

# LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Wednesday, March 28, 2018, at 7:30 pm

*Virtuoso Recitals*

**Christian Tetzlaff, *Solo Violin***

ALL-BACH PROGRAM

**Sonata No. 2 in A minor, BWV 1003 (1720)**

Grave  
Fuga  
Andante  
Allegro

**Partita No. 2 in D minor, BWV 1004 (1720)**

Allemande  
Courante  
Sarabande  
Gigue  
Chaconne

*Intermission*

**Sonata No. 3 in C major, BWV 1005 (1720)**

Adagio  
Fuga  
Largo  
Allegro assai

**Partita No. 3 in E major, BWV 1006 (1720)**

Preludio  
Loure  
Gavotte en rondeau  
Menuets 1 and 2  
Bourrée  
Gigue

*Please make certain all your electronic devices are switched off.*

---

**This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.**

---

Alice Tully Hall, Starr Theater  
Adrienne Arsht Stage

## Great Performers

Support is provided by Rita E. and Gustave M. Hauser, Audrey Love Charitable Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

Public support is provided by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Endowment support for Symphonic Masters is provided by the Leon Levy Fund.

Endowment support is also provided by UBS.

Nespresso is the Official Coffee of Lincoln Center

NewYork-Presbyterian is the Official Hospital of Lincoln Center

---

### UPCOMING GREAT PERFORMERS EVENTS:

*Sunday, April 15 at 11:00 am in the Walter Reade Theater*

**Chad Hoopes**, violin

**David Fung**, piano

PROKOFIEV: Violin Sonata in D major

DVOŘÁK: Romantic pieces

RAVEL: Tzigane

*Tuesday, April 17 at 7:30 pm in Alice Tully Hall*

**Richard Goode**, piano

BYRD: Two Pavans and Galliards

BACH: English Suite No. 6 in D minor

BEETHOVEN: Sonata No. 28 in A major

DEBUSSY: Préludes, Book 2

*Tuesday, April 19 at 7:30 pm in Alice Tully Hall*

**Mark Padmore**, tenor

**Paul Lewis**, piano

SCHUMANN: Liederkreis

BRAHMS: Six songs

SCHUMANN: Dichterliebe

For tickets, call (212) 721-6500 or visit [LCGreatPerformers.org](http://LCGreatPerformers.org). Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a Great Performers brochure.

**Visit [LCGreatPerformers.org](http://LCGreatPerformers.org) for more information relating to this season's programs.**

Join the conversation: [@LincolnCenter](https://twitter.com/LincolnCenter)

---

*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*

# Snapshot

By Paul Schiavo

Bach's compositions for solo violin consist of three sonatas and an equal number of partitas, the latter being simply dance suites by another name. In 1720 Bach wrote out a fair copy of these six pieces, which he evidently considered a unified set, but they were not published during his lifetime. His motivation for creating this music remains unknown. Bach himself was a capable violinist, but the violin writing embodied in these works indicates that he fashioned them with a truly virtuoso performer in mind. Whether this was a violinist known to Bach or an ideal player of his imagining remains a matter for speculation.

In both the partitas and sonatas, Bach amplified the possibilities for contrapuntal playing by an unaccompanied violin, using multiple-stops (bowing across two or more strings at once) and quick changes of register to provide harmonies and counterpoint to the sort of single-line melodies the instrument usually plays. Through these devices, and by exploiting the entire range of the instrument, Bach managed to create music as rich and complete as that which he wrote for ensembles or for keyboard instruments. J.N. Forkel, the composer's early biographer, remarked of this achievement: "He [Bach] has so combined in a single part all the notes required...that a second part is neither desired nor possible."

This evening we hear the second and third pairs of sonatas and partitas in the same sequence as they appear in Bach's fair copy of the music.

—Copyright © 2018 by Paul Schiavo

## Timeframe

### ARTS

**1720**

**Bach's Violin Sonatas Nos. 2 & 3; Partitas Nos. 2 & 3**

English poet and essayist John Hughes dies.

### SCIENCE

**1720**

Japan's ruler allows the import of European books, leading to advances in science and medicine.

### IN NEW YORK

**1720**

William Burnet, godson of England's King William, arrives to assume governorship of New York and New Jersey.

By Paul Schiavo

**Sonata No. 2 in A minor, BWV 1003 (1720)**

**Partita No. 2 in D minor, BWV 1004 (1720)**

**Sonata No. 3 in C major, BWV 1005 (1720)**

**Partita No. 3 in E major, BWV 1006 (1720)**

JOHANN SEBASTIAN BACH

*Born March 21, 1685, in Eisenach, Germany*

*Died July 28, 1750, in Leipzig*

Bach's partitas and sonatas for solo violin constitute one of the more remarkable portions of his compositional output. Each of the sonatas follows a four-movement plan yielding the slow-fast-slow-fast pattern favored by German composers of his day. The second movement of Bach's solo violin sonatas is always a fugue, and it is here that the composer's ability to create three-dimensional musical space with solo violin is put to its most severe test. *Fugue*, with its fabric of statements, answers, and echoes among different melodic strands sounding in counterpoint, implies a multiplicity of voices. A keyboard instrument can play these different melodic voices, but to achieve a comparable effect with the violin severely stretches the instrument's capacity. Bach's use of the violin alone to create fugal counterpoint is extraordinary.

Unlike the sonatas, Bach's partitas follow no strict formal plan but present a succession of dance pieces that range from four to six movements. These works preserve the typical rhythms and characters of their sources but transcend dance music, becoming vehicles for sophisticated compositional invention. Bach's three partitas for solo violin use French dances, which were widely known not only in France but in Germany and elsewhere, and which he also employed in his suites for keyboard and for orchestra.

**Sonata No. 2 in A minor, BWV 1003**

*Approximate length: 22 minutes*

The opening movement of Bach's A-minor Sonata for unaccompanied violin conveys an almost improvisational air, suggesting that we hear the movement as a prelude to the ensuing fugue. That second movement has as its subject a terse, dance-like theme whose contrapuntal statements and answers alternate with episodes devoted to elaborating passagework. There follows a slow movement in the style of an aria, its melodic line unfolding against a background of rhythmically steady repeated notes. Unlike these first three movements, the finale makes no use whatsoever of multiple-stops. But repeated phrases embedded in its rapid stream of melody imply musical echoes, and these significantly enrich the movement's discourse.

### **Partita No. 2 in D minor, BWV 1004**

*Approximate length: 25 minutes*

The Partita No. 2 in D minor, BWV 1004, is widely regarded as the most remarkable of Bach's works for solo violin, chiefly on account of its finale. This movement, the *Chaconne*, stands as one of the composer's most distinguished achievements. Using the restrictive chaconne procedure as a foil to his imagination, Bach spins a continuous series of countermelodies against the brief harmonic sequence whose repetitions underlie the work. The germinal theme over which the linear details unfold provides both a series of austere but expressive harmonies and an inviolable pattern of four-measure phrases. Together with Bach's fertile melodic writing, these elements give the music a sense of inexorable progression. The music eventually reveals a coherent large-scale form of three broad sections, the central part turning to the major mode to relieve the stern D-minor harmonies of the opening and closing paragraphs. Within these sections the music acquires further shape, as accelerating figuration and increasingly charged rhetoric build periodically to strong climaxes.

Four short dances precede this *Chaconne*. The *Allemande* and *Courante* each consists of a single melody line, though Bach writes these lines in such a way that harmonic movement is clearly outlined. In the *Sarabande*, however, as in the *Chaconne*, Bach resorts to extensive multiple stopping, so that the harmonies are not just implied but actually heard. The *Gigue* reverts to an unaccompanied texture, but its rapid string crossing, arpeggio figures, and sequential phrases once again give the impression of fully realized music.

### **Sonata No. 3 in C major, BWV 1005**

*Approximate length: 22 minutes*

The Sonata in C major is the most impressive of Bach's three sonatas for unaccompanied violin. Not only is it larger in scale than the other two solo sonatas, it is generally more ambitious in its use of the single instrument.

Bach constructs opening *Adagio* on the foundation of a dotted (iambic) rhythm that runs dependably through most of the movement. As sturdy as it is brief, this recurrent figure supports a generous outpouring of melody and full-bodied harmonies achieved through multiple-stops. The fugue that constitutes the second movement is a large-scale, fully developed piece of contrapuntal writing, with themes and counterthemes all in place. Several episodes resort to flowing passagework in just one melodic line at a time, but these only throw the prevailing multiple-stop counterpoint into sharp relief.

After the considerable complexity of this second movement, Bach relaxes a bit in the third, casting it as an aria discreetly harmonized with occasional

notes from the violin's lower strings. The finale, like that of the A-minor Sonata, foregoes the use of multiple-stops. Instead, Bach shapes the movement with a steady flow of sixteenth-notes that runs nearly unbroken from the first measure to the last.

**Partita No. 3 in E major, BWV 1006**

*Approximate length: 18 minutes*

Bach's final partita for solo violin comprises six movements, more than either of the other pieces of this kind, but the individual movements are generally shorter. The well-known *Preludio*, with its rapid alternate-string bowings, leads to a slow and highly expressive *Loure*. Bach constructs the third movement's *Gavotte* as a rondo, with several statements of its catchy melody alternating with more far-ranging episodes.

As was his practice in other suites, Bach designs his minuet movement in a broad A-B-A form, an initial dance repeating following a second one of more relaxed character. Last come a *Bourrée* and a *Gigue*, the latter a quick dance in triplet rhythms and Bach's favorite finale for dance suites.

*Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.*

—Copyright © 2018 by Paul Schiavo

# Meet the Artist



GIORGIA BERTAZZI

## **Christian Tetzlaff**

---

Known for his musical integrity, technical assurance, and compelling interpretations, Christian Tetzlaff has performed and recorded a broad spectrum of the repertoire, from Bach's unaccompanied sonatas and partitas and 19th-century masterworks, to concertos by Bartók, Berg, and Shostakovich and world premieres of contemporary works. Also a dedicated chamber musician, he frequently collaborates with distinguished artists including Leif Ove Andsnes and Lars Vogt, and is the founder of the Tetzlaff Quartet, which he formed in 1994 with violinist Elisabeth Kufferath, violist Hanna Weinmeister, and his sister, cellist Tanja Tetzlaff.

Mr. Tetzlaff has been in demand as a soloist with most of the world's leading orchestras and conductors, including the orchestras of Chicago, Cleveland, Boston, Philadelphia, New York, San Francisco, Los Angeles, St. Louis, Pittsburgh, Minnesota, Montreal, and Toronto, as well as with the Berlin and Vienna Philharmonics, London Symphony Orchestra and London Philharmonic, Leipzig Gewandhaus Orchestra, Dresden Staatskapelle, and the Royal Concertgebouw Orchestra in Amsterdam. He also appears at prominent summer music festivals, including Verbier, Salzburg, Tanglewood, Edinburgh, The Proms, and Lincoln Center's Mostly Mozart Festival.

During the 2017–18 season, Mr. Tetzlaff performs on four continents. His North American appearances include re-engagements with the Pittsburgh, St. Louis, and Montreal symphonies; solo Bach recitals in New York, San Francisco, and Ottawa; and a U.S. tour with the Tetzlaff Quartet. Internationally, he works with orchestras in London, Berlin, Frankfurt, Prague, Helsinki, Amsterdam, Moscow, Tel Aviv, Dubai, and Tokyo, among others; appears with the Tetzlaff Quartet and in trio performances with Tanja Tetzlaff and Lars Vogt; and is artist-in-residence at London's Wigmore Hall.

Mr. Tetzlaff's recordings have received numerous prizes and awards, including the Diapason d'Or, Edison, Midem Classical, and Echo Klassik awards, as well as several Grammy nominations. In 2016 Mr. Tetzlaff recorded the complete Bach Sonatas and Partitas for a third time, and the following year released a new CD with the Tetzlaff Quartet featuring quartets by Schubert and Haydn.

Born in Hamburg in 1966, Mr. Tetzlaff studied at the Lübeck Conservatory with Uwe-Martin Haiberg and in Cincinnati with Walter Levin. He plays a violin modeled after a Guarneri del Gesù by the German maker Peter Greiner and teaches regularly at the Kronberg Academy near Frankfurt.

---

## **Lincoln Center's Great Performers**

Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

---

## **Lincoln Center for the Performing Arts, Inc.**

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.



Great Performers

**Lincoln Center Programming Department**

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Jordana Leigh, *Director, David Rubenstein Atrium*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Viviana Benitez, *Associate Producer, David Rubenstein Atrium*

Walker Beard, *Production Coordinator*

Meera Dugal, *Programming Manager, David Rubenstein Atrium*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*

*Mr. Tetzlaff's representation:*

CM Artists

[www.cmartists.com](http://www.cmartists.com)