



STORM & DRIVE

Friday, May 7, 2021 at 11:15 am
Saturday, May 8, 2021 at 7:30 pm

ALLEN-BRADLEY HALL



JOHANN WENZEL ANTON STAMITZ

Symphony in E-flat major, Opus 11, No. 3

I. Allegro assai

III. Minuetto

IV. Prestissimo

FRANZ XAVER RICHTER

Sinfonia in C minor (No. 13)

I. Spiritoso

II. Andante e piano

III. Tempo de Menuet

WILHELM FRIEDEMANN BACH

Sinfonia in D minor, BR-WEB C7/Fk 65

Adagio – Allegro e forte

CARL PHILIPP EMANUEL BACH

Sinfonia III in F major, Wq 183, No. 3

I. Allegro di molto

II. Larghetto

III. Presto

[played without pause]

WOLFGANG AMADEUS MOZART

Symphony No. 20 in D major, K. 133

I. Allegro

II. Andante

III. Menuetto

IV. [Allegro]

This weekend's performances are sponsored by **JoAnne and Don Krause**. This weekend's concerts are supported in part by the **Schoenleber Foundation, Inc.** The Reimagined Season is sponsored by the **United Performing Arts Fund**. The Classics Series is sponsored by **Rockwell Automation**.

STORM AND DRIVE

Program Notes by J. Mark Baker

The symphonic form as we know it today has its roots firmly planted in the mid-18th century. From the sons of J.S. Bach and their contemporaries to the teenaged Mozart, we'll explore the unstoppable force that was the early symphony.

Johann Stamitz

Born 19 June 1717; Havlíčkův, Bohemia

Died 27 March 1757; Mannheim, Germany

Symphony in E-flat major, Opus 11, No. 3

Composed: c1754-55

First performance: Unknown

Instrumentation: 2 oboes; 2 horns; strings



In telling the story of the early symphony, we must begin with Johann Stamitz. A virtuoso violinist, a first-rate orchestral trainer, and a prolific composer, he penned over 50 symphonies, ten orchestral trios, numerous chamber works, a few sacred choral pieces, and over 25 concertos – including 14 for violin and 11 for flute. As director of music at the Mannheim court of Elector Carl Theodor, he assembled a group of composers that came to be known as the Mannheim School. Under his leadership, the Mannheim orchestra became the most renowned ensemble of the time throughout Europe.

The orchestra developed a new range of effects, which the Mannheim composers were all too eager to exploit. Particularly famous was their crescendo, as were the “Mannheim rocket” (an ascending triad) and the “Mannheim sigh” (a two-note appoggiatura figure). As we’ll see, the Mannheim School influenced Mozart and other composers, making important contributions to the development of the orchestra and the history of the symphony.

Stamitz’s Opus 11, No. 3 dates from c1754-55, placing the E-flat major symphony among the last he composed. It was issued posthumously in 1758, by the Parisian publisher Venier, in a collection of symphonies by various composers. The sprightly Allegro assai is built on two contrasting themes. Stamitz makes good use of his modest orchestral forces, giving important melodic material to the oboes. Horns and oboes add color to the brisk Menuetto, whose trio is set in the relative minor key. The brief but robust Prestissimo, in 3/8 meter, is rife with forward-driving momentum and stirring *crescendi*.

Franz Xaver Richter

Born 1 September 1709; Holešov, Moravia
Died 12 September 1789; Strasbourg, France

Sinfonia in C minor (No. 13)

Composed: c1744

First performance: Unknown

Instrumentation: harpsichord; strings



The German composer Franz Xaver Richter was in his early 30s when he was appointed vice-Kapellmeister to the Prince-Abbot in Kempten, Allgäu in 1740. By 1747, he had moved to the Mannheim court, where he first was employed as a bass singer. He later became one of the foremost composers there, penning many symphonies, concertos, chamber music (including string quartets), and vocal works (mostly sacred). His music stands apart from the Mannheim style; it is often contrapuntal, showing the Viennese influence. In 1769, he became Kapellmeister at Strasbourg Cathedral, where both his performing and composing activities turned increasingly to sacred music. In addition to his ecclesiastical work, he was a respected teacher and wrote a treatise on composition.

The Sinfonia in C minor was penned several years before he joined the Mannheim court, published in Paris in 1744. "Nevertheless," writes editor and scholar Allan Badley, "in many respects, [it is] not dissimilar to Johann Stamitz's early works and doubtless played [its] part in the evolution of the Mannheim style." In his book, *Music in the Classical Period*, Reinhard G. Pauly notes, "Richter's symphonies are in three movements; occasionally a minuet serves as last movement, as it also does in some symphonies by Austrian contemporaries. Yet cantabile themes and orchestral texture represent the Mannheim style." That is the case here.

From its opening measures, the Spiritoso's contrapuntal nature is apparent, as ascending chord tones and melodic fragments are echoed among the instruments. Textures, dynamics, and articulations turn on a dime. The gentle second movement, Andante e piano, is set in the relative key of E-flat major. Once again, upward arpeggios provide much of the melodic material. An august Menuet in C minor, with a trio in C major, brings the work to a stately close.

Wilhelm Friedemann Bach

Born 22 November 1710; Weimar, Germany
Died 1 July 1784; Berlin, Germany

Sinfonia in D minor, BR-WEB C7/Fk 65

Composed: 1733-46

First performance: Date unknown; Dresden, Germany

Instrumentation: 2 flutes; harpsichord; strings



Wilhelm Friedemann was the second child and eldest son of Johann Sebastian and Maria Barbara Bach. He was born in Weimar, during his father's tenure there in the Duke's "Capelle und Kammermusik." Said to have been his father's favorite and most gifted scion, *The Well-Tempered Clavier*, Book 1 (1722) was written with the 12-year-old Friedemann in mind; but Sebastian did not permit too much concentration on only the keyboard: In 1726 he was sent to Merseburg to study the violin with J.G. Graun for almost a year.

Widely regarded as the best organist in Germany, Friedemann was a famous improviser, and a complete master of counterpoint. Sadly, though, his career was little more than a series of wasted opportunities. (We can only imagine the psychological toll his mother's death – he was nine years old – and his father's subsequent marriage to Anna Magdalena, must have taken on him.) At age 23, he was appointed organist of St. Sophia's Church at Dresden, and in 1746 became organist of the Liebfrauenkirche at Halle; his father's influence was enough to secure him the latter position without the usual trial performance.

When Johann Sebastian died in 1750, the stabilizing influence in Friedemann's life seems to have evaporated. He lived an unhappy life in Halle, from which he frequently traveled to seek other employment. In 1762, he was offered the post of Kapellmeister to the court of Darmstadt, but for unknown reasons he turned it down. Two years later, in 1764, he walked off the job in Halle, ending his employment there and indeed his formal employment anywhere. For the next two decades, his was a peripatetic life. He died in great poverty, aged 73.

The Sinfonia in D minor dates from his Friedemann's Dresden years. Scored for two flutes and strings and set in two movements, it is an unusually serious and compactly worked-out piece. There is speculation that it might have been served as an instrumental gradual during mass at Dresden's Catholic Church, the Frauenkirchen. The opening Adagio features the two flutes, and the upper strings are muted. One has to wonder if Mozart knew this work when, 32 bars into the piece, the music calls to mind the "Recordare" movement of his Requiem in D minor. The Fugue that follows confirms Friedemann's reputation as a contrapuntalist. The subject is first stated by the cellos and double basses, then works its way upward through the texture. Episodes that feature all six voices alternate with thinner textures as, all the while, the bass line propels the music forward.

Carl Philipp Emanuel Bach

Born 8 March 1714; Weimar, Germany

Died 14 December 1788; Hamburg, Germany

Symphony in F major, Wq 183, No. 3

Composed: 1775-76

First performance: Unknown

Instrumentation: 2 flutes; 2 oboes; bassoon;
2 horns; harpsichord; strings



Carl Philipp Emanuel Bach – Emanuel to his friends – was the most prolific and most famous of the sons of Johann Sebastian. He was nine years old when his father became Kantor of the Leipzig Thomasschule. Both he and his older brother Friedemann were among the “Scholaren” that Sebastian had to oversee. He never had any music teacher besides his father and never seriously studied any instrument except the keyboard. Reputedly, by age 11, he could sight-read even the most difficult of his father’s keyboard pieces.

C.P.E. Bach spent over 25 years in the employ of Frederick the Great, as keyboardist in the royal chamber music, with the particular task of accompanying the king’s flute solos. His keyboard sonatas are the most significant compositions of this period, and he also wrote his *Essay on the True Art of Keyboard Playing* (1753-62), a well-received publication that established him as the leading keyboard teacher and theorist of his day. Discontented with his poor salary and narrow scope of duties, he eventually left Berlin for Hamburg in 1768, where he succeeded G.P. Telemann as Kantor and music director.

After his move to Hamburg, Bach composed two sets of symphonies on commission: six for string orchestra, Wq 182 (1773) for Baron Gottfried van Swieten, and the four *Orchester-Sinfonien mit zwölf obligaten Stimmen* (Orchestral Symphonies with Twelve Obligato Parts), Wq 183 (1775-76) for an unidentified patron. The Symphony in F major is the third work in the latter set. In contrast to the string symphonies he wrote in Berlin, later adding horn and woodwind parts to many, in Wq 183 Bach was thinking of a larger orchestra from the outset. His scoring shows him to be fully conversant with the richer orchestral textures of the 1770s.

Like all his symphonies, Wq 183, No.3 displays a three-movement design, fast–slow–fast. [“Wq” refers to Alfred Wotquenne, a Belgian musicologist who, in the early 20th century, wrote a biography of C.P.E. Bach and catalogued his works.] The opening Allegro di molto is a study in contrasts: vigorous forte passages alternate with quieter lyrical phrases. In the D minor Larghetto, violas and cellos state the opening theme, and are answered by the treble instruments; this dialogue continues throughout the movement. In the sprightly Presto, Bach takes full advantage of the instruments at his disposal, offering colorful contrasts in dynamics, textures, and tone colors. It’s all quite delightful.

Wolfgang Amadeus Mozart

Born 27 January 1756; Salzburg, Austria

Died 5 December 1791; Vienna, Austria

Symphony No. 20 in D major, K. 133

Composed: 1772

First performance: 1772; Salzburg, Austria

Instrumentation: flute; 2 oboes;
2 horns; 2 trumpets; strings



Mozart's Symphony No. 20 is the sixth of seven symphonies he composed in 1772, and the second of two symphonies he set down in July of that year. Having spent much of the previous year in Italy – he had barely five months at home in 1771 – the first ten months of 1772 were spent back in Salzburg. This was a prolific time for the 16-year-old Mozart: In addition to the symphonies, he composed four divertimentos, a substantial sacred work (*Litaniae de venerabili altaris sacramento*, K. 125 for soloists, chorus, and orchestra) and a serenata, *Il sogno di Scipione*, as part of the celebrations surrounding the enthronement of Salzburg's new prince-archbishop, Hieronymus Colleredo.

We don't know the circumstances of K. 133's first performance, but given its more extravagant scoring – which, unlike his other symphonies from 1772, includes two trumpets – and the traditionally celebratory key of D major (e.g., Handel's "Hallelujah" chorus), we might surmise that it was written for a particularly festive occasion. Its layout is the four movements that typify so many of Haydn's symphonies.

The opening Allegro is cast in sonata form, but Mozart plays a sly joke by beginning the recapitulation with the movement's second theme, then subsequently unveiling the main theme. He takes advantage of the presence of both horns and trumpets, writing several fanfare exchanges between them. The Andante is set in the dominant key of A major. It is a serenade, with the solo flute largely doubling the muted first violin part an octave higher. Pizzicato notes in the bass evoke the sound of the serenader's strumming guitar.

Back in the home key of D major, the self-assured Menuetto features an acadian trio in G major, scored for oboes and strings. The audacious, jig-like final movement is set in 12/8 meter. Here, Mozart deploys all the instruments at his disposal to create delightful changes in dynamics and tone colors, alternating between strings only (soft) and *tutti* forces (loud). Whatever the occasion of its premiere, Mozart's *joie de vivre* surely pleased its provincial Salzburg audience.

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Elizabeth Blank
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Mary and James Connelly
Elizabeth Ryan-Douglas
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and the Spirit of Jim Urdan
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In honor of Dr. Carla Hay

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Kay and Fred Austermann

In honor of Dave Rasmussen

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In memory of Hans Schwark

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Susi and Dick Stoll

In honor of Emily Wacker Schultz

Kathy and Russ Schultz

**In honor of Barbara Weigner in celebration
of her 84th Birthday. And our 70 years of
friendship, initially nurtured by our mutual
participation in high school orchestra**

Marjorie Sutton

In memory of Mary Lee Winnie

Ms. Rebecca R. Winnie

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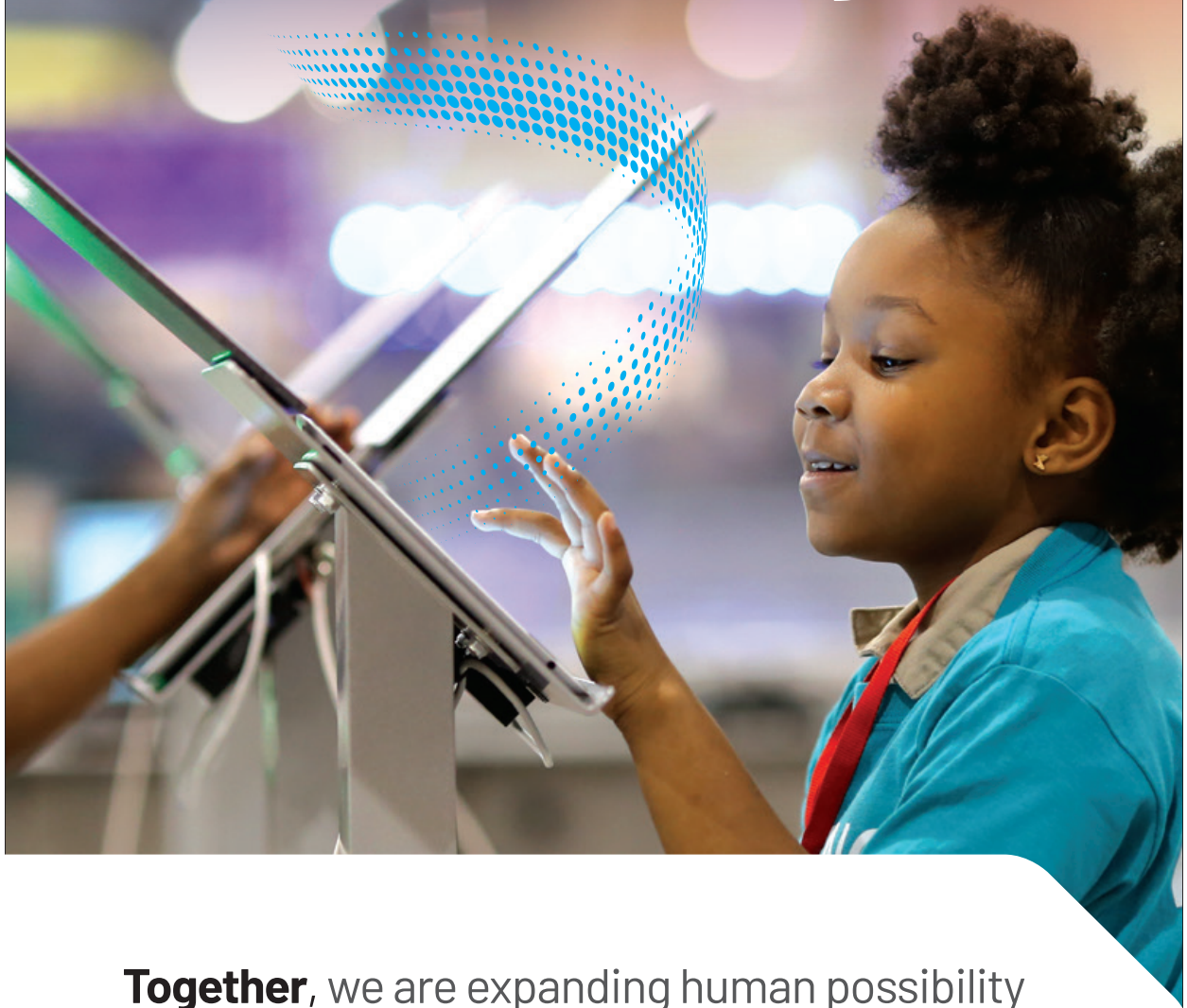
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