



presents

Bach's 334th Birthday Bash



Saturday | March 30, 2019 | 6 pm

The White Hart Inn

15 Undermountain Road, Salisbury, CT

The Mannes School of Music at the New School

New York City

The Mannes School of Music was established in 1916 by musicians David Mannes and Clara Damrosch to foster a love of classical music among all people and to offer a comprehensive music education. Their ideas of how and why music should be taught originated in their personal histories—his as a poor Polish immigrant who worked odd jobs in New York City to fund his studies on the violin and who taught under-privileged children; hers as a pianist and daughter of distinguished conductor Leopold Damrosch, whose family contributed to the founding of the New York Philharmonic and the creation of Carnegie Hall. Under the leadership of the founders' son, Leopold Mannes, the original school was renamed and expanded in 1940 and chartered in 1953 as a degree-granting college dedicated to the development of professional performers and teachers. In 1989 Mannes became part of the New School for Social Research (now The New School) and was transformed into a modern conservatory that today still emphasizes the creative role music fills in society and develops citizen-artists who pursue both established and emerging forms of practice. After operating under various names since its founding, the college was renamed The Mannes School of Music in 2015. Prominent graduates include Burt Bacharach, conductors Julius Rudel and JoAnn Falletta, pianists Richard Goode and Murray Perahia, singer Frederica von Stade, and others.

This is Berkshire Bach's first presentation of young musicians from The Mannes School of Music. By showcasing these individuals at our event, we continue to honor J.S. Bach's legacy of educating the next generation of musicians, and to provide our audience with a glimpse of the future of classical music performance in America.

The Berkshire Bach Society sponsors this event as part of our continuing commitment to presenting Baroque music and superior musicians to audiences in the Berkshires and beyond. This event is not a fundraiser for The Society. We appreciate additional contributions in any amount.

Cocktails

Recital

G.P. TELEMANN Scherzo in A Major, TWV 42:A1
(1681-1767) *Allegro | Moderato | Allegro*
The Ensemble

J.S. BACH Sonata No. 2 in a minor for Solo Violin,
(1685-1750) BWV 1003: *Grave* | Ethan Chen Violin

Sonata No. 2 in a minor for Solo Violin,
BWV 1003: *Fuga* | Jimmy Wang, Violin

Suite No. 6 in D Major for Solo Cello,
BWV 1012: *Prelude* | Wangshu Xiang, Cello

Cantata, *Herz und Mund und Tat und Leben*,
BWV 147: *Chorale (Jesu, Joy of Man's*
Desiring) | The Ensemble

Orchestral Suite No.3 in D Major, BWV 1068:
Air (Air on the G String) | The Ensemble

Dinner

Musical Games and Prizes

The Players



Ethan Chen, Violin

Violinist Ethan Chen was born in Taipei, Taiwan, and started playing violin at age five. He began his studies with Nanette Chen in 2008 and a year later won first prize at the Taiwan Baroque Music Competition. In 2012 he was invited to perform as soloist in “Winter” from Vivaldi’s *Four Seasons* in Shanghai as a part of the United Youth Orchestra Concert. The following summer he participated in the Qingdao International Music Festival in China, and later that year he moved to the U.S. to study with Hyo Kang and I-Hao Lee at the Juilliard Pre-College Division. In 2014 he won the division’s concerto competition, giving him the opportunity to perform the Wieniawski *Violin Concerto No. 2* with the Pre-College Symphony. In 2016 he received the coveted Clara Collens Scholarship at Juilliard and appeared at Berkshire Bach’s 2017 and 2018 Bach’s Birthday Bash celebrations. Following his graduation from the Juilliard Pre-College Division, he continues his education with Aaron Rosand at The Mannes School of Music.

Career Aspiration: Ask him!



Jimmy Wang, Violin

Violinist Jimmy Wang was born in 1998 and began playing violin at the age of six. He studied in Beijing with violinist Wei Wen, and has won or placed in several important competitions, including the First Alice and Eleonore Schoenfeld International String Competition, the International Violin Competition Andrea Postacchini, the Chengdu Guang Ya Violin International Competition, and the Chinese Golden Bell Award for Music. He has appeared in recital in Chengdu, Shanghai, Beijing, Hong Kong, Salzburg, and New York. Since 2013, he has appeared with the Russian violinist and pedagogue Zakhar Bron, participating in his summer studio in Salzburg and playing with the International Summer Academy. He is the youngest winner of the Violin Concerto Competition of the Sichuan Conservatory of Music and the Bach Competition. He is currently

an undergraduate at the Mannes School of Music, where he studies with Lewis Kaplan.

Career Aspiration: Ask him!



Wangshu Xiang, Cello

Originally from Shenzhen, China, cellist Wangshu Xiang was born in 1998 and began playing cello at the age of eight. At 15 she came to America to study with cellist Allison Eldredge at the New England Conservatory Preparatory School. She has participated in Music@Menlo, Bowdoin International Music Festival, and Montecito Music Festival, and is currently pursuing an undergraduate degree at the Mannes School of Music under the tutelage of Timothy Eddy. In 2016 she won the American Protégé Concerto Competition, was second in the American Protégé Piano and Strings Competition (and performed at Weill Recital Hall based on her win), and was first runner up in the New England Philharmonic Concerto Competition. She has performed in masterclasses for Laurence Lesser, Benjamin Zander, Paul Katz, Nikolas Schmidt, David Ying, Peter Stumpf, Yi-Wei Qin, and Daniel Veis. As a chamber musician, she has performed for Paul Neubaur, Wu Han, Clive Greensmith, Ivan Chan, and Keith Robinson. She is a cellist in the Youth Philharmonic Orchestra and has performed in Boston’s Jordan Hall, Harpa Hall in Reykjavik, Iceland, and the Oslo Konserthus, Bergen Grieghallen, and Stavanger Konserthus in Norway.

Career Aspiration: Ask her!

The History



JOHANN SEBASTIAN BACH (1685-1750) was born in Eisenach to a large and respected family of musicians. He was well-educated in performance and composition, first by his father and, after his father’s death, by his elder brother, Johann Christoph, who was a student of Pachelbel. As part of his brother’s tutelage, Bach copied the scores of other composers, exposing him to a wide range of styles

and developing his encyclopedic interest in all types of music. Over his career he served as organist at Arnstadt (1703-1707) and Mühlhausen (1707-1708), Court Organist and Concertmaster in Weimar (1708-1717), Music Director in Köthen (1717-1723), Cantor of the Thomas-Schule, and Music Director in Leipzig (1723-1750). During his lifetime he was recognized first as an organ virtuoso and then as a master of musical counterpoint, but he was not especially well-known outside of Germany. His music fell out of favor after his death and was performed rarely, though it was studied privately by many. In 1829, Felix Mendelssohn conducted a landmark performance of the St. Matthew Passion, BWV 244, and rekindled interest in Bach's music that grew into a permanent revival. Today scholars conventionally use the death of Bach as marking the end of the Baroque era and consider him to be one of the greatest composers of all time.

Bach as Teacher

As a teacher, Bach was sought for instruction in both composition and performance, and conveyed the principles of counterpoint and Baroque performance practice to succeeding generations primarily through his students and pedagogical musical works. With his keyboard students he focused on developing strong technique before introducing complete pieces, usually his own, and instructed by example, demonstrating how a piece should be played, leavening his performance with commentary, and emphasizing musicality over all other considerations. With his composition students, he began with the art of thoroughbass and four-part harmony, focusing on voice leading—that is, the logic of the inner voices in a contrapuntal piece—and progressing to chorale harmonization. He initially provided the chorale bass line, with students setting the upper voices until they earned the right—through proficiency—to compose the full setting. Notably, Bach did not allow his composition students to compose in front of an instrument, believing they should so master the concepts that such an aid was unnecessary.

In 1782, reminiscing some 30 years after Bach's death, Johann Philipp Kirnberger wrote:

I hold the method of Johann Sebastian Bach to be the best and only one. It is to be regretted that this great man never wrote anything theoretical about music, and that his teachings have reached posterity only through his pupils.

Bach's teaching produced many accomplished performers, but his lasting legacy was his compositional *œuvre*, the study of which helped Mozart, Beethoven, Mendelssohn, Brahms, and others create masterpieces large and small that continue to inspire today.

Sonatas and Partitas for Solo Violin, BWV 1001-1006

Sonata No. 2 in a minor, BWV 1003: *Grave* | Ethan Chen

Sonata No. 2 in a minor, BWV 1003: *Fuga* | Jimmy Wang

Bach completed a set of six works for solo violin in 1720 that he originally called *Sei Solo* [sic] *a Violino senza basso accompagnato* (*Six Solos for Violin without Bass Accompaniment*).^{*} Published posthumously in 1802, they were rechristened in the Bach Gesellschaft edition of 1879 as the ***Sonatas and Partitas for Solo Violin***, changing Bach's original name *Partia* into *Partita*, which in his time meant *variation*. Working in an emerging tradition established by violinists Biber (d. 1704), Westhoff (d. 1705), Vilsmayr (d. 1722), Pisendel (d. 1755), and others, Bach explored the technical limits of the violin in his *Sei Solo*, using multiple stops (polyphony), virtuosic writing, and *scordatura* (non-standard) tuning. They were performed publicly during his lifetime as keyboard pieces (BWV 964 and BWV 968), not violin solos, and were likely only played on the violin privately. The 19th century virtuoso, Joseph Joachim (d. 1907), is credited with popularizing the works as violin solos a century after their composition. They have remained essential repertoire ever since—masterpieces of form and artistry that stand at the pinnacle of musical achievement.

The *Sonatas* are examples of the *sonata da chiesa* form as established by Corelli, with four movements that alternate in a slow-fast-slow-fast pattern. Each *Sonata* opens with a prelude and fugue, showing more variety in the final two movements while adhering to the slow-fast-slow-fast pattern. The Sonata No. 2 in a minor, BWV 1003, has four movements marked *Grave*, *Fuga*, *Andante*, and *Allegro*. The polyphonic writing creates the impression of multiple voices and rich harmony that is a masterful achievement by Bach—and a technical challenge for the performer.

^{*} Bach's use of *solo* in the title vs *solì* has been taken as a veiled reference to the sudden death of his first wife in July 1720. The colloquial translation of *Sei Solo* is *you are alone*.

Six Suites for Solo Cello, BWV 1007-1012

Suite No. 6 in D Major, BWV 1012: *Prelude* | Wangshu Xiang, Cello

Bach wrote the Six Suites for Solo Cello, BWV 1007-1012, also around 1720 during his time in Köthen. He may have conceived of them as a cycle rather than as independent pieces, because they show a consistent order of movements and overall symmetry of design. Collectively the cello suites are considered among Bach's greatest musical achievements and, similar to the *Sonatas and Partitas for Solo Violin*, stretch the technical limits of the instrument with polyphony and virtuosic writing that suggests three- and four-voice counterpoint and harmony. As with the violin solos, the *Suites* were largely ignored after Bach's death, but are now considered essential repertoire. In the 20th century cellist Pablo Casals presented them publicly after many years of using them as practice pieces, and audiences embraced them enthusiastically. The *Suites* have been transcribed for other instruments and recorded frequently.

The Suite No. 6 in D Major follows the typical Baroque structure of alternating slow and fast dance movements and includes a *Prelude*, *Allemande*, *Courante*, *Sarabande*, two *Gavottes* and a *Gigue*. Renowned cellist and conductor Mstislav Rostropovich called the Suite No. 6 "a symphony for solo cello," because of the richness of its implied harmony and contrapuntal texture, and described its key of D major as evoking joy and triumph. The Suite No. 6 differs stylistically from the other suites by being freer in form and written with more virtuosic passages throughout. The harmonic range is wider and especially higher than that in the other suites, suggesting it may have been scored originally for a 5-stringed *violincello piccolo*. The higher range presents performance challenges for players using the modern 4-stringed instrument.

Cantata, *Herz und Mund und Tat und Leben*, BWV 147: *Chorale (Jesu, Joy of Man's Desiring)* | The Ensemble

The Cantata, *Herz und Mund und Tat und Leben (Heart and mouth and deed and life)*, BWV 147, is a church cantata dating originally from 1716 and was reworked in 1723. The *Chorale* is the best-known music from the cantata, owing to piano transcriptions by Dame Myra Hess (1926, 1934), and is often performed as a standalone showpiece. The original hymn melody was written in 1641 by violinist Johann Schop and was borrowed by Bach for his *Chorale*, which closes the *Cantata*. The common English rendering of the text as *Jesu*,

Joy of Man's Desiring is by British poet laureate Robert Bridges (d. 1930). The words freely convey the idea of Bach's original text, *Jesus, bleibet meine Freude*, which is more accurately translated as "Jesus shall remain my joy."

Orchestral Suite No.3 in D Major, BWV 1068: *Air* | *The Ensemble*

The *Orchestral Suite No.3*, BWV 1068, is one of four orchestral works written some time before 1730. Unlike the "Brandenburg" Concertos, which were collected and revised as a set in 1721, the *Orchestral Suites* were not conceived as a group, appearing in unrelated manuscripts. The earliest source for the third suite is a set of parts from around 1730 written in three different hands: J.S. Bach (first violin and continuo), J.S. Bach's student, Johann Ludwig Krebs (second violin and viola), and J.S. Bach's fifth child and second son, C.P.E. Bach (winds and percussion). C.P.E. Bach went on to have a successful musical career in his own right.

The Suite No.3 has the usual structure that alternates fast and slow dance movements and includes an *Ouverture* in the French style with dotted rhythms, an *Air*, two *Gavottes*, a *Bourrée*, and a *Gigue*. In the late 19th century the *Air* was arranged as a concert piece for solo violin and keyboard accompaniment by German violinist August Wilhelmj (1845-1908). Wilhelmj transposed the work from the key of D major to C major, thereby enabling the *Air* to be played entirely on the lowest string of the violin, the G string. For this reason, the arrangement came to be known as the *Air on the G String* and has had an enduring performance history under that name. Today it is one of J.S. Bach's most recognizable short works.



GEORG PHILIPP TELEMANN (1681-1767) was born in Magdeburg, in Saxony-Anhalt, not far from the birthplace of G.F. Händel. He received his first music lessons from a local organist when he was ten and, despite the objections of his family, avidly embraced both performance and composition as a course of study. After enrolling at the University of Leipzig to pursue law, he turned away to become a professional musician, possibly encouraged by Händel, whom he had met as he began his studies. Over the course of his career he held prestigious posts in Eisenach (the birthplace of J.S. Bach), Frankfurt, and Hamburg, progressively increasing his income and artistic standing through publications of his work and experimentation with different musical forms.

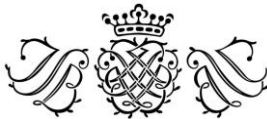
Within a year of his appointment in Hamburg, his employers increased his compensation to discourage him from assuming the newly-vacant post of *Kantor* at the Thomaskirche in Leipzig, originally promised to him years earlier. After another candidate also declined the position, it was filled, famously, by Telemann's friend, J.S. Bach.

Telemann was one of the most prolific composers in history and a savvy businessman dedicated to expanding audiences beyond the aristocracy, cultivating the public by encouraging amateur musicianship, and establishing the first popular periodical devoted to music, *Der Getreue Musik-Meister* (*The Constant Music-Master*). He retained control over the publication of his own works and was significantly better known than J.S. Bach outside Germany, enjoying a reputation as a master of all musical styles. His music is innovative and consistently sophisticated from a contrapuntal and harmonic standpoint, yet it remains accessible to most listeners. Telemann was a close personal friend of J.S. Bach, godfather and namesake of Bach's son C.P.E., and a trusted advisor to the family. He outlived his old friend by 17 years and stands with Händel as the embodiment of the 18th century international music celebrity.

Scherzo in A Major, TWV 42:A1 | The Ensemble

Telemann published the Scherzo in A Major for two instruments plus continuo, TWV 42:A1, in 1731 as part of *III Trietti metodichi e III Scherzi* (*Three methodical little Trios and Three Scherzi*). In a departure from the typical Baroque trio sonata, the work is written for three players (instead of three players plus continuo), and has three movements instead of one, which is more typical for scherzi in the period—*Allegro*, *Moderato*, and *Allegro*. The piece is an example of Telemann's deceptively simple style that was popularized in *Der Getreue Musik-Meister* and belies the considerable skill underlying his musical compositions.

—T.A. McDade



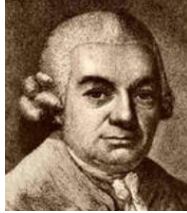
O day, come often!

O day, come often! Joyous day return
When GOD gave you to us, and Bach was born!
We thank Him, praying that He long your life may spare,
For seldom does the world receive a gift so rare.

– *Anonymous birthday poem (c.1735)*



Maria Barbara Bach
(1684-1720)



C.P.E. Bach
1714-1788)



Anna Magdalena Bach
(1701-1760)

*Happy 334th Birthday, Johann, from
Friends and Family.*

Alles Gute zum Geburtstag!



Gottfried Silbermann
Friend and Organ Builder
(1683-1753)



Georg Philipp Telemann
Bach's BFF
(1681-1767)

UPCOMING EVENTS OF INTEREST



2018-2019 SEASON FINALE

- ***Eugene Drucker: The Sonatas and Partitas for Solo Violin by J.S. Bach***—On Saturday, April 27, 2019 at 5pm, Eugene Drucker performs Bach's great works for solo violin that are classics of the modern violin repertoire. Join us at the First Congregational Church in Great Barrington for an unforgettable exploration of Bach's genius by one of the great violinists of our time.
- ***Simone Dinnerstein in Recital***—On Saturday, May 5, 2019 at 4pm, we present Simone Dinnerstein in a solo piano recital of varied works by François Couperin, Robert Schumann, Erik Satie, and Phillip Glass. Join us for this special fundraiser of rarely-heard pieces that concludes our 2018-2019 season.

Please visit www.berkshirebach.org for more information.

Ticket sales cover only some of our operating costs. Please consider making a donation to The Berkshire Bach Society for the 2018-2019 season.

New contributions made by June 30, 2019, are matched 100% by a friend of the Society, up to \$10,000.

The Berkshire Bach Society is a non-profit organization under Section 501(c)(3) of the U.S. Tax Code. Contributions to The Society are deductible to the full extent of the law.