

FREE!

BAROQUE COLLECTION

SATURDAY, DECEMBER 2 • 1:00 PM

INSTRUMENT PETTING ZOO • 12:00 PM

Dr. S. Stevan Dweck Cultural Center, Brooklyn Public Library

Chamber Music Society of Lincoln Center brings its finest musicians for a fun-filled, family-friendly concert celebrating great Baroque masterpieces with works by CPE Bach, Telemann, Rameau, and more.

Join CMS and BPL for an afternoon exploring invention, virtuosity, and exhilarating music of the Baroque era. Following the performance, stay for a Q&A with the artists.



◀ Come early for an **INSTRUMENT PETTING ZOO** in the lobby of the Dweck Cultural Center.

CMS GRATEFULLY ACKNOWLEDGES THE
**Diamonstein-Spielvogel Initiative for
Music and Community Engagement**
FOR SPONSORING THIS PROGRAM.

CMS
Chamber
Music Society
of Lincoln Center

BAROQUE COLLECTION

SATURDAY AFTERNOON, DECEMBER 2, 2023, AT 1:00

Dr. S. Stevan Dweck Cultural Center

KENNETH WEISS, harpsichord
ALEXANDER SITKOVETSKY, violin
JAMES THOMPSON, violin
DMITRI ATAPINE, cello
SOOYUN KIM, flute

**Carl Philipp Emanuel
Bach**
(1714–1788)

**Trio Sonata in C minor, H. 579,
“Sanguineus et Melancholicus”** (1749)

- ▶ Allegretto—Presto
- ▶ Adagio
- ▶ Allegro

THOMPSON, SITKOVETSKY, ATAPINE, WEISS

Jean-Féry Rebel
(1666–1747)

**Les Éléments for Flute, Two Violins, and
Continuo** (1737)

- ▶ I. Le chaos
- ▶ II. Loure: Air pour la terre, le feu et l’eau
- ▶ III. Chaconne
- ▶ IV. Ramage
- ▶ V. Rossignols
- ▶ VI. Loure
- ▶ VII. Premier tambourin
- ▶ VIII. Deuxième tambourin
- ▶ IX. Sicilienne
- ▶ X. Rondeau: Air pour l’Amour
- ▶ XI. Caprice

KIM, SITKOVETSKY, THOMPSON, ATAPINE, WEISS

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

You are welcome to take photos during the applause. Photography or recording of any kind are prohibited during the performance.

NOTES ON THE PROGRAM

By Nicky Swett

“Program music” is a label strongly associated with symphonic works of the 19th century like the Romantic, trippy *Symphonie fantastique* by Hector Berlioz, or massive tone poems by Franz Liszt and Richard Strauss. In such compositions, a larger-than-life story is communicated to an audience through orchestration, varied tempos and movements, and the transformation of musical themes. But instrumental works that tell a specific story have a long history indeed, and programmatic music from the Baroque era offers us a particularly rich window into the relationship between musical narratives and more abstract forms like suites and sonatas.

The emphasis on storytelling changes systematically over the course of Carl Philipp Emanuel Bach’s **Trio Sonata in C minor**, first published in 1749. The piece is billed as a dialogue between “Sanguineus,” a cheerful man, and “Melancholicus,” a depressed man. At first, Bach ties this tale to the sonata dogmatically, in an almost authoritarian manner. He puts letters in the score from “a” to “oo,” providing an update on the scene for nearly every phrase, and he insists that “those who wish to play this first trio are asked to do so only after looking over the instructions in the foreword and the letters found therein.”

In truth, even without any knowledge of Bach’s precise text, the sense that this piece is a discourse between two individuals

with different outlooks is evident from the outset. One violin, our “Melancholicus,” is muted, and plays a weepy C-minor *Allegretto*. There is a pause, and then the other violin jumps in, with a friendly, *Presto* jig in E-flat major. The characters go back and forth, cajole one another, and gradually come to infect one another with their affects, arriving at an extended passage in the same thoughtful tempo. “Melancholicus” finally sheds his mute to share gestures and a major tonality with his cheery sparring partner. All the while, the continuo players must turn this way and that, respecting both sides of the argument until finally they can nod along in synthesis.

In a final movement, Bach dispenses with the verbal instructions and the two instruments engage in a bit of interactive shredding on a descending triplet gesture. The imitation between the voices in this finale is more akin to what one might expect from Baroque “trio sonatas,” in which at least two instruments engage in conversational lines above a bass. Over the course of this piece, the composer moves from unambiguous literalism, where musical dialogue is so full of stark variation between voices that it feels uncannily like actual spoken dialogue, through a gradual process of narrative meaning fading away. At the end, we are left with the more abstract kind of musical interaction that one expects in this type of music. There’s a sense in which the sonata is expressively pedagogical: Bach starts with highly detailed

instantiations of how “dialogue” can be achieved in notes alone, and then little by little he reduces the extreme characteristics of that concept to arrive at a less literal, more flexible representation of musical conversation. It’s rather like “Concreteness Fading,” a teaching strategy supported by cognitive studies in a variety of domains, in which an instructor presents tangible, relatable examples of a principle first and then slowly peels back that richness to reveal a more symbolic representation that can be more easily connected to new encounters.

There is another gradual transformation of programmatic emphasis to be found in **Les Éléments**, an eccentric, symphonic ballet by the violinist Jean-Féry Rebel. It opens with a crunchy stack of clashing, beating notes: all of the pitches in a D harmonic-minor scale. We hear them first as a loud vertical block, held for two bars. Then the brash harmony is given shape, in the form of a brutal, accelerating drive.

Soon, the madness alternates with actual tunes, which represent the four elements. A solid repetition of a single bass note in the lowest voices is our grounding “Earth.” Frantic, scraping violins, holding a note and then springing off of it into racing figures, are flickers of “Fire.” “Water” is found in slower, rhythmically even scales, which descend with urgency (though notably, in this piece, water runs uphill as well). When the flute holds a long note and trills, it is the sound of “Air”: literally, as it passes through the instrument, and figuratively, as such gestures wind their way around the other elements. Chaos returns intermittently, but

is eventually overwhelmed by the other components, which form a new world in D major. This whole prelude narrates the seven days of creation in the book of Genesis, in which a world is slowly made from chaos.

Since this is a Baroque ballet, the world that we encounter is a suite of dances. The initial, stately numbers attempt to contain and constrain earth, water, and wind. There is a chaconne dedicated to flames, in which a repeated bassline supports continuous variations. Later movements do not exactly abandon the music now associated with natural elements, but they place these topics in the background in order to investigate a world of animals and human-invented music and dance. A *Rossignol*, or nightingale dance, is full of airy trills, but also includes off-kilter, five-bar phrases that flit this way and that. The horn calls of a *Loure* conjures some noble procession, with only a short intrusion of some fire. The mournful *Sicilienne* is full of pathos, and the up-beat *Tambourin* and *Caprice* movements contain an ecstatic energy, pointing to the kinetic virtuosity of dancers who remain imaginary in instrumental renditions of the work.

As in Bach’s Trio Sonata, this work’s stylistic elements initially point to something concretely extramusical and are later softened, leaving behind an approach to storytelling rooted only in the forms of Baroque dances.

Cellist, writer, and music researcher Nicky Swett is a Gates Scholar and PhD Candidate at the University of Cambridge.

ABOUT THE ARTISTS



DMITRI ATAPINE

► **Dmitri Atapine** is an alum of CMS's Bowers Program and a frequent guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His many awards include first prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He holds a doctorate from the Yale School of Music. Atapine is Professor of Cello at the University of Nevada, Reno, and is Artistic Co-Director of the Friends

of Chamber Music Kansas City, Apex Concerts (Reno, Nevada), and the Ribadesella Chamber Music Festival (Spain), as well as the Co-Director of the Young Performers Program at Music@Menlo Chamber Music Institute (California).



ANDREW KIM

SOOYUN KIM

► Since her concerto debut with the Seoul Philharmonic Orchestra, flutist **Sooyun Kim** has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has appeared in recital in Budapest's Liszt Hall, Millennium Stage at the Kennedy Center, Sibelius Academy in Helsinki, and Kobe's Bunka Hall. She is a winner of the Georg Solti Foundation Career Grant and numerous other international awards. An alum of CMS's

Bowers Program, she studied at the New England Conservatory under the tutelage of Paula Robison. She is currently on the faculty of the Longy School of Music of Bard College and teaches summer courses at Orford Musique. Kim plays a rare 18-karat gold flute specially made for her by Verne Q. Powell Flutes.



ALEXANDER SITKOVETSKY

▶ Violinist **Alexander Sitkovetsky** was born in Moscow into a family with a well-established musical tradition. His concerto debut came at the age of eight, and in the same year he moved to the UK to study at the Menuhin School. He debuted at Vienna's Musikverein with the Tonkünstler Orchester, made return visits to Anima Musicae Budapest and Russian Philharmonic Novosibirsk, and has performed as soloist with many major orchestras around the world. He is a founding member of the Sitkovetsky Trio, which regularly performs throughout Europe, Asia, and the Americas. Sitkovetsky is an alum of CMS's Bowers Program and plays the 1679 "Parera" Antonio Stradivari violin, kindly loaned to him through the Beare's International Violin Society by a generous sponsor.



JAMES THOMPSON

▶ Violinist **James Thompson** is on faculty at Music@Menlo and has been a member of CMS's Bowers Program since 2021. He has performed for prestigious chamber music organizations across the country, including the Four Arts Society, Parlance Chamber Concerts, the Perlman Music Program, and the Taos School of Music. Solo engagements include appearances with the Cleveland Orchestra, the Cleveland Institute of Music Orchestra, the Cleveland Pops Orchestra, and the Blue Water Chamber Orchestra. He has been invited to speak at a variety of concert series and has recently served as a teaching fellow at the Encore Chamber Music Festival and the Western Reserve Chamber Music Festival. Thompson holds bachelor's, master's, and artist diploma degrees from the Cleveland Institute of Music.



KENNETH WEISS

▶ Harpsichordist **Kenneth Weiss** performed extensively in Europe, North America, and Asia. He is a frequent guest of CMS, Bridgehampton Chamber Music Festival, and NYC's Music Before 1800. His recordings for Satirino records have been widely acclaimed; they include Bach's *Goldberg Variations*, *Partitas*, and *Well-Tempered Clavier*, a recording of Rameau operas and ballet transcriptions, two Scarlatti albums, and two CDs devoted to Elizabethan keyboard music—*A Cleare Day* and *Heaven & Earth*. A native New Yorker, he attended the High School of Performing Arts and the Oberlin Conservatory where he studied with Lisa Goode Crawford, later studying with Gustav Leonhardt at the Amsterdam Conservatory. He is professor of harpsichord at the Haute Ecole de Musique in Geneva, Switzerland, and professor of chamber music at the Paris Conservatory.

CMS Chamber Music Society of Lincoln Center

FALL/WINTER CONCERTS

BAROQUE FESTIVAL

BACH'S ART OF THE FUGUE

Sun, Dec 10, 5:00 pm **LIMITED AVAILABILITY**

J.S. Bach

BAROQUE FESTIVAL

THE COMPLETE

BRANDENBURG CONCERTOS

Fri, Dec 15, 7:30 pm

Sun, Dec 17, 5:00 pm **LIMITED AVAILABILITY**

Tue, Dec 19, 7:30 pm

J.S. Bach

CONTEMPORARY MUSIC SERIES

SONIC SPECTRUM II

Thu, Jan 18, 7:30 pm ▶

Jessie Montgomery (NY Premiere),

Lera Auerbach, Chris Rogerson, Kaija Saariaho

MEET THE MUSIC! For Ages 6+

INSPECTOR PULSE DISCOVERS SILENCE!

Sun, Jan 21, 2:00 pm

Beethoven, Haydn, and more

ROSE STUDIO & LATE NIGHT ROSE

ELGAR & VAUGHAN WILLIAMS

Thu, Jan 25, 6:30 pm **SOLD OUT!**

Thu, Jan 25, 9:00 pm ▶

Elgar, Vaughan Williams

AN EVENING WITH

DAVID FINCKEL AND WU HAN

Sun, Jan 28, 5:00 pm **LIMITED AVAILABILITY**

Debussy, Bruce Adolphe, Shostakovich, Dvořák

ART OF THE RECITAL

TIMOTHY RIDOUT

AND FRANK DUPREE

Thu, Feb 1, 7:30 pm ▶

Enescu, Fauré, Clarke, Kreisler, Bowen

EXTRAORDINARY

IMAGINATIONS

Sun, Feb 4, 5:00 pm

Coleridge-Taylor, Hahn, Ysaÿe, Bloch

SACRED AND PROFANE

Sat, Feb 10, 7:30 pm

Leclair, Messiaen, Debussy, Tournier, Ravel

SAINT-SAËNS AND FAURÉ

Sun, Feb 25, 5:00 pm

Saint-Saëns, Fauré

WINTER FESTIVAL: QUARTET PANORAMA

CALIDORE STRING QUARTET

Tue, Feb 27, 7:30 pm

Bach/Mozart, Mendelssohn, Purcell, Britten

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▶ Indicates that this event will be streamed live for free on ChamberMusicSociety.org.