

Westchester Chamber Soloists
WCS

Visit us at: www.WestchesterChamberSoloists.com

Westchester Chamber Soloists (WCS) is excited to begin Winter/Spring component of its 7-Concert 2023-24 Season with 2 performances of J.S. Bach's *Brandenburg Concertos* – Sun., Jan. 7 (3:00pm) in Pleasantville and Sat., Jan. 13 (7:00pm) in Irvington – marking the 1-year anniversary of its official re-launch on New Year's Day 2023, following a pandemic period hiatus since its debut on March 8, 2020.

WCS' 2023-24 Season features 3 returning Guest Conductors (*Bernard Tamasaitis* (Oct 1), *Mina Kim* (Feb 10) and *Ovidiu Marinescu* (May 19)) and Guest Concertmaster *Calvin Wiersma* (Dec 3), as well as a wealth of WCS member Concerto soloists in diverse repertoire spanning the Baroque, Classical, Romantic, 20th Century and contemporary periods. WCS' 3 remaining regular season (subscription) programs – on Feb 10 (Sat), April 7 (Sun) and May 19 (Sun) – at our official residence at *Sarah Lawrence College (SLC)* feature masterpieces of the Concerto, Symphonic literature, as well as a *World Premiere* by composer Ovidiu Marinescu and a celebration of African-American composers with Yolanda Johnson (soprano). In addition, WCS' April 7 Concert features an exciting collaboration with *Sarah Lawrence College* faculty and students in original and innovative works and multi-media performances involving still art and dance, film, and other creative disciplines.

WCS was established in January 2020 as Westchester County's premier chamber orchestra and chamber ensemble network, and performs as both an orchestra and an integrated array of smaller ensembles across all instrument groups, including voice. The ensemble brings a diverse repertoire to the stage, including the Concerto literature for piano and for all other solo instruments and vocalists, as well as symphonic and choral works. WCS operates as a self-directed/governed enterprise, its musicians bringing their keen musical instincts and in-the-moment intra-group interpretive communication to guide performances. WCS' members appear as the ensemble's principal concerto soloists, enabling members to share their talents as both solo performers and ensemble collaborators.

Links to WCS' website, upcoming concert tickets, and complete live performances can be found on the cover of this program. WCS Chamber music performances – including its annual RiverArts' Music Tour appearances, where WCS has since inception been the featured classical chamber music ensemble – are also available.

Alan Murray, WCS Founder, Executive & Artistic Director

Westchester Chamber Soloists, Inc. is a New York State registered 501(c)(3) not-for-profit corporation; donations to WCS are deductible for Federal and NY State taxes.

WCS is a member of ArtsWestchester

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Westchester Chamber Soloists
WCS

Violins

Kate Ashby
Larissa Blitz
David Lane
Laura Macbeth
Sergey Nazarov
David Restivo

Violas

Monica Gerard
Anne-Marie Mot
Elizabeth Nilsen-Baumwoll

Cellos

Seth Jacobs
Jonathan Kantor
Sachi Patitucci

Bass

John Lang

Flutes

Marjorie Hone
Paul-Lucien Kulka

Oboes

Ellen Gruber
Molly Raum
Justin Stewart

Bassoon

Rosemary Dellinger

Horns

Ginger Kokoszka
Marc Wager

Piccolo Trumpet

Benjamin Acrish

Harpichord

Alan Murray

Spring 2024 WCS Events at Sarah Lawrence College

(visit www.WestchesterChamberSoloists.com for revisions and updates)

Saturday, February 10 (8:00pm) / Mina Kim, guest conductor

Montgomery: Starburst
African-American Inspirations (Yolanda F. Johnson, soprano)
Mozart: Sinfonia Concertante for Winds & Orchestra
Schubert: Symphony No. 5

Sunday, April 7 (3:00pm) / Sarah Lawrence Music, Dance & Film Faculty

Works by Sarah Lawrence College Faculty composers
together with Dance, Film and Live & Still Art Displays
Mozart: 'Jupiter' Symphony

Sunday, May 19 (3:00pm) / Ovidiu Marinescu, guest conductor

Rossini: Overture to "l'Italiana in Algiers"
Mozart: Concerto for Flute & Harp (*Amy Hersh, flute / tba, harp*)
Marinescu: Scherzo for Orchestra (*World Premiere*)
Schumann: Piano Concerto in A minor (*Alan Murray, soloist*)

Westchester Chamber Soloists
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"Westchester County's premier chamber orchestra and integrated chamber ensemble network"

WCS Website



Tickets: Spring '24



Our Performances



Westchester Chamber Soloists

Presents

J. S. Bach

The Brandenburg Concertos

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Westchester Chamber Soloists thanks the members and leadership of Pleasantville 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: David Lane

Oboes: Ellen Gruber / Molly Raum / Justin Stewart

Bassoon: Rosemary Dellinger

Horns: Ginger Kokoszka / Marc Wager

Brandenburg Concerto No. 3 in G major, BWV 1048

Allegro

Adagio

Allegro

~ Soloists ~

Violins: Sergey Nazarov / David Lane / Laura Macbeth

Violas: Elizabeth Nilsen / Monica Gerard / Anne-Marie Mot

Cellos: Sachi Patitucci / Seth Jacobs / Jonathan Kantor

Brandenburg Concerto No. 5 in D major, BWV 1050

Allegro

Affettuoso

Allegretto

~ Soloists ~ Violin: Larissa Blitz
Flute: Paul-Lucien Kulka
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 / Elizabeth Nilsen-Baumwoll

Cello: Sachi Patitucci

Violas da Gamba: Seth Jacobs (cello) / Jonathan Kantor (cello)

Bass: John Lang

Brandenburg Concerto No. 4 in G major, BWV 1049

Allegro

Andante

Presto

~ Soloists ~ Violin: Sergey Nazarov
Flutes: Paul-Lucien Kulka / Marge Hone

Brandenburg Concerto No. 2 in F major, BWV 1047

Allegro

Andante

Allegro assai

~ Soloists ~ Piccolo Trumpet: Benjamin Acrish
Violin: David Lane
Flute: Paul-Lucien Kulka
Oboe: Ellen Gruber

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 the 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, thoroughly 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, each one without parallel in music literature for years to come.

Notes from ClassicFM / Wikipedia