

UP NEXT

Vivaldi's Seven Seasons

with

Lúis Otávio Santos, *baroque violinist*
and Cléa Galhano, *recorder*

Friday, October 12, 7:30 P.M.

Mount Olive Lutheran Church, Rochester

Saturday, October 13, 7:30 P.M.

Lutheran Church of the Redeemer, St. Paul

Sunday, October 14, 3:00 P.M.

St. Edward's Episcopal Church, Wayzata

PRE-CONCERT TALK 30 MINUTES BEFORE EACH CONCERT.

Tickets and info at lyrabaroque.org/sevenseasons,
or get your tickets tonight in the lobby!

THE LYRA GALA!

Celebrating the Seasons

Tuesday, October 16

at the Saint Paul Athletic Club

Soloists LUÍS OTÁVIO SANTOS and CLÉA GALHANO join
the Lyra Baroque Orchestra for an evening of delicious food
and delectable music by beloved Venetian Antonio Vivaldi.

With esteemed hosts Maria Jette and Steve Staruch.

TICKETS ON SALE NOW.

Information available in the lobby or at lyrabaroque.org/gala.

The Lyra logo is a stylized, elegant cursive script of the word "Lyra" in black ink, positioned at the bottom center of the left page.

A Sumptuous Keyboard Feast

PROGRAM NOTES BY KELLY SAVAGE

Mozart declared, "Bach is the father, we are the children." Mozart was referring not to Johann Sebastian Bach, but rather to his second eldest son, Carl Philipp Emanuel Bach (1714–88), who at that time was even more famous than his father. Today's concert kicks off a new season with a grand display of keyboard concertos for multiple instruments, including C.P.E. Bach's boldly experimental *Concerto for Two Harpsichords in F Major*, his mature *Concerto for Harpsichord and Fortepiano*, and finally the seldom-performed *Concerto for Three Keyboards* by the young Mozart. These pieces offer an exciting view into the early keyboard concerto, and let us explore the musical influence that C.P.E. Bach had on Mozart.

Carl Philipp Emanuel Bach • 1714–88

Concerto for Two Harpsichords in F Major

Concerto for Harpsichord and Fortepiano in E-Flat Major

Carl Philipp Emanuel Bach's over fifty keyboard concertos are among his most progressive compositions and span his whole compositional career, from his student years, through his tenure in Berlin at the court of King Frederick the Great, to his last decades as civic music director in Hamburg. In the eighteenth century, the genre of the keyboard concerto was still rather new, which makes these pieces even more significant.

As the second-eldest surviving son of J. S. Bach, C.P.E. Bach was grounded in the fundamentals of the keyboard and baroque rules of composition. He rose to the prominent position of harpsichordist to King Frederick the Great, and later succeeded Telemann as Kapellmeister in Hamburg. While he was well respected as a composer and scholar, C.P.E. Bach was a bit of a radical in his compositional style. He moved beyond the compositional language that his father had perfected into a new experimental realm, where form, harmony, and even the emotions of the music were not constricted by baroque conventions. He was a master of *Empfindsamer*, or the "sensitive" style, and was a pioneer of *Sturm und Drang*—"storm and stress"—which emphasized expressive feeling and intense emotions through music.

Bach composed his *Concerto for Two Harpsichords in F Major* in 1740, while employed at the court of Frederick the Great in Berlin. This piece is a great example of C.P.E. Bach's compositional audacity and unpredictability. The solo keyboard parts are highly virtuosic and powerful. Throughout the piece we hear Bach experiment with a variety of changing affects and emotions. The frequent shifts in harmony, tempo, and unexpected silences keep the listeners and performers on their toes. In the slow movement, *Largo e con sordino*, the two solo keyboard parts are tightly intertwined and blend seamlessly, while the harmony takes unexpected turns. As

we move into the third movement, the Allegro assai, we continue to hear this very assured young composer pushing the boundaries of baroque conventions.

C.P.E. Bach's *Concerto for Harpsichord and Fortepiano in E-flat Major* is one of his last pieces. He wrote it in 1788, in the last year of his life. His late concertos were composed for the public of Hamburg, where Bach worked for the last twenty years of his life as the town music director. The *Concerto for Harpsichord and Fortepiano* is somewhat of a novelty because it combines the newly popular fortepiano with the older harpsichord. The fortepiano had been around since about 1700, but had only started to gain popularity in the 1760s. In this piece Bach treats the two instruments equally. He chooses not to contrast the different idiomatic qualities of each instrument, but instead creates a dialogue between the two. In the quick first movement, Allegro, we clearly hear this interplay between the harpsichord and the piano. The pastoral second movement shows us the singing qualities of each keyboard instrument with the pretty solo melodies contrasting with the unison forte entrances of the full orchestra. The third movement, Presto, continues directly out of the slow movement. This lively conclusion continues the conversation between the distinct timbres of the keyboard instruments and orchestra.

Wolfgang Amadeus Mozart • 1756–91

Concerto for Three Keyboards in F Major

Concluding this program, Mozart's *Concerto for Three Keyboards* was composed more than ten years before C.P.E. Bach's *Concerto for Harpsichord and Fortepiano*, even though the compositional style of the young Mozart sounds more forward-looking than that of the elder composer. Nevertheless, C.P.E. Bach's large body of previously composed work had a huge influence on the young Mozart. In his concertos and sonatas, Bach helped to develop and standardize the classical sonata-allegro form that became the template for Mozart's concertos.

In 1776, Mozart had just turned twenty and was working as a court musician for Archbishop Hieronymus von Colloredo in Salzburg, composing liturgical pieces and music for court functions. Early in the year, Antonia Lodron, the wife of one of the aristocratic Salzburg families and the sister of his employer, asked Mozart to compose a keyboard concerto for herself and her two daughters to play. This was a serious commission for the young, up-and-coming composer, and he rose to the challenge, producing a mature and elegantly worked out piece. In February of the same year Mozart had finished his unusually scored *Concerto for Three Keyboards*. On his handwritten presentation copy of the piece he wrote, "Dedicated to the incomparable merit of Her Excellency the Signora Contessa Lodron and her two daughters, Countesses Aloisa and Giuseppa, by their most devoted servant Wolfgang Mozart."

As he often did when composing for specific performers, Mozart tailored the solo parts to the skills and experience of the three women who would play it. Here the first two solo parts, written for Antonia Lodron and her older daughter Aloisia, are more difficult than the more modest third solo part that was written for the younger daughter Giuseppa. Even in the less virtuosic sections, Mozart crafts elegant melodies and beautiful textures, letting the music transcend the technique of the performers. Mozart must have been pleased with this piece because two years

later, in 1780, he created a version of this concerto for his own use for two keyboard soloists, by incorporating the third solo part into the second. He performed this version in Vienna with his student Josepha von Auernhammer, and possibly also with his sister.

The concerto opens with a cheery Allegro in sonata form. After the orchestral introduction, the three keyboard soloists enter, seamlessly trading themes back and forth. The movement culminates in an improvisatory-sounding cadenza for all three soloists that Mozart composed himself. The heartfelt second movement Adagio is perhaps the most beloved movement of the piece, with lyrical melodies for both orchestra and soloists. The concerto concludes with a lively, minuet-like Rondo.

Today's Musicians

Sungyun Cho, HARPSICHORD

Donald Livingston, HARPSICHORD & FORTEPIANO

Jacques Ogg, HARPSICHORD & ARTISTIC DIRECTOR

VIOLIN

Lucinda Marvin, *concertmaster*

Lindsey Bordner

Theresa Elliott

Marc Levine

Kayo Saito

Elizabeth York

VIOLA

Ginna Watson

Cheryl Zylla

CELLO

Charles Asch

Eva Lymenstull

BASS

Sara Thompson

FLUTE

Paul Jacobson

David Ross

OBOE

Stanley King

Ellen Rider

HORN

Mike Nelson

Heidi Wick

This event is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support Grant, as well as grants from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.



Please join us in the lobby after the concert for refreshments and conversation.