

# MUSIC BEFORE 1800

**Bill Barclay**  
Artistic Director

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## JUILLIARD415 THE SPLENDORS OF DRESDEN

In the 18th century, the court orchestra of Dresden was one of the glories of Europe. Some of the greatest composers and performers gathered at the glittering Saxon capital, from the virtuoso concertmaster Johann Georg Pisendel to the quirky and ingenious bass player Jan Dismas Zelenka. Directed by British conductor Laurence Cummings, the students of Juilliard415 bring this rich music to life in concertos and suites by Heinichen, Fasch, Pisendel, Zelenka and others.

**This concert is dedicated to the memory  
of Ian van Maaren (1997 – 2022)**

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**Laurence Cummings**  
Director

**4.00pm**  
**Sunday December 11 2022**  
Corpus Christi Church,  
529 W. 121st Street

**NYC Cultural  
Affairs**

**4.00pm**  
**Sunday December 18 2022**  
Online

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This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Please turn off cell phones. Photography and recording are not permitted.

Music Before 1800 requires everyone who comes to any of our concerts to remain masked while indoors.

# THE SPLENDORS OF DRESDEN

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**Jan Dismas Zelenka**  
(1679–1745)

**Hipocondrie Overture à 7, Z187 (1723)**  
*[Grave] — Allegro*

**Johann Friedrich Fasch**  
(1688–1758)

**Sinfonia for strings in G minor, FW Mg:1 (c. 1743)**  
*Allegro un poco — Andante — Fuga — Allegro*

**Johann Georg Pisendel**  
(1688–1755)

**Violin Concerto in D major, JunP 1.5 (c. 1730)**  
*Vivace — Andante — Allegro*

**Ryan Cheng, violin**

## —INTERMISSION—

**Johann David Heinichen**  
(1683–1729)

**Concerto in G major for Violin, 2 Flutes, and 2 Oboes, Seib. 213 (c. 1730)**  
*Allegro — Larghetto — Allegro — Entrée — Loure — Air Italienne & Trio, tempo di Menuet*

**Alyssa Campbell, violin**  
**Ellen Sauer & Leonard Fenton, flutes**  
**Gillian Bobnak & Sookhyun Lee, oboes**

**Johann David Heinichen or  
Georg Philipp Telemann**  
(1681–1767)

**Concerto for Flute and Violin in E minor, Seib 218 / Hwv I:2 (c. 1740)**  
*Allegro — Adagio — Presto — Adagio — Allegro*

**Ellen Sauer, flute**  
**Ravenna Lipchik, violin**

**Johann Friedrich Fasch**  
(1688–1758)

**Concerto in D major for 2 Flutes, 2 Oboes, & Bassoon, FWV L:D15 (c. 1730)**  
*Allegro — Andante — Allegro*

**Mei Yoshimura Stone & Ellen Sauer, flutes**  
**Sookhyun Lee & Gillian Bobnak, oboes**  
**Aaron Goler, bassoon**

## 2022 – 2023 CONCERT SPONSORS

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### INFORMATION

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## COMING UP

**January 15**

Twelfth Night  
*Aminta e Fillide*

**February 5**

Les Délices  
*Winds of Change*

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## TONIGHT'S ROSTER

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### Violin 1

Alyssa Campbell

Ravenna Lipchik

Ryan Cheng

Eleanor Legault

Nadejda Lesinska

### Violin 2

William J. Drancsak III

Lindsie Katz

Lydia Becker

Juliette Greer

### Viola

Vivian Mayers

Tsutomu William Copeland

Zhanbo Zheng

### Cello

Clara Abel

Chelsea Bernstein

Gustavo Antoniacomi

### Bass

Ariel Walton

### Flute

Ellen Sauer

Mei Yoshimura Stone

Leonard Fenton

### Oboe

Gillian Bobnak

Sookhyun Lee

### Bassoon

Aaron Goler

Ezra Gans

### Horn

Carys Sutherland

Clinton Webb

### Harpsichord

Hanbyeol Lee (1st half)

Elené Tabagari (2nd half)

Laurence Cummings

# JUILLIARD415

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Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence.

Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed in Scandinavia, Italy, Japan, Southeast Asia, the UK, India, and Germany. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and Philharmonia Baroque, as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood.

Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque

operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017–18 season. During the 2018–19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the distinction of premiering new works for period instruments, most recently *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. The ensemble resumed a full slate of activity in the 2021–22 season, including collaborations with Philharmonia Baroque and Yale Schola Cantorum as well as the Royal Conservatoire The Hague, along with a much-praised production of Rossi's rarely performed opera *L'Orfeo*. Juilliard415's 2022–23 season sees the return of conductors Laurence Cummings and Rachel Podger and a new production of Handel's *Atalanta* with Juilliard's Marcus Institute for Vocal Arts, which also joins the ensemble for a concert presentation of Purcell's *King Arthur*, directed by Lionel Meunier. Laurence Equilbey conducts a program of Schubert and Mozart and the season closes with a celebration of French dance in collaboration with Juilliard's Dance Division.

Last spring, Juilliard415 toured Germany with director David Hill and Yale Schola Cantorum. On this tour they performed in some of the finest churches and halls in cities across Germany, including Dresden, Leipzig, and Darmstadt—solidifying a direct connection to these places which informs their passion for the pieces and composers featured on this afternoon's program.

# LAURENCE CUMMINGS

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Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance, both as a conductor and a harpsichord player. He is currently music director of the Academy of Ancient Music, the London Handel Festival, and Orquestra Barroca Casa da Música in Portugal. Cummings is a noted authority on Handel. *The Guardian* has written, "He now ranks as one of the composer's best advocates in the world. Self-effacing on the podium, faithful above all to the score, he matches Handel's energy and invention with unmistakable lyricism, generosity and dignity."

Praised for his stylish and compelling performances of opera, Laurence Cummings travels across Europe to conduct productions at houses including Opernhaus Zurich (*Belshazzar*, *King Arthur*), Theater an der Wien (*Saul*), Gothenburg Opera (*Orfeo ed Euridice*, *Giulio Cesare*, *Alcina* and *Idomeneo*), Théâtre du Châtelet (*Saul*), and Opera de Lyon (*Messiah*). In the UK he has been a regular at English National Opera (*Radamisto*, *L'Incoronazione di Poppea*, *Semele*, *Messiah*, *Orfeo* and *The Indian Queen*), Glyndebourne Festival Opera (*Saul*, *Giulio Cesare* and *The Fairy Queen*), and Garsington Opera (Vivaldi cycle: *L'Incoronazione di Dario*, *L'Olympiade* and *La Verità in Cimento*). During the 2020–21 season he completed his tenure at the Internationale Händel-Festspiele Göttingen where he had served as artistic director for nine years.

Equally at home on the concert platform, he is regularly invited to conduct both period and modern instrument orchestras worldwide, including the Academy of Ancient Music, Orchestra of the Age of Enlightenment, The English Concert, Handel & Haydn Society, the Washington National Symphony Orchestra, and Kansas City Symphony. In the UK he has worked with the Royal Northern Sinfonia, Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic, Ulster Orchestra, and Royal Scottish National Orchestra.

His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirchlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi, and Ruby Hughes and the Orchestra of the Age of Enlightenment on Chandos, as well as a series of live opera and concert performances recorded at the Göttingen International Handel Festival and released on Accent. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos. Until 2012 he was head of Historical Performance at the Royal Academy of Music which led to both baroque and classical orchestras forming part of the established curriculum. He is now the William Crotch Professor of Historical Performance.

# BACKGROUND

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This concert's entire program centers on a very particular place at a very particular time: Dresden, 1720–50. And what a spectacular time and place this was.

Dresden had been a musically bustling city for centuries, with its exemplary wind bands and famous Kantors including Heinrich Schütz and Michael Praetorius. But by the turn of the eighteenth century, the undeniable prize of Dresden was its court orchestra. The ensemble was unique for several reasons. First, each musician specialized in just one instrument—something that was beyond the means of most local groups—and they played on the newest versions of their instruments available. Adding to this level of polish, Jean-Baptiste Volumier, the concertmaster from 1709–1728, insisted on uniform bowings, giving the Dresden ensemble a level of nuance and synergy that was unparalleled at the time. Furthermore, the musicians in the orchestra were largely international, often studying with the best teachers France and Italy had to offer. It seems like everyone who was anyone in Europe's musical circles had something to say, or do, with the musical life of the Saxon capital. The five (or is it six?) composers on this evening's program are no exception, and their careers were so intertwined that it would be impossible to tell the story of any one of them without mentioning the others.

The first of our small cast is Johann Georg Pisendel, who joined the orchestra in 1712 and took over as concertmaster in 1728—a role which, at the time, not only meant principal violin, but also conductor. Pisendel was best known as a virtuoso violinist, but he also made time to study composition with Johann David Heinichen, another of our crew. Like Pisendel, Heinichen took time to travel and study throughout

Italy, bringing those influences to his compositions. Heinichen's musical training started at the Thomasschule in Leipzig, however, and he joined the Dresden court in 1717 as Kapellmeister, or director of sacred and secular music. Our third composer, Johann Friedrich Fasch, was recruited to sing at the Thomasschule in 1701, while Heinichen was still there. Unlike the others, Fasch never lived or served in Dresden, but he spent time there from 1726–27, composing for the orchestra and recruiting musicians for his patron. While he was there, Pisendel curated orchestral suites combining movements by Fasch, Handel, and Telemann. Finally, the only non-Johann on the program, Jan Dismas Zelenka, joined the Dresden court orchestra as a double bassist one year before Pisendel, in 1711, and succeeded Heinichen as acting Kapellmeister from 1729–1734.

## **Jan Dismas Zelenka, *Hipocondrie Overture* a 7, Z187 (1723)**

Born in Bohemia, Jan Dismas Zelenka (1679–1745) was the son of a Catholic church musician, and saw his own musical beginnings at a Jesuit school in Prague, a background that would be an asset to his career in Dresden; Friedrich August I, Elector of Saxony, had converted to Catholicism in 1697 to gain the additional title of King of Poland, making the Dresden court Catholic for the first time since 1539. Zelenka joined the Dresden orchestra in 1711 as a violone (double bass) player, and within a year he was also writing sacred works for the chapel. Like many Dresden court musicians, Zelenka traveled widely to further his career and studies, visiting Naples, Venice, and Vienna between 1716 and 1719. In 1722–23, he traveled back to his native Prague to compose and present a series of works in celebration of the coronation of Charles VI (the Holy Roman Emperor) and

Elisabeth Christine as King and Queen of Bohemia. Zelenka's primary achievement on this tour was his *Melodrama de Sancto Wenceslao*, premiered by students at the Clementinum—likely his alma mater—to great acclaim. Zelenka recycled some moments from this work as sacred compositions for Dresden, and also composed four original instrumental works while in Prague.

*Hypocondrie Overture a 7* was one of the four. This short French overture is scored for strings, two oboes, bassoon, and basso continuo. Much is mysterious about this delightful and dramatic work. The title *Hypocondrie* is never explained. In classical medicine, hypochondria referred to the part of the body below the ribs, thought to be the source of black bile. In excess, this bile supposedly caused hypochondria and melancholia. The humors were thought to be so delicate that poor diet or intense studying could trigger these gut and psychological symptoms. Did Zelenka's time in Prague leave him with indigestion or depression? The ten blank manuscript pages at the end of the autograph score were likely intended for further movements—ink and parchment were expensive, after all—and perhaps these unfinished movements would have held further insights into the work's title.

The music itself sheds little light on its perplexing appellation. It begins as most French overtures do, with stately dotted rhythms ornamented with rapid runs. Some scholars have suggested that the oscillations between major and minor in this opening slow section mimics illness, but many of Zelenka's compositions are harmonically exploratory, so this does not stand out as a special effect. The slow opening is complemented by a faster, contrapuntal section, again typical for the form. Each of the seven voices enters independently, interweaving a hopping motif and running continuation. While the minor mode is never far off, this section also offers no compelling connections to the idea of

*hypochondria*. Musings and mysterious title aside, this piece is a charming way to open our journey through Dresden.

### **Johann Friedrich Fasch, *Sinfonia for strings in G minor*, FW Mg:1 (c. 1743)**

Johann Friedrich Fasch (1688–1758) may never have lived or served in Dresden like the other composers on this program, but his music was nevertheless associated with the Saxon capital. Fasch began his studies as a boy soprano in Suhl and Weissenfels until he left for the Leipzig Thomasschule in 1701. He taught himself keyboard and composition, especially focusing on the works of Georg Philipp Telemann. He left Leipzig in 1714 to further his career, studying with Christoph Graupner and Gottfried Grünewald in Darmstadt and continued his travels from 1715–21, working in Greitz, Gera, then Prague. In 1722, while Zelenka was in Prague, Fasch left to accept a position as Kapellmeister of Anhalt-Zerbst. Often hailed as the most prominent contemporary of Johann Sebastian Bach, Fasch chose this job over an offer to fill Bach's future job as Leipzig Thomaskantor.

His position and ensemble in Anhalt-Zerbst were demanding and well-funded. In 1726, the court of Anhalt-Zerbst paid for Fasch to spend at least six months at Dresden, observing the famed orchestra and recruiting for his ensemble back home. During his stay he also studied and worked alongside Heinichen and Pisendel, who he knew from his days at the Thomaschulle. This brief residency paved the way for decades of musical exchange between Anhalt-Zerbst and Dresden. Among Fasch's large though unpublished oeuvre are many large-scale works he wrote and mailed to Dresden in addition to the music he wrote to fulfill his duties to his home court.

Fasch's works are less decorative than Pisendel's virtuosic, Italianate works, and less complex than Heinichen's compositions. His orchestral works

are by unique instrumental pairings and dramatic textural shifts between phrases. Only about a third of Fasch's works survive, and the *Sinfonia in G minor* is one of about 20 extant string sinfonias. The first movement opens with intense repeated chords followed by furtive scales. After the bluster of the opening, the second movement is lilting, gracious, and balanced. The fugal third movement begins with an angular subject followed by determined, rising quarter notes that lead to a dramatic pause in the middle of the movement, before building back intensity toward the end. The final Allegro is weightier than the other movements, with snippets of galant dance melodies punctuated by heavy, paired chords.

***Johann Georg Pisendel, Violin Concerto in D major, JunP 1.5 (c. 1730)***

Johann Georg Pisendel (1687–1755) was most known as a violin virtuoso, but composed in equal measure, as was customary in the eighteenth century. He came from a musical family, and was born in Cadolzburg where his father was Kantor. At age ten, Pisendel joined the Ansbach court chapel choir and, thanks to lessons with Italian violin master Giuseppe Torelli, he matriculated to the court orchestra in 1693. In 1709 he met Johann Sebastian Bach in Weimar as he headed to Leipzig to study at the university. Pisendel was almost immediately immersed in the music scene in Leipzig, filling in for Melchior Hoffmann who was touring. In 1711, Pisendel visited Darmstadt to play in an opera by Christoph Graupner, turning down a court orchestra position there in favor of the Dresden court orchestra. As a gifted young violinist, he had the opportunity to travel with his patron to France, Berlin, Italy and Vienna between 1714 and 1718. During his visit to Italy, Pisendel spent the better part of a year studying with Vivaldi in Venice before continuing to Rome, Naples, and beyond. It was on this same tour that the Elector engaged Johann David Heinichen to return to Dresden as Kapellmeister. Having

recruited many impressive musicians, the electoral entourage returned to Dresden, where Pisendel remained, playing with the orchestra for the next decade. In 1728, Pisendel stepped into the role of interim concertmaster, officially receiving the position two years later. As concertmaster, Pisendel was famous for meticulously marking each string part before rehearsals to facilitate a unified group sound.

Pisendel's reputation as a violinist and orchestra leader reached across the continent. Many composers commented on his command of style and inflection, dedicating many works to him as well. Pisendel's own writing was shaped by his time in Italy and his studies with Heinichen, but he was also certainly influenced by all of the composers represented in his vast personal manuscript collection.

*The Violin Concerto in D major*, the only solo concerto on this program, boasts a full orchestra of winds and strings. The first movement opens with emphatic string arpeggios answered by brief, spiraling phrases in the oboes, a motif soon adopted by the whole orchestra. The orchestra slows to a dramatic halt for the violin to enter with a fully improvised cadenza. When the soloist invites the orchestra to join once more, the opening Vivace energy has been replaced by a delicate Largo. Pisendel's own flashy ornaments and cadenzas for this piece survive, penciled into the manuscript, giving a sense of how persuasive and awe-inspiring his playing truly was. Before long, the sweet Largo is cut short with a restatement of the opening phrase, this time more insistent. The violin solo line meets and exceeds the Vivace energy, shimmering over the orchestra with brilliant sixteenth notes and interjecting ear-catching solo moments. Instead of contrasting this energetic opener with a heart-wrenching slow movement, like so many concerti do, Pisendel's Andante second movement has a galant simplicity. Here, the soloist delicately embellishes the melody, but never claims the spotlight for



too long; all is in good taste. The buoyant final movement opens with a jolly, full orchestral sound which thins out when the soloist comes tripping in. Unlike the rapid sixteenths in the first movement, the virtuosity of this movement comes from cheeky, chattering ornaments and subdivisions.

This afternoon's soloist is the winner of a departmental concerto competition. We hope you enjoy catching a glimpse of Pisendel's own virtuosity through this performance.

**Johann David Heinichen, *Concerto for Violin, 2 flutes, & 2 Oboes*, Seib 213 (c. 1730)**

Johann David Heinichen (1683–1729) was born in the small village of Krössuln, the son of a pastor. When he was twelve, he traveled 35 miles northwest to Leipzig to study at the Thomasschule, as had his father before him. He showed so much promise in his harpsichord, organ, and composition lessons that soon Johann Kuhnau invited him to copy and check his own works. After leaving the school, Heinichen remained in Leipzig, trained as a lawyer from 1702–06, and then moved to Weissenfels to practice. There, in what sounds like a fairy tale to musicians today, his compositional career grew so quickly that it edged out any opportunity for him to continue as a lawyer. Over the next five years he worked as a composer for the Weissenfels court, the Leipzig opera, the collegium at Lehmann's coffeehouse, the court of Zeitz, and the Naumburg opera. From 1710–12 he was in Venice, where he connected with leading Italian composers and wrote two operas of his own. He moved onto Rome in 1712, where he briefly gave lessons to Prince Leopold of Anhalt-Cöthen, one of Johann Sebastian Bach's future patrons, before returning to Venice until 1716. His successes in Germany and Italy caught the attention of the Elector of Saxony, who retained him as Dresden's Kapellmeister in 1717, a post which he maintained until his untimely death due to tuberculosis eleven years later.

Among the 250 works in his catalog are operas, church music, orchestral music, and chamber music. His concerti bear a strong Italian influence, emulating both Vivaldi and Corelli, but he also expands the form, mixing idioms and exploring instrumental colors. This particular concerto is unique in its length and form. The first three movements are the typical slow-fast-slow of a Vivaldian concerto, but Heinichen adds three additional movements in the form of an abridged French dance suite, drawing from his strength and experience as an opera composer.

In the first movement, the solo violin does the heavy lifting, with flashy sixteenth notes racing above the wind and string groups. Vivaldi's influence is immediately apparent in this exciting movement. The Larghetto opens with four solo voices entering one after the other, propelled by a somber walking bassline. This movement is characterized by heart-wrenching ties over bar lines and conversational dotted figures. In the final movement the wind groups get a much more prominent role, with the first flute featured above all in dazzling runs that mirror the solo violin's role in the opening movement. The orchestration and motifs in this closing movement are reminiscent of Heinichen's contemporary, George Frideric Handel—another German composer who studied and traveled in Italy.

The first three Italianate concerto movements of this piece are odd in their entirely unique treatments of the solo voices. In the first movement, the violin feels like the true solo voice, with the winds and orchestral strings playing equal, supportive roles. In the middle movement, Heinichen writes for solo voices and continuo without any orchestral support, but he omits one of the five soloists, writing instead for two flutes, one oboe, and violin. In the third movement the solo violin part is absorbed into the orchestra, and the two flutes and two oboes are featured in conversational pairs, while the first flute takes on an additional independent role.

In the second part of this unusual concerto, Heinichen writes a miniature dance suite, using French movement titles, and emulating an entirely different idiom. The fourth movement of the *Concerto for Violin, 2 Flutes, & 2 Oboes* is an entrée with dramatic dotted rhythms and scalar tirades. There is no distinction of solo voices in this movement. The dance that follows is a typical Loure in rhythm, but the “cantabile” (sung, connected) marking seems to go against the usually stately yet graceful nature of this dance, full of lifts and landings. The resulting movement feels more like a Siciliano—a gentle, lilting Italian form, with similar rhythmic divisions, associated with the pastorale. Again, the final French movement has an Italian flavor, literally called “Air Italienne,” but the gentle minuet Hineichen includes as either an independent movement or as a trio to contrast the Italian air does feel delicate and French, full of ornaments and featuring the two flutes once again.

**Johann David Heinichen (also attributed to Georg Philipp Telemann), *Concerto for Flute and Violin in E minor*, Seib. 218, Hwv I:2 c. 1740**

This concerto for flute and violin exists in three versions from Darmstadt, Rostock, and Schwerin. The Darmstadt and Schwerin copies are attributed to Georg Philipp Telemann, while the Rostock copy is attributed to Johann David Heinichen. The Darmstadt copy was made by Christoph Graupner, one of Fasch's composition teachers, who knew Heinichen and Pisendel from their days in the Thomasschule. Given his familiarity with Heinichen, it is compelling to think Graupner would not have intentionally misattributed this work. Nevertheless, authorship and intellectual property were much more nebulous ideas in eighteenth-century Europe than they are today. Because of its dubious authorship, this work exists both in the Telemann catalog as TWV 52:e3 and in Heinichen's catalog as Seibel 218, Hwv I:2.

Whether or not the bulk of the credit goes to Heinichen, it is still highly representative of the Dresden sound and taste. Telemann was an influence on all of the Dresden composers' lives; there were more of his works in the court archive than those of any other composer. Both Heinichen and Pisendel were known to have adapted and combined works of other composers for the orchestra, including those of Telemann. For our purposes, however, we are assuming this work is by Heinichen who, unlike Telemann, did not publish the majority of his compositions. Taking this vantage point, it is easy to find Heinichen's musical influences and peculiarities throughout this piece.

Like the other Heinichen concerto on our program, the *Concerto for Flute and Violin in E minor* is another example of Heinichen utilizing stylistically Italian tropes within his own unique compositional frameworks. The form of the first movement, and the interaction between the two solo voices and the string orchestra, are clearly influenced by Vivaldi and his Venetian model of the ritornello concerto. The brief second movement feels like entering a dreamworld, with delicate pizzicato from the orchestral strings while the flute and violin push and pull on top. Heinichen composed the solo lines in this movement in a sparse framework, trusting his soloists to embellish generously and tastefully.

If the piece then continued with the final movement, this would feel entirely like a typical, three-movement Venetian concerto. Instead, Heinichen writes two connected movements for just the violin soloist that could easily open their own solo concerto. In the third movement, the orchestra has no thematic material, but simply marks time and harmony under the acrobatics of the violin soloist, and the brief Adagio that follows is a kaleidoscopic harmonic transition to set up the closing Allegro, perforated with eighth-rests that give the ritornelli and solo sections an excited, breathless character.

If this concerto is, as we assume, Heinichen's, then it only takes one more leap to imagine that the two soloists he had in mind were Pisendel and Pierre-Gabriele Buffardin, the principal violinist and flutist in the Dresden court orchestra. Buffardin, much like Pisendel, was known across Europe for his virtuosity, and inspired many composers to write for the flute, including Johann Sebastian Bach. Like many of his colleagues in the orchestra, his virtuosity demanded that he play on the best instrument possible, so he designed and made his own. Our flute soloist for this piece is playing on a modern replica of this Buffardin flute.

**Johann Friedrich Fasch, *Concerto in D Major for 2 flutes, 2 oboes & bassoon*, FWV L:D15 (c. 1750)**

Johann Friedrich Fasch composed this orchestral concerto after the string sinfonia we heard in the first half, and at least two decades after his six-month stint in Dresden. In the 30 years following his 1726 visit, Fasch exchanged reams of sheet music with his Dresden colleagues—so much so that, aside from Telemann, Fasch is the most represented composer in the Dresden chapel archive. It is clear from the scope and instrumentation of many of these manuscripts that Fasch was not simply recycling works he wrote for his own ensembles in Anhalt-Zerbst, but composing with the Dresden orchestra specifically in mind. While manuscripts traveled both ways in this correspondence, there is no record of monetary recompense for these shared works. Given Fasch's continually dire financial straits, however, a fee would explain the sheer amount he was willing to compose beyond his already prodigious contracted output.

*The Concerto in D Major for 2 flutes, 2 oboes & bassoon* exists in two manuscript versions—one set of parts and one score. The score is badly faded and water damaged, but seems to be the more polished, and therefore later, of the two sources. The outer movements are similar

in both versions, but the motivic material and instrumentation of the middle movement differ considerably. The score stops abruptly at the first repeat of the third movement, but it is possible to recreate the rest of the movement based on the part books. These discrepancies and holes are representative of the struggle often faced by performers reviving and celebrating works from the eighteenth century and earlier. Today's performance relies on a score masterfully compiled from the two editions by Richard Stone, lutenist, scholar, and co-founder of Tempesta di Mare.

Fasch's distinct and skillful ear for wind writing is readily apparent in this piece. While he wrote many wind concerti for a wide variety of instrumentations, this piece is more integrated, treating the wind voices as colors and textures within a bolstered orchestral sound rather than as virtuosic solo voices. This is a common trend in Fasch's later compositions, foreshadowing the Classical and Romantic symphonic genre. The opening movement is welcoming, with sweeping gestures in the upper voices dancing atop an elegant Baroque bass line. The second movement is in a lilting triple, with each metric impulse in turn divided into three. This throbbing compound meter feels almost amorous. More than in the outer movements, the wind voices and string ensemble take on independent roles in the Andante, each speaking in turn. The third movement has similar rhythmic characteristics to the middle movement, but an entirely different character. It opens with grand descending scales followed by jaunty, celebratory music. This romp is interrupted by the dark clouds of minor in the middle of the movement, with sorrowful wind pleas and a veritable tempest from the lowest voices. But the celebratory themes from the opening return, bringing our concerto to a triumphant close.

— ELLEN SAUER

# MUSIC BEFORE 1800 48TH SEASON

## ADMINISTRATION

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## Rachmaninoff @ 150

The Clarion Choir

Steven Fox, conductor

### Liturgy of St. John Chrysostom

December 31, 2022 & January 1, 2023 at 5:00pm

Holy Trinity Cathedral, NYC

### Recording Release: All-Night Vigil

January 27, 2023 at 6:00pm

Church of the Resurrection, NYC

### All-Night Vigil ("Vespers")

May 5, 2023 at 8:00pm

Stern Auditorium/Perelman Stage, Carnegie Hall

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[www.clarionsociety.org](http://www.clarionsociety.org)

# Boston Early Music Festival

Paul O'Dette & Stephen Stubbs, *Artistic Directors*

## 2223 SEASON

■ FRIDAY, OCTOBER 28, 2022 | 8PM  
**PHILIPPE JAROUSKY  
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■ FRIDAY, NOVEMBER 4, 2022 | 8PM  
**VOX LUMINIS**  
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■ SATURDAY, NOVEMBER 26, 2022 | 8PM  
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Melinda Sullivan, *Choreographer*

■ FRIDAY, DECEMBER 9, 2022 | 8PM

**THE TALLIS SCHOLARS**

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■ FRIDAY, FEBRUARY 10, 2023 | 8PM

**BACH COLLEGIUM JAPAN**

**RODERICK WILLIAMS, baritone**

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■ FRIDAY, MARCH 10, 2023 | 8PM

**QUICKSILVER**

*Robert Mealy & Julie Andrijeski, directors*

■ FRIDAY, MARCH 25, 2023 | 8PM

**CHIAROSCURO QUARTET**

■ SATURDAY, APRIL 22, 2023 | 8PM

**ENSEMBLE CASTOR**

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*Rodolfo Richter, leader*

■ FRIDAY, APRIL 28, 2023 | 8PM

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## 2022-2023 SEASON — CAMBRIDGE, MA

October 15

Ockeghem@600 [12]: Requiem

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Christmas in Renaissance Spain

February 11

Fortuna & Fama

March 25

Ockeghem@600 [13]: Missa Mi mi

April 29

Songs & Dances for Isabella

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Join us for our 68<sup>th</sup> Boston Season!

*Les Miracles de Notre Dame*

Sunday, November 6, 2022 / 4PM / Cambridge, MA  
Medieval music from in and around the great cathedral of Notre Dame de Paris – a celebration and a feast!

*A Medieval Christmas: Hodie Christus Natus Est*

Saturday, December 3, 2022 / 4PM / Newbury, MA  
Sunday, December 4, 2022 / 4PM / Boston, MA  
Tuesday, December 6, 2022 / 7:30PM / Storrs, CT  
Sunday, December 18, 2022 / 4PM / Santa Fe, NM  
Back by popular demand! Transcendent Christmas music, featuring a superb all-female ensemble of voices and instruments.

*Carols at Midnight*

Thursday, December 22, 2022 / 7PM / Cambridge, MA  
Renaissance and Baroque Christmas music centered around a performance of Marc-Antoine Charpentier's *Messe de Minuit*.

*Dido & Aeneas* – Purcell

Saturday, March 18, 2023 / 8PM / Cambridge, MA  
Sunday, March 24, 2023 / 7:30PM / Kansas City, MO  
Camerata's new production of Purcell's only true opera, now staged live! Our all-star 2020 cast returns under Anne Azéma's direction.

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## **Rachmaninoff @ 150**

**The Clarion Choir**

**Steven Fox, conductor**

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