

*L'Esprit Baroque presents:*  
*Together Again!*  
*Mirecourt Festival 2021*

Saturday, July 31, 2021, 7:00 p.m.  
Villa Massatt



"Morning Hymn at Sebastian Bach's" by Toby Edward Rosenthal (1870)

*featuring:*

Wendell Ballantyne, recorders  
Sylvia Schwartz, violin  
John Ott, viola da gamba and cello  
Janice Massatt, harpsichord

# *Together Again!*

Saturday, July 31, 2021

## *Program*

Sonata in A Major, TWV 41:A4.....Georg Philipp Telemann (1681-1767)

Andante  
Vivace  
Cantabile  
Allegro

Sylvia Schwartz, baroque violin  
John Ott, cello, Janice Massatt, harpsichord

Sonata in G Minor for Recorder and Continuo, op.3 no. 5.....John Loeillet (1680-1730)

Grave  
Allegro  
Affettuoso  
Allegro

Wendell Ballantyne, recorder  
John Ott, cello, Janice Massatt, harpsichord

Sonata in D Minor for Recorder and Continuo, op.3 no. 6.....John Loeillet (1680-1730)

Adagio  
Allegro  
Adagio  
Allegro

Wendell Ballantyne, recorder  
John Ott, cello, Janice Massatt, harpsichord

## *Intermission*

Viola da Gamba Sonata in G minor, H510.....Carl Philipp Emanuel Bach (1714-1788)

Allegro Moderato

Larghetto

Allegro Assai

John Ott, viola da gamba  
Janice Massatt, harpsichord

Trio Sonata in C Major, B35.....Johann Christoph Friedrich Bach (1732-1795)

Allegro

Andante

Rondo Allegretto

Wendell Ballantyne, recorder, Sylvia Schwartz, violin  
John Ott, cello, Janice Massatt, harpsichord

*Fin*

# Program Notes

**Georg Philipp Telemann** (1681-1767) was one of the composers who bridged the gap between the Baroque and Classical eras of composition. Though he was an avid musician and composer even at an early age, Telemann's musical interests were suppressed by his family, who sent him off to study law. However, his compositional talent was quickly discovered, and he was hired to write music for the two principal churches in Leipzig, and soon was directing an opera company and a collegium of students in public performances. Subsequent positions in Sorau (now Poland) and Eisenach exposed him to many famous musicians and styles of compositions, but he tired quickly of court life and settled in Frankfurt in 1712. In 1721, Telemann got the job as the sacred music director for the city of Hamburg, a post he held until his death. Though he composed in a variety of styles, by 1730 he stated that he preferred composing in the "Italian" style, now associated with *stile galant*. Another of Telemann's contributions to the changing world of music was his idea that he owned the rights to all of his compositions, and starting in 1725, ensured their publication himself. Telemann was a close friend to the Bach family, and served as godfather to Carl Philipp Emanuel.

His Violin Sonata in A major, TWV 41:A4, was first published in Telemann's 1733 collection *Tafelmusik* (*Musique de Table*), Part 2. Telemann published this collection by subscriptions, which he sold to wealthy, often amateur, musicians to play together "around a table." This is the only solo violin sonata in this collection, which features many combinations of instruments. It is composed to be interesting, cheerful and fun to play.

**Jean Baptiste Loeillet** (1680-1730) was born in Ghent, but moved to London in 1705 (where he was thereafter known as John Loeillet of London). He was a skilled player of the harpsichord, oboe and transverse flute, the last of which he is credited with introducing as a solo instrument to England. Besides his active career as a performer and teacher of these instruments, Loeillet is known for a concert series he put on at his London home for the musical elite of London, where he frequently introduced them to new music from continental Europe, such as Corelli's *concerti grossi*.

Loeillet generally composed sonatas in the style of Corelli, with four movements alternating slow and fast tempo. Tonight's program features the 5th and 6th sonatas from Loeillet's op. 3 collection of solo sonatas for recorder or flute, first published in 1729.

**Carl Philipp Emmanuel Bach** (1714-1788) was the second (surviving) son of Johann Sebastian Bach and his first wife, Maria Barbara, and Georg Philipp Telemann stood as his godfather. Despite his musical pedigree, he initially had trouble securing a job. Therefore his appointment to Prince Frederick's court in 1740 was initially very welcome. However, Bach quickly became dissatisfied with the Berlin life, where he received little recognition next to Johann Joachim Quantz, Johann Gottlieb Graun and Quantz's student Johann Friedrich Agricola, and repeatedly petitioned to leave Frederick's service. Finally, after more than two decades, Frederick allowed Bach to leave in 1768, to take over Telemann's former job as the director of sacred music in Hamburg, where he continued to write music until his death. His musical style is very idiomatic to *stile galant*, with lyrical melodies set above simple harmony, and frequent sudden changes of dynamic and character. Though often criticized as being "too emotional," his works have an endearing quality of closeness and emotional vulnerability that sets him apart from his contemporaries.

The Sonata in G minor is unusual in that it is composed as a trio, for both hands of a keyboard and a viola da gamba. It is composed in three movements, each of which written contrapuntally but also featuring Bach's characteristic *empfindsamkeit*, or sentimentality. CPE Bach wrote this sonata for his patron Frederick, after

he had lost a battle and was recovering from a serious injury. It would have been performed by Bach and the court viol player, Ludwig Christian Hesse. After its performance, it became very popular, and transcriptions by Bach and others exist for several different instruments.

**Johann Christoph Friedrich Bach** (1732-1795), the youngest son of Johann Sebastian and Anna Magdalena Bach, trained as a musician with his father in Leipzig, and was granted the position of harpsichordist to the court of Bückeburg by Count Wilhelm of Schaumburg-Lippe, one of Frederick the Great's military leaders. Through his patron he connected often with his older brother, Carl Philipp Emmanuel Bach, who worked in the court of Frederick himself. During the Seven Years' War, Bach accompanied his patron into exile during the occupation of Bückeburg by the French, while the rest of the court musicians left the city. Upon their return to Bückeburg, Bach was the most prominent musician in court. After Wilhelm's death, Bach visited London, bringing back a fortepiano. His new patron, Wilhelm's son Philipp Ernst II, was more interested in new music, and Bach's compositions reflected the latest styles in the fledgling Classical era. Unfortunately, little of his music was published, and most was preserved in a private collection which was subsequently destroyed in World War II.

His trio sonata in C major was originally composed for flute, violin and keyboard, part of a set of six published sometime in the 1770s. The manuscript was destroyed, but two of the sonatas had editions made and published in the early 20th century. The keyboard part is written out as an equal partner, rather than a continuo line, and likely would have been performed on the fortepiano, which was starting to become popular in the late 18th century. Since we are performing it on a harpsichord, we added a cello to reinforce the bass line.