

J.S. Bach
Brandenburg Concertos
Apollo Ensemble



This recording presents alternative versions of three famous works by J.S.Bach., indeed the Brandenburg Concertos of Bach are among the best known and loved pieces of 18th century.

These alternative settings are all attributed to Bach himself. In presenting the pieces in unfamiliar versions, it is not our purpose to contribute to any debate about authenticity or legitimacy. Although there seems to be evidence that at least some of these versions do predate their better-known transcriptions, it is not on the basis of proposed greater "authority" that we wish to bring them to the public, our goal is an artistic one, namely: to confront the listener with an alternative perspective to the familiar version. Greater transparency and a more perfect balance achieved by means of a reduction in the number of tutti parts, reveals the essential structural integrity of each of the pieces. It can be argued that the structure is somewhat veiled in the fuller instrumental versions.

The 3 'new' versions presented here may be divided into two groups: Part 1 includes Brandenburg concertos IV and V. The Brandenburg IV is best known as performed on violin, 2 recorders, strings and continuo in G major. In the version recorded here it is in F major and the harpsichord has assumed the solo violin part. Naturally, it has been much altered, being conceived here for a polyphonic rather than a melodic instrument. Brandenburg V (in extant early version BWV 1050a) in this earliest version is slightly 'thinned out', using a violone alone rather than having it

doubled by a cello. In addition, the harpsichord *cadenza* in the 1st movement is somewhat different from and a little shorter than its more famous later version. There are several more bars in the 3rd movement than listeners will be accustomed to and a few small differences – usually simplifications – in some melodic figures in the other movements.

The second part includes the 2nd Brandenburg concerto. Several scholars (including Christian Friedrich Penzel) claim that we may be dealing here with the earliest version of this works The 2nd Brandenburg concerto is still scored for the same four soloists — violin, recorder, oboe and trumpet — but in this version there are no other strings, no *ripieno* group. Rather than sounding like a small orchestral work it now sounds like a chamber concerto in the Vivaldian style.

Astute listeners might also notice that the pitch in which the pieces are played is unusual. In the 18th century, every city town and city in Europe had its own system of weights, measurements and pitch. Attempts to standardise pitch were first set down in law in France in 1859 with A =435 Hertz and only as late as 1939 was the pitch standard of A=440Hertz internationally accepted. Fashionable innovations such as the oboe and the bassoon were introduced into Germany from France in the last quarter of the 17th century, largely by immigrant Huguenot musicians. These instruments, developed in France and perhaps Holland were played at a lower chamber pitch. Later the same instruments were reproduced in Germany at slightly higher

pitches but initially the lower French chamber pitch was preferred for a variety of reasons. This recording is at 392 Hertz, which is a whole tone under modern pitch but is considerably nearer to the original pitch standard that the works were performed at. The tone colour and ease of playing adds a mellifluous quality which we hope the listener will appreciate.

Transcription is an essential aspect of Bach's compositional procedure, it reveals the constant reworking of his musical ideas. Juxtaposition of the different versions lays before us his actual compositional process, adapting his own material to suit the occasion, making use of differing textures, reworking and refining the phrasing and the musical ideas, perhaps having to take into account the acoustics of a particular venue or even having to use differing instrumental forces,. In presenting this recording as the leanest version of Bach's Brandenburg concertos, we hope that the listener will enjoy all the more the brilliance of Bach's counterpoint and the remarkable clarity of his musical architecture.

Apollo – son of Zeus and Leto, is the god of light, fine arts and harmony and leader of the nine Muses.

The Apollo Ensemble, founded in 1992, lives up to its name: *ensemble* – together. For the group, ensemble-play means to search for the extremes of playing together and to pursue an intense interac-

tion between its musicians. Apollo is the Greek sun-god who is accompanied by the nine muses, the goddesses of the arts and sciences. These different art forms and the science of playing together are the main source of inspiration for the Apollo Ensemble's projects and programmes. The Apollo Summeracademy, an international course for chamber music is a yearly recurring event. In 2008 the chamber music festival Travelling in Baroque was added in order to programme a wealth of special chamber music around the Apollo Ensemble. The Apollo Ensemble performs all over the world in many leading festivals and major concert halls.

The Apollo Ensemble's artistic leader is violinist **David Rabinovich**. Born in the former Soviet Union, Rabinovich studied with Zahar Bron at the Glinka Conservatory in Novosibirsk. In 1994 he came to the Netherlands to study the baroque violin at the Royal Conservatory of The Hague. Today, the range of his activities is both diverse and international; he is a violinist in several prestigious baroque orchestras, such as the Amsterdam Baroque Orchestra, the Orchestra of the Age of Enlightenment, and King's Consort. Rabinovich is very passionate about chamber music, the most intense form of ensemble playing and musical interaction. His longstanding experience as solo player, artistic leader and concertmaster makes David Rabinovich a frequently invited guest-musician to give master classes, lead projects or coach ensembles.

Marion Boshuizen, harpsichord

At the Conservatory of Utrecht, Marion Boshuizen studied the organ, harpsichord and the art of conducting under Nico van den Hooven and Kees van Houten. In Luzern she studied under Monika Henking and in Zürich under Johann Sonnleitner. In addition, she attended master classes by Harald Vogel and Jos van Immerseel. In the Apollo Ensemble, she is the harpsichord, fortepiano and organ player. Finally, she also works as a continuo player in various other orchestras and ensembles.

Kate Clark, flute

Born 1962 in Sydney, Kate Clark completed her Bachelor of Music at the University of Sydney in 1985. In 1986 she joined the baroque flute class of Barthold Kuijken at the Royal Conservatorium in Den Haag. Kate Clark has performed as a soloist and with chamber ensembles and orchestras throughout Europe including Cantus Cölln, Das Freiburger Barock Orchester, Concerto Köln, Die Deutsche Handel Solisten, Das Reinische Kantorei and "Les Musiciens du Louvre". She has made numerous chamber music recordings.

Kate Clark teaches baroque and renaissance flutes at the Royal Conservatorium in Den Haag.

Annelies Schraa, recorder

Annelies Schraa studied the recorder with Adrienne du Clou. She also attended master classes by Wilbert Hazelzet. After her graduation, she worked in Germany for quite some time. Currently, she works for various ensembles, lending assistance as a soloist at concerts and CD recordings. She also

teaches the recorder and ensemble play.

Reine-Marie Verhagen, recorder

The Dutch recorder player, Reine-Marie Verhagen, studied the recorder with Walter van Hauwe at the then "Amsterdamsch Conservatorium". She also studied with Walter van Hauwe. She finished her studies in 1976 and almost immediately began her teaching career at a diverse number of music colleges (including Enschede and Utrecht). Since 1988 she has been principal recorder teacher at the royal conservatoire in The Hague.

Since 1983, Reine-Marie Verhagen has been a regular member of the Amsterdam Baroque Orchestra, conducted by Ton Koopman.

Hans-Martin Rux (born 1965) studied modern trumpet with Prof. Edmund Buschinger at the Düsseldorf College of Music, and historical trumpet with Friedemann Immer at the Cologne College of Music. This was followed by graduate studies in historical performance practice in Hilversum. Already during his studies, Hans-Martin Rux dedicated himself almost exclusively to the Baroque natural trumpet on which he is today one of the most sought-after performers. As a regular member of Concerto Köln, Hans-Martin Rux is at home in numerous internationally renowned ensembles for early music. In the course of his musical activities, Hans-Martin Rux has already participated in over a hundred CD recordings, including the famous Telemann Concerto with Camerata Köln, sonatas by Schmelzer and Biber with Music Fiata, as well as many of Bach's major works.



Ofer Frenkel completed both Orchestral and Soloists Diplomas in Switzerland during which period he performed with the Tonhalleorchester and the Opernorchester in Zurich. Postgraduate specialisation in 18th century oboes followed at the Schola Cantorum Basiliensis, and at the Koninklijk Conservatorium in The Hague. Ofer Frenkel has performed and recorded in Europe, the USA, Israel and Australia as soloist, in chamber

ensembles and with many leading baroque orchestras including Les musiciens du Louvre, De Nederlandse Bachvereniging, Concerto Köln, Rheinische Kantorei, Australian Brandenburg Orchestra and Jerusalem Baroque Orchestra. He is a member of the chamber ensembles Apollo Ensemble and Accademia Daniel. He has taught summer courses in Australia, Austria and The Netherlands.

J.S. Bach (1685–1750)

Brandenburg Concertos

Apollo Ensemble



CRC 3067

DDD

Brandenburg Concerto II, BWV 1047a

(10:41)

- | | | |
|---|---------------|------|
| 1 | Allegro | 4:58 |
| 2 | Andante | 3:02 |
| 3 | Allegro assai | 2:42 |

Hans-Martin Rux – trumpet, David Rabinovich – violin, Ofer Frenkel – oboe,
Annelies Schraa – recorder, Sergei Istomin – cello, Marion Boshuizen – harpsichord

Brandenburg Concerto V, BWV 1050a

(18:08)

- | | | |
|---|---------|------|
| 4 | Allegro | 7:45 |
| 5 | Adagio | 5:11 |
| 6 | Allegro | 5:13 |

Kate Clark – traverse, David Rabinovich – violin solo, Marion Boshuizen – harpsichord,
Igor Ruhadze – violin, Tamara Mkrtychyan – viola, Sergei Istomin – cello

Concerto in F, BWV 1057 (after Brandenburg Concerto IV)

(15:49)

- | | | |
|---|---------------|------|
| 7 | Allegro | 7:19 |
| 8 | Andante | 3:04 |
| 9 | Allegro assai | 5:27 |


Total Duration:

44:39

Annelies Schraa & Reine-Marie Verhagen – recorder, Marion Boshuizen – harpsichord, David Rabinovich & Igor Ruhadze – violin, Tamara Mkrtychyan – viola, Sergei Istomin – cello

Pitch: a1 = 392 Hz

Recorded August 2008 & July 2009 at Doopsgezinde Kerk Deventer, The Netherlands
Produced by Helix Audio, Bert van Dijk. Engineered by Thomas Oltheten. Apollo Ensemble, The Netherlands: www.apolloensemble.nl apolloensemble@planet.nl
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