When the musicians in an eponymous “Baroque orchestra” perform the music of the early Romantic period, they bring to it their historically informed understanding of the performance practices of the period, but a wholly new musical instrumentarium. While many of our players may look familiar, the instruments they play—in the case of brass and woodwinds—and the bows used by the strings, all reflect the changes made in instrument-building to accommodate the sea change in musical style taking place between 1700 and 1800. This program highlights some of the aesthetic and formal characteristics of the musical Romantic movement and the sonority in which they originated: the pathos of Cherubini’s dramatic operatic overture, the unabashedly passionate and virtuosic violin concerto of Mendelssohn, and Schubert’s release from the bonds of classical formalism written in his thrall to Beethoven.

—Bruce Lamott



PRE-CONCERT TALK *with Nicholas Jones*

All three composers on PBO’s March concert programs—Cherubini, Schubert, and Mendelssohn—are rooted in the musical forms and traditions of Classicism, yet they are unmistakably Romantic as well, musically and in some cases personally. The pre-concert talk will consider how these composers lived and worked on the cusp between Classic and Romantic, and what that means to our appreciation of their music.

PBO 19/20

ROMANTIC Reflections

*with Alana
Youssefian*

CHERUBINI

Overture to *Démophon*

MENDELSSOHN

Violin Concerto
in E minor, Op. 64

SCHUBERT

Symphony No. 9
in C major,
D. 944, "The Great"

Nicholas McGegan,
conductor

Alana Youssefian,
violin

**Philharmonia
Baroque Orchestra**



MAR 11-15

2019-2020 • 39th Season

REFLECTIONS Nicholas McGegan's Farewell Season

Nicholas McGegan, conductor
Alana Youssefian, violin

PROGRAM

Luigi Cherubini (1760–1842) Overture to *Démophon*
Felix Mendelssohn (1809–1847) Violin Concerto in E minor, Op. 64
Allegro molto appassionato
Andante
Allegretto ma non troppo—
Allegro molto vivace
Alana Youssefian, violin

INTERMISSION



Franz Schubert


Symphony No. 9 in C major, D. 944, "The Great"

Andante—Allegro, ma non troppo—Più moto

Andante con moto

Scherzo. Allegro vivace—Trio

Allegro vivace



The March concerts are made possible with
generous support from

The E. Nakamichi Foundation

The March 14th performance is made possible with
generous support from

Kate & David Gross

PROGRAM NOTES

BRUCE LAMOTT



Luigi Cherubini by Julien-Léopold Boilly c. 1820

Overture to *Démophoon*

Composed by: Maria Luigi Carlo Zenobio Salvatore Cherubini

Born: September 8 or 14, 1760 in Florence, Italy

Died: March 15, 1842 in Paris, France

Instrumentation: 2 flutes, 2 oboes, 2 clarinets (in C), 2 bassoons, 2 horns (in C), 2 trumpets (in C), 3 trombones, timpani, strings

Premiere of *Démophoon*: December 2, 1788 in Paris, France

Last performed by PBO: Never performed until today!

Though he was born in Florence in 1760, for the last fifty years of his life the Italian-born Luigi Cherubini adopted the French version of his name, Marie-Louis-Charles-Zénobi-Salvador Cherubini. His first French *tragédie lyrique*, *Démophoon*, marks a similar Italo-Frankish transformation, marking the beginning of a career that will lead him to become a dominant figure in the Parisian music scene and acclaimed by Beethoven, among others, as the greatest living composer. Having been introduced to the social circle of Marie Antoinette by his friend, the violinist Giovanni Battista Viotti, Cherubini received his first commission by the Paris Opéra, *Démophoon*, composed to a three-act French libretto by Jean-François Monmartel (after Metastasio's Italian opera seria *Demofonte*) and first performed at the Académie Royale de Musique (the Paris Opera) on December 2, 1788. The next month, he became music director of the Théâtre de Monsieur, backed by king's brother (the Count of Provence, later Louis XVIII). Given these royalist credentials, it is remarkable that Cherubini's operas continued to be produced during and well after the Revolution, and he survived with his career (and head) intact.

The Overture to *Démophoon* begins in the gloom of the French *tragédie lyrique* and ends with the sunny conventions of the composer's first love, Italian *opera buffa*. Ominous chords in C minor introduce funereal fragments underscored with dotted rhythms, using the gestures resembling the accompanied recitatives of Gluck, another expatriate lionized by the French. The arioso in the first violins that follows is set over an accompaniment of melancholy undulations in the second violins, but is interrupted by a fanfare by the full orchestra. The *Allegro Spiritoso* breaks out of an ominous diminuendo with turbulent rising scales emphatically punctuated by the winds, brass, and timpani.

In a brief episode in the "learned" polyphonic style, Cherubini heightens the contrast between the legato undulation of the lower strings with the agitated violin figuration that overtakes it. A tumultuous two-bar descent of the violins then leads to an idyllic respite of three-note sigh figures in the bucolic key of G major. Thematic development begins, not with the theme of the *Allegro Spiritoso*, but to the undulating accompaniment and *arioso* melody of the introductory *Lent*. This once again allows a *crescendo* to rise from *pianissimo* to *fortissimo* with the full ensemble and the rising scales of the opening theme. This theme undergoes a brief "development," modulating three times before giving way to the agitated theme of the violins.

A sustained low G underlies a quiet transition ending with the idyllic three-note sigh figure, setting up our anticipation of a return (recapitulation) of the opening theme in C minor. But instead, Cherubini foils this expectation by winding up with a curtain-raising “Mannheim crescendo” in C *major* followed by a few comic opera cadential clichés, ending the overture—like the opera itself—with a happy ending, an Italianate *lieto fine*.

When the sixteen-year-old Felix Mendelssohn visited Paris in 1825, he was introduced to Cherubini, then 64 and director of the Conservatoire. After hearing his Piano Quartet in B minor, Op. 3, the irascible Cherubini commented, “This lad is rich; he will do well. He has already has done well, but he spends too much of his money, and he puts too much fabric into his clothes.” Not surprisingly, when Cherubini suggested that young Felix remain in Paris to complete his musical education with him, his father declined.

Felix Mendelssohn was born in Hamburg on February 2, 1809, in the same house in which Ferdinand David was to be born on June 19 in the next year. The two became friends as teenagers, and David eventually became Mendelssohn’s concertmaster of the Gewandhaus Orchestra in Leipzig and the inspiration for his E minor Violin Concerto (Now known as *the* Mendelssohn Violin Concerto, though he had written an earlier one when he was thirteen).

More than an inspiration for the piece, David was its midwife and co-parent, as Mendelssohn had little experience as a violinist and relied on David for many suggestions and alterations. David played the premiere on March 13, 1845, and mentored the violin virtuoso Joseph Joachim, who first played the work the following year with Mendelssohn conducting and performed it some 200 times thereafter in his illustrious career.

The qualifying term *appassionato* in the tempo of the first movement already reveals its identity as a work of musical romanticism. The soloist enters almost immediately, not with a display of overt virtuosity, but with a lyrical melody played over an urgent and mysterious accompaniment. Like Mendelssohn, who wrote to David that “There’s [a concerto] in E minor and its opening won’t leave me in peace,” we too may find that it follows us out of the theater.

There is no question that the soloist is front and center throughout the concerto, with none of the first-among-equals pecking order found in many concertos of the



*Mendelssohn by James
Warren Childe, 1839*

Violin Concerto in E minor, Op. 64

Composed by: Jakob
Ludwig Felix Mendelssohn
Bartholdy

Born: February 3, 1809 in
Hamburg, Germany

Died: November 4, 1847 in
Leipzig, Germany

Instrumentation: solo
violin, 2 flutes, 2 oboes,
2 clarinets (in A), 2
bassoons, 2 horns (in E),
2 trumpets (in E), timpani,
strings

Premiere: March 13, 1845
in Leipzig, Germany

Last performed by PBO:
Never performed until
today!

PROGRAM NOTES



Ferdinand David by Johann
Georg Weinhold

Baroque and even Classic periods. The orchestra, in the words of critic Michael Steinberg, is a “provider of accompaniment, punctuation, scaffolding, and a bit of cheerleading.” The woodwind choir of flutes, clarinets, oboes, and bassoons is particularly prominent, playing chorale-like harmonizations that may stem from Mendelssohn’s experience as an organist. This is especially evident in the second theme of the first movement, when after a flurry of mounting technical challenge, the soloist descends to such simplicity that it’s playable by anyone holding a violin and a bow: a sustained G on the lowest open string. This accompanies a 4-part choir of clarinets and flutes in placid harmonic plateau in G major that momentarily relieves both the energy and the *appassionato* quality of the minor key.

Another feature of this concerto is found in surprising manipulations of conventional concerto procedures. The violin begins the cadenza surreptitiously in the middle of the piece, before the first theme re-enters (recapitulation), rather than at its traditional location near the end (coda). Exiting the concerto, a barrage of arpeggios (which concerned Mendelssohn for tiring the soloist) turns into a transition back to the opening theme with the roles reversed from the opening: the solo violin provides the turbulent accompaniment while flute, oboe, and first violins carry the lyrical melody.

In an almost impish “gotcha” moment, Mendelssohn drives the end of the first movement into an accelerating stretto of *Più presto - Sempre piu presto - Presto* only to land on a single softly sustained B in the bassoon, turning the second-most important note (dominant) in the key of E minor into the least stable (leading tone) pitch of the coming key of C major. This applause-killing moment—as well as the brief interlude linking the second and third movements—forces our emotions to accumulate without release until the very end.

Regardless of how many symphonies Schubert might have written had he lived longer than age 31, it’s hard to imagine a symphony that could have rivalled this one for the title “the Great.” Written in the wake of Beethoven’s Ninth Symphony, whose premiere in Vienna on May 7, 1824 predates Schubert’s composition by only a year, it clearly reflects the 28-year-old’s admiration for the idolized composer, but as Robert Schumann observed, “He avoids imitating the grotesque forms, the bold proportions which we find in Beethoven’s later works; he gives us a creation of the most graceful form possible, yet full of novel intricacies; he never strays far from the central point and always returns to it.” We are indebted to Schumann for discovering it among

the scores owned by Schubert's brother Ferdinand, who in turn commended it to Mendelssohn, who conducted its first public performance (and at that, with cuts) with Leipzig's Gewandhaus Orchestra on March 21, 1839, eleven years after the composer's death.

Schubert began the symphony in the summer of 1825 in Gmunden, during one of the happiest times in his life, thanks to a few months' abatement of the venereal disease—probably syphilis—that would claim him three years later. Nestled among mountain peaks alongside the swan-filled Traunsee, the landscape itself may have inspired the "Alpine" flavor of the unusual opening for two horns in unison. This is not a conventional slow introduction as is found in some Haydn and Beethoven symphonies, but a fully formed 8-bar theme that appears in a series of variations culminating with a seamless transition into the *Allegro* that follows. Its reappearance in the final measures of the movement in *fortissimo* unisons attest to its significance to the movement as a whole.

Here a note of "historically informed performance" is in order. Schubert wrote the opening *Andante* with the (*alla breve*, sometimes called "cut time") time signature: two beats per measure in a gentle, relaxed pace. However, later editions in the nineteenth century were printed as (4/4 or "common time"), or four beats per measure at the same pace, resulting in a tempo twice as slow as Schubert indicated. This discrepancy can be heard between interpretations by traditional "intuitive" conductors such as Bernstein, Muti, and Böhm and "historically informed" conductors such as Harnoncourt and Mackerras and, of course, McGegan. Performed as Schubert intended, the seventeen measures of triplets which precede the *Allegro* magically become the woodwind triplets in the third measure of the *Allegro*, creating an intensified continuation of the opening rather than the escape from a ponderous introduction. Even Schumann appreciated this rhythmic sleight-of-hand: "The passage from this [*Andante*] into the *Allegro* is wholly new; the tempo does not seem to change [*italics mine*] yet we reach port, we know not how."

In the second measure of the opening horn theme, Schubert introduces a rhythmic motive (DAH-di-dum) that repeats five times in eight measures, the fifth time *pianissimo* and half as fast as the preceding one, like a distant and prolonged echo. This motive permeates much of the rest of the movement, often in opposition to repeated chords in triplets that animate slowly changing harmonies. Such motivic development was also a hallmark of Beethoven, notably in his Fifth Symphony.



Franz Schubert by Wilhelm August Rieder, 1875

Symphony No. 9 in C major, D. 944, "The Great"

Composed by: Franz Peter Schubert

Born: January 31, 1797 in Vienna, Austria

Died: November 19, 1828 in Vienna, Austria

Instrumentation: 2 flutes, 2 oboes, 2 clarinets (in C and A), 2 bassoons, 2 horns (in C), 2 trumpets (in C), 3 trombones, timpani, strings

Premiere: March 21, 1839 in Leipzig, Germany (posthumous)

Last performed by PBO: April 1996, Nicholas McGegan, conductor

PROGRAM NOTES



Gmunden

The sonority of the Early Romantic orchestra is exploited throughout the symphony, and Schubert tests the limits of the period instruments of his day—so much so, in fact, that the London Philharmonic Society laughed it out of its first rehearsal. Schumann noted “the brilliancy and novelty of the instrumentation,” writing that “we must grant that he possessed an extraordinary talent in attaining to such idiomatic treatment of the single instruments as well as of the orchestral masses—they often seem to converse like human voices and choruses....”

The prominent independence of the woodwind parts, the antiphonal opposition of the strings to woodwind and brass choirs, and the unusual use of trombones in mysterious solo passages, kaleidoscopic pairings of solo winds, and passages in the style of military bands keep the instrumental textures constantly in flux. Schubert’s sudden modulations challenged the makers of woodwinds to modify their instruments to keep them in tune during ventures into remote keys. While Beethoven was the first to introduce trombones into the symphony (Fifth, Sixth, and Ninth), he used them sparingly and only for a single movement. Schubert, however, wrote for trombones throughout both his Unfinished and Great C Major Symphonies.

The listener can’t help but concur with Schumann’s appraisal of the symphony as a whole: “All must recognize, while listening to this symphony, that it reveals to us something more than mere beautiful song, mere joy and sorrow, such as music has ever expressed in a hundred ways, leading us into regions which, to our best recollection, we had never before explored.... Here we find, besides the most masterly technicalities of musical composition, life in every vein; coloring down to the finest gradation; meaning everywhere; sharp expression in detail; and in the whole a suffusing romanticism such as other works by Franz Schubert have made known to us.”

The Jacobite Rising of 1745 A rebellion led by Charles Edward Stuart (aka “Bonnie Prince Charlie” and “the Young Pretender”) to regain the English throne for his father, James Francis Edward Stuart, whose Catholic father James II, had been deposed by Parliament in favor of the his Protestant sister Mary II and her husband William III, prince of Orange, in the Glorious Revolution of 1688. Exiled to France, the Jacobites (Jacob is Latin for James) with support from Ireland, Scotland, and Louis XIV, made several attempts (“risings”) to retake the throne, which by the time Handel wrote *Judas Maccabaeus*, had passed to the German court of Hanover. The Rising of 1745 was the final and decisive attempt, launched in Scotland on August 19, 1745, and marching into England as far as Derby. When anticipated support from English Jacobites and an invasion from France failed to materialize, they turned back, causing a rift between Charles and his Scottish supporters. In the Scottish highlands of Culloden, near Inverness, the vastly outnumbered Jacobites met the forces led by the Duke of Cumberland, who not only won the battle but ordered that the wounded and prisoners be slain. Bonnie Prince Charlie escaped to the Western Highlands, was picked up by a French ship, and died in Rome in 1788.

Apocrypha Ancient biblical texts that were published in an “intertestamental” section between the Old and New Testaments in Luther’s translation of the Bible (1534) and the “Authorised” (King James) English translation of 1611. While the Roman Catholic and Eastern Orthodox denominations accept them as canonical, Protestant denominations differ on their authority. The Puritans rejected them outright. They are not part of the Hebrew Bible, but are referred to as “things that are

profitable to read.” The lectionary of the Church of England contains a few readings from the Apocrypha, though the books are not considered as doctrine. Handel clearly found dramatic potential in their narratives, as his oratorio *Susanna* also comes from the Apocrypha.

continuo aria (air) A vocal solo accompanied only by the keyboard (harpsichord or organ), theorbo, and cello, collectively known as the basso continuo. The score of a continuo aria—like a “lead sheet”—has only the voice line and bass part, over which numbers and symbols indicate which harmonies to play.

concitato First introduced in Monteverdi’s “Madrigals of War and Love” (*Madrigali guerrieri ed amorosi*, 1638) it is a musical representation of agitation “that would fittingly imitate the utterance and accents of a brave man who is engaged in warfare.”

recitative A passage of prose sung in the rhythm of speech. Recitatives introduce arias (“airs” in Handel’s English), songs sung in poetic meter and subject to a beat or pulse, in operas and oratorios.

suspension A note which comes out of a stable, consonant chord and is sustained (suspended) over a new chord that renders it unstable (dissonant) until it resolves to fit with the new chord. Suspensions in Handel are often signs of distress, longing, or sometimes, heartbreak.



ALANA YOUSSEFIAN

VIOLIN

A native of New Jersey, violinist Alana Youssefian has quickly forged a reputation as a sought after soloist for baroque, classical, and romantic repertoire. Ms. Youssefian has performed internationally as a concertmaster and soloist, in addition to holding engagements at venues such as the John F. Kennedy Center for the Performing Arts, Herbst Theater, Kimmel Center, The Mann Center, Carnegie Hall, and Alice Tully Hall. Her performances have garnered acclaim in *Early Music America*, *The Boston Musical Intelligencer*, *New Zealand Herald*, and other publications. She is a member of *Voices of Music*, and frequently performs with *Philharmonia Baroque Orchestra & Chorale*, *Bach Collegium Japan*, *Trinity Baroque Orchestra*, *New York Baroque Incorporated*, *The Sebastians Chamber Players*, and *Teatro Nuovo* as associate concertmaster. She has appeared in recitals with Nicholas McGegan, Masaaki Suzuki, and William Christie. Her upcoming album, *Brilliance Indéniable: The Virtuoso Violin in the Court of Louis XV*, is currently in production with Swineshead Productions, LLC and Avie Records.

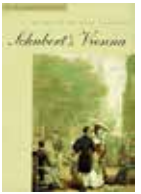
Ms. Youssefian's 19/20 season includes many exciting solo performances throughout the US. She will be performing a program of Vivaldi concerti with *Ars Lyrica Houston*, and will perform Locatelli "Harmonic Labyrinth" Violin Concerto with *Voices of Music*. New York appearances include a Vivaldi concerto performance with *House of Time*, and two new programs of solo violin repertoire in January and April 2020. This Summer Alana will solo with *Voices of Music* at the Berkeley Festival & Exhibition, and lead a baroque program at the Garth Newel Music Center.

Ms. Youssefian was named an American Fellow of The English Concert and Juilliard Fellow of Mercury in 2018. As winner of The Juilliard School's 2017 Historical Performance Concerto Competition, she performed Vivaldi's "Il Grosso Mogul" concerto with Juilliard415 and Nicholas McGegan at Alice Tully Hall. She performed with Juilliard415 as concertmaster and soloist on several occasions, including their tours of India and New Zealand. Residencies include Avaloch Farm Music Institute in Summer 2018, and Seabury Academy of Music from 2013-2018. Recent tours include US/Canada and Poland with Bach Collegium Japan. Ms. Youssefian studied with Marilyn McDonald at Oberlin Conservatory, and completed a master's degree in Violin Performance at Rice University's Shepherd School of Music with Kenneth Goldsmith. She most recently graduated from The Juilliard School's Historical Performance Program in Spring 2018, where she studied with Cynthia Roberts, Elizabeth Blumenstock, and Rachel Podger. In her free time, Ms. Youssefian enjoys spending time with her fiancé Jared and their cats Jimmy and Django, reading Stephen King novels, and rocking out to The Rolling Stones.



This programme includes works by three musical masters of era from the French Revolution and for the first fifty years of the 19th century. For a general work on this exciting period, I would recommend:

Early Romantic Era between Revolutions: 1789 and 1848 (Music and Society) edited by Alexander L. Ringer. —Nic



There is a wonderful work entitled *Schubert's Vienna* edited by Raymond Erickson and published by Yale University Press. Not only does it deal with Schubert's music in details but also the city in which he spent his whole life. —Nic



Clive Brown's masterly biography *A Portrait of Mendelssohn* is a terrific and very thorough book. —Nic



There are several CDs of Cherubini's Overtures but not so many new ones. Toscanini was a great admirer of Cherubini but for those who prefer something more recent, there is a good CD on Claves Records from 2010 conducted by Lawrence Foster with the City of Birmingham Orchestra. —Nic



Of course, there are lots of recordings of the Mendelssohn Violin Concerto. All the great violinists have made one. At the risk of seeming pushy, I'd like to say that my own recording might be of interest. It is on period instruments, performed by Zsolt Kalló and Capella Savaria. However, what makes it unusual is that we recorded the original 1844 version of the concerto together with the second version of the Italian Symphony. The CD is on Centaur and it dates from 2013. —Nic



For Schubert's Great C major Symphony, I would recommend either of the discs conducted by Sir Charles Mackerras, One is on period instruments with the OAE and the other, on modern ones, is played by the Scottish Chamber Orchestra. —Nic



The DVD *Mendelssohn, the Nazis and Me* by Sheila Hayman, a descendant of the composer, is a very moving film with interviews with the composer's family members who survived World War II, including her own father. —Nic



There is a fine film about Schubert on Allegro Films entitled *The Greatest Love and the Greatest Sorrow*. You can find it on Youtube or get the DVD from Amazon. —Nic

THE PLAYERS AND THEIR INSTRUMENTS

Philharmonia's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

Alana Youssefian, violin

Léon Victor Mougenot, 1924

VIOLIN

Katherine Kyme, concertmaster

Johann Gottlob Pfretzschner, Mittenwald, Germany, 1791

Egon & Joan von Kaschnitz Concertmaster Chair

Elizabeth Blumenstock

Andrea Guarneri, Cremona, 1660; on loan from PBO Period Instrument Trust

Susan B. Levy Chair

Keats Dieffenbach

Anonymous, c. 1790

Joseph Edelberg

Anonymous, France, 18th century

Lisa Grodin

Laurentius Storioni, Cremona, Italy, 1796

Chloe Kim

Anonymous Anglo-Saxon make, late 19th century, Germany

Tyler Lewis

Anonymous, Italy, c. 1800

Anthony Martin

Thomas Oliver Croen, Walnut Creek, California, 2005; after F. Gobetti, Venice, Italy, 1717

Maxine Nemerovski

David Tecchler, Rome, Italy, 1733

Linda Quan

Jacob Stainer, Absam, Tyrol, 1655

David Sego

Anonymous, Germany, late 19th century

Noah Strick †

Celia Bridges, Cologne, Germany, 1988

Sara Usher

Desiderio Quercetani, Parma, Italy, 2001; after A. Stradivari

Anna Washburn

Anonymous, Tyrol, Italy, c. 1760

Lisa Weiss

Anonymous, London; after Testore

Alicia Yang

Richard Duke, London, 1762

VIOLA

Stephen Goist *

André Mehler, Leipzig, Germany, 2018; after Matteo Goffriller, Venice, Italy, 1720

Maria Ionia Caswell

Anonymous, Mittenwald, Germany, c. 1800

Gail Hernandez Rosa

Joseph Stainer, Mittenwald, Germany, 1730

Ellie Nishi

Aegidius Klotz, Mittenwald, Germany, 1790

Jessica Troy

Timothy Johnson, Hewitt, Texas, 2006; after Andrea Guarneri, Cremona, Italy c. 1676

Aaron Westman

Francis Beaulieu, Montreal, Canada, 2012; after Bros. Amati, Cremona, ca. 1620

VIOLONCELLO

Robert Howard *

Anonymous, Venice, Italy, 1750

Keiran Campbell

Timothy Johnson, Connecticut, 2018; after Nicolo Gagliano, 1785

Osher Cello Chair Endowment

Phoebe Carrai

*Anonymous, Italy, c. 1690
Zheng Cao Memorial Chair*

Paul Hale

Joseph Grubaugh & Sigrun Seifert, Petaluma, California, 1988; after A. Stradivari

Frédéric Rosselet

Timothy Johnson, Bloomington, 1999

William Skeen

Giovanni Grancino, Milan, Italy, 1725

DOUBLE BASS

Kristin Zoernig *

Joseph Wrent, Rotterdam, Holland, 1648

Richard Duke

Randy Urbano, 2003; after Carlo Giuseppe Testore, 1750

Dave Horn

Jay Haide, El Cerrito, California, 2009

Tim Spears

Anonymous, Germany

FLUTE

Janet See *

R. Tutz, Innsbruck, Austria, 1989; after H. Grenser, c. 1790

Stephen Schultz

Martin Wenner, Singen, Germany, 2011; after A. Grenser, c. 1790

OBOE

Marc Schachman *

Sand Dalton, Lopez Island, Washington, 1993; after Floth, c. 1800

Principal Oboe Chair In Memory of Clare Frieman Kivelson and Irene Valente Angstadt

Gonzalo X. Ruiz

H. A. Vas Dias, Decatur, Georgia, 1988; after C. A. Grenser, Dresden, Germany, c. 1780

CLARINET

Bryan Conger *

R. Tutz, Innsbruck, Austria; after H. Grenser

Diane Heffner

Daniel Bangham, Cambridge, England, 1993; after H. Grenser, Dresden, Germany, c. 1810

BASSOON

Andrew Schwartz *

Guntram Wolf, Kronach, Germany, 2007; after Grenser

Kate van Orden

Peter de Koningh, Hall, Holland, 1985; after Grenser, Dresden, Germany, c. 1800

HORN

R. J. Kelley *

M. A. Raoux, Paris, France, 1850

Alexandra Cook

Richard Seraphinoff, Bloomington, Indiana, 2000

TRUMPET

John Thiessen *

Rainer Egger, Basel, 2015; after Adam Bauer, Prague, c. 1811–1835

Fred Holmgren

Fred Holmgren, Massachusetts, 2005; after J. L. Ehe III, 1746

TROMBONE

Greg Ingles *

Adolf Egger, Basel, Switzerland, 2001; after Johann Joseph Schmied

Erik Schmalz

Rainer Egger, Basel, Switzerland, 2005; after Johann Joseph Schmied, 1778

Mack Ramsey

Ewald Meinl, Geretsried, Germany, 2005; after late 18th century originals

TIMPANI

Allen Biggs *

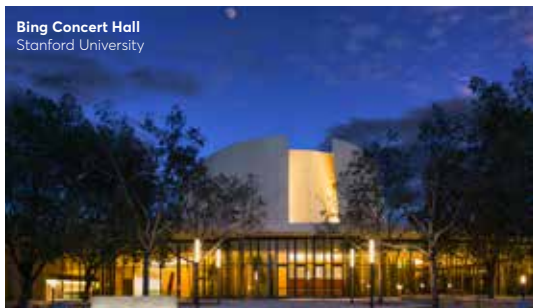
England, c. 1847

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Apollon Musagète Quartet • Sun, Feb. 9 at 3 pm
Anderson & Roe Piano Duo • Sat, Feb. 15 at 8 pm
Alexander Sitkovetsky, violin • Sat, Feb. 22 at 8 pm
Olga Kern, piano • Sun, March 1 at 3 pm
Quatuor Danel • Sat, March 14 at 8 pm
Rafal Blechacz, piano • Sun, March 29 at 3 pm
Alisa Weilerstein, cello • Sun, April 5 at 3 pm
Sarah Chang • Sat, April 25 at 8 pm
Jon Nakamatsu, piano • Sat, May 2 at 8 pm
Brandenburgs & More • Sun, May 10 at 3 pm

PALO ALTO

415-392-4400

OSHSAN FAMILY JCC (except for Sarah Chang)

Apollon Musagète Quartet • Mon, Feb. 10 at 7:30 pm
Olga Kern, piano • Mon, March 2 at 7:30 pm
Quatuor Danel • Mon, March 16 at 7:30 pm
Alisa Weilerstein, cello • Mon, April 6 at 7:30 pm
Sarah Chang • Mon, April 27 at 7:30 pm
(at Bing Concert Hall, Stanford)

WALNUT CREEK

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LESHER CENTER FOR THE ARTS

(Subscriptions sold out)

Apollon Musagète Quartet • Sat, Feb. 8 at 2:30 pm
Olga Kern, piano • Sat, Feb. 29 at 2:30 pm
Quatuor Danel • Sun, March 15 at 2:30 pm
Alisa Weilerstein, cello • Sat, April 4 at 2:30 pm
Sarah Chang • Sun, April 26 at 4:00 pm

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