

Music of the Baroque Chorus and Orchestra

Jane Glover, Music Director

Violin 1

Gina DiBello,
concertmaster

Kevin Case,
*assistant
concertmaster*

Kathleen Brauer,
*assistant
concertmaster*

Teresa Fream
Michael Shelton
Paul Vanderwerf

Violin 2

Sharon Polifrone,
principal

Ann Palen

Rika Seko

Paul Zafer

François Henkins

Viola

Elizabeth Hagen,
principal

Terri Van Valkinburgh

Claudia Lasareff-
Mironoff

Benton Wedge

Cello

Barbara Haffner,
principal

Judy Stone

Mark Brandfonbrener

Bass

Collins Trier, *principal*

Andrew Anderson

Flute

Mary Stolper, *principal*

Alyce Johnson

Oboe

Jennet Ingle, *principal*

Peggy Michel

Bassoon

William Buchman,
principal

Horn

Samuel Hamzem,
principal

Fritz Foss

Harpsichord

Stephen Alltop

Performing parts based on the critical edition *Carl Philipp Emanuel Bach: The Complete Works* (www.cpebach.org) were made available by the publisher, the Packard Humanities Institute of Los Altos, California.

The Family Bach

Jane Glover, conductor

Sunday, November 20, 2016, 7:30 PM

North Shore Center for the Performing Arts, Skokie

Tuesday, November 22, 2016, 7:30 PM

Harris Theater for Music and Dance, Chicago

Gina DiBello, *violin*

Mary Stolper, *flute*

Sinfonia from Cantata No. 42

Johann Sebastian Bach

(1685-1750)

**Adagio and Fugue for 2 Flutes
and Strings in D Minor**

Wilhelm Friedemann Bach

(1710-1784)

Adagio

Allegro

Violin Concerto No. 2 in E Major

J. S. Bach

Allegro

Adagio

Allegro assai

Gina DiBello, violin

INTERMISSION

Flute Concerto in B-flat Major

Carl Philipp Emanuel Bach

(1714-1788)

Allegretto

Adagio

Allegro assai

Mary Stolper, flute

Symphony in G Minor, op. 6, no. 6

Johann Christian Bach

(1735-1782)

Allegro

Andante più tosto Adagio

Allegro molto

Biographies



Acclaimed British conductor **Jane Glover** has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991 and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009

until 2016, she was Director of Opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the Cleveland Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Philadelphia Orchestra, the Orchestra of St. Luke's, the Belgrade Philharmonic, and Orchestre National Bordeaux Aquitaine.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opéra National de Bordeaux, Opera Australia, Chicago Opera Theater, Opéra National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera, *The Turn of the Screw* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, and *Così fan tutte* at the Aspen Music Festival, Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Current and future engagements include *L'elisir d'amore* for Houston Grand Opera, *La clemenza di Tito* for Aspen, and *Alcina* for Washington Opera, and concert appearances at the Vienna, Aspen, and Dartington Festivals and with the Philadelphia Orchestra, the Cleveland Orchestra, and the Royal Northern Sinfonia.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Recent releases include Handel's *Messiah* (Signum) and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* is published in the U. S. by HarperCollins. She is currently writing a book about Handel.



Recently appointed concertmaster of Music of the Baroque, **Gina DiBello** joined the first violin section of the Chicago Symphony Orchestra in April 2013. She was previously principal second violin of the Minnesota Orchestra and a member of the Detroit Symphony Orchestra.

A Chicago native, Gina DiBello developed an intense passion for music at a very young age—her father Joseph is a veteran bass player with the Chicago Symphony Orchestra, and her mother Bonita a violinist with the Lyric Opera Orchestra. She began her violin studies at age four and made her solo debut at age fifteen, performing the Glazunov Concerto with the Kishwaukee Symphony. She continued her studies at the Cleveland Institute of Music and The Juilliard School. Her principal teachers include Desirée Ruhstrat, David Cerone, and Linda Cerone.

A dedicated soloist and chamber musician, Gina DiBello performed Mozart's Violin Concertos Nos. 3 and 5 with the Minnesota Orchestra under the batons of Stanisław Skrowaczewski and Andrew Litton. She is a founding member of New Music Detroit, a collective dedicated to performing and promoting contemporary music.

Gina DiBello lives in Chicago's Uptown neighborhood with her husband, percussionist Ian Ding, and their three cats: Grover, Mini, and Sophia.



Mary Stolper is principal flute of Music of the Baroque, Grant Park Orchestra, Chicago Philharmonic, and the Joffrey Ballet, and she is also a solo flutist with the new music ensemble Fulcrum Point. For over a decade, she was the principal substitute in the flute section of the Chicago Symphony Orchestra, participating in Sir Georg Solti's tour of Russia in 1990 and extensive tours with Daniel Barenboim. Major solo highlights include Bernstein's *Halil* in Vienna and the Midwest premiere of Joan Tower's flute concerto, both with Chicago Sinfonietta. She toured East Germany in 1989 with the Chicago Chamber Orchestra, performing the Nielsen Flute Concerto, and was a soloist with soprano Renee Fleming in her 2004 recital at Orchestra Hall.

Mary Stolper has also performed with the Chicago Chamber Musicians, Eighth Blackbird, Lyric Opera of Chicago, Ravinia Recital Series, Contempo, Da Camera in Houston, and Old First Concerts in San Francisco. As a chamber musician, she has been invited to perform throughout the city, including numerous appearances on WFMT. Dedicated to music composed by women, Mary Stolper made her Carnegie Hall recital debut with two female composer/performers from Chicago and frequently gives lectures and recitals focusing on music written by women. She is chair of the flute faculty at DePaul University, which she joined in 1986.

Program Notes

Johann Sebastian Bach is best known for his monumental contributions to music history, but the fact that he had twenty children serves as a significant footnote to any discussion of his legacy. Bach had seven children—four of whom survived to adulthood—with his first wife, Maria Barbara, and thirteen children—six of whom survived—with his second wife, Anna Magdalena. His progeny span decades: when Regina Susanne, his youngest child, was born in 1742, his eldest was already thirty-four years old. And they cross musical periods as well. Several of Bach's children went on to become important composers, and tonight we're hearing music by the three whose works survive: his oldest son, Wilhelm Friedemann, born in 1710; Carl Philipp Emanuel, born in 1714; and Johann Christian, born much later in 1735. While the elder Bach was a strong influence on all three, the sons' music is of the future, not the past, pushing forward stylistically into the Classical era and pointing the way to the age of Mozart and Haydn.

Johann Sebastian Bach (1685-1750)

Sinfonia from Cantata 42

Johann Sebastian Bach stands at the pinnacle of the Baroque period. One of the genres with which he is most associated is the cantata, an extended vocal work (often with a sacred text) consisting of a succession of recitatives and set pieces such as arias, duets, and choruses. As the cantor for the Thomaskirche in Leipzig, Bach had to provide a cantata for every day in the church calendar. "Am Abend aber desselbigen Sabbats" (On the evening, however, of the same Sabbath), BWV 42, was written for the first Sunday after Easter and performed for the first time on April 8, 1725. Bach may have borrowed the sinfonia from a 1718 secular cantata celebrating the birthday of Leopold, Prince of Anhalt-Köthen—"Der Himmel dacht auf Anhalts Ruhm und Glück," BWV 66a. The sinfonia is in essence a concerto grosso, with a string ensemble plus a concertino comprised of woodwinds, oboes, and bassoons. Bach plays with the sonic possibilities of these groupings throughout, sometimes bringing them together, sometimes exploring their timbral contrasts.

Violin Concerto No. 2 in E Major, BWV 1042

Although we often think of Bach as a keyboardist, he was also an accomplished string player. As his son Carl Philipp Emanuel wrote, "From his youth up to fairly old age he played the violin purely and with a penetrating tone...He completely understood the possibilities of all stringed instruments." It has generally been thought that Bach's violin concertos date from his time in Cöthen, where he served as Kapellmeister from 1717 to 1723, and that he resurrected them for performance in Leipzig at the Collegium Musicum, a student society founded by Telemann in 1701 that met at a local coffee house. More recently, scholars have suggested these works were created anew in the 1730s for the Collegium. Regardless of when they were composed, the concertos are an excellent illustration of Bach's facility with the violin and thorough absorption of the Italian style. Based on Vivaldi's three-movement concerto form, the E Major Concerto features tightly constructed, Italianate outer movements imbued with Bach's signature dense counterpoint. The repetitive ritornello structure, in which solo statements alternate with repeating

orchestral interludes, becomes Bach's playground for subtle invention and variation. The rhapsodic slow movement is an instrumental aria, with the violin's lush, melancholy melody punctuated with expressive dissonances.

Wilhelm Friedemann Bach (1710-1784)

Adagio and Fugue for 2 Flutes and Strings in D Minor, F. 65

The second child (and oldest son) of Johann Sebastian and Maria Barbara, Wilhelm Friedemann Bach was born on St. Cecilia's Day, the feast day of the patron saint of music. With only two children, Bach had plenty of time to lavish attention upon his son, nurturing his prodigious talent and carefully designing his education. It paid off—Wilhelm Friedemann reportedly developed a wide range of interests, including law, music performance and composition, mathematics, and philosophy. He was also accomplished on the organ and violin, and by the age of ten was working with his father on a collection of keyboard music known as the *Klavier-büchlein vor Wilhelm Friedemann Bach*. Johann Sebastian even wrote a letter of application to help his son obtain his first job in 1733 at the Sophienkirche in Dresden. (The same year, Johann Sebastian presented the Kyrie and Gloria from the Mass in B Minor to the Dresden court.) Wilhelm Friedemann appears not to have lived up to his potential, however. After leaving Dresden in 1744, he held posts in Halle, Brunswick, and Berlin, but his musical catalog included only sporadic publications and an unfinished opera. Later in life, his increasingly difficult personality allegedly led to the loss of patrons, and he eventually turned to selling his father's manuscripts to escape poverty.

Wilhelm Friedemann composed the Adagio and Fugue for 2 Flutes and Strings—also known as the Sinfonia in D Minor—for the church in Dresden, which used instrumental ensembles in part of the Mass. The opening movement—slow, melancholy, and slightly mercurial—blends soaring melody with expressive suspensions before moving directly into a highly expressive fugue, in which complex Baroque textures and Classical clarity freely mingle.

Carl Philipp Emanuel Bach (1714-1788)

Flute Concerto in B-flat Major, Wq. 167 (H 435)

Born on March 8, 1714, in Weimar, Carl Philipp Emanuel Bach—known colloquially as C. P. E.—was the second son of Johann Sebastian and Maria Barbara. Like his older brother, C. P. E. was strongly influenced by his father, and music was his intended vocation from the start. In 1740, he became the harpsichordist for Frederick II of Prussia, and in 1767 moved on to the post of music director in Hamburg. Ultimately, C. P. E. was perhaps the most famous of the musical brothers, making notable contributions in many musical genres as well as pedagogy. And he was extremely influential—when Mozart uttered his famous quote, “Bach is the father. We are the children!,” he was referring not to Johann Sebastian, but rather to Carl Philipp Emanuel.

Carl Philipp Emanuel was at the forefront of the *galant*, a style that ironically sprang up in opposition to his father's musical aesthetic. With its turgid textures and complex fugues, Bach's music was considered artificial. His son, however, advocated for melody-dominated music with clear musical textures, pointing the way to Mozart and Haydn. The notion of *empfindsamkeit*, or highly

sensitive expression, was equally important. As C. P. E. wrote, “A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience...constantly varying the passions, he will barely quiet one before he rouses another.”

Originally scored for harpsichord, Carl Philipp Emanuel’s Concerto in B-flat Major was arranged for flute for Frederick II, an excellent amateur flutist. The *galant* style and *empfindsamkeit* aesthetic are audible in the concerto’s three Textual clarity reigns in the opening Allegro, with occasional abrupt changes in character rippling the smooth surface. The mood shifts dramatically in the Adagio, with its achingly passionate opening melody. An energetic Allegro assai closes the concerto on a jaunty note.

Johann Christian Bach (1735-1782)

Symphony in G Minor, op. 6, no. 6, W.C12

Born on September 5, 1735, in Leipzig, Johann Christian was the youngest son of Johann Sebastian and Anna Magdalena. Like his brothers, Johann Christian studied music with his father, moving to Berlin after his death to study with his older brother, Carl Philipp Emanuel. In 1756, Johann Christian relocated to Italy, studying music with Padre Martini in Bologna, serving as organist at a Milan cathedral (and much to his Lutheran family’s dismay, converting to Catholicism), and writing operas for the famous houses in Turin and Naples. It was his move to London in 1762, however, that earned him the nickname “the English Bach.” With Carl Friedrich Abel, he cofounded and managed the Bach-Abel subscription concerts, subsequently shifting his focus to instrumental music. Dating from before 1769 and published in 1770, Johann Christian’s Symphony in G Minor was most likely written for and performed at one of these programs. The symphony’s minor mode strongly recalls the “Sturm und Drang” style popular at the time, a sensibility audible in the first movement, a terse and darkly emotive Allegro. After an unsettling Andante più tosto Adagio, a brooding Allegro molto full of staccato horns and string explosions ends the symphony on an appropriately dramatic note.