



COLUMBIA UNIVERSITY BACH SOCIETY

Andre Chan, Artistic Director

EST. 1999

Resolving Turmoil and Finding Joy—

Haydn

Symphony No. 49

Bach

Keyboard Concerto No. 1

& Schubert

Symphony No. 5

6 PM on FEBRUARY 23, 2019

LERNER 555

Dear Friends, Family, and Colleagues who are here with us today:

In this new year, I cannot be more thankful for my friends and colleagues on the Board and at Columbia Pops, without whose support this concert will not be possible. I am grateful for a certain Chris V. as well, a dear friend: your insightful opinion is always valuable to me. Whatever chaos we might live in, may we all be thankful for the giants upon whose shoulders we stand.

A note about the program. At the end of one rehearsal, a graduating member of the orchestra told me that this is one of her favorite programs during her time at Bach Society (“a close second to Mozart’s *Magic Flute*,” she added). I hope you will be able to share in her excitement through experiencing these pieces of music — they are all thrilling in their own ways. I would like as well to welcome our soloist tonight, Hojoon Kim, a long-time collaborator and good friend of mine.

Feel free to peruse the program notes, though they are by no means necessary for your enjoyment of the music — embrace it with your ears and your heart.

Yours truly,

Andre Chan, artistic director

Bach Society Executive Board, 2018-19

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Program

Symphony No. 49, “La Passione” (1768) Franz Joseph Haydn (1732-1809)

I. Adagio.

II. Allegro di molto.

III. Menuet e Trio.

IV. Presto.

Keyboard Concerto No.1, BWV 1052 (ca. 1726-38) J.S. Bach (1685-1750)

I. Allegro.

Hojoon Kim, *piano*

II. Adagio.

III. Allegro.

~ *intermission* ~

Symphony No.5 (1816)

Franz Schubert (1797-1828)

I. Allegro.

II. Andante con moto.

III. Menuetto. Allegro molto.

IV. Allegro vivace.

Program Notes

Symphony No. 49

Franz Josef Haydn (1732-1809)

— in f minor, “La Passione” (1768)

Of Franz Joseph Haydn’s symphonies (106 in total), some are more often performed and hence more well-known than others. Given the sheer number of symphonies Haydn composed, this particular genre, along with his string quartets, is indicative of the development of his style over the course of his long life. The present symphony belongs to the period of Haydn’s life during his tenure as Kapellmeister at the Esterházy estate starting in the early 1760’s. In particular, the minor key of the symphony brings the term “Sturm und Drang” immediately to the fore. Despite the frequent use of the term in Haydn studies, it is in fact erroneous to associate Haydn with a literary movement which his music predates by almost a decade. It is true that many of Haydn’s works from this time employ the minor keys, jarring leaps in the melody, sudden dynamic changes, or convey a certain angst and tension. But to consider these stylistic changes the result of negative emotional influence from Haydn’s own life is a Romantic, and indeed anachronistic, way of interpreting this colorful realm of his oeuvre. Instead, recent scholarship has suggested that one potential source of Haydn’s stylistic development could be a retrospective study of his older contemporary, Carl Phillip Emmanuel Bach. A survey of C.P.E. Bach’s keyboard sonatas shows many similar characteristics which we consider today to be fundamental to Haydn’s so-called “Sturm und Drang” period — too many to be merely coincidental (especially because Haydn acknowledges C.P.E.’s influence on his own music). The format of Symphony No. 49 is also noteworthy. It is in the form of a *sonata da chiesa* (church sonata), which begins with a slow movement instead of a traditional allegro-sonata (the nickname “La Passione” might have originated from the religious connotations of the form as well). This unique form, once also mistakenly considered an identifier of “Sturm und Drang” music, begins to fall out of style around the late 1760’s, such that Haydn stops using it

for his symphonies after this instance of No. 49. Be sure to check out our next concert in April to hear an example of C.P.E Bach's music of a similar vein to Haydn's.

Keyboard Concerto No.1 in d minor, BWV 1052 (ca. 1725-38) **J.S. Bach** (1685-1750)

The musical sources of J.S. Bach's keyboard concerti have been of constant scholarly debate. We know that Bach prepared the autograph manuscript of all eight concerti, BWV 1052-1058, in around 1738. But to use BWV 1052 as an example, we also know that the three movements come from organ obbligato movements in two separate Leipzig cantatas (namely *Wir müssen durch viel Trübsal*, BWV 146, and *Ich habe meine Zuversicht*, BWV 188), which date from around 1726-28. In the past, scholarship has long suspected that these cantata movements, which feature a virtuosic organ part, were modified from a lost violin concerto, a theory which stems from Bach's similar keyboard treatment of Vivaldi's violin concerti. But the theory that the keyboard concerti and the cantata-cum-organ fireworks originate instead from a common set of organ concerti has never been taken seriously in academia until within the last decade. The new theory is however now more widely-accepted, given extant evidence that J.S. Bach himself gave two organ recitals in Dresden in 1725, of numerous preludes and organ concerti in uncommon keys (cf. the Second Keyboard Concerto in E major with 4 sharps, and its slow inner movement in C# minor).

Coming back to the D-minor concerto BWV 1052, the first two movements of the concerto correspond with those of cantata BWV 146, while the third movement is the opening sinfonia from BWV 188. It is worth noting that the inner movement was in fact not a sinfonia, but a choral movement sung with this text: *Wir müssen durch viel Trübsal in das Reich Gottes eingehen* (we must enter the kingdom of God through much sorrow). Perhaps that might guide you in your experience of this piece of music.

Symphony No.5 in B-flat major (1816)

Franz Schubert (1797-1828)

A 19-year-old Schubert wrote in his diary on 13 June 1816, at around the time this symphony was composed:

I shall remember this clear, bright, beautiful day for the rest of my life. Softly, as if from afar, the magic tones of Mozart's music echo in my ears... In such wise doth beauty impress the soul immune from time to work for our good. In life's darkest day there is thus a shining horizon of hope. O Mozart! immortal Mozart! what countless images of a brighter and better world hast thou stamped on our souls.

It is hence relatively easy to relate Schubert's Fifth Symphony to Mozart. The connection is most evident in the light wind instrumentation of one flute, two oboes, two bassoons, and two horns, which echo the instrumentation the first version of Mozart's Symphony No. 40 in G minor (a key which also happens to be the relative minor of B-flat major, the key of Schubert's symphony). The general character of the piece is light and bright — but not without surprises and changes in temper. Perhaps Schubert's novelty and innovation are most evident in this piece because it is built upon a Mozartean framework, from which one can distinguish the other-worldly modulations which are so characteristic of Schubert.

The first movement of the symphony does not employ the “double-return,” which is typical of sonata form, at the recapitulation; instead, the opening material returns in the subdominant key, a method which Mozart also before. The adagio in E-flat major is sweet and melodic, though it is haunted by its subtonic D-flat (just like the opening phrase of Beethoven's *Eroica*). The minuet is stringent and demanding, recalling Mozart's G-minor symphonies; the contrasting trio is pastoral. The finale, despite moments of intense furor and agitation, shall finish the program with excitement and joy.

Artist Biographies

Hojoon Kim, *piano*

Hojoon Kim is a pianist hailing from Los Angeles, CA. Born in Seoul, South Korea, Kim studied with Jeesung Kang at The Colburn School and Wha Kyung Byun at the New England Conservatory. He appeared on *From the Top* at the age of 13 and has also performed with the Boston Pops at Symphony Hall, Boston. Kim currently studies International Economics at School of Foreign Service at Georgetown University. He enjoys good weather and good food.

Andre Chan, *Artistic Director*

Lok Sang Andre Chan is currently a sophomore at Columbia University. Born in Hong Kong, he discovered his love for conducting and music-making in high school, while playing for the Boston Philharmonic Youth Orchestra with Benjamin Zander. Chan developed his craft under the tutelage of Rohan Smith, Kristofer Johnson, and Thomas Jung, as well as in masterclasses with Larry Rachleff and Donald Schleicher. In the 18-19 season, Chan began his tenure as Artistic Director and Chief Conductor of the Columbia Bach Society. He is currently pursuing studies in music and philosophy. After Columbia, Chan plans to further study conducting. He also enjoys good weather and good food.

About the Columbia University Bach Society

Since its founding in 1999 by conductor Ken-David Masur, the Columbia Bach Society has become a major part of musical life at Columbia. Composed of Columbia University students as well as musicians from the greater New York City community, the Bach Society, in past years, has toured Germany, produced and performed numerous operas, given concerts at the 92nd Street Y, the University Club in Manhattan, and St. Paul's Chapel at Columbia University, and released its debut CD. In recent years, the Society has initiated a Masterworks series dedicated to exploring canonic works within the classical literature, produced and performed 3 fully-staged early operas, collaborated with other on-campus arts organizations, and launched a lecture series dedicated to intellectually exploring music within a liberal-arts setting. Further, the Society has become a dynamic space for student leadership and a strong community of like-minded peers.

Please join us at **St. Paul's Chapel** on **April 27th** (Sat) in celebrating our 20th Anniversary with an **all-Bach program**, starring our own **Madelyn Baker** in **C.P.E. Bach's D-minor Flute Concerto**, as well as featuring the **Columbia Bach Society Orchestra & Chorus!** See you then!

The Columbia Bach Society Orchestra

Violin I

Stephanie Rager ** (SEAS)
 Tassneen Bashir (BC)
 Joheen Chakraborty (CC)
 Alan Du (CC)
 Jenny Jin (CC)
 Julia Robbins (BC)

Viola

Rowan McDonald *
 Javier Cattle (CC)
 Lily Parker (BC)
 Rebecca Stephen (CC)

Flute

Megan Trach ^ (BC)

Oboe

Morgan Sapp * (TC)
 Matthew Park (SEAS)
 Mitchell Thomas (SEAS)

Cello

Kiran Singh-Smith * (BC)
 Beatrice Lintner (BC)

Bassoon

Hannah Wang (CC)
 Alexander Zhang ^ (CC)

Violin II

Felicia Woron * (GS)
 Ava Doyle (SEAS)
 Nikhil Lahiri (CC)
 Joyce Liu (SEAS)
 Jenniffer Profitt (CC)

Ariella Napoli (BC)
 Nicole Sim (BC)

French Horn

Nick Kathios ^ (CC)
 Julia Schreder ^ (CC)

Double Bass

Jeffrey Daniel Torborg * (CC)

Musicians are generally listed in alphabetical order by last name. ** for concertmaster & * for section leader.

^ for guest players. (In the absence of ** or *, musicians share leadership equally.)