Concert

on the Occasion of the International Conference “IMPACTS WORLD 2013”
Potsdam, Germany

Concert programme

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Wednesday, 29 May 2013, 08.00 pm,
Friedenskirche Sanssouci Potsdam
Concert on the Occasion of the International Conference “Impacts World 2013” Potsdam, Germany

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Concert Programme

Thomas Darter (born 1949)
“Three Aphorisms for Unaccompanied Trumpet”
First movement: Andante moderato

Johann Sebastian Bach (1685 – 1750)
Brandenburg Concerto No. 3 in G major, BWV 1048

Toru Takemitsu (1930 – 1986)
“Paths” (in memoriam W. Lutoslawski) for Solo Trumpet

Carl Philipp Emanuel Bach (1714 – 1788)
Concert for Oboe in E flat major
Movements:
Allegro-Adagio
Adagio ma non troppo
Allegro ma non troppo

Allen Vizzutti (born 1952)
“Cascades”

Johann Sebastian Bach (1685 – 1750)
Brandenburg Concerto No. 2 in F major, BWV 1047

Staatskapelle Berlin

Soloists:
Christian Batzdorf – Solo Trumpet
Jan Gustavsson – Solo Trumpet
Hannah Pape – Recorder
Thorsten Rosenbusch – Violin
Fabian Schäfer – Oboe

Members of the Orchestra:
1st Violin – Susanne Schergaut, Tobias Sturm, Petra Schieger, David Delgado
2nd Violin – Christian Trompler, Laura Volkwein, Yunna Shevchenko, Ulrike Bassenenge
Viola – Holger Espig, Kathrin Schneider, Wolfgang Hinzpeter
Cello – Nicolaus Hanjoehr-Popa, Isa von Wedemeyer
Bass – Caspar Loyal
Cembalo – NN

Moderators:
Mareike Schodder
Hermann Lotze-Campen
The soloists

Christian Batzdorf is solo trumpeter at the Staatskapelle Berlin. Born in 1972, he started learning the violin at the age of six. From 1986 until leaving school he learned trumpet under Rainer Auerbach, followed by university studies under Prof. Peter-Michael Krämer at the University of Music & Theatre in Leipzig. From 1994 to 1997 he was trumpet soloist in the Robert Schumann orchestra in Chemnitz. He has been a member of the Staatskapelle Berlin since 1997 and its lead trumpeter since 2001.

Fabian Schäfer was born in 1978 in Weimar and began his musical career at the age of six. He was a pupil of F. Sonnabend in Weimar and studied under Prof. Klaus Becker in Hannover, where he attained his diploma. A period at the Royal Academy of Music in London as a student of Celia Nicklin, Douglas Boyd and Katharina Spreckelsen (baroque oboe) was a formative influence. He was named an Associate of the Royal Academy (ARAM) in 2006.

Hannah Pape studied recorder at the Berlin University of the Arts (UdK) under Professor Lünenbürger and at the Amsterdam Conservatory under Prof. Leenhouts and Prof. van Hauwe. She won a distinction for her further musical studies at the University for Music and Theatre in Hamburg under Professor Holtslag. As a soloist and member of various chamber groups, prominently Quartet New Generation (QNG), she has performed in well-known concert halls and at festivals in Europe, Asia and America. She has been involved in the first performances of many pieces, and has worked with renowned ensembles such as the Kronos Quartet. Hannah Pape has won numerous national and international awards.

Jan Gustavsson was born in Vadstena. He studied the trumpet with Bengt Eklund at University of Gothenburg, and with Jay Friedman and Adolph Herseth in Chicago. He won a number of important awards in international trumpet competitions and played the solo trumpet in several symphony orchestras, such as “Det Kongelige Kapel” Copenhagen, the Norrköping Symphony Orchestra as well as in the Royal Philharmonic Orchestra Stockholm. As a soloist, Jan Gustavsson toured Austria, Portugal, Switzerland, the USA and Sweden, often accompanied by Franz Welser Möst, chief conductor of the Cleveland Symphony Orchestra. He is the only Swedish member of the “World Orchestra for Peace”, a symphony orchestra of carefully selected musicians from all over the world which was founded and assembled by Sir Georg Solti and gave guest performances in Geneva, London, Moscow, St. Petersburg, and other renown places. He passed on his knowledge as a teacher in seminars and master classes in, among others, Sweden and the USA. At present, Jan Gustavsson guests as a soloist trumpeter at the Staatskapelle Berlin.

Thorsten Rosenbusch was born in Schwerin in 1953 and studied at the Academy of Music Hanns Eisler in Berlin from 1971 to 1977 in the master class of Prof. Werner Scholz. A recipient of various international awards (including the 1976 International Johann Sebastian Bach Competition), he has been concertmaster of the Staatskapelle Berlin since 1978. He is also concertmaster of the Berlin Carl Philipp Emanuel Bach chamber orchestra. He has performed as a soloist and as a member of chamber ensembles in many countries throughout Europe and Asia.
With a tradition going back almost 450 years, the Staatskapelle Berlin is one of the oldest orchestras in the world. Originally founded as court orchestra by Prince-Elector Joachim II of Brandenburg in 1570, and at first solely dedicated to carrying out musical services for the court, the ensemble expanded its activities with the founding of the Royal Court Opera in 1742 by Frederick the Great. Ever since then, the orchestra has been closely tied to the Staatsoper Unter den Linden.
The composers

Thomas Darter (*1949) loves telling stories with sound. He has won several composition awards, played keyboards on numerous Jerry Goldsmith film scores, and arranged two albums for the Kronos Quartet. He has taught music theory and composition at Roosevelt University (in Chicago), and electronic studio techniques at USC. He was also the founding Editor of Keyboard magazine. His most recent project was composing an original score for the Las Positas College production of Metamorphoses, in which he also acted. He holds a Doctorate in music composition from Cornell University.

Johann Sebastian Bach (born 31st March 1685 in Eisenach, died 28th July 1750 in Leipzig) was a German composer, organist, harpsichordist, violinist, and violonist of the Baroque period. He enriched many established German styles through his skill in counterpoint, harmonic and motivic organisation, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the Brandenburg Concertos, the Mass in B minor, The Well-Tempered Clavier, cantatas, chorales, partitas, passions, and organ works. His music is revered for its intellectual depth, technical command, and artistic beauty.

Toru Takemitsu (8th October 1930 – 20th February 1996) was a Japanese composer and writer on aesthetics and music theory. Largely self-taught, Takemitsu possessed consummate skill in the subtle manipulation of instrumental and orchestral timbre. He is famed for combining elements of oriental and occident philosophy to create a sound uniquely his own, and for fusing opposites together such as sound with silence and tradition with innovation.

Carl Philipp Emanuel Bach (8th March 1714 – 14th December 1788) was a German Classical period musician and composer, the fifth child of Johann Sebastian Bach. He was an influential composer working at a time of transition between his father's baroque style and the classical and romantic styles that followed it. His personal approach, an expressive and often turbulent one known as ‘sensitive style’, applied the principles of rhetoric and drama to musical structures. Bach's dynamism stands in deliberate contrast to the more mannered rococo style also then in vogue.

Allen Vizzutti was born in Missoula, Montana. Equally at home in a multitude of musical idioms, Allen Vizzutti has visited 40 countries and every state in the USA to perform with artists and ensembles including Chick Corea, ‘Doc’ Severinsen, the NBC Tonight Show Band, the Airmen Of Note, the Army Blues and Army Symphony Orchestra, Chuck Mangione, Woody Herman, Japan’s NHK Orchestra and the New Tokyo Philharmonic, the Budapest Radio Orchestra, the Saint Paul Chamber Orchestra, the Leipzig Wind Symphony and the Kosei Wind Orchestra.
**The pieces**

**Three Aphorisms for Solo Trumpet**

Whithout description.

**Cascades**

The name “Cascades” comes from both the visual picture of water sliding down a rock escarpment and from the magnificent mountains of the same name in the great American Pacific Northwest. Compositionally there are 3 basic ideas presented, the angular and intervallic opening, the valve pattern / cross accent 16th note phrases and the cantabile section. The 3 ideas are developed and recapitulate throughout. The musical lines in the piece appear nearly impossible on paper but prove to be quite playable and exciting.

**Brandenburg Concerto No. 2 in F major, BWV 1047**

The concerto’s first movement is one of the most popular pieces of baroque music. Both the unusual, brilliant instrumentation and the phrasing with its repeating motifs contribute to the composition’s appeal to listeners. The slow second movement is in parallel minor keys - as is often the case in Bach’s works. Due to the trumpet’s limited palette of tones, it does not play in this movement, the solo parts being played by the violin, oboe and recorder. The closing movement suggests a fugue interspersed with concertante passages. The solo instruments introduce the four-fold exposition of the theme of the fugue, closing in C major.

**Brandenburg Concerto No. 3 in G-major BWV 1048**

The third of the six concertos dedicated to Margrave Christian Ludwig of Brandenburg, which Bach composed in Köthen around 1720, is built upon a closely woven tapestry of three groups of strings (choirs). Violins, violas and celli in alternation rise to the fore and melt back into the harmony as a whole. This compositional distribution using three choirs can easily be heard when each group plays alone for half a bar. One is impressed by the harmonic twists and turns of the music, building up an immense tension and again and again bathing the tapestry in new colours.

**“Paths” (in memoriam W. Lutoslawski) for Solo Trumpet**

Paths for trumpet was first performed by Hakan Hardenberger at the concert “Hommage a Witold Lutoslawski” at the Warsaw Autumn Festival on September 21, 1994. The piece is also dedicated to Hardenberger. There is a dialogue between the open and muted trumpet that tells a powerful story. There is nothing “gimmicky” about this unaccompanied work; no explorations of extended techniques; range, or tonguing acrobatics – just a very deep melody.

**Concert for Oboe in E flat major**

C. P. E. Bach’s oboe concerto began as keyboard concertos that were later transcribed for oboe; their intended performer was probably Johann Christian Fischer, a virtuoso based in Potsdam in the mid-60s of the 18th century. This would perhaps account for their technical and immensely challenging solo lines, which suggest that, like his father, Carl Philipp Emmanuel reveled in pushing instruments and performers to their limits. The highpoints of the concerto are their slow movements, which feature music of such beauty and chromatic melancholy – achieve by muting the oboe with sheep’s wool – that the emotion is profoundly moving.