

SUMMER FESTIVAL II

WEDNESDAY, AUGUST 21, 2002 8:00 PM
ILLSLEY BALL NORDSTROM RECITAL HALL
BENAROYA HALL

Jeffrey Cohan, flute
George Shangrow, harpsichord
Members of ORCHESTRA SEATTLE

Janet Putnam, oboe
Deb Kirkland, violin
Stephen Provine, violin

Håkan Olsson, viola
Julie Reed, cello
Jo Hansen, bass

GEORG PHILIPP TELEMANN (1681-1767)
Trio Sonata in A minor, TWV 42:a4

Largo
Vivace
Affettuoso
Allegro

JOHANN JOACHIM QUANTZ (1697-1773)
Flute Concerto in E minor

Allegro
Arioso
Presto

CARL PHILIPP EMANUEL BACH (1714-1788)
Flute Concerto in A minor, H. 431

Allegro assai
Andante
Allegro assai

– Intermission –

JOHANN SEBASTIAN BACH (1685-1750)
Suite No. 2 in B minor for flute, strings and continuo, BWV 1067

Overture
Rondeau
Sarabande
Bourrée I & II
Polonaise
Menuet
Badinerie

FREDERICK THE GREAT (1712-1786)
Flute Concerto in G major

Allegro
Cantabile
Allegro assai

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

Flutist Jeffrey Cohan, who according to the *New York Times* can "play many superstar flutists one might name under the table," has performed as soloist in 23 countries, having received international acclaim both as a modern flutist and as one of the foremost specialists on transverse flutes from the Renaissance through the mid-19th century. He won the Erwin Bodky Award in Boston, and the highest prize awarded in the Flanders Festival International Concours Musica Antiqua in Brugge, Belgium with lutenist Stephen Stubbs. First Prize winner of the Olga Koussevitzky Young Artist Awards Competition, he has performed throughout Europe, Australia, New Zealand and the United States, and worldwide for the USIA Arts America Program. Mr. Cohan received the highest rating from the Music Panel of the National Endowment for the Arts, and has recorded for NPR in the United States, and for national radio and television in Germany, Switzerland, France, Belgium, Holland, Fiji and the Solomon Islands. Many works have been written for him, including recent flute concertos by Roupén Shakarian

GEORG PHILLIPP TELEMANN

Trio Sonata in A minor, TWV 42:a4

Telemann was born in Magdeburg, Germany on March 14, 1681, and died in Hamburg on June 25, 1767. This trio sonata, originally for recorder, violin and continuo, was published as part of Telemann's Essercizii Musici in Hamburg in 1739 or 1740.

An amazingly prolific composer, Telemann produced over 1700 cantatas and more than 125 orchestral suites – many of which were programmatic, including one depicting the 1720 Parisian stock market crash! In addition to opera, sacred, vocal and orchestral music, Telemann maintained an interest in chamber music throughout his life, even during his student days at the University of Leipzig – where he was supposedly studying law, and where he founded the Collegium Musicum, an institution later directed by Johann Sebastian Bach.

For his *Essercizii Musici* ("Musical Exercises" or "Musical Diversions"), Telemann gathered together 12 solo sonatas, alternating them with 12 trio sonatas for various combinations of violin, flute, recorder, oboe, viola da gamba, and harpsichord.

JOHANN JOACHIM QUANTZ

Flute Concerto in E minor

Quantz was born in Oberscheden, Hanover, Germany on January 30, 1697, and died in Potsdam on July 12, 1773.

The son of a blacksmith, Quantz served a musical apprenticeship from 1708 to 1713, during which time he became proficient on the oboe, the trumpet and several string instruments. He joined the Dresden town band in 1716, becoming oboist in the Polish chapel of Augustus II (Elector of Saxony and King of Poland) in 1718. Not seeing many opportunities for professional advancement as an oboist, Quantz began studying the flute in 1719, furthering his knowledge of the instrument and his exposure to varied musical styles with trips to France, Italy and England. By

and Robert Kechley, both premiered with Orchestra Seattle. Jeffrey Cohan resides in Seattle, where he directs the period instrument concert series Concert Spirituel; Mr. Cohan is also artistic director of the Capitol Hill Chamber Music Festival in Washington, DC.

Harpsichordist George Shangrow is founder and music director of Orchestra Seattle and the Seattle Chamber Singers. (Please turn to the inside back cover of the program for Mr. Shangrow's biographical information.)

As the Cohan-Shangrow Duo, Mr. Cohan and Mr. Shangrow have enthralled audiences throughout the United States and Europe since 1973. Reviewing a recent performance of the Bach flute sonatas, the *Washington Post* raved that the two musicians "give new meaning to the intimacy implicit in the genre of chamber music...They have forged not only an exquisitely subtle collaboration but also a common scholarly interpretation of how Bach would have had the music performed."

1728 he had achieved a measure of fame throughout the continent and was promoted to the regular Dresden court chapel, where he was no longer required to double on oboe.

In May of 1728, Quantz accompanied Augustus II on a visit to Berlin, where at the Prussian court he made the acquaintance of Prince Frederick. Quantz became engaged as the prince's flute instructor, returning to the Prussian court twice a year for lessons. Quantz continued at Dresden until 1740, when Frederick – now King Frederick II of Prussia – enticed him away for an annual salary of 2000 thalers, a 250% increase in his wages. Frederick sweetened the deal by assuring the flutist that he would answer only to the monarch, would be exempted from playing in the opera orchestra, would be paid extra for composing music and making new flutes, and would alone be given the privilege of criticizing Frederick's flute playing.

Once employed by Frederick, Quantz dispensed with concert tours, concentrating on his musical duties to the King at Berlin and Potsdam. These duties included organizing Frederick's private evening concerts, at which he and the king would often perform as flute soloist with the court musicians. Held in the king's chambers, these performances would usually involve only a handful of musicians (as is the case with this evening's performance).

A prolific composer, Quantz produced over 300 concertos for the flute, in addition to more than 235 flute sonatas and many other instrumental works. At least 250 of the flute concertos survive, yet to date few have been published or recorded. Such is the case with the E minor concerto on this evening's program, one of four manuscript scores in the possession of the Library of Congress.

Quantz's lasting contribution to music, however, is not his body of compositions, but his 1752 book, *Versuch einer Anweisung die Flöte transversiere zu spielen*, which to this day remains an invaluable resource not only for flutists, but for all musicians interested in the performance practice of the period.

CARL PHILIPP EMANUEL BACH
Flute Concerto in A minor, H. 431

Emanuel Bach was born at Weimar on March 8, 1714 and died in Hamburg on December 14, 1788.

Of Johann Sebastian Bach's twenty children, four became composers: Wilhelm Friedemann (1710-1784), Carl Philipp Emanuel, Johann Christoph Friedrich (1732-1795), and Johann Christian (1735-1782). Both Johann Christian and Carl Philipp Emanuel became well-known figures of the Classical period.

Emanuel was the fifth (although only third surviving) of the six children of J. S. Bach and his first wife, Maria Barbara Bach. At the age of nine Emanuel attended St. Thomas' School in Leipzig, where his father had taken up the post of Kantor. Although he was a talented keyboard player, Emanuel attended the University of Frankfurt-an-der-Oder with the aim of becoming a lawyer. Upon graduating, however, Emanuel took up a position among the musical entourage of Crown Prince Frederick (later Frederick the Great) of Prussia. Emanuel's main duties at the court were as harpsichordist and to serve as accompanist for the king while he played the flute. Despite the prestige of the position, there were certain dissatisfactions: for the nearly thirty years Emanuel was in Frederick's service, he was underpaid compared with the other court musicians. The king's chamber music concerts were supervised by Quantz, and even though Bach composed a number of works for flute (including some beautiful sonatas) Frederick clearly preferred performing the music of Quantz.

Emanuel applied for posts in other cities over the years; finally, Frederick gave him permission to go to Hamburg, where Emanuel succeeded his godfather, Georg Philipp Telemann, as director of church music for that city. He remained in Hamburg until his death, at the age of seventy-five, from a pulmonary complaint.

As a composer, Emanuel is considered an important exponent of the *Empfindsamer Stil*, which, loosely translated, means "sensitive style." This was characterized by an emphasis on nuance and on the expression of several sentiments within a movement (avoiding both the Baroque use of a single "affect" and the extremes of passion of the *Sturm und Drang* movement).

Emanuel wrote a great deal of keyboard music, including many sets of keyboard sonatas. His favorite instrument was the clavichord; his last few keyboard sonatas, however, were written for the fortepiano, the predecessor of the modern piano. Bach's other works include 52 concertos with orchestral accompaniment, sonatas for violin and piano, trios, 22 Passions, and many cantatas and oratorios. He also wrote many songs that were prized in their day. His *Versuch über die wahre Art das Clavier zu spielen* ("Essay on the True Art of Playing Keyboard Instruments") was the first methodical treatise on keyboard playing and the rules it sets forth for the execution of musical ornaments are still authoritative today.

Emanuel's flute concertos may have presented a consider-

able challenge for Frederick: it was said that Frederick played the flute "respectably" – his performances of slow movements were highly praised, but in fast movements he supposedly took undue liberties with the tempos. This A minor flute concerto, one of five extant works for solo flute and orchestra, also exists as a cello concerto and a harpsichord concerto.

JOHANN SEBASTIAN BACH
Suite No. 2 in B minor, BWV 1067

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750.

Unquestionably the most famous of the five works on this evening's program, Bach's BWV 1067 is one of four surviving "orchestral suites" – although Bach would have called them *ouvertures*, that is, dance suites in the French style. Each of these pieces included a long opening movement (featuring a slow introduction, a fast fugal *allegro*, and a quasi-repeat of the introduction), followed by a set of stylized dance movements.

Bach probably composed this work when he was employed at the court of Anhalt-Cöthen, although it was likely performed again and refined at the Collegium Musicum concerts at Zimmerman's Coffee House in Leipzig. Whereas the Orchestral Suite No. 1 (a work that will be performed by Orchestra Seattle next March) is a hybrid of a concerto grosso and an *ouverture*-style suite, BWV 1067 mixes elements of a solo concerto with the French suite.

FREDERICK THE GREAT
Flute Concerto in G major

Frederick was born in Berlin on January 24, 1712 and died at Potsdam on August 17, 1786.

As a boy, the future Frederick II, King of Prussia, had a passion for music, but his tyrannical father, Frederick I, forbade such activities. With the complicity of his mother and older sister, young Frederick was able to indulge in his artistic pursuits, including flute lessons from Johann Joachim Quantz that were conducted with the utmost secrecy. Frederick's father tolerated this behavior for a while, but when in 1730 the prince tried to escape to England, the king ordered his son imprisoned and one of his accomplices beheaded.

A few years later, when Frederick was established in his own private residence he was able to enjoy a certain degree of freedom from his father and he began to assemble an impressive musical entourage that included members of the musical Graun and Benda families, as well as Quantz and Carl Philipp Emanuel Bach. Frederick ascended to the throne in 1740 and his court musical establishment became, for a time, the center of German musical life.

In between waging military campaigns, practicing and performing on the flute and providing librettos for his court composer's operas, Frederick also found time to write a variety of music, including at least four flute concertos.

– Megan Lyden and Jeff Eldridge

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