

LUTHERAN CHURCH OF HONOLULU
ABENDMUSIKEN CONCERTS 2007-2008

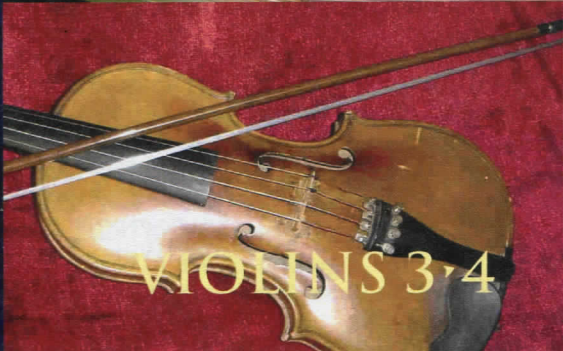


HARPSICHORDS 1, 2, 3, 4

BACH



VIVALDI



VIOLINS 3, 4

Friday, October 26, 2007 • Saturday, October 27, 2007 • 8:00 P.M.

CONCERT II HARPSICHORDS 1-2-3-4
VIOLINS 3-4

The Bach Chamber Orchestra
Carl Crosier, *conductor and harpsichord*
Grant Mack, Evelyn Zuckerman,
Evelyn Lance, Mark Russell, *harpsichords*
Darel Stark, Ignace Jang, Judy Barrett,
Wu Hung, Emma Philips, *violins*

8:00 P.M. Friday, October 26, 2007
8:00 P.M. Saturday, October 27, 2007

Johann Sebastian Bach (1685–1750) **Concerto in A major , BWV 1055**
for harpsichord, strings, and continuo
Allegro
Larghetto
Allegro ma non tanto
Carl Crosier, *harpsichord*

Antonio Vivaldi (1678-1740) **Concerto in B minor , OP. 3, NO. 10**
for four violins, strings, and continuo
Allegro
Largo – Larghetto
Allegro
Darel Stark, Ignace Jang
Wu Hung, Judy Barrett, *violins*

Bach **Concerto in C major , BWV 1061**
for two harpsichords, strings, and continuo
[Without tempo indication]
Adagio ovvero Largo
Fuga [Without tempo indication]
Carl Crosier, Grant Mack, *harpsichords*

INTERMISSION

*All patrons are requested to go into the courtyard during intermission;
the room needs to be quiet so the harpsichords can be tuned.*

Bach **Concerto in D minor , BWV 1063**
for three harpsichords, strings, and continuo
[Without tempo indication]
Alla Siciliana
Allegro

Grant Mack, Evelyn Zuckerman,
Carl Crosier, *harpsichords*

Bach **Concerto in D major , BWV 1064B**
for three violins, strings, and continuo
Reconstruction by Wilfred Fischer (1957)
Allegro
Adagio
Allegro

Darel Stark, Ignace Jang,
Emma Philips, *violins*

Bach **Concerto in A minor , BWV 1065**
for four harpsichords, strings, and continuo
Allegro
Largo – Larghetto
Allegro

Evelyn Zuckerman, Grant Mack,
Evelyn Lance, Mark Russell, *harpsichords*

BENEFIT CONCERT

One-half of all the proceeds of these two concerts, including ticket sales, refreshment donations and all other receipts, will go directly to the Angel Network, a food pantry sponsored and supported by the Lutheran congregations on Oahu, which is hosted and administered by Calvary By the Sea Lutheran Church.

The Angel Network collects and distributes to disadvantaged clients non-perishable food in canned or sealed packages, toiletries such as bars of soap, suntan and hand lotions, toothpaste and toothbrushes, and other basic items such as towels and washcloths.

The Angel Network's ministry helps many people throughout the year. Currently about 900 families are served each month.

Thank you for your attendance this evening in support of the Angel Network. Additional offerings may be placed in the calabash in the back of the church.

MUSICAL NOTES

It is a very special pleasure to welcome you to this second concert of the 2007-2008 *Abendmusiken* Concert Season. The inspiration for this program came from the extraordinary opportunity for Kathy and me and our dear friend Vreni Griffith to attend the retirement concert of Trevor Pinnock from the *English Concert* in July of 2003 at Royal Albert Hall, London. (There were actually five harpsichords on stage that evening. If you look around, you will find that there are also five harpsichords in the church tonight as well!)

As some of you know, I plan programs many years in advance, but often must wait for resources to be in place to present them. Tonight's program has taken four years. We are able to have this concert because the instruments and the performers are available.

It is much easier to perform works for multiple violins than for multiple keyboards, simply because of the size of the instruments and the logistics involved. When it comes to the performers, however, it becomes an artistic consideration. I consider it a great privilege to perform these works with our very best musicians in Honolulu.

The *concerto* in the modern sense—a work for instrumental soloist and larger ensemble—came into being in Italy around 1700. Johann Sebastian Bach first encountered such works in private concerts in which he participated at the small Saxon court of Weimar, where he served from 1708-1717.

During Bach's Weimar years, the Italian concerto—especially the Venetian type, best known from the works of Antonio Vivaldi—had begun to sweep Europe, where it gained immense popularity during the following decades. It represented exotic new ways of writing for instrumental ensemble, new types of melody and rhythm, and above all new styles of virtuosity in which one or more solo instrumentalists (almost always including a violinist) could take on roles comparable to those of the great Italian opera singers of the day.

Solo keyboard concertos, like the four being featured on this program, were at first unknown. Bach was among the earliest composers of such works. What we know as Bach's harpsichord concertos are not, however, the original versions of these works. Rather, like most of Bach's surviving music for instrumental ensemble, they are products of a painstaking process of transcription and re-composition undertaken during the composer's Leipzig years (1723-1750.)

These works provide insights not only into Bach's compositional process, but also into his performing practices. During the mid-1720s, he began to incorporate movements from several now-lost concertos (for violin or oboe) into his church cantatas, transferring the original solo parts to the organ as the obbligato instrument. Then in 1729, he became director of the Leipzig *Collegium Musicum Concerts* (founded in 1701 by

Telemann) held at Gottfried Zimmermann's Coffeehouse, located in the Cather-Strasse, or at Zimmermann's summer garden outside the city.

The harpsichord concertos, preserved in an autograph manuscript from the late 1730s, are thought to have been prepared for these performances, the solo parts being adapted, once again, from older concertos for other instruments.

The **Concerto in A major, BWV 1055**, is most likely a transcription of an earlier concerto for *oboe d'amore* and strings (performed in that reconstructed version on this series in 1998). However, in the harpsichord version, Bach fills out the writing with glittering passage work more idiomatic for a keyboard instrument. It opens with a jaunty *allegro* characterized by cascading *arpeggios* for the harpsichord, punctuated by short motives for the upper strings. A Vivaldi-inspired *ritornello* unifies the movement. The solo interludes, however, adopt a more lyric quality. The F-sharp minor *Larghetto* is a particularly expressive movement, very suited to the plaintive alto voice of the *oboe d'amore*. The concerto's finale is full of brilliant descending passages for both strings and harpsichord in the *ritornello* alternated with solo sequences featuring the alternation of triplet and couplet writing for the soloist, again in a more lyrical vein.

The **Concerto in B minor, OP. 3, NO. 10**, is one of Antonio Vivaldi's most popular works for multiple instruments. It was published in 1711 in Amsterdam as part of a set of twelve concertos for multiple solo stringed instruments. Bach thought very highly of this collection as he transcribed six of them, but significantly not from the printed versions but rather from copies widely circulated throughout Europe at the time. Soloists I and II introduce the opening *allegro* with the first viola providing the bass, then the entire orchestra enters repeating the theme but elaborating and layering the thematic material. Then follow solo passages with *continuo* for each of the four soloists, followed immediately by *tutti* elaborations. This is further expanded to duets between the soloists, punctuated by the *tutti ritornelli*, and finally a fully realized statement of the opening themes. In the central *Larghetto e spiccato*, big dotted note chords for the *ripieno* alternate with imitative *arpeggios* for the soloists, followed by a shivering central episode that predicts the snowy central movement of the "Winter" concerto from the Four Seasons. The closing *Allegro* follows immediately, a dancing triple-time theme for the *ripieno* alternating with scintillating episodes for the four soloists.

Bach was presumed to have composed his **Concerto in C major for two harpsichords, BWV 1061**, in about 1730, making it one of his earliest concertos for the instrument. In the absence of an earlier model, the work was apparently originally conceived and executed as a harpsichord concerto and not as a transcription from another genre. The opening movement [without tempo indication] has the two soloists and the string *ripieno* working as a fully-integrated unit from the brief *ritornello* that starts the work, through the elaborate development sections, to the broad

final cadence. The central *Adagio* with the *ripieno* tacet is a gentle and intimate *Siciliano* in the relative minor for the soloists alone. The closing Fugue starts with the first harpsichord alone for the first statement of the sunny main theme. The second harpsichord joins the first for the second statement and a long development section before the violins of the *ritornello* join the soloists. Finally, nearly half-way through the movement, the remaining strings join the texture. Although the *ritornello* is nearly silent for most of the concerto, the notion that the work could be played as a work for two harpsichords *senza ritornello* seems to defy Bach's own intentions.

There are two different scholarly explanations of the origin of the **Concerto for Three Harpsichords in D minor, BWV 1063**. One holds that the work is a transcription or arrangement of a work by another composer (perhaps Benedetto Marcello) in the manner of Bach's adaptation of the violin concertos for organ. Given the originality and the expressivity of the D minor concerto, this explanation seems unlikely to other scholars, who assert instead that the work was composed by Bach for domestic music-making between himself and his two eldest sons, Wilhelm Friedemann and Carl Philip Emmanuel. These scholars point to the dominance of the first harpsichord part, especially to its two cadenzas in the opening movement, and to the Germanic gravitas of the unison theme that permeates the opening movement like the unison theme of the **Harpsichord Concerto in D minor, BWV 1052**. Whichever explanation is correct (and at this point, it is unlikely that conclusive proof will ever be found), all scholars agree that this concerto is one of Bach's finest concerted works. The weight and power of the fast outer movements, the pathos of the central *Alla Siciliano*, the beauty of the work's melodies, and the contrapuntal skill with which they are developed all place this concerto among Bach's best harpsichord concertos. The original concerto is believed to be a work featuring flute, oboe, and violin as the featured soloists.

The **Concerto for Three Violins in D major, BWV 1064B**, heard in this concert is a reconstruction (by Wilfried Fischer published as Bärenreiter Edition BA 5148) from the surviving **Concerto for Three Harpsichords in C major, BWV 1064**. As noted above, transcription was a process by which Bach created new works, both in his secular works and church compositions, many of which were recast from the secular originals. Because several of Bach's "originals" and "arrangements" of the same piece exist, it has been possible to reconstruct many of the originals. The opening *allegro* is very idiomatic to the violin, and the three soloists play together a good deal of the time, with extended solo passages being the exception rather than the rule. The B minor central *Adagio* is a solemn, even melancholy piece with the three soloists' lyrical lines floated over an *ostinato* bass; and the closing *Allegro* is a fugato with three separate cadenzas for each of the soloists.

The **Concerto for Four Harpsichords in A minor, BWV 1065**, is an adaptation from around 1730–1733 of Vivaldi's B minor Concerto for Four Violins and String Orchestra, heard on the first half of this concert. This later adaptation is far more ambitious. In it Bach has both tightened and expanded Vivaldi's counterpoint, enriched his harmonies with lush ones, and expanded the solo parts with greater complexity and greater clarity. The result is a work that not only avoids the criticism of being too thickly textured, but actually improves on the original work in the eyes of many. Written in the standard three-movement concerto form of the Baroque period, the **Concerto for Four Harpsichords** is a brilliant virtuoso piece for the soloists.

Notes compiled by Carl Crosier from Christopher Hogwood, Clemens Romijn, Wilfried Fischer and the All Music Guide.

THE ARTISTS

JUDY BARRETT, violinist, is currently the Assistant Concertmaster of the Honolulu Symphony. Originally from New Jersey, Judy attended the Juilliard School and the New School of Music; her major teachers include Ivan Galamian, Sally Thomas, and Josef Gingold. A former member of the Syracuse Symphony, she has participated in numerous orchestral and chamber music festivals. Judy is a former member of the Galliard Quartet and is an active participant in chamber music concerts throughout the state. She maintains an active teaching studio in Kailua, having many former students go on to successful careers in music. An active equestrian as well, Judy is president of Hawai'i Horse Show Association and rides her horse, Stoney, in her free time.

CARL CROSIER, harpsichordist, will celebrate 35 years of music ministry at the Lutheran Church of Honolulu in December 2007. Over these many years, the music program of the church has become well-known in the community for its excellence in a large and varied repertoire both at regular services and in concerts. It is particularly associated with performances of the music of Johann Sebastian Bach. After a nearly 40-year hiatus, Carl Crosier has revived his solo keyboard playing, both as a pianist and harpsichordist. This concert will mark the third on this series to feature major keyboard works of Bach. He wishes to acknowledge with special gratitude Grant Mack, Evelyn Zuckerman, Mark Russell and Evelyn Lance for agreeing to join him for this very special program of music for multiple harpsichords.

IGNACE JANG, violinist, is the Honolulu Symphony Orchestra's Concertmaster. He has performed solo violin concertos throughout the United States, Europe and Asia. Well-known in the community, Jang has recently appeared for the Hawai'i Public Radio, the Kauai Concert Association, the Maui Symphony, Ebb & Flow Arts, Chamber Music Hawai'i and the Hawai'i Concert Society. Involvements in the education of music include a lecturer position at the University of Hawai'i, and at Brigham Young University-Hawai'i, as well as coaching duties at Punahou school and with the Hawai'i Youth Symphony.

EVELYN LANCE, harpsichordist, received her B.A. with a music major from Cornell University. While living in London in the 1960s, Evelyn became interested in the harpsichord and earned a Master's degree in Musicology in an early music program at the University of London, chaired by renowned harpsichordist Thurston Dart. Evelyn is a retired attorney and judge. She has been active in chamber music and opera in Hawai'i since moving to Honolulu in 1974 with her family.

GRANT MACK, harpsichordist, was born in Washington State and received a Bachelor of Music degree from the University of Puget Sound

in Tacoma. His love of accompanying and chamber music led him to receive a full scholarship for study at the American Institute of Musical Studies in Graz, Austria, where he concentrated on vocal coaching and accompanying. After returning to the states, he moved to Hawai'i in 1987 where he has been a pianist for the Honolulu Symphony and a guest artist with the Galliard String Quartet and the Spring Wind Quintet under Chamber Music Hawai'i. As a harpsichordist, he performed all six of Bach's Brandenburg Concertos with the Honolulu Symphony in a single concert. He currently enjoys being organist and cantor at St. Mark's Episcopal Church in Kapahulu.

EMMA PHILIPS, violinist, joined the Honolulu Symphony in 2004. Prior to that she was a graduate student at the University of Minnesota, where she studied with Jorja Fleezanis. While in Minneapolis, she played with the Minnesota Orchestra, Minnesota Opera and other regional orchestras. She completed her undergraduate studies at Rice University, as a student of Sergiu Luca. Since moving to Honolulu, Emma has performed on the Pacific International Concert Artists series and given chamber music concerts with various Honolulu Symphony colleagues. She coaches chamber music and teaches violin at Punahou School, and also maintains a private studio.

MARK RUSSELL, harpsichordist, a native of Redmond, Oregon, did not begin playing the harpsichord until after he built his own instrument in 1999. A graduate of the University of Oregon in piano pedagogy and Asian studies, Mark spent five years in Taipei, Taiwan and fifteen years in Paris, France teaching piano before moving to Hawai'i in 2004. He has taught the last three years at Manoa Piano School and has given music lessons in English, French, and Mandarin Chinese. Mr. Russell performs regularly with a group of local pianists and teachers who meet for "musicales." Mark's interest in early music and historic performance practice was piqued after he constructed a double keyboard Flemish harpsichord which is heard in tonight's concert.

DAREL STARK, violinist, is Associate Principal Violin of the Honolulu Symphony and Concertmaster of the Bach Chamber Orchestra. He is a graduate of the Peabody Conservatory and studied violin with Nicole DiCecco, Lazar Gosman and Berl Senofsky. His many accolades include prizes at the Michelangelo Abbado International Competition in Italy and the Tibor Varga International Competition in Switzerland, a Time Magazine College Achievement Award and two Friedberg Prizes in chamber music from Peabody. At age nineteen he joined the Tchaikovsky Chamber Orchestra as its youngest member and can be heard on CBS Masterworks, Musica Baudino and SONY Classical. Praised by critics in the U.S and Europe, "rock-solid technique ... commands extraordinary virtuosity ... technical mastery and a persuasive sensitivity to detail ... rhythmic precision and accuracy of

intonation ... flawless, beautiful and passionate ... thorough understanding of the music's style."

HUNG WU, violinist, began violin studies at the age of five in his native country of Taiwan. He came to the United States in 1986 to study at the Hartt School of Music in Connecticut where he earned his Artist Diploma in violin performance. He went on to receive his Master of Music degree with honors from the New England Conservatory in Boston. He is a member of Galliard String Quartet of Chamber Music Hawai'i and has been the Principal Second Violin of the Honolulu Symphony since 1993.

EVELYN ZUCKERMAN, harpsichordist, began her piano studies at age three with her mother, and by six was giving public performances in New York City. A graduate of The Juilliard School with bachelor's and master's degrees in piano, she has performed on piano and harpsichord with the Boston Pops, and with the Honolulu, San Jose, and Boston Symphony Orchestras. Evelyn has played chamber music extensively, here in Honolulu as well as on the east coast. She has toured Europe with the contemporary chamber music ensemble, Boston Musica Viva. Her recordings can be heard on the Delos, CRI and Musical Heritage Society labels.

THE BACH CHAMBER ORCHESTRA was organized by Carl Crosier in the mid 1980s to perform concerted works, primarily from the Baroque. The members of this ensemble are professional musicians from the Honolulu Symphony Orchestra who have been associated with the Lutheran Church of Honolulu over many years. These musicians are particularly known for their virtuosic and stylistic playing of Baroque and early Classical works. Although the Bach Chamber Orchestra frequently performs with the Lutheran Church of Honolulu Choir and the Bach Chamber Choir, it has also been featured in many instrumental concert programs in this series as well as at concert services of the church. A highlight was the presentation of the complete *Brandenburg Concertos* by Johann Sebastian Bach in June, 2000.

Players this afternoon: Darel Stark, Ignace Jang, Judy Barrett, Wu Hung, Emma Philips, Katharine Hafner, Amanda Schubert, Daniel Padilla, *violins*; Steven Flanter, Duane Padilla, *violas*; Andrew Eckard, *violoncello*; Michael Gorman, *bass*; Carl Crosier, *harpsichord*.

THE HARPSICHORDS

The Mark Russell Harpsichord (1999) was constructed from a Zuckermann kit obtained from Marc Ducornet at The Paris Workshop in Montreuil, France. Mark Russell literally turned his living room into a workshop during the nine months of construction. The transposable harpsichord features double keyboards. The case is made of poplar, the soundboard of Swiss spruce, the bridges and nuts are of beechwood, the keyboards have pearwood naturals and oak sharps, and the stand is of oak. The case is decorated with traditional Flemish seahorse patterns modeled from 17th century block prints. The soundboard and lid were decorated by Claire Dubois, an abstract painter who lives in France. Her "woodland fantasy" on the soundboard includes flowers, frogs, bees, a caterpillar, flies and a salamander. This instrument will be heard in all six concertos this evening, played by both Mr. Crosier and Mr. Russell.

The Philip Tyre Harpsichord (1997) was built for Kamehameha Schools by Philip Tyre of Clearwater, Florida. It is modeled after an eighteenth century German double and has been heard frequently at concerts at the school as well as in other venues in Honolulu. We wish to thank Robert Hamilton and Kamehameha Schools for the use of the instrument for this concert. This harpsichord will be played by Mr. Mack in three of the concertos this evening.

The Cammack Harpsichord (c. 1985) was built from a Hubbard kit by the late Floyd Cammack, a long-time local builder of keyboard instruments. It is modeled after an eighteenth century French double. The Lutheran Church of Honolulu acquired this instrument from Mr. Cammack's estate in 2002. It has been heard frequently at the *Abend-musiken Concerts* as well as with the Honolulu Symphony and Chamber Music Hawai'i. The instrument was completely restrung and refurbished in August 2007 by Carey Beebe of Harpsichords Australia and you are hearing the result of that work this evening. This harpsichord will be played by Ms. Zuckerman in two concertos this evening.

The Robert Goble & Sons Harpsichord (1974) was built in Oxford, England and is modeled after a Flemish single with three choirs. Evelyn Lance has generously made it available for this occasion. It has been heard in recent concerts of Chamber Music Hawai'i. Ms. Lance will perform on this instrument in the Bach Concerto for four harpsichords.

All of the instruments heard in this concert are serviced annually by Carey Beebe of Harpsichords Australia. We wish to express our gratitude for his recommendations and support of this program.

MORE ABENDMUSIKEN CONCERTS

Dates for additional concerts will be announced later as soon as calendars can be cleared.

The Early Muse — Music of the 17th Century Roman Oratory (Dates to be announced)

A collaboration with Hawai'i Public Radio's early music program, "The Early Muse," this concert will explore the rich origins of the Oratorio and other music from the 17th century composed for Church performance outside the Liturgy. Inspired by the Oratory, or "Prayer House," founded by St. Philip Neri in Rome in 1564, the tradition includes intimate Sacred Songs (Laudi), Sacred Madrigals by Luca Marenzio, Dialogues (early Oratorios) by Domenico Mazzocchi and instrumental Church Sonatas by Arcangelo Corelli and others. The program culminates in one of the early full-scale Oratorios by Giacomo Carissimi, *The Last Judgment*.

A Bach Pilgrimage V (Cöthen II) (Dates to be announced)

A second program featuring music from Bach's residency in Cöthen. Sonata Nr. 1 in B minor for violin and harpsichord, BWV 1014 (Darel Stark, Carl Crosier); Organ Prelude and Fugue in D minor, BWV 539 (Katherine Crosier); Church Cantata *Jesu nahm zu sich die Zwölfe*, BWV 22 (LCH Choir and soloists); Overture I (Suite in C major), BWV 1066 (Bach Chamber Orchestra)

Orchestral Services at the Lutheran Church of Honolulu

Christmas Eve, Monday December 24, 2007, 10:30 P.M.
J. S. Bach: Cantata Nr. 110 *Unser Mund sei voll Lachens*
Haydn: Missa Brevis in F major
and music by Praetorius, Howells and Pinkham

New Year's Day, January 1, 2008, 4:00 P.M.
German Vespers for New Year's Day
Telemann: Latin Magnificat in C major
J. S. Bach: Cantata Nr. 16 *Herr Gott, dich, loben wir*
