Sunday Morning, December 6, 2015 at 11:00

Sunday Morning Coffee Concerts

Jakob Koranyi, Cello

ALL-BACH PROGRAM

**Cello Suite No. 1 in G major (c. 1720)**
- Prélude
- Allemande
- Courante
- Sarabande
- Menuetts I and II
- Gigue

**Cello Suite No. 2 in D minor (c. 1720)**
- Prélude
- Allemande
- Courante
- Sarabande
- Menuetts I and II
- Gigue

**Cello Suite No. 3 in C major (c. 1720)**
- Prélude
- Allemande
- Courante
- Sarabande
- Bourrées I and II
- Gigue

*This program is approximately one hour long and will be performed without intermission.*

*Please join the artist for a cup of coffee following the performance.*

Please make certain all your electronic devices are switched off.

Coffee and refreshments provided by Zabar’s and zabars.com.

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

Walter Reade Theater
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UPCOMING SUNDAY MORNING COFFEE CONCERTS IN THE WALTER READE THEATER:

Sunday Morning, January 10, 2016 at 11:00
Alexander Gavrylyuk, Piano
SCHUBERT: Sonata in A major
RACHMANINOFF: Five Études-tableaux, Op. 39
PROKOFIEV: Sonata No. 3

Sunday Morning, February 7, 2016 at 11:00
Jack Liebeck, Violin
Katya Apekisheva, Piano
BRIDGE: Violin Sonata
BRAHMS: Violin Sonata No. 1

Sunday Morning, April 3, 2016 at 11:00
Roman Rabinovich, Piano
HAYDN: Sonata in E minor
MICHAEL BROWN: Surfaces (World premiere)
HAYDN: Sonata in C major
SCHUMANN: Faschingsschwank aus Wien

For tickets, call (212) 721-6500 or visit 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.

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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.
Great Performers I Notes on the Program

By Kathryn L. Libin

Cello Suite No. 1 in G major, BWV 1007 (c. 1720)
Cello Suite No. 2 in D minor, BWV 1008 (c. 1720)
Cello Suite No. 3 in C major, BWV 1009 (c. 1720)

JOHANN SEBASTIAN BACH
Born March 21, 1685, in Eisenach, Germany
Died July 28, 1750, in Leipzig

Approximate lengths: 15 minutes; 20 minutes; 23 minutes

Johann Sebastian Bach’s six suites for solo cello originated early in his career, before he moved to Leipzig and devoted himself primarily to church composition. From 1717 to 1723 Bach was employed as Kapellmeister in the musical establishment of Prince Leopold of Anhalt-Cöthen. The prince loved music and was a true connoisseur; as Bach said, the prince “not only loved but knew music.” Certainly compositions as unique and complex as the sonatas for solo violin and the suites for solo cello, written in this period, could have been fully appreciated only by a serious music lover.

Prince Leopold played the viola da gamba, violin, and clavier, and also possessed a good baritone voice; under his reign a fine orchestra flourished at the court, its library expanded, and excellent new instruments were purchased. With such stimulus Bach produced a great many important chamber works, including the Brandenburg Concertos as well as the solo pieces for violin and cello. Among the musicians at the court, Christian Ferdinand Abel stood out as the leading viola da gamba and cello player, and it is thought that Bach likely composed the six cello suites for him. If that was the case, Abel must indeed have been a master of the instrument. The suites presented hitherto unthinkable challenges for the cello, and were in every respect the most adventurous Baroque masterworks in that genre. But these works were not an isolated case in Bach’s own oeuvre, since his general approach to instrumental writing combined musical inspiration and craftsmanship with great virtuosity, no doubt reflecting his own powers as a performer.

The six suites establish a systematic pattern of movements. Each opens with a Prélude, which is generally the most weighty and quasi-improvisatory piece in the set, as well as the only non-dance

Bach’s cello suites remained unpublished during Bach’s lifetime. When they were finally published in the 1820s, they were presented as études, and were slow to find an audience.
Great Performers | Notes on the Program

movement. Then come three core Baroque dances, always in the same order: a rather sedate and imitative Allemende, a more nimble triple-meter Courante, and a slow and introspective Sarabande, also in triple meter, but richly ornamented and often the emotional climax of the suite. Baroque dances each had an individual character, defined partly by meter but also by the physical movements and gestures of the dancers; this character resonated even in instrumental music not intended for dancing. The allemande, for example, was always in duple or quadruple meter, and was described in 1739 by a leading theorist, Johann Mattheson, as “a serious and well-composed harmoniousness... expressing satisfaction or amusement, and delighting in order and calm.” Courantes developed along two main stylistic lines: a fairly majestic French dance and a swifter Italian one. The sarabande originated in the 16th-century zarabanda of Central America; transported back to Spain, it was eventually banned by church authorities for its lewdness. However, Bach’s Sarabandes reflect a more courtly French usage, and tend to be particularly warm and heartfelt. More gaiety prevails in the final sections of the suites, with pairs of galant court dances such as the Menuetts in Suites Nos. 1 and 2 or the Bourrées in Suite No. 3, each of which had associations with a specific sequence of French ballet steps. The concluding Gigue is the most lively and outgoing of all the dances, and in French theater it frequently closed the performance.

Bach’s cello suites liberated the instrument from its normal role of playing bass accompaniment and demonstrated that it could stand very well on its own.

Bach’s cello suites liberated the cello from its normal role of playing bass accompaniment and exploited its rich sonorities and melodic potential, demonstrating that it could stand very well on its own. Bach handled the single voice with superb skill, implying harmonic progressions and weaving a contrapuntal texture from its melodic lines, as well as strengthening the sound with double stops and full chords. The Prélude of the G-major Suite is among the most familiar of all the movements, with its flowing arpeggios and articulate low G’s; the C-major Prélude, on the other hand, is more of a virtuosic toccata, though many performers perform it in majestic style. The D-minor Prélude is the most dramatic, with its sense of upward striving, a dissonant climax on a diminished triad, and emphatic closing chords. All three of the Sarabandes stand out for their luxurious explorations of sonority, with thick chords and beautifully embroidered melodic lines. The pairs of Menuetts and Bourrées are studies in contrast, with the second dance always in the parallel mode to the first (G minor opposed to G major, for example), and generally lighter and more transparent in texture; the second Menuett in the first two suites, as well as the second Bourrée in Suite No. 3, are among only five pieces in the entire cycle without chords. In the Gigue, Bach unleashes his most exuberant and joyful writing; the Gigue of the C-major Suite, with its drones evocative of folk piping, is particularly merry.
Great Performers I Notes on the Program

Perhaps because these were undoubtedly specialists’ pieces, unusual for their seriousness and virtuosity, the Bach cello suites remained unpublished during Bach’s lifetime, circulating for years in manuscript copies, including one in the hand of his wife, Anna Magdalena Bach. When the suites were finally published in Paris and Leipzig in the 1820s, they were presented as études, or exercises, and were slow to find an audience. Robert Schumann took an interest and even wrote piano accompaniments for them, but this rather defeated their original purpose. Transcriptions of the suites for other instruments also began to show up in the 19th century; the great violinist Ferdinand David transcribed them for violin, and Joachim Raff did so for piano. Virtuoso violinists and pianists dominated the concert stage in the 19th century, and on those instruments Bach’s music thrived, but a cellist who could champion Bach’s works in his own realm was yet to emerge. The rediscovery of the suites in the 20th century can largely be credited to the great Catalan cellist Pablo Casals, who encountered them in his early teens and made the first complete recording of them in the late 1930s. Casals’s dedicated and persuasive advocacy of these works, which he continued to study and perform throughout his career, finally gave them the place they deserve in the concert repertory. They represent a pinnacle of musical expression and intellectual rigor toward which fine cellists, and dedicated listeners, must continually strive.

Musicologist Kathryn L. Libin teaches music history and theory at Vassar College.

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Great Performers | Meet the Artist

Jakob Koranyi

The Swedish cellist Jakob Koranyi has firmly established himself on the classical music scene as one of Europe’s most interesting young soloists. Acclaimed for his commanding virtuosity, delicate sound, and passion for diverse and innovative programs, he has toured Europe extensively performing with orchestras and in solo recitals in Vienna, Cologne, Hamburg, Paris, Brussels, Amsterdam, Barcelona, Stockholm, and Luxembourg.

Orchestral highlights include performances with the Swedish Radio Symphony Orchestra and other ensembles across Sweden, Orchestre de Paris, Weimar Staatskapelle, and Royal Northern Sinfonia at Sage Gateshead, working with conductors such as Lionel Bringuier, Susanna Mäkki, Marc Soustrot, Joana Carneiro, Okko Kamu, Eiji Oue, Johannes Debus, Michael Francis, Krzysztof Urbański, Yordan Kamdzhalov, Stefan Solym, Thomas Søndergård, and Christian Lindberg.

This season sees Mr. Koranyi collaborating with The Chamber Music Society of Lincoln Center and making his solo Lincoln Center debut with this morning’s recital. He also makes his U.S. orchestral debut with the Grand Rapids Symphony, New Zealand Symphony Orchestra debut with Walton’s Cello Concerto, and Hong Kong Philharmonic Orchestra debut with Saint-Saëns’s First Cello Concerto. Mr. Koranyi will continue his strong affiliation with Sweden’s Uppsala Chamber Orchestra; the Fürstenaal Classix festival in Kempten, Germany; and the Royal Stockholm Philharmonic Orchestra and chief conductor Sakari Oramo, with whom he will perform Haydn’s Cello Concerto in C major.

Well-known for his interdisciplinary collaborations, Mr. Koranyi has teamed up with dancer Heather Ware to create Bach—A Play in Motion, and has toured with the show Snow in June by choreographers Andrea Leine and Harijono Roebana, featuring cello music by Tan Dun.

Mr. Koranyi plays on a 1692 Giovanni Grancino cello built in Milan.
Great Performers

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Celebrating its 50th anniversary, Lincoln Center’s Great Performers offers classical and contemporary music performances from the world’s outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. Since its initiation in 1965, the series has expanded to include significant emerging artists and premieres of groundbreaking productions, with offerings from October through June in Lincoln Center’s David Geffen Hall, Alice Tully Hall, and other performance spaces around New York City. Along with lieder recitals, Sunday morning coffee concerts, and films, Great Performers offers a rich spectrum of programming throughout the season.

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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 Festival, 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.
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