

Westchester Chamber Soloists
WCS

Visit us at: www.WestchesterChamberSoloists.com

Westchester Chamber Soloists (WCS) is excited to welcome 2023 with a re-launch of its public on-stage performances on *New Year's Day* with **Bach's Brandenburg Concerto cycle** in the Rivertowns. WCS was established in January 2020 as Westchester County's premier chamber orchestra and ensemble network and performs both as a chamber orchestra and as an integrated network of smaller and mid-sized chamber ensembles - across strings, winds, brass and percussion. The ensemble brings a diverse repertoire to the stage, including the Concerto literature for piano and other solo instruments and vocalists, as well as symphonic and choral works and innovative multi-disciplinary repertoire including dance, the visual arts and literary narrative.

WCS operates as a self-directed and self-governed enterprise, with its musicians relying on a combination of keen musical instinct and intra-group interpretive communication. Concerto soloists are selected primarily from within the group, enabling its members to share their skills as solo performers, and ensemble collaborators.

WCS debuted on 8 March 2020 at Sarah Lawrence College's *Reisinger Hall* in a program featuring concerto, symphonic and choral masterpieces by Beethoven, Mozart and Copland. Since then, WCS members and friends have performed over 50 major chamber works and concertos, mostly in outdoor venues. The ensemble looks forward to bringing a varied and invigorating repertoire to the stage in Spring 2023 and for the Fall'23 - Spring'24 season.

Alan Murray
WCS Founder, Executive & Artistic Director
Email: WCSoloists@gmail.com

Westchester Chamber Soloists, Inc. is a New York State registered not-for-profit corporation, and its status is publicly available on the NYS Department of State website. Members of WCS are not compensated for their performances, and WCS' Board of Directors is not compensated for its oversight of the enterprise. WCS' mission is to enrich the cultural life of Westchester County through inspired music-making and the establishment of sustainably supportive relationships with institutions at which the ensemble performs and with the musical and artistic community at large.

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Violins

Robert Lawrence, concertmaster
Kate Ashby
Larissa Blitz
Lucie Onderwyzer
David Restivo

Violas

Monica Gerard
Anne-Marie Mot
Liz Nilsen-Baumwoll

Cellos

Miles Levine
Sachi Patitucci
Jackie Stern

Bass

Thomas Bastone

Harpichord

Alan Murray

Flutes

Amy Hersh
Marge Hone

Oboes

Dorothy Darlington
Ruth Fabes
Ellen Gruber

Bassoon

Thomas Sefcovic

Horns

Thomas Jordan
Marc Wager

Piccolo Trumpet

Benjamin Acrish

Spring 2023 WCS Events at Sarah Lawrence College

(Program repertoire subject to revision a/o reordering; date revisions are also possible: [please visit our website for updates](#))

Sunday, March 5, 2023 / Reisinger Auditorium

Elgar: Serenade for Strings
Ludwig Thuille: Sextet for Piano & Winds
Malcolm Arnold: Brass Quintet
Beethoven: Piano Concerto No. 4 (Alan Murray, soloist)

Sunday, April 2, 2023 / Reisinger Auditorium

Dvorák: Piano Quintet
Mozart: Clarinet Concerto (Alan Schaffer, soloist)
Poulenc: Sextet for Piano & Winds
Choral Work (tba) featuring Sarah Lawrence College Chamber Chorus

Sunday, June 4, 2023 / Reisinger Auditorium

Schubert: "Trout" Quintet
Dvorák: Romanze for Violin & Orchestra (Lori Horowitz, soloist)
Fauré: Fantasie for Piano & Orchestra (Alan Murray, soloist)
Samuel Barber: Knoxville, Summer of 1915 (Yolanda F. Johnson, soprano)

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J.S. BACH BRANDENBURG CONCERTOS
COMPLETE
SUNDAY JAN 1, 2023 3 PM
IRVINGTON PRESBYTERIAN CHURCH
25 N BROADWAY, IRVINGTON NY
NEW YEAR'S DAY CONCERT

WCS Website



Our Performers



Performances
& Calendar



Westchester Chamber Soloists

W C S
Presents

J. S. Bach

The Brandenburg Concertos

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Westchester Chamber Soloists thanks the Rev. Dr. Blaine D. Crawford
and the Irvington Presbyterian Church for graciously hosting this event.

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Brandenburg Concerto No. 1 in F major, BWV 1046

Allegro
Adagio
Allegro
Menuet & Trio 1
Polacca & Trio 2

~ Soloists ~

Violin: Robert Lawrence
Oboes: Dorothy Darlington / Ellen Gruber / Ruth Fabes
Bassoon: Thomas Sefcovic
Horns: Thomas Jordan / Marc Wager

Brandenburg Concerto No. 3 in G major, BWV 1048

Allegro
Adagio
Allegro

~ Soloists ~

Violins: Robert Lawrence / Larissa Blitz / David Restivo
Violas: Liz Nilsen-Baumwoll / Monica Gerard / Anne-Marie Mot
Cellos: Sachi Patitucci / Miles Levine / Jacqueline Stern

Brandenburg Concerto No. 5 in D major, BWV 1050

Allegro
Affettuoso
Allegretto

~ Soloists ~ Violin: Larissa Blitz
Flute: Amy Hersh
Harpsichord: Alan Murray

* ~ * **Intermission & Reception** * ~ *

Brandenburg Concerto No. 6 in B-flat major, BWV 1051

Allegro
Adagio, ma non tanto
Allegro

~ Soloists ~

Violas: Monica Gerard / Liz Nilsen-Baumwoll
Cello: Miles Levine
Violas da Gamba: Sachi Patitucci (cello) / Jacqueline Stern (cello)
Bass: Thomas Bastone

Brandenburg Concerto No. 4 in G major, BWV 1049

Allegro
Andante
Presto

~ Soloists ~ Violin: Robert Lawrence
Flutes: Amy Hersh / Marge Hone

Brandenburg Concerto No. 2 in F major, BWV 1047

Allegro
Andante
Allegro assai

~ Soloists ~ Violin: Robert Lawrence
Flute: Amy Hersh
Oboe: Dorothy Darlington
Piccolo Trumpet: Benjamin Acrish

J.S. Bach's Brandenburg Concertos

In 1721, Johann Sebastian Bach carefully packaged together six of his finest concertos and sent them to a Christian Ludwig, Margrave of Brandenburg. Bach also included a note, dated 24 March 1721, in which he - in most deferential language - requests employment and offers himself in "most humble duty to Your Royal Highness". It is considered one of the most famous job requests in music history. Sadly, Bach never heard back from Margrave, but his **Brandenburg Concertos** constitute not only several of the greatest masterpieces of all classical music literature, but a work that, in one flash of inspiration, revolutionized musical form at the time, with a profound impact on all that would follow in the classical music idiom, and beyond.

In his *Brandenburgs*, Bach made the *concerto grosso* ("large concerto") form his own and took it to new heights. He stretched and expanded musical possibilities and gave each instrumental family solo opportunities, in inventive and evocative combinations.

Bach composed these pieces during his years as a court composer to the music-loving aristocrat, prince Leopold of Anhalt-Köthen. Notably, the overall forces required (except the first, which was rewritten for a special occasion) tallies exactly with the 17 players Bach had at his disposal in Köthen. Before he had bundled them up to send to the Margrave, they would very likely have been performed at grand evenings at Leopold's palace (though never, for nearly another 130 years, for the general public). Court music at the time was full of pomp and puff. Dances, instrumentation and movements were all in a strict style, and a court-employed composer would probably dare not ruffle too many aristocratic feathers through musical innovation. Yet, of course, Bach did precisely that. He was a traditionalist, so he kept things outwardly straight, but in the subtle and inner details of his *Concertos*, he made his radical statements. And they would not have gone unnoticed within the ruling class.

Bach's music was never especially political, but it did reflect his deeply held spiritual ideals: that the lowly shall be exalted, and that the last shall be first. Aristocratic audiences would have listened to these *Concertos* live and detected - at any and all level of awareness - Bach's seeming subversion as a potentially threatening breach of musical and social decorum, as societal norms began to be turned on their heads.

Because King Frederick William I of Prussia was not a significant patron of the arts, Christian Ludwig seems to have lacked the musical talent in his Berlin ensemble to perform these virtuosic *Concertos*. The full score was left undiscovered in the Margrave's library until his death in 1734, when it was sold for what today would be about US\$30. The autograph manuscript of the *Concertos* was rediscovered in the archives of Brandenburg by Siegfried Wilhelm Dehn only in 1849; and the *Brandenburg Concertos* were first published in the following year. The manuscript was nearly lost in World War II, when being transported for safekeeping to Prussia by train in the care of a librarian. The train came under aerial bombardment, and the librarian escaped to the nearby forest, with the scores hidden under his coat.

In his *Brandenburg Concertos*, Bach employed the widest spectrum of orchestral instruments, and in daring combinations. Every one of the six *Concertos* set a precedent in scoring, and each without parallel in music literature for years to come.

Notes from ClassicFM / Wikipedia