

We sincerely thank:

Jacinto & Eneida Braga
Paulo Braga & Katia Avena
Nadir Barduco & José Cabral Ribeiro
Graziela Barduco & J.P. Rezek
Stichting Oude Muziek Barneveld
Verhulst Capital BV
and the more than 40 other donors who
made this CD financially possible!

Recorded on 4 & 6 November 2014 at the Oud-Katholieke Kerk Delft

Temperament: adjusted 1/6 comma meantone

Recording producer: Jaap van Stenis

Assistant music producer: Inês d'Avena

Photo and Design: Guzmán Ramos

Photo (musicians): Sébastien Smeur

Fundraising: Caecilia van Stigt, CMDH

Production: CMDH

COLLEGIUM MUSICUM Den Haag

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COLLEGIUM MUSICUM DEN HAAG **Claudio Ribeiro**
CARL PHILIPP EMANUEL BACH **EMPFINDSAM**

Carl Philipp Emanuel Bach (Weimar, 1714 - Hamburg, 1788)

Symphony in D Major, Wq. 183.1 / H. 663

1	<i>Allegro di molto</i>	6:09
2	<i>Largo</i>	1:55
3	<i>Presto</i>	2:57

Carl Philipp Emanuel Bach

Concerto for harpsichord and orchestra in E Major, Wq. 14 / H. 417

4	<i>Allegro</i>	8:48
5	<i>Poco adagio</i>	7:36
6	<i>Allegro assai</i>	6:46

Francesco Barbella (Naples c.1692? - Naples, 1732)

Concerto III from '24 concerti del manoscritto di Napoli'

7	<i>Amoroso</i>	3:25
8	<i>Allegro</i>	2:47
9	<i>Adagio</i>	1:15
10	<i>Allegro</i>	1:36

Carl Philipp Emanuel Bach

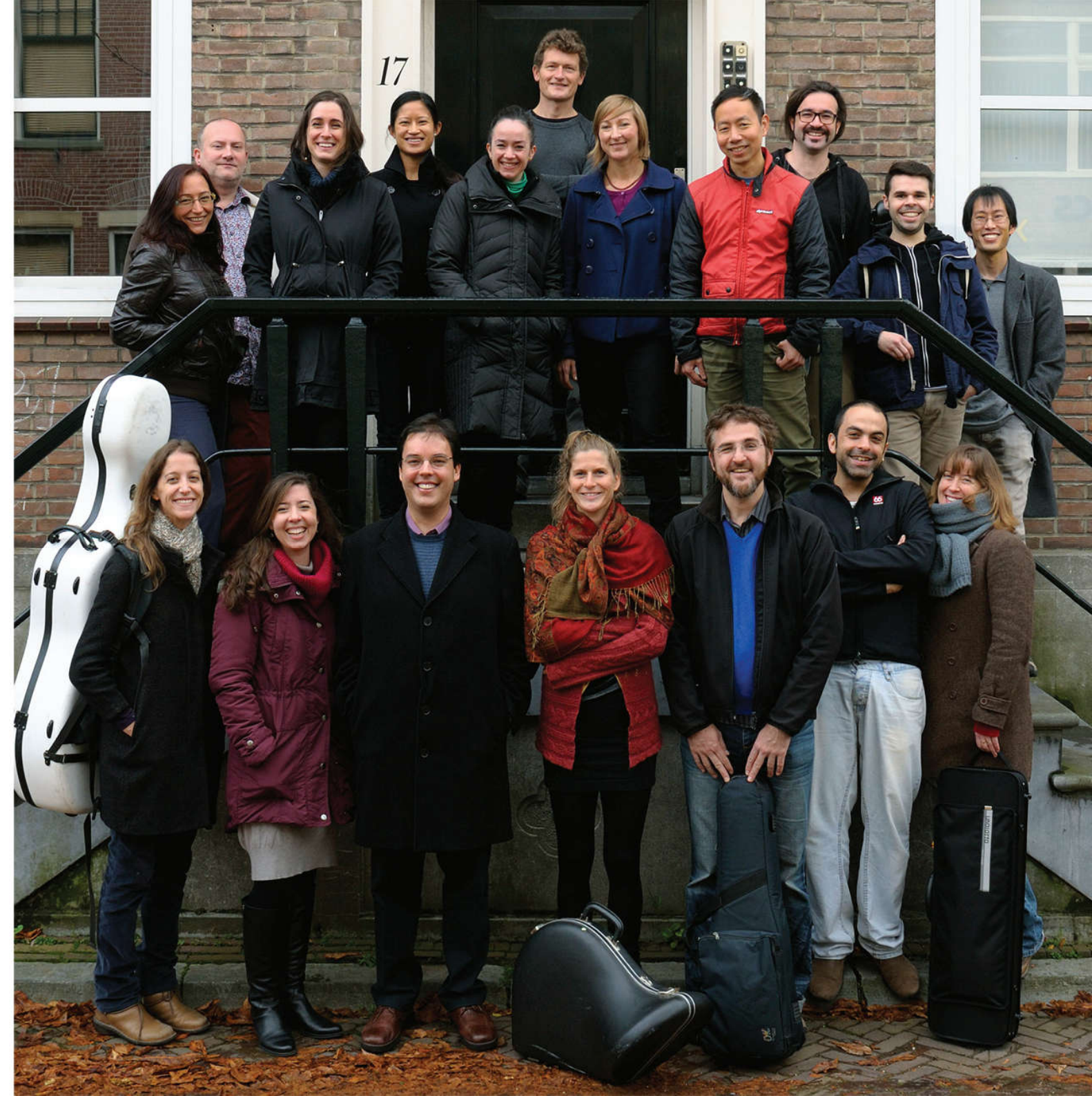
Sonata in a minor for violin, cello and obbligato harpsichord,
Wq. 90:01 / H. 522

11	<i>Presto</i>	3:29
12	<i>Andante</i>	2:05
13	<i>Presto ma non tanto</i>	2:37

Wilhelm Friedemann Bach (Weimar, 1710 - Berlin, 1784)

Symphony in F Major, F. 67 / BR C 2 ("Dissonanzen Sinfonie")

14	<i>Vivace</i>	4:12
15	<i>Andante</i>	3:56
16	<i>Allegro</i>	3:11
17	<i>Menuetto 1 & Menuetto 2</i>	2:22



COLLEGIUM MUSICUM Den Haag

Maestro al cembalo & solo harpsichord:
Claudio Barduco Ribeiro

Solo recorder:
Inês d'Avena

Violins:
Sara DeCorso^{1,2} (concertmaster), Louella Alatiit,
Helmut Riebl, Joseph Tan¹ (leader violins²)
Luca A. Rizzello, Matthew Greco

Viola:
John Ma

Cello:
Rebecca Rosen

Double bass:
Silvia Jiménez

Traversos:
Melody Yeomans, Clare Beesley

Oboes:
Gilberto Caserio, Péter Tábóri

Bassoon:
Isabel Favilla

Horns:
Bolko Kloosterman, Renske Wijma

1. F. Barbella - Concerto; 2. C.P.E. Bach - Sonata

Carl Philipp Emanuel Bach & Empfindsamkeit

*“Play from the soul, not like a trained bird! [...] A musician
cannot move others unless he too is moved.”*

(C.P.E. Bach's 'Essay on the True Art of Playing Keyboard Instruments')

Empfindsamer Stil or *Empfindsamkeit*, the musical part of a larger artistic movement, developed in Germany by the middle of the 18th century with the main goal of expressing emotions in order to move the spectator. Carl Philipp Emanuel Bach, Johann Sebastian's second son, was the composer who best represented the style's ideals. COLLEGIUM MUSICUM Den Haag celebrates his 300th anniversary with this CD, dedicated to him and to the expression of emotions in music at the highest level.

We open the CD with the first symphony by Emanuel Bach from a collection of four 'Orchester-Sinfonien mit zwölf obligaten Stimmen' (Orchestral Symphonies for twelve obbligato parts), composed between 1775 and 1776 for an unknown patron and published in Leipzig in 1780. Bach was then in Hamburg where he was director of sacred music, being responsible for organizing the music of the city's five main churches. He was as well a leading figure in the city's concert life - for about ten years, he managed a concert series featuring his own works together with works of many other composers.

As in several of his symphonies, each movement segues to the next, forming an unbroken whole, a feature that was praised at the time. The characteristics of the *Empfindsamer Stil* are clearly present here, in the abrupt changes in harmony and texture of the first movement (an allusion to *Sturm und Drang* elements), the extreme beauty and expressiveness of the second movement and the sudden pauses followed by mysterious comments in the last movement.

A critic from the time, Christoph Friedrich Nicolai, aptly describes the merit of Bach's ingenious originality in these symphonies: "Anyone who would wish to see such a truly original composer as our Bach freely go his own way, untrammelled by custom or

fashion, will find his heart's desire in these splendid, unique symphonies.” These qualities probably explain why these symphonies kept being played up to modern days.

In the next piece we go back to Bach's time in Berlin, as a harpsichordist in the service of Emperor Frederick the Great. Despite his efforts, Bach was never regarded as a composer at the court, merely as an accompanist. Berlin was a very rich environment for instrumental music: Frederick was an avid patron of music (being himself flutist and composer) and that stimulated the musical life outside the court. Several music societies were dedicated to the performance of instrumental music, and harpsichord concertos played an important role in their meetings. Although we do not know whether this particular concerto was performed at one of these societies, they certainly influenced and fomented Bach's compositional output.

Concerto Wq. 14, composed in Berlin in 1744, was not published until 1760 in Berlin by Georg Ludwig Winter. Together with concertos Wq. 11 and Wq. 25, it may have enjoyed quite some popularity in its day, since several copies of the printed editions survive. A later manuscript of this concerto includes parts for two French horns which, although quite interesting, do not seem to be authentic.

C.P.E. Bach learned the art of concerto composition mostly from his father, having probably performed one or more of Johann Sebastian's concertos as a member of his Collegium Musicum in Leipzig. This concerto in E Major (the only concerto Emanuel wrote in this key) follows the tradition of alternating solos with ritornellos, with the harpsichord acting both as continuo player and as soloist. In the opening movement, the expression takes place through delicate harmonies and well-designed melodic lines. In the next movement, Emanuel Bach goes into the deepest of his sentimental expression, with tortuous melodic leaps, painful harmonic progressions and outstanding cantabile writing for the keyboard. The concerto concludes with a festive and brilliant final movement.

Inês graduated with a Master's Degree from the Royal Conservatoire of The Hague in 2007, and is soon to conclude a PhD at the Leiden University (docARTES), on the subject of the recorder in Baroque Naples. In addition, She is Research Supervisor for the Master's Programme of the Royal Conservatoire of The Hague, and has published articles in the Journal of the American Musical Instrument Society, Music+Practice and Recercare, as well as various reviews in Early Music America Magazine.

Brazilian-Italian harpsichordist and conductor **Claudio Barduco Ribeiro** was born in São Paulo. He is active as a soloist and continuo player with several early music ensembles, having performed in important concert venues and festivals throughout Europe, Latin America and Korea. Besides CMDH, Claudio is a member of La Cicala, LOTUS (award winner at the Premio Bonporti 2011) and Música Temprana. He is the artistic director and founding member of baroque ensemble Companhia de Música (Brazil). He has recorded CDs for ORF (CMDH), Passacaille (La Cicala) and Cobra Records (Música Temprana), amongst others.

Claudio holds a degree in conducting from the State University of Campinas, where he studied with Eduardo Navega and Henrique Gregory. Still at university his interest for early music led him to study harpsichord, firstly with Edmundo Hora, and later with Jacques Ogg at the Royal Conservatoire in The Hague, from where he received both Bachelor and Master Degrees.

Claudio is frequently invited to give master classes of harpsichord and early music performance practice, works as guest conductor for baroque music, teaches regularly at the most important music festivals in Brazil and is a guest teacher at the Royal Conservatoire in The Hague.

COLLEGIUM MUSICUM Den Haag

Enthusiastic, flexible and broad-minded: three key words used to describe the Collegia Musica of the past that also characterize the baroque orchestra COLLEGIUM MUSICUM Den Haag. Founded in 2006 by young, talented, energetic musicians, united under the direction of Brazilian/Italian harpsichordist Claudio Ribeiro, CMDH has been praised for its vitality and high artistic quality. It specializes in bringing the music of the 18th century to modern life, without sacrificing its historical value, always focusing on the communicative element in this music. Using historical instruments and techniques, we strive for unity in our playing, and believe Baroque music is modern enough, no need to dress it in modern clothes.

COLLEGIUM MUSICUM Den Haag finds its inspiration in the Collegia Musica of the 18th century. Playing together for an engaged audience stands at the core of what we do. As in those associations, the repertoire of the ensemble is varied, allowing it to benefit from rediscovering well-known masters, and presenting unknown jewels.

Its first CD, L'Europe Réunie, was recorded by the Austrian Radio (ORF) after a performance at the Utrecht Early Music Festival 2006 and received enthusiastic reviews by important magazines.

Based in The Netherlands, this international ensemble has already performed in Austria, Belgium, Germany, France and Turkey to enthusiastic reviews. In 2010 CMDH was one of the five ensembles chosen to represent the Dutch early music scene at the Showcase Early Music, organized by the Music Center The Netherlands during the prestigious Utrecht Early Music Festival.

Proactively engaging new audiences since 2009, the orchestra presents an annual concert tour through The Hague, a social-cultural project entitled Stadstournee that has had the generous support of the City of The Hague as well as various other Dutch cultural funds.

Inês d'Avena specializes in the research and performance of the Neapolitan Baroque repertoire for the recorder. Born in Rio de Janeiro in 1983, she has performed as soloist and in chamber and orchestral formations in Europe and her native Brazil, with ensembles such as the Amsterdam Baroque Orchestra and COLLEGIUM MUSICUM Den Haag. She has won solo and chamber music awards in 2010 (International Competition Prince Francesco Maria Ruspoli) and 2011 (Premio Bonporti, with LOTUS).

Although this expressive and dramatic compositional style took hold in Germany between the middle of the 18th century and the early 1780s, it was already largely employed earlier, especially in Naples. Composers such as Francesco Durante, Nicolò Fiorenza and Francesco Barbella were pioneers in the use of striking harmonies, expressive melodic lines and sudden character changes. A significative early example of this style is Barbella's recorder concerto, one of his few extant compositions, in a copy of 1725. Barbella was teacher of string instruments at the Conservatory of S. Maria di Loreto in Naples, where he himself had studied.

The first note of the concerto is already an appoggiatura, anticipating its abundant use as an expressive tool throughout the piece. The movement combines the use of unexpected harmonic shifts with a pleasant cantabile line for the recorder. A fermata near the end invites the performer to improvise a brief *cadenza*. In the following fugue - a staple in Neapolitan Baroque compositions - Barbella goes through five secondary dominants in the theme alone. The third movement, the most dramatic moment of the concerto, with only recorder and bass, starts with an imperfect cadence and continues with the recorder playing in a deeply dramatic cantabile style, with a very emotional chain of never resolving harmonic accompaniment, a predecessor of the expressive language used later by Emanuel Bach in the slow movement of his E Major concerto. The sprightly, spirited final movement is written in an early *Sturm und Drang* language, with sudden alternations between major and minor modes.

Emanuel Bach's Sonata which follows showcases the new chamber formation that was in vogue by 1775: the keyboard accompanied sonata (a precursor of the piano trio), which could also be performed as a solo keyboard sonata. Sonata Wq. 90:01 was composed around 1775, and printed in Leipzig in 1776, during the period in which Bach composed all his sonatas of this genre. It's very interesting to see fingerings here and there in the original edition (reproduced from Bach's autograph), showing elements of the early school of keyboard fingering, as taught by Bach in his 'Essay'.



After a tempest of notes and harmonies supported by a temperamental accompaniment from the strings, the following Andante displays the most sublime cantabile for the keyboard. The last movement is a rondo, written in an almost galant style, with short and simple melodic motifs, contrasted with recurring moments of *Sturm und Drang*.

We close the CD with a symphony of Emanuel's elder brother, Wilhelm Friedemann, another important representative of the *Empfindsamer Stil*. He was highly esteemed by Emanuel, who once said "He could replace our father better than all the rest of us put together." Friedemann worked mainly in Dresden and Halle but spent his last 20 years seeking employment in other places, never finding a permanent position.

This symphony was probably composed between 1735 and 1740 when Friedemann was in Dresden, the city with the finest orchestra of the time. Written in a free and original style, it was most likely its first movement which later earned it the nickname 'Dissonanzen-Sinfonie'. Striking harmonies and dissonant melodic leaps are combined with sudden fermatas to create the dramatic instability typical of *Sturm und Drang*. A melancholic and somehow charming second movement is followed by an agitated Allegro, rife with unexpected dramatic moments. The minuets at the end of this symphony give an elegant and (almost) sober conclusion to this journey through some of the most extreme emotions latent in music.

Emanuel Bach's last public performance took place on 9 April 1786 in Hamburg, with pieces by his father (whom he said to be his only keyboard and composition teacher), 'I know that my Redeemer liveth' from Handel's 'Messiah' and some of his own compositions. He died in 1788 and was active as a composer until his final days.

Claudio Ribeiro

The Hague, December 2014