

## THE PRIMARY SOURCES

'The Influence of the Bach Brothers on Classical Viennese Masters'



**Kristen Huebner, Baroque Flutes**  
**Lucie de Saint Vincent, Fortepiano**

As musicians and listeners we are aware that there is a large stylistic distinction between baroque and classical music. As we dig deeper into the music of the eighteenth century we start to learn that this change did not happen overnight. In the period following their father's death, the Bach brothers were actively contributing to this shift towards Classicism. They managed to influence an entire generation, including Franz Joseph Haydn and Wolfgang Amadeus Mozart, who later became figureheads of the Classical Viennese style.

This program aims to juxtapose the composition of two Bach brothers, Johan Christian and Carl Philipp Emanuel, against the upcoming generation in order to demonstrate this stylistic legacy. Indeed, all four composers presented here were linked to one another through direct personal contact, either as teachers, students or fond admirers. For example during his tour of London in the 1760s, an eight-year-old Mozart not only met but also studied for five months under the tutelage of Johan Christian Bach.

The influence of Carl Philipp Emanuel Bach was felt by nearly all of his contemporaries. He enjoyed fame and recognition not only through the myriad publications of his musical compositions but also via his treatise on keyboard playing. We have chosen Haydn to end our program as we know he was deeply impacted by Bach's originality: 'Anyone who knows me well knows that I owe a great deal to Emanuel; that I understand him and studied him very carefully. Emanuel Bach himself complimented me once about it.'

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This program also offers listeners the chance to hear pieces which are rarely heard in this combination. Three of the works are indeed transcriptions. A common practice throughout musical history, transcribing music to suit various instruments was considered an easy and flexible way to enrich the repertoire and offer more playing combinations. The main musical events were occurring in a 'salon,' an intimate social event often shared in a domestic setting. The instruments available were not always the specific ones for which a piece of music was originally composed. It was therefore not unheard of to adapt the available instrumentation to the music at hand.

Thanks to one very clever craftsman and contemporary flutist August Eberhard Müller, we have exhilarating transcriptions of three string quartets from Haydn. We are also lucky to have some original transcriptions of trio sonatas (flute, violin or cello and basso continuo) reworked for the combination of flute and keyboard. In this situation the right hand of the keyboard takes over the role of the violin or cello, creating an 'obligato' voice. We are thus able to create a truly rewarding duo experience, sharing the roles of soloist and accompaniment.

Such clever re-imaginings were common during the 18<sup>th</sup> century, as musicians professional and amateur alike were eager to get their hands on the latest works from their favourite composers. In this original program we take this same approach as we set out on our journey to find enriching and captivating music that sounds as alive today as it did centuries ago.

## PROGRAM

**Johann Christian Bach**  
(1735-1782)

Sonata in F

After the trio sonata for flute, violin and basso continuo  
W.B. 40

Adagio  
Allegretto  
Allegro assai

**Carl Philipp Emanuel Bach**  
(1714-1788)

Sonata in C for flute and keyboard

Wq. 87, H515 (1766)

Allegretto  
Andantino  
Allegro

**Wolfgang Amadeus Mozart**  
(1756-1791)

Piano Sonata in g

K.V. 15p from *The London Sketchbook* (1764)

Allegro assai

**Carl Philipp Emanuel Bach**

Flute Sonata in a

H. 562 (1747)

Poco Adagio  
Allegro  
Allegro

**Wolfgang Amadeus Mozart**

Sonata in Bb

K. 378 (1779)

Allegro moderato  
Andantino sostenuto e cantabile  
Rondo : Allegro

**Franz Joseph Haydn**  
(1732-1803)

Sonata for flute and keyboard in G (1803)

After the string quartet Hob. III: 81: 1 (1799)

Allegro moderato  
Adagio  
Presto

-Interval-

## BIOGRAPHIES



Originally from the United States, **Kristen Huebner** now bases her musical life in the Netherlands and Europe. Kristen received her first Bachelors Degree in Music Performance from the *University of Minnesota, Minneapolis* studying with Immanuel Davis. After hopping the pond to the Netherlands in 2009, she has since become an avid specialist on the baroque flute, holding both Bachelors and Masters Diplomas from the *Utrecht Conservatory (BM)* and *The Royal Conservatory of The Hague (MM)*, where she studied with Wilbert Hazelzet and Kate Clark. She has toured Europe with the *Amsterdam Baroque Orchestra* under the direction of Ton Koopman and has collaborated alongside members of the *Orchestra of the Eighteenth*

*Century* under Frans Brüggen. Her work with the Paris-based *Ensemble Diderot*, led by Johannes Pramsohler, has led to numerous appearances at festivals such as *Musikfest Erzgebirge* and the *Bach Biennale Weimar*. In addition Kristen appears on the ensemble's 2016 CD recording of the Mondonville Trio Sonatas on Audax Records. Collaborations with several European historically informed ensembles have included performances at the *Valletta International Baroque Festival* in Malta with Mahan Esfahani and *La Folia Barockorchester*.

Closer to home, Kristen plays first flute with *Dutch Baroque* under the direction of Gerard de Wit, with whom she appears on the 2017 CD recording of the Bach Triple Concerto. A passionate chamber musician dedicated to reviving pre-classical repertoire, Kristen is the co-founder of ***The Primary Sources*** alongside forte-pianist Lucie de Saint Vincent. Kristen's research on *Empfindsamkeit* in the chamber music of Carl Philipp Emanuel Bach has been adapted into an article for the online journal *Music & Practice*, published in 2015. Alongside a busy performance schedule, Kristen also enjoys a bustling teaching practice in Utrecht, NL.



French pianist **Lucie de Saint Vincent** has enjoyed a bustling start to her career specializing in historical fortepiano performance practice. She is the recipient of the Premier Prix Musical 2013 of *The Royaumont Foundation and the Swiss Ambassador to France*. She completed her modern piano studies first in the conservatory in her hometown of Perpignan and later in Paris under Françoise Thinat and Denis Pascal. The pursuit of her Masters degree brought Lucie to the Netherlands in 2004 where she studied with Paolo Giacometti at the *Utrecht Conservatory*. Before her completion of the degree with Honors in 2008, Lucie was given the opportunity to spend one year studying at the *Liszt Academy in Budapest* with Professor Lantos. Having always been attracted to the authentic performance approach, Lucie decided to explore deeper in this field and began studying fortepiano with Bart van Oort at *The Royal Conservatory in The Hague*, where she earned both Bachelors and Masters Diplomas in 2010 and 2012 respectively.

Since 2007 Lucie participates regularly at the professional trainings of *L'Abbaye de Royaumont* in France which brought her to work with Pierre Goy, Aline Zylberajch and Menno van Delft. These sessions inspired her to discover, research and perform unknown French classical repertoire, which she now fervently tries to bring to light in her performances. Lucie de Saint Vincent gives regular concerts in Europe as a soloist, chamber musician, and as an accompanist on piano, fortepiano, harpsichord and clavichord. Her performances have included regular recitals as part of the *Utrecht Festival Oude Muziek* (Fringe), *Vredenburg Utrecht*, the *Dordrecht Bach Festival*, *Les Invalides* in Paris, *Le Musée d'Art et d'Histoire de Geneva*, *L'Abbaye de Royaumont* (Fr) and in the *Bethanian Klooster* in Amsterdam.