

WIGMORE HALL

Wednesday 13 October 2021 7.30pm

Akademie für Alte Musik Berlin

Georg Kallweit violin I, concertmaster

Xenia Löffler oboe

Emmanuelle Bernard, Kerstin Erben, Barbara Halfter violin I

Dörte Wetzels, Gudrun Engelhardt, Thomas Graewe violin II

Sabine Fehlandt, Stephan Sieben viola

Jan Freiheit violoncello

Walter Rumer double bass

Zvi Meniker harpsichord



In partnership with and supported by the Embassy of the Federal Republic of Germany in London

Tonight's concert will be introduced by **H.E. Andreas Michaelis**, German Ambassador to the United Kingdom

Carl Philipp Emanuel Bach (1714-1788) *Symphony in C Wq. 182 No. 3*
I. Allegro assai • II. Adagio • III. Allegretto

Johann Gottlieb Goldberg (1727-1756) *Trio Sonata in C BWV1037 (by 1860) attributed to Johann Sebastian Bach*
I. Adagio • II. Alla breva • III. Largo • IV. Gigue

Johann Sebastian Bach (1685-1750) *Principal Subject from Art of Fugue BWV1080 (by 1742, rev. 1745-9)*
Concerto in G minor for oboe BWV1056R
I. • II. Largo • III. Presto

Interval

Johann Sebastian Bach *Contrapunctus 9 from Art of Fugue BWV1080*
Concerto in E for violin, strings and continuo BWV1042 (by 1730)
I. Allegro • II. Adagio • III. Allegro assai
Contrapunctus 13b from Art of Fugue BWV1080
Double Concerto for oboe, violin and strings in C minor BWV1060R (c.1736)
I. Allegro • II. Adagio • III. Allegro

Wigmore Hall is a no smoking venue. No recording or photographic equipment may be taken into the auditorium nor used in any other part of the Hall without the prior written permission of the management.

In accordance with the requirements of City of Westminster persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions.

Disabled Access and Facilities - full details from 020 7935 2141.

Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use this facility by switching hearing aids to 'T'.



Please ensure that watch alarms, mobile phones and any other electrical devices which can become audible are switched off. Phones on a vibrate setting can still be heard, please switch off.

The Wigmore Hall Trust Registered Charity No. 1024838
36 Wigmore Street, London W1U 2BP • Wigmore-hall.org.uk • John Gilhooly Director

Wigmore Hall Royal Patron HRH The Duke of Kent, KG

Honorary Patrons Aubrey Adams OBE; André and Rosalie Hoffmann; Louise Kaye; Kohn Foundation; Mr and Mrs Paul Morgan



Supported using public funding by
ARTS COUNCIL ENGLAND



Carl Philipp Emanuel Bach, his father's most distinguished pupil, worked for the Prussian Royal Family for most of his life: for Frederick, Crown Prince and monarch, and later, in a more honorary fashion after moving from Berlin to Hamburg in 1768 to succeed his godfather Telemann as the city's Kapellmeister, for Frederick's sister, Princess Anna Amalia. Emanuel was revered by Mozart and Beethoven. His trademark was an extreme expressivity: during his famous improvisations at the clavichord (not a notably showy instrument), the sweat would drip from his nose in the heat of his passion. His text-book, whose title might well be translated *The Proper Way to Play the Piano*, has never been out of print, and many musicians still keep a well-thumbed copy always to hand, along with his Berlin colleague Quantz's book about flute-playing, both treatises ranging far beyond the confines of their instruments. Frederick the Great seems to have had a liking for text-books – he wrote a few himself.

The six string symphonies from which tonight's opener is taken were commissioned in 1773 by that Baron von Swieten who played such a stimulating and generous part in the lives of Haydn, Mozart and Beethoven. He was the classical music listener *par excellence*. If someone started a whispered conversation during a concert he would rise majestically from his seat and frown terribly at the offenders until they subsided into an embarrassed silence. What's more, as he wrote himself: 'I belong, as far as music is concerned, to a generation that considered it necessary to study an art form thoroughly and systematically before attempting to practice it.' For these symphonies, he told Emanuel, he should write as he pleased, with no thought to how difficult they might prove. He kept the works privately, and they were discovered in the library of the Thomaskirche in Leipzig only in 1897.

The C major symphony begins rollickingly enough in a familiar Italian style – until everyone stops on a most peculiar note. And when the second subject turns up, it has the first fiddle stammering. Touches like that pepper the work, most noticeably at the beginning of ... but I shouldn't spoil Emanuel's surprises.

It has been largely agreed since the 1960s that the Trio Sonata BWV1037 is by **Johann Gottlieb Goldberg**, who had hitherto been famous only as the first performer (whenever his employer had trouble getting off to sleep) of the eponymous variations by Johann Sebastian, his teacher. Most of Goldberg's music is forgotten: he hung on to a place in the repertoire of French pianists into the 1860s, but only in Vol. 14 of *Le trésor des pianistes*. How fortunate, then, that in tonight's trio sonata he composed such a humdinger that the 19th-century editors of the Bachgesellschaft were happy to include it as genuine JSB.

Art of Fugue (to give the latest approved version of the title, which varies from source to source – no 'the', rather like *Messiah*

and *Winterreise*) appeared after **Bach's** death. There are autograph manuscripts, and engraved editions of 1751 and 1752, none quite agreeing with each other as to the order, a fruitful source of editorial discord: Peter Williams pointed out in 1986 that his was the third edition to be prepared in Edinburgh alone, Tovey and Hans Gál having preceded him. Williams suggests that the work may be considered almost a theology of tonal counterpoint, playable on the keyboard, but clearer on multiple instruments, from which extracts may be taken, rather as sermons on some contrapuntal text. He also points out that it's such a rich subject that students of fugue invariably produce their best exercises working with it. The mirror fugue, 13b, can equally be played with the parts turned upside down on the stand.

The remainder of the programme brings us Concertos: in Bach's hands, as in the hands of his Italian predecessors, not so much a vehicle for virtuosity as for what has been described as 'a game of contrasting effects', pitting solo against *tutti* in different combinations. In his job as Court Kapellmeister to the Duke of Saxe-Weimar, Bach's contact with concertos had been mainly the business of turning Vivaldi into a keyboard composer, but when in 1717 he stepped up from his Duke (who briefly imprisoned him, and never uttered his name again) to a Prince, in Cöthen, he had an orchestra, and could experiment for himself. The E major Violin Concerto shows how he could outpace his models.

When he arrived in Leipzig in 1723, Bach needed a copious supply of pieces for his Collegium Musicum concerts. He took concertos he'd composed at Cöthen, gave the oboe or violin part to the harpsichord's right hand, and hey presto, a new genre was born. He sometimes had to transpose the music down a tone, because the harpsichord's top note was D, and the traditional top note of the violin was E.

The Concerto in C minor for oboe and violin stayed in C minor when it turned into a Concerto for two harpsichords, but the Harpsichord Concerto in F minor began life as an oboe piece in G minor. In the Bachgesellschaft Edition, its slow movement turns out to be nothing less than the 'Air on the G string' from the Third Orchestral Suite, but in the key of A flat. Bach knew this was one of his hits – he also used it, in the key of F with oboe solo, to open a cantata dauntingly entitled 'One foot in the grave'. Most oboe reconstructions allow for a cadenza instead, or omit the slow movement entirely, austere remarking that it is 'known NOT to belong to the original concerto' – but I doubt many oboists would want to miss the chance to play it.

© David Owen Norris 2021

Reproduction and distribution is strictly prohibited.