

# YORK

## EARLY MUSIC CHRISTMAS FESTIVAL

**December 2020**  
*National Centre for Early Music*

### **SPIRITATO**

#### THE LEIPZIG LEGACY

Concerto in D major, FaWV L:D3

*Allegro*

*Andante*

*Allegro*

**Johann Friedrich Fasch**

*1688–1758*

Suite no. 2 in B minor, BWV1067

*Overture*

*Rondeau*

*Sarabande*

*Bourrée I & II*

*Polonaise & Double*

*Menuet*

*Badinerie*

**Johann Sebastian Bach**

*1685–1750*

Sinfonia in D major, BWV1045

**Bach**

Quartetto in D minor, FaWV N:d3

**Fasch**

*Largo*

*Allegro*

*Largo*

*Allegro*

Suite no. 3 in D major, BWV1068

**Bach**

*Ouverture*

*Air*

*Gavotte I & II*

*Bourrée*

*Gigue*

Justly revered, Johann Sebastian Bach established himself in Leipzig as Kantor at the Thomaskirche in 1723. It was in Leipzig, one of the eighteenth century's cultural hotspots, that he would write many of his greatest works. Perhaps history would have recorded a different story had Johann Friedrich Fasch not declined the invitation to apply for the same post the previous year. Having studied under Kuhnau at the Thomasschule, Fasch would eventually settle as Kapellmeister in Zerbst, also acting as Oberhofkapellmeister (senior court Kapellmeister) for many years in Cöthen, following the departure of J.S. Bach.

A prolific composer and violinist, Fasch's vivacious concerto for multiple instruments is typical of his forward-thinking, confident style, contrasting energetic outer movements with an elegant central Andante. On a more intimate scale, the Quartetto in D minor showcases another popular form of the Baroque period. Composed in around 1750, the work follows a typical pattern of alternating slow and fast movements, allowing Fasch to combine graceful melodic lines with playful counterpoint. Although none of Fasch's music was published during his lifetime, many of his works are known to have been performed throughout Germany. Telemann, for example, was a great admirer and Bach himself is believed to have given performances of orchestral suites by Fasch with his Leipzig Collegium Musicum.

The French Overture suite was, by the time of J.S. Bach, already well established in form and extremely popular in the fashionable courts of Europe. Among the best known of all Baroque works, Bach's orchestral suites, or simply *ouvertures* as the original sources refer to them, are both joyous evocations of dance and a perfect example of the Baroque composer's skill for reusing and 'up-cycling' material. Scholars give various dates for the composition of the suites and the numbering

(from 1 to 4) is also equally misleading. However, it is clear that their compositional development was completed in Leipzig. No original score has ever been found, the music being recorded only in separately copied parts and often in several different hands. Despite this, it is evident from the material that the works became more lavish over time: the addition of trumpets, and the use of flute in the second suite (although we have chosen to perform this work in the original key, and with strings only).

Of the two suites presented here, the second suite is thought most likely to be the latest completed composition. The suite as it is more commonly heard today has the addition of a flute, which for the most part doubles the solo violin line. As a result of an unusually large number of copyist mistakes in the source material, and notes that would otherwise fall outside the range of the flute, it is widely believed to have been based on an earlier A minor version and transposed at a later date. The third suite may first have been written as early as 1718, while Bach was working in Cöthen. The grand Overture gives way to the unforgettable Air, before a series of dances – energetic, graceful and rustic – bring the music to a breathless conclusion.

Considered to be a fragment from a lost cantata, Bach's stunning Sinfonia in D major was probably composed in the 1730s and is thought to have existed in an earlier form, as a work for solo violin and a much-reduced orchestra. In the later form, Bach bolsters the virtuoso pyrotechnics of the violin soloist with bravura writing for the trumpets and drums.

Connected by their experiences in Leipzig, both Bach and Fasch brought considerable innovation to the orchestral music of their day. In doing so, they pioneered an orchestral style that would ultimately pave the way for the symphonies of the Classical period.

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## **SPIRITATO**

**Kinga Ujzászi** *director, violin*

**Dominika Féher, George Clifford, Tuomo Suni,**

**Karin Björk** *violins*

**Joanne Miller, Stefanie Heichelheim** *violas*

**Kinga Gaborjáni** *cello*

**Kate Brooke** *double bass*

**Joel Raymond, Oonagh Lee** *oboes*

**Hayley Pullen** *bassoon*

**Russell Gilmour, William Russell, Sam Kinrade** *trumpets*

**Keith Price** *timpani*

**Nicolás Mendoza** *harpsichord*

**Alex McCartney** *theorbo*

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