

Concerts at the Point

23RD SEASON 2019-2020

presents ...

MICHAEL BAHMANN
& PAUL CIENNIWA,
HARPSICHORD DUOS

OCTOBER 6, 2019, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

The image on the cover is a photograph taken by the late Linda Scarth, nature photographer and Jane Loos's sister, during her last visit to Jane's home in Westport. The image was taken during a lovely, late afternoon sail on the upper reaches of the west branch of Westport River. Mrs. Scarth and her husband, Robert, both retired academics, are the authors of *Deep Nature, Photographs from Iowa*, University of Iowa Press. <https://www.youtube.com/watch?v=JTeKba2Wf0Y>

We chose this image because it reminds the viewer how the same ingredients can yield a great variety of outcomes: sunlight, water, and wind in the photo and in Bach's case, all he could do with the same twelve notes and the time in between them, varying their sequence, pattern, duration and volume in the form of fugal permutations and gymnastics.

Concerts at the Point

SUNDAY, OCTOBER 6, 2019

BACH HARPSICHORD DUOS MICHAEL BAHMANN & PAUL CIENNIWA

CONCERTO FOR TWO HARPSICHORDS IN C MAJOR, **J.S. BACH**
BWV 1061

I. [-]

II. *Adagio ovvero Largo*

III. *Fuga*

SONATA FOR TWO HARPSICHORDS IN F MAJOR, **W.F. BACH**
F. 10

I. [-]

II. *Andante*

III. *Presto*

INTERMISSION . . .

THE ART OF FUGUE, BWV 1080 **J.S. BACH**

Contrapunctus I simple fugue

Contrapunctus II simple fugue

Contrapunctus III simple fugue

Contrapunctus IV simple fugue

Contrapunctus V counterfugue

Contrapunctus VI counterfugue in the French style with diminution

Contrapunctus VII counterfugue with diminution and augmentation

Contrapunctus VIII triple fugue

Contrapunctus IX double fugue in double counterpoint at the twelfth

Contrapunctus X double fugue in double counterpoint at the tenth

Contrapunctus XI triple fugue

Contrapunctus XII mirror fugue (with a subject notated once and then
with voices and counterpoint completely inverted)

Contrapunctus XIV unfinished quadruple fugue:

Chorale "Von deinen Thron tret ich hiermit"

THE PERFORMERS



MICHAEL BAHMANN

Michael Bahmann is equally at home on both the fortepiano and the harpsichord and occasionally also performs on the modern piano and the organ. His teachers include Karl Engel, Mack McCray on the piano and John Gibbons on the harpsichord. He holds degrees from the "Staatliche Hochschule für Musik und Theater Hannover", the San Francisco Conservatory and the New England Conservatory. Michael Bahmann is a founding member of the "Musicians of the Old Post Road" with whom he has appeared at the Boston Early Music Festival concert series, at early music festival in Indianapolis, Regensburg and Mexico City and has recorded several CD's for the Meridian label.

As a soloist or recitalist he also performed at the festivals of Radio France, Koenigslutter, Aix-en-Provence, Simiane la Rotonde, and for the Chicago symphony chamber concerts, Bay Chamber Concerts, Museum Concerts of Rhode Island among others and toured with the baroque orchestra "Musica Aeterna" of Bratislava. In 2005 he was invited to direct Handel's "Orlando" for the Festival de Antibes. As a longstanding member of "Music of the Baroque" of Chicago he has recorded several concerti for harpsichord for Fine Arts Radio Network.

Michael Bahmann is artistic director of Musica Maris, a concert series dedicated to performing music from the 17th to the 19th centuries on period instruments. He is music director and organist at the United Congregational Church of Little Compton. In his spare time he works as an organ voicer for Fratelli Ruffatti of Padova.



PAUL CIENNAWA

Cited by the Huffington Post for his “inner sense of creative flow, fueled by an abundance of musical imagination and desire,” harpsichordist Paul Ciennawa has an active career as a soloist, ensemble player, recording artist, and teacher.

His playing of Francis Poulenc’s *Concert champêtre* was heralded by the *New Bedford Standard-Times* as “exquisite—no drama, no posturing—just consummate artistry and a superb performance of a marvelous concerto,” and *The Boston Musical Intelligencer* called his performance of Bach’s *Harpsichord Concerto in A Major* “a joyous romp.” His recording with Grammy Award-winning uilleann piper Jerry O’Sullivan was named one of the top ten Irish traditional albums of 2010 by *The Irish Echo*.

A frequent chamber music collaborator, he has performed the complete Bach Violin Sonatas with renowned violinist Rachel Barton Pine on Chicago’s WFMT radio and during the 2013 Boston Early Music Festival. As an orchestral musician, he has played regularly with the New Bedford Symphony Orchestra, the Rhode Island Philharmonic, and, most recently, the Palm Beach Symphony.

He is currently Director of Music Ministries at St. Paul’s Episcopal Church in Delray Beach, FL, and teaches at Lynn University Conservatory of Music. Prior to that, he was music director at First Church in Boston; Chorus Master of the New Bedford Symphony Orchestra; and served on the faculties of the Music School of the Rhode Island Philharmonic, Framingham State University, and UMass-Dartmouth. He was awarded the Doctor of Musical Arts degree in harpsichord from Yale University in 2003.



JOHANN SEBASTIAN BACH (1685-1750)
CONCERTO FOR TWO HARPSICHORDS IN C MAJOR,
BWV 1061

- I. [-]
- II. *Adagio ovvero Largo*
- III. *Fuga*

"JS Bach was a German composer and musician of the Baroque Period. He is known for instrumental compositions such as the Art of the Fugue, Brandenburg Concerto and the Goldberg Variations and for vocal music such as the St. Mathew Passion and the Mass in B minor. Since the 19th-century Bach Revival, he has been generally regarded as one of the greatest composers of the Western art music canon.

The Bach family already counted several composers when Johann Sebastian was born as the last child of a city musician in Eisenbach, Germany. After being orphaned at age 10, he lived for five years with his eldest brother Johann Christophe Bach, after which he continued his musical development in various German cities. In 1723, he moved to Leipzig where he was employed as Cantor of St. Thomas Church and where he composed music for the principal

Lutheran churches of the city, and for its university's student ensemble Collegium Musicum. In 1726, Bach was granted the title of court composer by his sovereign Augustus, Elector of Saxony and King of Poland. In the last decades of his life he reworked and extended many of his earlier compositions. He died of complications after eye surgery in 1750 at the age of 65.

Bach enriched established German styles through his mastery of counterpoint, harmonic and motivic organization and his adaptation of rhythms, forms and textures from abroad, particularly from Italy and France. Bach's compositions include hundreds of cantatas, both sacred and secular. He composed Latin church music, Passions, oratorios and motets. He often adopted Lutheran hymns not only in his larger vocal works, but for instance also in his four-part chorales and sacred songs. He wrote extensively for organ and other keyboard instruments and he composed concertos for violin and for harpsichord and suites as chamber music as well as for orchestras.

In the last decade of his life, from 1740 to 1750, Bach abandoned the furious pace of composition he had maintained for over 30 years and concentrated his creative energies largely on the composition of just six works. They were the second volume of *The Well-Tempered Clavier*, the *Goldberg Variations*, the *Canonic Variations on Vom Himmel Hoch*, *The Musical Offering*, the *B Minor Mass* and finally, *The Art of Fugue*. In these six works he not only encapsulated all the discoveries and achievements of the previous 40 years, but extended to the outermost reaches of what was possible, the musical language bequeathed to him—which he had already done so much to develop. Bach was not paid for any of the above works, and indeed barely made any profit by personally financing the publication of four of them." *Source: wikipedia; <https://theconversation.com/decoding-the-music-masterpieces-bachs-the-art-of-fugue-73522>*

"JS Bach does away with strings in his two-harpsichord tour de force, *Concerto for Two Harpsichords in C Major*, C Major concerto BWV 1061. Full of magisterial exuberance, the concerto had string parts

likely added later: One quickly realizes that the two harpsichords alone are perfectly sufficient. Throughout the highly charged first movement, the harpsichords go in and out of tutti sections, during which they act as the full orchestra, and solo passages. The second movement is a rarity in that Bach himself suggested a variety of tempi, adagio or largo. The music is at once rigorously contrapuntal and a flexible dance. In the passages during which the harpsichords play together over the course of the slow movement, listen to the conversation between the players as they pass melodies back and forth. The final movement, a mammoth fugue, appears to be a daunting task for the performers—how can a fugue wrap things up in a way deserving of this thrilling music? Bach is no slouch; he keeps things light and propulsive, never didactic. We close with the same exuberant spirit with which we began. Allow the decadence of the writing to wash over you as the instruments compete with and relent, encourage and complement one another.”

Source: David Belkovski, www.juilliard.edu



WILHELM FRIEDEMANN BACH (1710-1784)

DUET FOR TWO HARPSICHORDS in F MAJOR, F10

I. [-]

II. *Andante*

III. *Presto*

“Admirers of Wilhelm Friedemann Bach consider him in many ways the most original and interesting of the composer-sons of the great Johann Sebastian. His music fell generally into the transitional period between Baroque and Classical styles, but it was distinctive and personal.

Naturally, he was taught by his father, who also sent him to study violin with J.G. Graun and saw to it that W.F. Bach’s great successes in general education at Leipzig’s Thomasschule and the University of Leipzig (where he studied philosophy, law, and mathematics) did not interfere with his music. After graduation he worked as a musical assistant for his father. He left home at the age of 23 to become organist of the Sophienkirche in Dresden. This was a part-time position, allowing him time for more math studies, and composition of operas and ballets for the local Court.

In 1746, he became the organist at the Liebfrauenkirche in Hallé, a better position involving not only playing organ in that church, but organizing orchestral performances in the city's three main churches. He became known for his brilliant organ improvisations and is generally listed as the last great German Baroque organist. He ran into trouble due to his interests in modern enlightenment philosophy and his inability to take seriously the very pious style of the town's rulers. Chafing at their attempts to restrict him, he applied for various jobs elsewhere as they opened up, further irritating the town fathers.

In 1751 he married Dorothea Elisabeth Georgi. In 1756, with the coming of the Seven Years' War, Hallé became an open city and Bach and his family suffered depredations from the various armies that went through. Despite inflation, the town fathers turned down his request for a raise in 1761. In 1762, he received an appointment as Kapellmeister in Darmstadt, seemingly a congenial position. But Bach delayed leaving Hallé and lost the job. He finally walked off the job in Hallé in 1764, setting himself up as a teacher in the town. He lived precariously after that, often sabotaging himself in attempts to get new jobs. He also earned the undying enmity of generations of music historians by losing many of the manuscripts of his father that had come into his care, receiving pages of bad press from them as a result. He treated his own music as carelessly, and much of it is also lost. He died in poverty in 1784 from a pulmonary disease.

Friedemann's compositions include many church cantatas and instrumental works, of which the most notable are the fugues, polonaises and fantasias for clavier and the duets for two flutes. He incorporated more elements of the contrapuntal style learned from his father than any of his three composer brothers, but his use of the style has an individualistic and improvisatory edge which endeared his work to musicians of the late 19th century, when there was something of a revival of his reputation." Source: <http://www.arkivmusic.com/classical/Name/Wilhelm-Friedemann-Bach/Composer/531-1>

"This small-scale gem in 3 movements, most often played in the edition made by Johannes Brahms for two harpsichords or two pianos, spans the musical periods by maintaining a Baroque embellished counterpoint and harmonic richness combined with Classical rhythmic clarity and invention. The at turns joyous and lyrical first movement, *Allegro moderato*, displays a remarkable use of syncopation, as the main theme, built on a single tone repeated in off-beats over an obliquely descending bass line, builds tension only to suddenly escape to a trill ending in a "throw-away" cadential tone. The second keyboard immediately joins in with a more elaborate canonic imitation, and the two keyboards continue to blend with miraculous fluidity of line and subtlety of figuration. Surprising harmonic turns occur in several places: for example, at the ragtime-like section and at the lovely and quickly shifting tonalities around g-minor with their gradually wider melodic intervals and lucid counterpoint. The ending of this movement again brings us up to the Classical period with its rhythmically skipping figurations.

The second movement, *Andante*, creates a genuinely moving texture as its simple, elegiac theme gradually rises toward romantically lofty heights, ending with a feeling of decisiveness rather than resignation. The third movement, *Presto* in 3/8 meter, further expands this feeling into joyousness. Its melodic gestures again cross the "period" lines with robust Classical figures played in unison by the two keyboards, and a few Baroque gesture, like the one reminiscent of J.S. Bach's famous "Concerto in d minor for keyboard and strings—the quasi-guitar picking gesture made up of a quickly reiterated central tone (in this case, also on a D note) surrounded by auxiliary tones on the off-beats. When played by artists who are sensitive to the subtle inflections that can change in the blink of an eye, this is a genuinely rewarding listening experience."

Source: www.allmusic.com, Description by "Blue" Gene Tyranny

JOHANN SEBASTIAN BACH (1685-1750)
THE ART OF THE FUGUE, D minor, BWV 1080

<i>Contrapunctus I</i>	<i>simple fugue</i>
<i>Contrapunctus II</i>	<i>simple fugue</i>
<i>Contrapunctus III</i>	<i>simple fugue</i>
<i>Contrapunctus IV</i>	<i>simple fugue</i>
<i>Contrapunctus V</i>	<i>counterfugue</i>
<i>Contrapunctus VI</i>	<i>counterfugue in the French style with diminution</i>
<i>Contrapunctus VII</i>	<i>counterfugue with diminution and augmentation</i>
<i>Contrapunctus VIII</i>	<i>triple fugue</i>
<i>Contrapunctus IX</i>	<i>double fugue in double counterpoint at the twelfth</i>
<i>Contrapunctus X</i>	<i>double fugue in double counterpoint at the tenth</i>
<i>Contrapunctus XI</i>	<i>triple fugue</i>
<i>Contrapunctus XII</i>	<i>mirror fugue (with a subject notated once and then with voices and counterpoint completely inverted)</i>
<i>Contrapunctus XIV</i>	<i>unfinished quadruple fugue:</i>
<i>Chorale</i>	<i>“Von deinen Thron tret ich hiermit”</i>

This is an incomplete musical work of unspecified instrumentation. Written in the last decade of Bach's life, it is the culmination of Bach's experimentation with mono-thematic instrumental works (referring to the dominance of one theme in each part of the composition). It consists of 14 fugues and 4 canons, each using some variation of a single principal subject, and generally ordered to increase in complexity. Today's program will include only 13 fugues —Contrapunctus I-XII, and XIV, and close with the Chorale “Von deinen Thron tret ich hiermit.”

According to C.P.E. Bach, “while working on XIV, fugue, where the name B.A.C.H. appears in the countersubject, the composer died.” The final chorale text is sometimes referred to as Bach's deathbed chorale — “

Before your throne I now appear,
O God, and humbly bid you,
turn not our gracious face,
away from me, poor sinner.

WHAT IS A FUGUE?

The Oxford Dictionary's definition of a fugue is: a polyphonic (with two or more voices) composition in which a short melodic theme, the subject, is introduced by one part or voice, and successively taken up by the others and developed by their interweaving. A counter-fugue is a musical fugue in which the answer is the inversion of the subject. Counterpoint is the art of combining different melodic lines. The basic concept behind double counterpoint is that either voice of a two-voice counterpoint should be able to function as a bass to the other. This work is also contrapuntal, meaning each voice follows a melody of its own;

The Art of Fugue is based on a single subject, from two building blocks of Western tonal music—three notes of a D minor chord and a scale.



Source: wikipedia; <https://theconversation.com/decoding-the-music-masterpieces-bachs-the-art-of-fugue-73522>

CONCERTS AT THE POINT

thank you!

Thank you to all who support Concerts at the Point and its objective to present world class music and musicians to the South Coast community, at prices affordable to the larger community. We are thankful for the longtime and new audience members who attend regularly and who also spread word about our wonderful concerts. We hope this coming season will meet your expectations.

Concerts at the Point also benefits greatly from the hard work of volunteers who handle administrative, fund-raising and concert logistics duties. Many of our volunteers are long-serving and would appreciate sharing their loads with additional, new volunteers. If you would like to help, please contact us for more information.

Since ticket prices cover only about half of what it costs to produce the concerts, we are especially grateful to organizations and individuals who make contributions to help us reach our goals. Listed below are contributions made since our previous acknowledgement of donations listed in the April 28, 2019 program notes.

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Concerts at the Point

23RD SEASON 2019-2020

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