



**Colonel Michael J. Colburn, Director**

Saturday, June 7, 2014 at 7:30 P.M.  
Rachel M. Schlesinger Concert Hall and Arts Center  
Northern Virginia Community College  
Alexandria Campus  
Captain Michelle A. Rakers, conducting

Johann Sebastian Bach (1685–1750)  
edited by Kurt Soldan

**Orchestral Suite No. 2 in B minor, BWV 1067**

Overture  
Rondeau  
Sarabande  
Bourrée I and Bourrée II  
Polonaise – Double  
Menuet  
Badinerie

*SSgt Heather Zenobia, flute*

Johann Sebastian Bach (1685–1750)

**Violin Concerto No. 1 in A minor, BWV 1041**

(Allegro)  
Andante  
Allegro assai

*MGySgt Claudia Chudacoff, soloist*

**INTERMISSION**

Carl Philipp Emanuel Bach (1714–88)  
edited by János Malina

**Flute Concerto in D minor, H. 426**

Allegro  
Un poco andante  
Allegro di molto

*SSgt Heather Zenobia, soloist*

Carl Philipp Emanuel Bach (1714–88)

**Sinfonia in A, H. 660**

Allegro, ma non troppo  
Largo ed innocentemente  
Allegro assai

The United States Marine Band will perform Wednesday, June 11<sup>th</sup> and Thursday, June 12<sup>th</sup> at 8 P.M. on the lower west terrace of the United States Capitol. The program will feature the works of Vaughan Williams, Bernstein, and Sousa.

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PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert.

# ***PROGRAM NOTES***

## **Johann Sebastian Bach (1685-1750)**

Of all the professional postings held by Johann Sebastian Bach, none was more unique than his tenure as Kapellmeister to Leopold, Prince of Anhalt-Cöthen, a position he held from 1717 until 1723. Until this point in his career, Bach's employment usually included responsibilities as church organist and composer of liturgical music for worship services. Because the court at Cöthen worshipped according to a Calvinist doctrine that had abolished instrumental music, he had the opportunity to devote himself to the composition of secular instrumental music. The court also offered an orchestra comprised of highly skilled musicians and, perhaps most importantly, a highly supportive and interested patron in Prince Leopold. The twenty-three-year-old monarch had been imbued with a love of music from an early age and was thrilled to employ a musician of Bach's caliber. In the early years of his time at Cöthen, Bach enjoyed a relationship with his patron quite unlike anything he had experienced previously. According to biographer Klaus Eidam:

The prince of Cöthen was no inaccessible and unsociable ruler like the Duke of Weimar [Bach's previous employer]. He had engaged Bach not only for his orchestra, but also for his personal companionship. Music was his life. He played the violin, viola da gamba, and harpsichord; enjoyed singing in his beautiful bass voice; and took lessons from his court music director in composition. And then above all there was the orchestra. It was not bigger than the one in Weimar, but it was very good. There were court orchestras elsewhere, but nowhere else did the prince himself play along as well. He joined in out of sheer enthusiasm: Music was his element, and this wonderful man Bach was his music director! He did not part with him even on his travels. When he journeyed to Carlsbad, he took him along, and a half dozen of his musicians as well; otherwise the whole trip to the spa was spoiled.

In many ways, the situation could not have been more ideal. Bach had a sympathetic and supportive employer, a talented group of musicians, and a comfortable lifestyle for his family. And the benefits of this existence are evident from his output during the Cöthen years: The four suites for orchestra, the six Brandenburg Concerti, the first book of *The Well-Tempered Clavier*, the two-part Inventions and the three-part Sinfonie, the six English and six French suites for harpsichord, the six suites for solo cello, the three sonatas for viola da gamba and harpsichord, three partitas and three sonatas for violin solo, six sonatas for violin with harpsichord, and various sonatas for flute. It should come as no surprise, then, that at one point Bach hoped to spend the rest of his life in Cöthen. But the atmosphere there changed dramatically when his patron fell madly in love with Princess Friederike Henrietta of Anhalt-Bernburg. They were married in a lavish ceremony that took place on December 11, 1721, an event that was the culmination of several weeks of matrimonial festivities. One might suspect that the court composer would have been busy writing and performing music for such an affair, but this was not the case due to the bride's utter disdain for music. The prince's complete devotion to his new wife can be inferred from the fact that after their wedding Bach composed not a single work for the court, but composed only keyboard works for his own use. In looking back on his time in Cöthen, the composer assessed that "the impression arose that the musical inclinations of the Prince had become somewhat lukewarm, especially since the new Princess seemed to be unmusical." Bach left Cöthen for a new post in Leipzig in 1723, a position he would retain for the remainder of his life.

Bach's **Orchestral Suite No. 2 in B minor, BWV 1067**, follows the standard form for an early eighteenth-century suite, opening with a stately overture in the French style that is followed by a sequence of dances. His suites and concerti are each scored for different instrumentation, suggesting that each work was composed for specific musicians with whom Bach worked at the time. A unique scoring

aspect of this suite is the use of the flute as the lone voice added to the string/continuo texture, a voice that while shadowing the violins much of the time often strikes out on its own as a solo entity.

While it is possible Bach may have written more, only two violin concerti have survived in their original form. Both are thought to have been composed during his tenure at Cöthen around 1720 and follow the form of the Italian baroque concerto. Having transcribed many of the works of Antonio Vivaldi, Bach used the same fast-slow-fast, three-movement form. And so it is the same for the **Violin Concerto No. 1 in A minor, BWV 1041**, where fast movements alternate passages of tutti and solo playing while the middle slow movement maintains a melodic lyricism of tremendous depth.

### **Carl Philipp Emanuel Bach (1714–88)**

As the second son of Johann Sebastian Bach, one could forgive Carl Philipp Emanuel (C.P.E.) if he decided to pursue a vocation other than music. But music was the family trade for the Bachs, and had been for several generations before Johann Sebastian. Although several of his children became professional musicians, none were nearly as successful as C.P.E. He was a brilliant keyboardist, and at an early age presented a concert for Crown Prince Frederick of Prussia. The prince, who was later crowned King Frederick II, “Frederick the Great,” was very impressed with the young Bach and immediately appointed him as the court harpsichordist where he remained for nearly thirty years.

During his lifetime and for several decades that followed, the success of the son overshadowed the accomplishments of the father. C.P.E. Bach worked in the early days of the Classical era and was considered an influential figure by the giants of the period: Joseph Haydn, Ludwig van Beethoven, and Wolfgang Amadeus Mozart, who said of the younger Bach, “He is the father, we are the children.” Born three hundred years ago, C.P.E. Bach was a transitional figure who blazed the trail for composers who wanted to inject more emotion into their craft. Although his music may not strike modern audiences as overtly emotional, it was considered to be exceptionally dynamic and passionate at the time it was written, especially when compared to the mannered rococo style of many of his contemporaries. His compositional approach earned the German description “empfindsamer Stil,” or “sensitive style,” because of his application of principles derived from the arts of rhetoric and drama. As revered as he was during the Classical era, his reputation waned over the course of the nineteenth century, at the very time that new generations of musicians were rediscovering the music of his father. By the twentieth century his music was all but forgotten, at least until Helmut Koch recorded his symphonies in the 1960s, an event that sparked new interest in his music.

One of history’s most colorful rulers, King Frederick was also an amateur musician. Among other instruments, he played the transverse flute, an instrument that succeeded the recorder and was played to the side like the modern flute. One of C.P.E. Bach’s many responsibilities was to accompany the King for his frequent recitals. During his career in Berlin, C.P.E. Bach composed prolifically, writing more than fifty keyboard concertos, several sinfonias, and other concertos for various instruments, among which were five flute concertos. It is unlikely those pieces were written for the King as the tremendous technical demands would have been beyond his ability. There is speculation that the King may have performed portions of the easier movements. The **Flute Concerto in D minor, H. 426**, was composed in 1747 and is an adaptation of an earlier harpsichord concerto. After a dramatic Allegro in D minor, the piece continues with an affectionate and tender slow movement in D major. The blazing scales of the finale are a fitting showcase for an instrument that has been, since its invention, noted for its brilliance and virtuosic capabilities.

Of C.P.E. Bach’s eighteen symphonies, the first eight were composed for a variety of occasions during the years in which he lived and worked in Berlin, from 1742 to 1768. However, in 1773 the

Austrian Imperial Ambassador in Berlin, Baron Gottfried van Swieten, approached the composer. Van Swieten was a major figure in the cultural life of both Germany and Austria; he was close with Franz Josef Haydn and was later primarily responsible for introducing Mozart to the music of the Bach family. Van Swieten offered Carl Philipp a commission to write a set of six symphonies for string orchestra. Rather uncharacteristically for the time, the Baron encouraged Carl Philipp to “follow his muse” and compose unencumbered by technical limitations or specific stylistic instructions, and the resulting works are nothing short of astounding. C.P.E. Bach’s music was considered outrageous by many during his time, characterized by odd breaks, surprising key relationships, and wild and sometimes violent shifts in mood. The composer wrote, “A musician cannot move others unless he too is moved...constantly varying the passions, he [must] barely quit one before he rouses another.” Van Swieten was very familiar with the composer’s unusual, fiery style and was undoubtedly looking for music that would push the boundaries of the relatively new symphony form.

Collectively catalogued as W. 182, these six symphonies were composed for string orchestra in 1773. Van Swieten must have been delighted with the brilliant examples that Bach produced. The **Symphony in A, H. 660 (W. 182 No. 4)**, is a vibrant, energetic work full of both jagged, leaping melodies and lovely lyrical tunes. Characteristic of his new style, the three movements are played continuously and contain transitions that are quite jarring and rather unexpected both in terms of style and key relationships. Even so, C.P.E. Bach’s string symphonies continued to be popular long after his death. They were, in fact, studied by a young Felix Mendelssohn and served as models for his well-known twelve string symphonies, the same Mendelssohn that was responsible for reviving the music of Johann Sebastian Bach in the nineteenth century.