

Gotham Early Music Scene (GEMS) presents



Thursday, January 25, 2024 1:15 pm
St. Malachy's Church – The Actors' Chapel in New York City
Live Streamed to midtownconcerts.org and [YouTube](https://www.youtube.com)

Schwarz/Shin Duo

Treasures from the High Baroque

Jörg-Michael Schwarz ~ violin Dongsok Shin ~ harpsichord
members of REBEL, Ensemble for Early Music

Dedicated to the memory of Karen Marie Marmer (26 January 1957 – 21 July 2020)

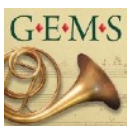
founder, violinist & manager of REBEL

- Sonata Violino solo col Basso del Sign. Bach in E minor, BWV 1023** J.S. Bach (1685–1750)
[Allegro] ~ Adagio ma non tanto ~ Allemanda ~ Gigue
- Prelude & Fugue in E Major from *Ariadne musica* (1702)** J.C.F. Fischer (1656–1746)
- Prelude & Fugue in E Major, BWV 878** J.S. Bach
from *Well Tempered Clavier Book II* (ca. 1740)
- Sonata No. 3 in E Major, BWV 1016 (ca. 1720)** J.S. Bach
Adagio ~ Allegro ~ Adagio ma non tanto ~ Allegro

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Harpsichord provided by Rebecca Pechefsky



www.gemsny.org

ABOUT THE PROGRAM

This concert pairs music for violin and harpsichord by Johann Sebastian Bach with a Prelude & Fugue by Johann Caspar Ferdinand Fischer, whose *Ariadne musica* from 1702 served as a model for Bach's *Well Tempered Clavier*.

ABOUT THE ARTISTS

Jörg-Michael Schwarz, a prize winner in several international violin competitions, is one of North America's leading Baroque violinists. He has performed as soloist and chamber musician throughout the Americas, Asia, Australia, and Europe. A recipient of numerous grants and scholarships, he studied violin with Max Rostal in Germany and with Dorothy DeLay at The Juilliard School in New York. Early on in his career Jörg concentrated on chamber music, studying with the Melos, Amadeus, and Juilliard Quartets, and with Felix Galimir. As soloist he has appeared with the Scottish Chamber Symphony under Yehudi Menuhin, Berne Symphony Orchestra, New Hampshire Symphony Orchestra, and Heilbronn Symphony Orchestra, among others. Co-founder of the Ravel Quartet Köln (1978–81), the Orfeo Chamber Soloists (1979–82) and the Monadnock Quartet (1984–88), he was concertmaster of The Juilliard Orchestra (1984–85) and the New Hampshire Symphony Orchestra (1984–88).

As Baroque violinist he has performed with Marie Leonhardt, Jaap Schroeder, Albert Fuller, Reinhard Goebel, the English Baroque Soloists, the Amsterdam Baroque Orchestra, Anima Eterna, the Smithsonian Chamber Orchestra, and Musica Antiqua Köln. He has also served as concertmaster of the Connecticut Early Music Festival Orchestra (1990–92), the Barockorchester Stuttgart (1992–96), Grande Bande (New York), the New York Collegium, American Bach Soloists, and the Portland Baroque Orchestra. He has played under the batons of Gustav Leonhardt, Frans Brüggen, Ton Koopman, Philippe Herreweghe, John Eliot Gardiner, and Roger Norrington and has been a featured performer at the early music festivals of Boston, Berkeley, Utrecht, Stuttgart, Regensburg, Göttingen, Halle, Bruges, Vienna, Ambronay, and Helsinki.

His recording of Vivaldi's *Four Seasons* was released in 1992 on Chesky Records; he can also be heard on Channel Classics, ERATO, Sony, Smithsonian Press, Arabesque, PGM, Vox Classics, Koch International, Deutsche Harmonia Mundi, Hänssler Classic, Naxos, ATMA Classique, Dorian/Sono Luminus, and Bridge Records. Jörg has presented lecture demonstrations on the famed Stradivarius and Amati collection at the Metropolitan Museum of Art, New York City and his playing can be heard on the headphones at the museum's Musical Instruments Collection. In October 2016 Jörg made his solo début at New York's Lincoln Center with the American Classical Orchestra in Vivaldi's *Four Seasons*.

Among many other interests Mr. Schwarz is an avid wine enthusiast.

Dongsok Shin has been a member of REBEL since 1997. He was born in Boston and played the modern piano from the age of four. Since the early 1980's, he has specialized exclusively on harpsichord, organ, and fortepiano.

Much in demand as a soloist and continuo player, Dongsok has appeared with the American Classical Orchestra, ARTEK, Concert Royal, Early Music New York, Carmel Bach Festival, Mark Morris Dance Group, the New York Philharmonic, the Orchestra of St. Luke's and the Orpheus Chamber Orchestra. He has toured throughout North America, Europe, and Mexico, has been heard on numerous radio broadcasts nationally and internationally, and has recorded for ATMA Classique, Bridge Records, Dorian/Sono Luminus, Hänssler Classic, Helicon, Lyrichord, and Newport Classic. He was a founding member of the Mannes Camerata, receiving international critical acclaim as music director for their productions of early Baroque operas, and he was a member, as well as a guest director of NYS Baroque in Ithaca, NY.

In his spare time, he tunes and maintains harpsichords in the New York area (he is the harpsichord technician for the Metropolitan Opera and tuner of the antique keyboards at the Metropolitan Museum), and he is well known as a recording engineer, producer and editor of numerous early music recordings. He is married to early keyboard player and director of ARTEK, Gwendolyn Toth, and they are the proud parents of three children and one young cat.

Next Week: Silentwoods Collective
Playing with Fire

Concert Notes

Two Bach Sonatas for Violin & Harpsichord BWV 1016 & 1023

The collection of sonatas for violin and obligato harpsichord (BWV 1014–1019) represents some of Bach's most eloquent and ingenious contrapuntal writing – the most distinguishing element being the concertante treatment of both the right and left hand of the harpsichord which, together with the violin part, forms a trio texture that is fully integrated and sublime.

This set of sonatas (the E Major sonata BWV 1016 is listed as *Sonata 3*) was most likely composed around 1721/22 towards the end of Bach's employment in Anhalt-Cöthen, where he served as *Capellmeister* to Prince Leopold from 1718–1723, and composed most of his best-known instrumental music, including the *Six Sonatas & Partitas for Solo Violin* (1720), the *Brandenburg Concertos* (1721) and the *Well-tempered Clavier* (Vol. 1, 1722).

In the Sonata *Violino solo col Basso del Sign. Bach*, in E minor the harpsichord takes the usual role of continuo accompaniment. It exists only in one single manuscript at the former Royal Library of Dresden and, like the sonata BWV 1024 in C minor (now believed to be by Joh.Georg Pisendel), was also discovered by the famous violinist Ferdinand David (1810–73) and published in his *Hohe Schule des Violin-spiels* (High School of Violin Playing, 1863).

It was later accepted into the Complete Works of J.S. Bach (BWV = Bach Werke Verzeichnis, Leipzig 1950) of the Bach Gesellschaft (Bach Association) as BWV 1023. Though some argue that the “extremely abundant and careful figured bass” (H.Keller, Peters Edition 1958) points to Johann Sebastian Bach as the composer, this fact could also be held against his authorship.

In light of the fact that the handwriting of the manuscript cannot be attributed to any member of the extended Bach family, any of his pupils or copyists and (for Bach) the quite unusual form of the sonata with its more Italianate influence, Bach's authorship is at least somewhat doubtful. On the basis of the “Italianate influence” one might speculate an Italian trained composer & violinist such as the Dresden-based Joh.Georg Pisendel who studied with Torelli, Vivaldi & Montanari to be the possible author.

Johann Caspar Ferdinand Fischer is not a well-known Baroque composer, yet his influence on German music and J.S. Bach is undeniable. When asked by Bach's early biographer, Johann Nikolaus Forkel, which composers his father liked, Carl Philipp Emanuel listed ten names: among them "dem Badenschen Capellmeister Fischer". Very little is known about Fischer; he seems to have lived a very long life—almost 90 years, but some think there were two Fischers, father and son with the same name. If we are talking about one man, J.C.F. Fischer was born in Schönfeld, educated in Schlackenwerth, and became Capellmeister to the court there. Because the Schlackenwerth court traveled to Prague where there was a residence, there is speculation that Fischer may have met Georg Muffat, and from him learned about Jean Baptiste Lully's music and style of playing. Fischer eventually became the Capellmeister to the court of Baden, mostly living in Rastatt, composing and performing there for the rest of his almost 60 years!

Johann Sebastian Bach certainly knew Fischer's keyboard suites. The variety of movements found in his six Partitas reflect the variety found in Fischer's *Musikalischer Parnassus*. Bach received his inspirations from many fronts, and he also showed respect to his predecessors by carrying on, but also expanding upon, what came before. For example, it is no coincidence that Bach's four volumes of *Clavier-Übung*, published in Leipzig between 1726-1741, consisting of the Partitas, the Italian Concerto, the French Overture, the so-called German Organ Mass, and the Goldberg Variations, use the same name his direct predecessor in Leipzig, Johann Kuhnau, used in his own two volumes of *Clavier-Übung*, also published in Leipzig in 1689 and 1692, consisting of 14 partitas and a sonata.

In the case of Bach's two volumes of the *Well Tempered Clavier* (1722 and ca. 1740), it is known that his direct model was Fischer's *Ariadne musica*, published in 1702. Bach's *WTC* has preludes and fugues in all 24 major and minor keys, demonstrating how a well-tempered (not equal tempered!) tuning could allow all the keys to be composed and played in, though retaining different characters of the different keys. Fischer's *Ariadne musica* is a collection of 20 preludes and fugues, but only in ten major and nine minor keys, and one in the Phrygian mode, reflecting the key-limiting meantone tunings still prevalent in Fischer's time. The E Major Preludes & Fugues of Fischer and Bach demonstrate Bach's awareness of Fischer's work. Bach's Fugue, in the same key and meter, also has the same fugue subject with only a small difference in rhythm!