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diana dohererty
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THE BACH ALBUM

concertos for oboe & oboe d'amore

ABC
Classics

I didn't always love Bach this much. Just ask my piano teacher back when I was 14, who tried valiantly to get me to practise the three-part inventions... But then he introduced me to the Chromatic Fantasy and Fugue, and the D major Partita, and my whole perception changed. Around that time I had the opportunity to play oboe in some concerts with the Bach Society in Brisbane, and as a ring-in with the Conservatorium Orchestra, and I discovered cantatas like 'Sleepers, Wake' and the Easter and Christmas Oratorios. From then on I was completely in love.

When I moved to Melbourne to study, I met the lovely Linda Kent, and had lessons with her in Baroque style. I remember the first time we performed this Bach Sonata (nicknamed 'The Big Bach' as it is physically demanding, and also there is a shorter one in the same key) in concert practice, and the surprise I felt at the end that I was still alive. Subsequently in my travels I had the opportunity to play it with a number of wonderful players, but it has always been 'our' piece in my mind. In a way this whole project to record works by Bach grew from this association and musical dialogue.

With the concertos, we wanted to retain that sense of dialogue and collaboration – hence the single strings and the chamber-music approach. Bach just never ceases to amaze me, and I find with the transparency of the single strings you can look into the parts like looking into a crystal, turning it and seeing the perspective change – such intellectual depth and yet so much beauty and capacity to touch emotionally.

On an oboe note, as it took a while to record all this music, I have actually changed oboes during the time frame. Both are Marigaux oboes, the D minor concerto a 901, and the sinfonias and sonata an M2. The d'amore is a Loree. I have tried with my reeds to have a more 'Baroque' approach to sound and articulation (shorter, wider, longer scrape than usual), inspired by the fantastic Baroque players I was working with and in an attempt to emulate the ease with which they play.

Diana Doherty

Concerto in D minor for Oboe, BWV1059R

[12'14]

Reconstruction: Arnold Mehl

- | | | |
|----------|-------------|------|
| 1 | I. Allegro | 5'59 |
| 2 | II. Adagio | 2'45 |
| 3 | III. Presto | 3'26 |

Concerto in D major for Oboe d'amore, BWV1053R

[19'46]

Reconstruction: Arnold Mehl

- | | | |
|----------|---------------|------|
| 4 | I. Allegro | 8'09 |
| 5 | II. Siciliano | 4'55 |
| 6 | III. Allegro | 6'36 |

Concerto in A major for Oboe d'amore, BWV1055R

[14'54]

- | | | |
|----------|---------------------------|------|
| 7 | I. [Allegro] | 4'29 |
| 8 | II. Larghetto | 5'51 |
| 9 | III. Allegro ma non tanto | 4'27 |

- | | | |
|-----------|---|------|
| 10 | Sinfonia in F minor from Cantata BWV12 'Weinen, Klagen, Sorgen, Zagen' | 2'40 |
|-----------|---|------|

- | | | |
|-----------|--|------|
| 11 | Sinfonia in C minor from Cantata BWV21 'Ich hatte viel Bekümmernis' | 3'05 |
|-----------|--|------|

Oboe Sonata in G minor, BWV1030b

[17'51]

- | | | |
|-----------|------------------------------------|------|
| 12 | I. Andante | 8'01 |
| 13 | II. Siciliano (Largo e dolce) | 3'40 |
| 14 | III. Presto (Alla breve) – Allegro | 6'03 |

Total Playing Time 71'14

Diana Doherty OBOE
Ironwood

Rachael Beesley *violin I*, Julia Fredersdorff *violin II*,
Nicole Forsyth, Valmai Coggins **10** *viola*, Daniel Yeadon *cello*,
Kees Boersma **1**-**4**, **6**, **7**, **9**, Kirsty McCahon **5**, **8**, **10**, **11** *double bass*,
Linda Kent *harpsichord, chamber organ*

Though Bach composed some splendid single instrumental movements with oboe solo for his cantatas, his surviving autograph manuscripts and authenticated copies of his music do not include either a complete solo concerto, or solo sonata, for this, the second most important orchestral instrument of the first half of the 18th century. It seems highly unlikely, however, that this is the result of a conscious act of omission on Bach's part. Rather, it seems that Bach did compose both concertos and at least one sonata for oboe, second only to the ubiquitous violin, in fact, as solo instrument of choice for composers who – like Bach in Saxony, Telemann in Hamburg, and Handel in London – practised the new Italian style in northern Europe during the second and third decades of the century.

Setting aside his many authenticated concertos with two or more soloists – the six Brandenburg Concertos (BWV1046-1051), the Triple Concerto (BWV1044), the Concerto for Two Violins (BWV1043), and the concertos and concerto arrangements for two, three and four harpsichords (BWV1060-1065) – autograph scores of the music of a total of only seven (or more correctly, six and a bit) solo concertos by Bach have survived. In their latest form, in a manuscript score Bach drafted in Leipzig in the 1730s, all are solo harpsichord concertos. However, two also exist in earlier versions for solo violin (BWV1041 and BWV1042 for violin correspond, more or less note-for-note, respectively with BWV1058 and BWV1054 for harpsichord). Bach also recycled some or all of the movements of another three solo harpsichord concertos (BWV1052, 1053 and 1056), again more or less note-for-note, from movements of his sacred cantatas.

Pessimistically, one might think that these half-a-dozen or so solo concertos represent only part of a once much larger body of music, most of which is now lost. However, American musicologist Joshua Rifkin has argued that 'the very intensity with which Bach recycled his instrumental works tells us precisely the opposite – that he in fact wrote only a limited number of such pieces, which he then had constantly to adapt to ever new situations.'

This, indeed, has long been the strong suspicion of leading Bach scholars, who have found within this small body of six or seven concertos conclusive evidence of further arrangements. Important clues include the tiny copying errors Bach made when arranging the music from one instrument to another, or transposing it from one key to another. Thus, even though the original score has disappeared, it can be proved, for instance, that Bach arranged the D minor Harpsichord Concerto (BWV1052) from a lost

violin concerto. And by using the same techniques, scholars have reconstructed as many as three solo concertos – the works recorded here – as originally composed by Bach for oboe and oboe d'amore.

The Weimar Oboe Sinfonias (BWV21 & BWV12)

Such detective work is not needed to recover Bach's very first attempts at writing orchestral solos for the oboe. Having served briefly at the Weimar court as a violinist in 1703, Bach returned there in 1708 to take up the position of chapel organist, and violinist again, in the small court orchestra of Wilhelm Ernst, the senior of the two reigning dukes (uncle and nephew) of Sachsen-Weimar. Under the ultimate direction of the often absent Capellmeister ('Director of Chapel Music') Johann Samuel Drese (1644-1716), and his son and deputy, Johann Wilhelm Drese, the ducal ensemble consisted of a permanent core of a dozen musicians. In 1714, for instance, the court records list them as three violinists, a bassoonist, a double-bass player, six trumpeters and a timpanist. And almost the same line-up appears in a cantata that Bach composed for the court chapel in May that year (BWV172, scored with two violins, two violas, bass, bassoon, organ, three trumpets and timpani).

Most of these would probably have been capable of playing several instruments (wind and brass players, for instance, frequently also played violins), and some of the trumpeters or other hired freelancers may plausibly have played the three orchestral oboe parts in Bach's cantata for Christmas Day 1714 (BWV63). Elsewhere, orchestral oboes appear relatively seldom in Bach's Weimar scores, though several cantatas do include prominent solo oboe parts (including BWV152, BWV31 for tenor oboe, and BWV185). And while Bach's Weimar oboe soloist still remains unidentifiable by name, the two most beautiful slow movements Bach wrote for him as sinfonias ('symphonies', or instrumental introductions) to Weimar cantatas, recorded here, reveal his expressive talent as a player.

Bach's most fruitful composing period at Weimar began in 1713, with the return to the court that April of the young student-prince Johann Ernst (1696-1715), who had spent the previous two years in university studies in Holland. Himself an able musician and composer, Ernst is thought to have brought back from Amsterdam a large collection of recent Italian instrumental music, including prints of sonatas and concertos by Corelli, Albinoni, Marcello and Vivaldi. At the prince's request, in the later

months of 1713, both Bach and his colleague Johann Gottfried Walther (one of the Weimar town church organists) made their now famous solo keyboard arrangements of a large selection of these originally orchestral concertos (including Bach's arrangement of one of the prince's own pieces as BWV982). Some of Bach's own first orchestral concertos are also thought to date from this period of close contact with Italian models, including an earlier version of the First Brandenburg Concerto (BWV1046), with the beautiful solo oboe and violin duet in its slow movement, which served originally as the Sinfonia to the 'Hunt' Cantata (BWV208), premiered for the birthday of the 'other' Weimar duke, Christian (1682-1736), the nephew of Bach's employer, on 23 January 1713.

The C minor Sinfonia to the Weimar chapel cantata 'Ich hatte viel Bekümmernis' ('I have many afflictions') (BWV21) is Bach's next datable movement for oboe solo in the new concerto style. According to Bach's autograph inscription on the score, it was performed on the third Sunday after Trinity (17 June) 1714. However, the oboe part shows evidence of a performance of the first nine movements only (the Sinfonia included), probably on the same Sunday in 1713 (2 July). Again a sombre slow movement, the Sinfonia is a closely knit duet for the solo oboe and the first violin. Embellishing the steadily paced rhythmic and harmonic framework provided by the 'walking' bass line, their duettists' successive phrases counterpoint each other in a manner Bach fully developed later in his Concerto for Oboe and Violin (BWV1060).

On 2 March 1714, Bach was promoted from Court Organist to Concertmeister ('Concertmaster'), responsible for leading the court orchestra from the violin, and for composing a new sacred cantata each month for performance during chapel services. He wrote the second of these new cantatas, 'Weinen, Klagen, Sorgen, Zagen' (BWV12), for first performance on 'Jubilate' Sunday (third Sunday after Easter), 22 April 1714. The first part of the cantata (based on the Sunday gospel reading, John 16: 16-23) is deeply sorrowful, yet prophesying future joy ('Ye shall weep and lament, but the world shall rejoice: and ye shall be sorrowful, but your sorrow shall be turned into joy'). Bach essays the deepest depths of this sorrowfulness in the opening pair of movements. The second, the chorus 'Weinen, Klagen, Sorgen, Zagen' ('Weeping, wailing, fretting, fearing'), is the same choral passacaglia that Bach later adapted at Leipzig as the 'Crucifixus' of the Mass in B minor (BWV232). Preceding it is this short instrumental Sinfonia (*Adagio assai*) in F minor. As in the earlier Weimar oboe sinfonias, the florid figuration of the

solo oboe part resembles the ornamented adagios in the 1710 Amsterdam edition of Corelli's Op. 5 Sonatas, possibly one of the new publications that Johann Ernst brought back from Holland.

Two chains of events clouded Bach's later years at Weimar. Only a little more than a year after his return from Amsterdam, in mid-1714 the composer-prince Johann Ernst became seriously ill, and died a year later. He had been the chief patron of the vogue at court for new Italian instrumental music, and it did not long outlive him. Then in 1716, following the death of the incumbent, old Drese, his deputy, the younger Drese, was appointed new court Capellmeister in his place. Though Bach probably only ever had a slim chance of being appointed to the post, it seems to have rankled with him that he was not, and, possibly in protest, he virtually ceased to compose new cantatas for the court chapel, and actively began seeking employment elsewhere.

A Cöthen Oboe Sonata (BWV1030b)

In 1717 Bach finally fulfilled his ambition to be appointed Capellmeister, not at Weimar, but to Prince Leopold of Anhalt-Cöthen. Though Cöthen was a much less prestigious court, Leopold, a music-lover, doubled Bach's Weimar salary. The prince had also hired several other fine instrumentalists from Berlin when the royal Hofkapelle court orchestra there was disbanded in 1713. Among them was the oboist Johann Ludwig Rose (1675-1759), evidently esteemed by the prince not only as a performer, but as a travelling companion, since he was one of a quintet of instrumentalists the prince selected from his 17-strong orchestra, along with Bach, to accompany him when he went to 'take the waters' at the Carlsbad spas in 1720.

Though Bach had written single concerto-style movements for the oboe soloist at Weimar, circumstantial evidence suggests that it was for Rose, at Cöthen, that he composed his first full three-movement oboe concerto, most likely either BWV1059R, recorded here, or the aforementioned double concerto for oboe and violin (BWV1060). Probably also for Rose did he compose this Oboe Sonata (BWV1030b), believed to be the original version of the work that later became the Flute Sonata in B minor (BWV1060). As with the oboe concertos discussed below, the evidence supporting this claim is incomplete, in this case a copy of the harpsichord accompaniment only, and in the unexpected key of G minor. Since the flute of Bach's day could not have played the corresponding solo part in G minor,

the missing soloist must have been either a violin or an oboe, but oboists argue that, of these two, it is their instrument that matches the character of the music more closely.

Whether played on oboe or flute (or even, as occasionally, on violin) this is the single most splendid and ambitious of Bach's solo sonatas, composed with a fully fleshed-out (obligato) harpsichord accompaniment that comes close, at times, to being orchestral and concerto-like in style. In the faster outer movements, the right hand (treble voice) of the harpsichord sometimes accompanies and sometime duets with the oboe, while its left hand provides the bass. By contrast, in the major-keyed middle movement, the two instruments pass florid slow phrases between them, again almost suggesting that there was an even earlier version of the movement for oboe and violin soloists (the harpsichord having taken over the original violin part). Simply marked *Largo e dolce* in the later flute version, the movement is labelled *Siciliano* in the harpsichord score. The final movement is in two sections; the first (*Presto*) is a fugue on an eight-bar theme, the second section (*Allegro*) a lively gigue (jig).

Three Reconstructed Leipzig Concertos (BWV1053R, BWV1055R, BWV1059R)

In 1723, Bach moved to Leipzig, to become the city's Director of Music. Accounts of Bach's early Leipzig years used to focus, foremost, on his role as town Kantor, which placed him in overall charge of the music performed during services in Leipzig's five principal (Lutheran) churches. However, a 1723 newspaper report also names him as the new 'director of the civic Collegii Musici' ('Music Clubs'), suggesting he was also hired to show leadership in the town's secular music. If not earlier, certainly by 1729, Bach had assumed control of the most important Collegium Musicum, and was directing weekly two-hour performances (of both orchestral and vocal-choral music) to paying audiences of upwards of 200, on summer Wednesday evenings in Gottfried Zimmermann's Coffee Gardens at the Grimmaische Tor outside the walls, and on winter Friday nights in Zimmermann's Coffee House in the Catherinenstrasse in the town centre. A second concert was also performed each week during the three 3-week trade fairs each year, at New Year, Eastertide (around Jubilate Sunday), and St Michael's Day (late September). This Collegium had been founded by Telemann when he was a student at

Leipzig University in 1701/2, and later metamorphosed into the 'Gewandhaus Concerte', and the modern Leipzig Gewandhaus Orchestra.

At Bach's disposal in both secular and sacred spheres were the professional *Stadt Pfeifern* ('town pipers', or the town council's band), which during the late 1720s nominally included three violinists, two trumpeters, two oboists and a bassoonist, to which Bach added another eight or ten players whenever possible from among students at the University and other local musicians. Bach's orchestral first oboist Johann Kaspar Gleditsch (1684-1747) was almost certainly the original soloist in the concertos recorded here. As evidence of his wider musical interests, Gleditsch is listed as one of the original subscribers to the 1733 printed edition of Telemann's *Tafelmusik* ('table music').

The latest source of the music of the solo concertos on this disc is Bach's own autograph manuscript of the concertos as he had newly arranged them in the 1730s for solo harpsichord and strings, for performance by the Leipzig Collegium Musicum. This manuscript falls into two sections, the larger of which, a complete set of six concertos, Bach probably copied out second (though it was later bound in first position). The other, smaller section (now bound at the end) appears to be all that remains of an earlier, stalled attempt at another set of six concertos, of which the first (BWV1058) is complete, followed by only the stump of the second, consisting of just 9-10 bars of the opening movement of this concerto (BWV1059). Fortunately, the rest of the music of this first movement stub still exists as the Sinfonia to Part 1 of the cantata 'Geist und Seele wird verwirret' ('Spirit and soul become confused') (BWV35), which Bach performed at Leipzig in the latter half of 1726. There, as in the harpsichord stump, the solo part is scored for keyboard (organ). Meanwhile, the fact that Part 2 of the same cantata also opens with an orchestral Sinfonia (*Presto*), likewise an extended movement in concerto style, strongly suggests that it would have been the earlier version of BWV1059's missing finale.

Bach scholarship is also close to unanimous (or as unanimous as it is ever likely to be) in identifying the original second movement of this concerto as a piece that Bach later recycled as the slow movement of another harpsichord concerto (BWV1056). Crucially, however, there is also an earlier version of it, with oboe solo, as Sinfonia of the cantata 'Ich steh' mit einem Fuss im Grabe' ('I stand with one foot in the grave') (BWV156), performed at Leipzig on 23 January 1729. It was on this basis,

as recently as 1983, that Arnold Mehl toppled previous theories favouring the violin or even flute, and made the first reconstruction of the entire work, likewise, with oboe soloist.

The two concertos for oboe d'amore recorded here were certainly composed, or at least rearranged for the instrument, after Bach arrived in Leipzig in 1723. According to the *Musicalisches Lexicon* (musical dictionary) that Bach's former Weimar colleague Johann Gottfried Walther published in 1732, the oboe d'amore (or 'Hautbois d'Amour') was a recent invention, having appeared around 1720. Bearing this out, the earliest still surviving example of the instrument (in the Music History Museum in Stockholm) is inscribed with the date '1719'. Despite the erotic connotations of its name, the 'oboe of love' was essentially just an oboe at alto pitch, larger than the standard oboe and tuned a minor third lower (the open pipe sounded A below middle C), but smaller than the tenor-pitched oboe known as the cor anglais ('angle horn'). Otherwise, instead of the oboe's usually widely splayed bell, it ended in an exotic-looking bulb. Bach almost certainly first encountered the instrument on arriving in Leipzig in May 1723), where it was a speciality of a local instrument-maker, J.H. Eichentopf, and already in use by the city's leading oboist. Bach soon began featuring the oboe d'amore in his compositions, composing prominent new solos for Kaspar Gleditsch.

It was the English musicologist Donald Tovey who, in Volume 2 of his famous *Essays in Musical Analysis* (1935), suggested that Bach had arranged the harpsichord concerto BWV1055 from a lost original for oboe d'amore. However, unlike the other two concertos recorded here, whose reconstructions depend equally on cantata movement versions, the harpsichord arrangement is the sole surviving source of the music used in the now almost 'official' oboe d'amore reconstruction. It was published by Wilfried Fischer in 1970, in volume VII/7 of the definitive *Neue Bach Ausgabe* (New Bach Edition).

Since the old Bach-Gesellschaft ('Bach Society') complete printed edition appeared in the second half of the 19th century, it has been recognised that all three movements of the Harpsichord Concerto in E major (BWV1053) have corresponding versions, with organ soloist, in movements of two Leipzig cantatas, BWV169 and BWV49. But it was not until 1957 that, upon a careful rereading of surviving manuscripts, Ulrich Siegele demonstrated conclusively that both the cantata (organ-solo) and concerto (harpsichord-solo) versions had been preceded by another lost concerto for a solo melody instrument. Siegele thought the original solo instrument was 'probably' the oboe d'amore. But in 1970, in the

above-mentioned volume of concerto reconstructions in the *Neue Bach Ausgabe*, Wilfried Fischer remained unconvinced, and did not include the work. In 1983, however, Arnold Mehl published a convincing reconstruction of the lost concerto for oboe d'amore in D major (the same pitch Bach used for the movements from Cantata 169). More recently, Gregory Butler has strengthened the case for an oboe (d'amore) original by arguing that certain structural similarities suggest Bach modelled the first movement on Albinoni's Concerto for Two Oboes, Op. 9 No. 4, published in 1722, a work he must therefore have first come across after he moved to Leipzig in 1723.

In each case, the form of the movements in the harpsichord concerto can be shown to be the latest version. Its first movement derives, more or less note-for-note, from the opening instrumental Sinfonia of the cantata 'Gott soll allein mein Herz(e) haben' ('God alone shall have my heart') (BWV169), performed at Leipzig on Sunday 20 October 1726. The original oboe d'amore version of the movement, performed here, is therefore earlier still. The second movement of the oboe d'amore version can likewise be reconstructed from the harpsichord original, but more directly, as the intervening cantata version, again from BWV169, is this time not an instrumental piece, but a siciliano aria, 'Stirb in mir, Welt' ('Die in me, O world'), in B minor. (The aria's alto voice part and a central section eight bars long, added by Bach specifically for the cantata, are not part of the concerto versions.)

Finally, the third movement of the harpsichord version derives from the opening instrumental Sinfonia to the cantata 'Ich geh und suche mit Verlangen' ('I go and seek thee with longing') (BWV49), first performed on 3 November 1726, only a fortnight after the other cantata source (BWV169). From this it can be deduced that Bach composed the original concerto, or at least adapted it for Kaspar Gleditsch to play on the oboe d'amore, some time during his first three years in Leipzig.

Graeme Skinner



Diana Doherty

Diana Doherty was born in Brisbane and completed her undergraduate degree at the Victorian College of the Arts in Melbourne, studying oboe with Stephen Robinson. She then went to Switzerland to study with Thomas Indermühle at the Zurich Conservatorium, and became the principal oboist of the Lucerne Symphony Orchestra until 1997, when she returned to Australia to take up the position of principal oboe with the Sydney Symphony Orchestra, a position she still holds today.

Competition successes have included the Prague Spring Festival (First Prize for oboe, 1991) and the Young Concert Artists International Auditions, which she won in 1995, and she has received the MO award for Classical/Opera performer of the year (for the premiere of the Oboe Concerto by Graeme Koehne) and an ARIA award for the premiere of the Ross Edwards Oboe Concerto. She has also performed the Edwards concerto with the New York Philharmonic under Lorin Maazel at the Lincoln Center in New York, with the Liverpool Philharmonic in the UK, and with the Hong Kong Philharmonic and the Orchestra Ensemble Kanazawa, as well as throughout Australia.

Her recordings for CD include concertos by Haydn, Mozart, Martinů and Zimmerman with the Symphony Orchestra of Lucerne, released in Europe on Pan Classics; Graeme Koehne's Oboe Concerto *Inflight Entertainment* for Naxos; a CD with the Goldner Quartet and Paul Grabowsky for the HUSH Collection benefitting children's hospitals in Australia; and, for ABC Classics, *Romantic Oboe Concertos* with the Queensland Symphony Orchestra under Werner Andreas Albert, *Blues for DD* (a recital program of folk- and jazz-influenced works with pianist David Korevaar); *Souvenirs – Sublime Music for the Oboe*, Ross Edwards' Oboe Concerto with the Melbourne Symphony Orchestra, Carl Vine's Oboe Concerto with the Tasmanian Symphony Orchestra, and the Bach Concerto for Violin and Oboe with Richard Tognetti and the Australian Chamber Orchestra.

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Diana Doherty thanks...

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