

# THE BACH EFFECT

Saturday, April 24, 2021 at 7:30 pm

Sunday, April 25, 2021 at 2:30 pm

ALLEN-BRADLEY HALL

**M****S****O** MILWAUKEE  
SYMPHONY  
ORCHESTRA  
KEN-DAVID MASUR / MUSIC DIRECTOR

## **JOHANN SEBASTIAN BACH/Aaron Jay Kernis**

Brandenburg Concerto No. 3 in G major, BWV 1048

I. (No tempo indicated)

II. Adagio (cadenza by Aaron Jay Kernis)

III. Allegro

## **FELIX MENDELSSOHN**

Sinfonia No. 4 in C minor

I. Grave – Allegro

II. Andante

III. Allegro vivace

## **HEITOR VILLA-LOBOS**

Bachianas Brasileiras No. 9, A449

Preludio: Vagaroso e mistico

Fuga: Poco apressado

## **ERIC NATHAN**

*Dancing with J. S. Bach II*

I. Untitled (from Italian Concerto in F, BWV 971)

II. Bourrees I and II (from English Suite No. 2, BWV 807)

III. Sarabande (from French Suite No. 5 in G Major, BWV 816)

IV. Bourrees I and II (from English Suite No. 1, BWV 806)

V. Echo (from French Overture in B minor, BWV 831)

## **ARVO PÄRT**

*Wenn Bach Bienen gezüchtet hätte... [If Bach Had Been a Beekeeper...]*

The MSO Steinway Piano was made possible through a generous gift from **Michael and Jeanne Schmitz**. The Reimagined Season is sponsored by the **United Performing Arts Fund**. The Classics Series is sponsored by **Rockwell Automation**.

# THE BACH EFFECT

Program Notes by J. Mark Baker

From his day to ours, J.S. Bach has influenced composers like no one else in the history of Western music. In addition to his Brandenburg Concerto No. 3, we'll hear the effect he has had on musicians as diverse as Mendelssohn (19th-century German), Villa-Lobos (20th-century Brazilian), Arvo Pärt (20th-century Estonian), and Eric Nathan (21st-century American).

## Johann Sebastian Bach

Born 21 March 1685; Eisenach, Germany

Died 28 July 1750; Leipzig, Germany



### **Brandenburg Concerto No. 3 in G major, BWV 1048**

**Composed:** before 1720-21

**First performance:** Unknown; possibly Weimar, Germany

**Kernis cadenza premiere:** 9 June 2018; New York, New York

**Instrumentation:** harpsichord; strings

Bach's six Brandenburg Concertos constitute some of the best-known and most-loved music of the Baroque era. Written over a number of years, the composer never conceived them as a formal group. In 1721, he dedicated them to Christian Ludwig, Margrave of Brandenburg, whom he had met two years earlier. Quite likely, some of the concertos were composed before Bach met the Margrave. As the title page explains, they demonstrate quite an assortment of approaches to writing "concertos for several instruments." The Margrave's household musical ensemble had only slender resources, so Bach probably intended them to be performed at Cöthen, where he was Kapellmeister from 1717-23.

It has been noted that the style and scoring of Concerto No. 3 point to an earlier time in Bach's life, that of his years in Weimar, where he served as Duke Wilhelm's organist and Konzertmeister. Written for three groups of strings, each with three players – three violins, three violas, three cellos – and continuo (harpsichord and double bass), Bach explores the textural, tonal, and contrapuntal potential inherent in such a group of instruments. Both fast movements percolate to insistent, pulsating rhythmic patterns.

Eschewing a fully written-out slow movement, Bach merely indicated two half-note chords, marked Adagio. (Music theory geeks will tell you they are a first-inversion A minor chord and a root-position B major chord; in other words, iv6-V in E minor, a Phrygian half-cadence.) It is almost certain that Bach intended a short cadenza at this point. To that end, the Chelsea Music Festival and its artistic directors Melinda Lee Masur and Ken-David Masur commissioned the one we'll hear this evening. The Pulitzer-Prize- and Grammy-Award-winning American composer Aaron Jay Kernis (born 15 January 1960) wrote this cadenza in 2018. It was first heard at that year's Festival, when he was composer-in-residence.

## Felix Mendelssohn

Born 3 February 1809

Died 4 November 1847; Leipzig, Germany

### **Sinfonia No. 4 in C minor**

**Composed:** 1821

**First performance:** c1821

**Instrumentation:** strings



Felix Mendelssohn was born into an affluent German Jewish family, growing up in a home saturated with music, art, and literature – one frequently visited by notable guests. His father was a banker and his grandfather was the esteemed philosopher Moses Mendelssohn. His musically and artistically sophisticated mother introduced her multi-lingual children to the piano. When Felix's musical precocity was recognized, he began study with the well-known composer and teacher Carl Zelter (1758-1832).

Zelter's teaching inspired Felix to revere the music of previous generations. The young scholar took his cue from recent composers like Mozart and Haydn, but devoted just as much time studying the then-unfashionable polyphonic compositions of J.S. Bach – whose work had, in the intervening generations, been eclipsed by the music of his sons, Wilhelm Friedemann and Carl Philipp Emanuel. (Later, at age 20, Mendelssohn would conduct a performance of J.S. Bach's long-neglected *St. Matthew Passion*, reviving an interest in the great master's music.)

Between 1821 and 1823, Mendelssohn wrote 13 string symphonies. These were intended as tributes to the early classical composers already mentioned: Haydn, C.P.E. Bach, Mozart, et al. The String Symphony No. 4 in C minor dates from 1821, when Mendelssohn was 12 years old. It is set in three movements.

The opening 11-bar Grave introduction evokes the French overture style of the Baroque era; the triple-meter Allegro that follows is saturated with dancing counterpoint, à la J.S. Bach. Set in C major in a lilting 3/8 meter, the Andante is a serene song-without-words; harmonic shifts to distant tonalities add to its expressivity. The final movement follows without a pause. Back in the home key of C minor, Mendelssohn employs a variety of textures in the Allegro vivace: counterpoint, unison writing, and sturdy block chords; polyphony, monophony, homophony – it's all right here.

## Heitor Villa-Lobos

Born 5 March 1887; Rio de Janeiro, Brazil

Died 17 November 1957; Rio de Janeiro, Brazil

### Bachianas Brasileiras No. 9, A449

**Composed:** 1945

**First performance:** Unknown

**Instrumentation:** strings



A native of Brazil, Heitor Villa-Lobos stands as one of the leading Latin American composers of the 20th century. His father, a librarian and amateur musician, began teaching him to play the cello when he was only six years old; J.S. Bach's *The Well-Tempered Clavier*, given to him by an aunt, was another early influence. In his teens, he learned the guitar and began performing with popular musicians. After traveling widely and absorbing ethnic musical idioms, he returned to Rio in his mid-20s for a few formal lessons. In 1923, he headed to Paris, where he spent the rest of the decade, garnering the admiration of Olivier Messiaen and other French composers.

Returning to Brazil in 1930, Villa-Lobos presented a plan for music education in the São Paulo school system. He was soon appointed director of music education there, and two years later he was tapped to oversee music education throughout the country. In 1942, he established an institute for choral singing and, in 1945, cofounded the Brazilian Academy of Music in Rio de Janeiro. From 1944-1949, he traveled widely in the United States and Europe, penning music for several films, receiving many honors, and serving as an in-demand guest conductor.

It has been said that Villa-Lobos "put Brazilian music on the cultural map." His enormous compositional output includes 12 symphonies, 17 string quartets, ballets, chamber works, choral music, numerous songs, and much piano music. Following his appointment as national leader of music education, he began to eschew the sophisticated idiom he had cultivated in Paris for one where Brazilian folk and popular influences were brought to the forefront.

This is patently obvious in his nine *Bachianas Brasileiras*, suites that range in instrumental forces as small as a duo (No. 6, for flute and bassoon) to large orchestral forces. Drawing on his early fascination with Bach, Villa-Lobos sought to find analogies between the old master's music and the traditional music of Brazil. Intended as an explicit homage to Bach, Latin American musical styles join with the harmonic and polyphonic textures of the Baroque era.

*Bachianas Brasileiras No. 9*, composed in New York during 1945, is scored for string orchestra; Villa-Lobos also prepared a version for a cappella chorus ("an orchestra of voices," he said). Set in two movements – prelude and fugue – it follows the configuration the adolescent composer first encountered in *The Well-Tempered Clavier*. The Prelúdio is marked "Vagaroso e místico" (slow and mystical); violas state the long-breathed theme. Only when the cellos launch the Fuga do we realize that the viola melody has been transmogrified to become this movement's subject. Marked "Poco apressado" (somewhat hurried), it is set in 11/8 meter (5/8 + 6/8). Villa-Lobos employs a bagful of contrapuntal procedures, smudging the dividing line between what is Bachian and what is Brazilian, as the piece reaches its affirmative unison-C conclusion.

## Eric Nathan

Born 8 December 1983; New York, New York

### ***Dancing with J.S. Bach II***

**Composed:** 2018

**First performance:** 9 June 2018; New York, New York

**Instrumentation:** oboe; strings



The young American composer Eric Nathan has already accumulated an impressive catalogue of works – orchestral music, chamber ensembles, pieces for solo instruments, vocal music, choral works, and more. He has garnered acclaim internationally through performances by Andris Nelsons and the Boston Symphony Orchestra, the National Symphony Orchestra, the Berlin Philharmonic’s Scharoun Ensemble, soprano Dawn Upshaw, violinist Jennifer Koh, at the New York Philharmonic’s 2014 and 2016 Biennials, and at the Tanglewood, Aspen, Aldeburgh, Cabrillo, Yellow Barn, and Chelsea Music festivals. A graduate of Cornell, Indiana, and Yale universities, Nathan currently serves as Assistant Professor of Music in Composition-Theory at the Brown University Department of Music.

*Dancing with J.S. Bach II* is scored for solo oboe and string orchestra. It was commissioned by the Chelsea Music Festival and Michael Sporn in memory of Kittie Sporn, and given its premiere in June 2018 by oboist Amanda Hardy and the strings of the CMF orchestra, under the baton of Ken-David Masur. A commercial recording of the work, featuring the same performers, was released in 2019.

Cast in five movements, *Dancing with J.S. Bach II* is a set of orchestrations of the master’s keyboard works:

- Untitled (from Italian Concerto in F major, BWV 971)
- Bourrées I and II (from English Suite No. 2 in A minor, BWV 807)
- Sarabande (from French Suite No. 5 in G major, BWV 816)
- Bourrées I and II (from English Suite No. 1 in A major, BWV 806)
- Echo (from French Overture in B minor, BWV 831)

The Milwaukee Symphony Orchestra has commissioned Eric Nathan to write a piece for the gala opening of the Bradley Symphony Center: *Opening*. Its premiere was originally scheduled for October 2020. We look forward to the day when we can all gather to experience his new work together.

## Arvo Pärt

Born 11 September 1935; Paide, Estonia

### *Wenn Bach Bienen gezüchtet hatte...*

[If Bach Had Been a Beekeeper...]

**Composed:** 1976

**First performance:** 27 October 1976; Tallinn, Estonia

**Instrumentation:** flute (doubling piccolo); oboe; clarinet;  
bassoon; horn; percussion (wood block); piano; strings



The Estonian composer Arvo Pärt studied with Heino Eller at the Tallinn Conservatory until 1963, while working as a sound producer for Estonian radio (1957-67). His early works followed standard Soviet models, but in the mid-1960s, he began writing 12-tone music. In the 1970s, he came in contact with medieval plainchant and with the music of the Orthodox Church; it was an experience that deeply affected his music, both technically and spiritually.

*If Bach Had Been a Beekeeper* dates from 1976. It marked the beginning of a new creative style, one called *tintinnabuli* (*tintinnabulum* is Latin for “little bell”), a “ringing” created by the use of major/minor second intervals. Dedicated to the music critic Ofelia Tuisk (1919-1981), a fierce supporter of Pärt’s music in the chilling conditions of Soviet cultural policy, its original title was *Portrait of a Musicologist Against the Background of a Wasp Nest*. That ironic appellation is a key to understanding the composition.

Scored for piano, woodwind quintet, percussion, and strings, the work combines earlier compositional techniques with the new *tintinnabuli* style. Pärt uses the B–A–C–H motif (B-flat–A–C–B-natural) on several levels, first presenting it by means of *tremolo* and *sul ponticello* techniques in the strings. Eventually, with the added help of the woodwind quintet, they create a sound like a swarm of buzzing bees. The steady rhythm of the piano part consists of four chords – B-flat minor, A minor, C minor, and B minor. The work’s coda, marked *molto espressivo*, features music from Bach’s Prelude in B minor from *The Well-Tempered Clavier*, Book 1. The three-voice prelude is presented at half speed; to each of its voices, a *tintinnabuli* voice is added. At the very end, as the music dies away slowly, Pärt employs a common Baroque technique: the Picardy third. Thus, the final cadence peacefully resolves to a B major chord.

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Greater Milwaukee Foundation  
Milwaukee Symphony Orchestra Fund  
Johnson Controls  
Milwaukee County Arts Fund (CAMPAC)  
Melitta S. Pick Charitable Trust

### **\$25,000 and above**

Anonymous  
Bader Philanthropies, Inc.  
Chase Family Foundation  
First Midwest Bank  
Godfrey & Kahn  
Greater Milwaukee Foundation  
Gertrude Elser and John Edward Schroeder Fund  
Helen and Jeanette Oberndorfer Fund  
Norman and Lucy Cohn Family Fund  
Komatsu Mining Corp. Foundation  
Krause Family Foundation  
Ogletree Deakins  
R.D. & Linda Peters Foundation  
Schoenleber Foundation, Inc.  
U.S. Bank  
Wisconsin Department of Tourism - JEM

### **\$15,000 and above**

A.O. Smith Foundation, Inc.  
Bert L. & Patricia S. Steigleder Charitable Trust  
Gladys E. Gores Charitable Foundation  
Kahler Slater  
Rite Hite Holding Corporation  
ROS Foundation  
The League of American Orchestras  
Wisconsin Arts Board

### **\$10,000 and above**

BMO Harris Bank  
CD Smith Construction Services  
Charles D. Ortgiesen Foundation  
David C. Scott Foundation  
Ellsworth Corporation  
Greater Milwaukee Foundation  
James and Verna Kiefer  
Jane Bradley Pettit Foundation  
Marietta Investment Partners  
Northwestern Mutual  
Ralph Evinrude Foundation  
William and Janice Godfrey Family Foundation  
Yabuki Family Foundation

### **\$5,000 and above**

Anon Charitable Trust  
Arts Midwest  
Burke Properties  
Common Links Construction, LLC  
CornerStone One  
Frieda & William Hunt Memorial Trust  
Ernst & Young, LLC  
Foley & Lardner LLP  
GRAEF  
Greater Milwaukee Foundation  
ELM II Fund  
William A. and Mary M. Bonfield, Jr. Fund  
Guardian Fine Arts Services  
Metropolitan Associates  
MGIC Investment Corporation  
Milwaukee Arts Board  
Northern Trust  
Roxy and Bud Heyse Fund  
Staff Electric

### **\$2,500 and above**

Briggs & Stratton Corporation  
Foundation, Inc.  
Camille A. Lonstorff Trust  
Commerce State Bank  
Dean Family Foundation  
Greater Milwaukee Foundation  
Margaret Heminway Wells Fund  
Joan and Fred Brengel Family  
Foundation, Inc.  
Richard G. Jacobus Family Foundation  
Theodore W. Batterman Family  
Foundation

### **\$1,000 and above**

Anthony Petullo Foundation, Inc.  
Clare M. Peters Charitable Trust  
Ellis Family Charitable Fund  
Glendale Woman's Club  
Greater Milwaukee Foundation  
Cottrell Balding Fund  
Del Chambers Fund  
Eleanor N. Wilson Fund  
Drs. George and Christine Sosnovsky Fund  
Henry C., Eva M., Robert H. and Jack J. Gillo Charitable Fund  
Irene Edelstein Memorial Fund  
Mildred L. Roehr & Herbert W. Roehr Fund  
Milwaukee Bucks  
Perlick Corporation  
Steinway Gallery of Milwaukee  
Townsend Foundation

### **\$500 and above**

Albert J. & Flora H. Ellinger  
Foundation, Inc.  
Colliers International  
Greater Milwaukee Foundation  
Carrie Taylor & Nettie Taylor Robinson  
Memorial Fund  
Robert C. Archer Designated Fund  
Kapco Inc  
Usinger Foundation

## Tributes

### **In memory of Lowell Adams**

Robert Branston

### **In memory of Sue Armstrong**

Clair and Mary Baum  
Mary and James Connelly  
Claudia Garber  
Merry Gerschke  
Brett Gordon  
Todd Gordon  
Julie Logan  
John Mitchell  
Christine O'Brien  
Rod Reilly  
Mary Reinhart  
Tracy Rothman  
Alexandra Sullivan

### **In memory of Edward Beale**

Richard Bautch

### **In memory of Phyllis and Clarke Danforth**

Elsie Arnold  
Amy Doke and Steve Betolas-Jeske  
Paul and Marty Eaton  
Tama and Scott Gluck  
Lynn and Dave Hammen  
Christine Soener  
Judy and Tom Spike  
Norma Thompson  
Kenlyn and Ron Thronson

### **In memory of**

#### **Madeline De Servien-Kenwood**

Ernestine Bradley  
Alice F. Freed  
Jennifer and Lance Granholm  
Juliet Gorsuch  
Samantha Halvorsen  
James Henley  
Rita D. Jacobs  
Sandra Johannes  
Melora and David Kaplan  
Lee Khanna  
Demaris and Gontran Kenwood  
Alice and Frank Lemire  
Linda G. Levine  
John and Barbara Mallon  
Jerry Mazur  
Lina Mitchell  
Eugene Pugatch  
Cathy Regnier  
Janet Schwahn  
Ingegerd Silvis  
Mark Steinhilber  
Janet Susi  
Robert and Carolyn Tilden  
Sharon Wild  
Kay Wilkins

### **In memory of Carlotta Durand**

Carla Durand

### **In memory of William D. Faude**

Judith Christl

### **In honor of Helen Flanner**

Fran Halas

### **In memory of Martin Gluckstein**

Andrew Harris  
Heidi Huber

### **In loving memory of Judith Harrison from the MSO League Past Presidents**

Judy Christl  
Mary Connelly  
Marta Haas  
Roxybelle Heyse  
Jean Holmburg  
JoAnne Krause  
Eloise Pingry  
Linda Tojek

### **In memory of Judith Harrison**

Fred and Kay Austermann  
Elizabeth Blank  
Donald and Judy Christl  
Mary and James Connelly  
Elizabeth Ryan-Douglas  
Howard and Eileen Dubner  
Sigrid Dynek and Barry Axelrod  
GFWC Shorewood Woman's Club, Inc.  
Marta P. and Doyne M. Haas  
Vincent and Marcia Henry  
Roxy Heyse  
Jean and Charles Holmburg  
Barbara Hunt  
Lucy Husting  
Constance Jaeger  
Benedict and Lee Kordus  
JoAnne and Donald Krause  
Deborah Ann Lancello  
D'Ann Malloy  
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Patricia and George Mueller  
Eloise R. Pingry  
Robert Pingry  
Robert E. Roenitz  
Elizabeth Ryan-Douglas  
Linda and Gile Tojek  
Joan, Jennifer, Jon, Jeff  
and the Spirit of Jim Urdan  
Carol and James Wiensch  
Henry Vincent

### **In memory of Margaret Harvey**

Ms. Susanne L. Burwell

### **In honor of Dr. Carla Hay**

Colleagues in the Department of History at  
Marquette University

### **In memory of Edward Heinecke**

Lee and Barbara Jacobi  
Stephen Heinecke

### **In memory of Roxy Heyse**

Donald and Judy Christl  
Mary and James Connelly  
Marta P. and Doyne M. Haas  
Kathryn Harrison  
Jean and Charles Holmburg  
Jennifer Huffstetler  
Barbara Hunt  
Lee and Benedict Kordus  
JoAnne and Donald Krause  
Deborah Quirk  
Linda and Gile Tojek  
Carol and James Wiensch

### **In memory of John Holland**

Kathryn Farseth

### **In memory of Ida**

Maury Berger

### **In memory of Chris Inloes**

Michael Schelble  
Vector Surgical, LLC

### **In honor of Philip and Jane Johns**

Timothy Johns

### **In honor of Alyce Katayama**

Steven and Buffy Duback

### **In honor of Madeleine Kenwood**

Eugene Pugatch

### **In memory of Alice Krebs**

Rosemary Bell  
John Berthelsen  
Jean Britt  
Mary Ann Chirichigno  
Donald and Judy Christl  
Alan Eades  
Anne and Richard Egan  
Henry Elsesser  
Beth Fredrickson  
Beverly Friese  
Susan Gallion  
Lee and Barbara Jacobi  
Judy and Gary Jorgensen  
Reverend and Mrs. James Kaestner  
Harold Kirby  
Bill Little  
Edward Maglietta  
Genie and David Meissner

## Tributes

George L.N. Meyer Family Foundation  
James Murray  
Jennifer and Dennis Najoom  
D.T. Offerdahl  
Lynn Paull  
Margaret Rathmann  
Pat and Allen Rieselbach  
Michael Schmitz  
Jeanne Tomaro  
Joan R. Urdan  
Arthur Wetzel  
Jeremy Wilson

**In honor of John and Gerry Kroboth**  
Ana and Scott Conant  
Rick Kroboth

**In memory of Arthur Laskin**  
Margery Becker  
Dr. Philip and the spirit of Beatrice Blank  
Terry Burko and David Taggart  
Sue Christensen  
Anne and Dean Fitzgerald  
Elizabeth S. Keay  
Norm and Judy Lasca  
Christel U. Mildenberg  
James Phillips  
Pat and Allen Rieselbach  
Michael Schmitz  
Mary Stanley  
Joan, Jennifer, Jon, Jeff  
and the Spirit of Jim Urdan

**In memory of Jerome Leising**  
Arlene Glenz

**In memory of Todd Levy's Mother**  
Barbara Himes

**In honor of Susan Martin**  
Caroline Ham

**In memory of Jerry Martynski**  
Jerry and Donna Martynski

**In memory of Ann Miller**  
Anne and Dean Fitzgerald

**In honor of Patt Mumm-Lovely**  
James and Barbara Dittl

**In honor of Gilbert Palay**  
Janet L. Laughlin

**In memory of W. Stuart Parsons**  
Richard Abdoo  
Buffy and Steve Duback  
Genie and David Meissner  
Michael Schmitz  
Kathrine Wolf

**In memory of Marion R. Pinchar**  
Nancy Pinchar

**In honor of Bob Schuppel –  
Father's Day 2020**  
Susan Schuppel-Paul

**In memory of Hans Schwark**  
Christa Blaschke  
Elizabeth Feith  
Siegfried Hagedorn  
Karla Heuer  
Suzanne Kelley  
Elizabeth Korosec  
Barbara and Layton Olsen  
Mary Reinhart  
Vicki Schaal

**In memory of Robert Slater**  
Anne and Dean Fitzgerald  
Lyn Slater

**In memory of Anne Stratton**  
Joan, Jennifer, Jon, Jeff  
and the Spirit of Jim Urdan

**In memory of Eileen M. Sukawaty**  
Eric Miller

**In honor of Peter Thomas**  
Susi and Dick Stoll

**In memory of Joseph Velednitsky**  
Mrs. George Walcott

**In honor of the Wauwatosa School District  
Music Teachers**  
Sarah J. Lerand

**In memory of Allan Wirth**  
Mary Ann Bink  
Ruth Karp-Hirtz  
Christel Marschner  
Mary Starosta

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**Milwaukee Youth Symphony Orchestra**, Photo by Ron Oshima



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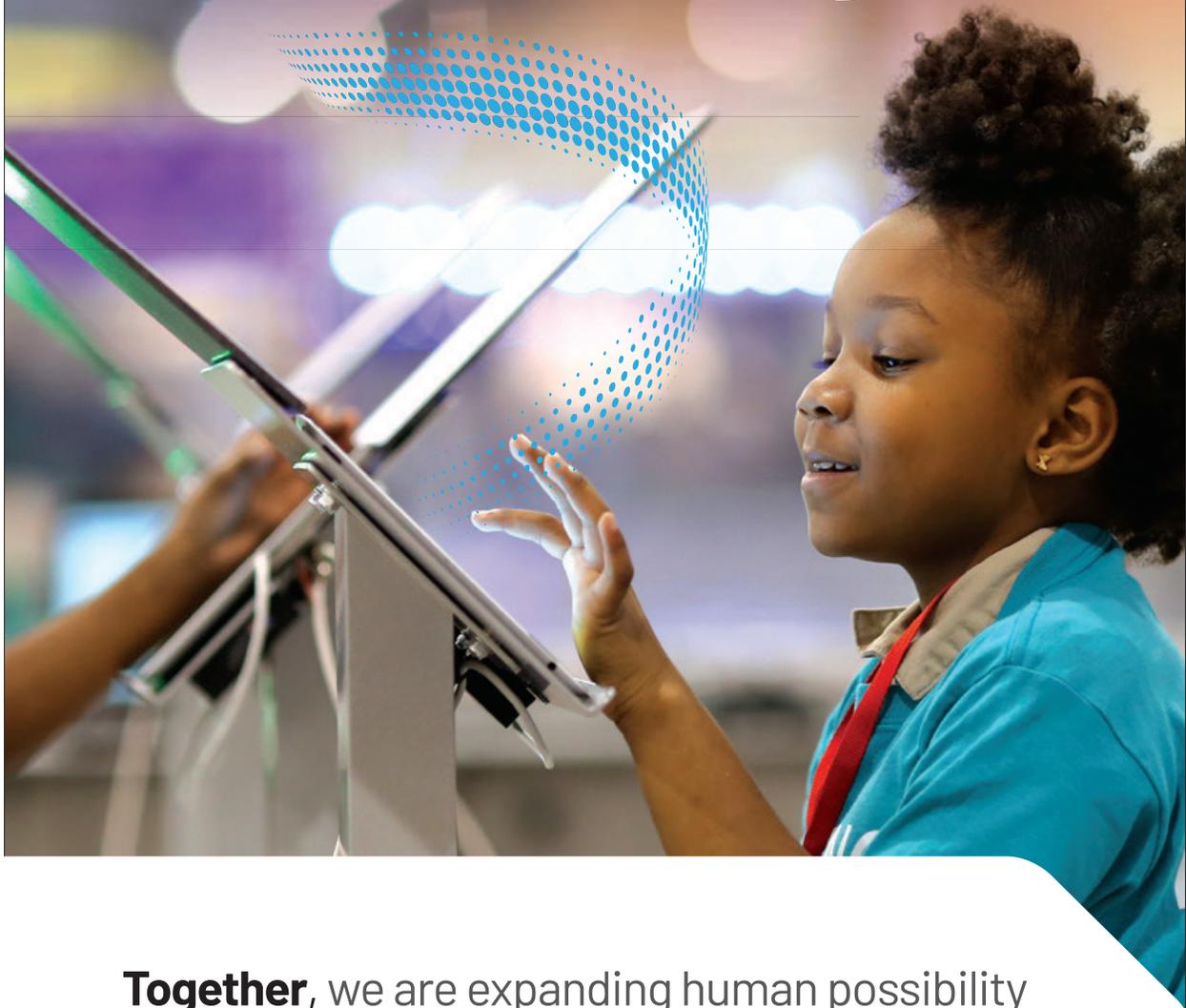
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