



BACH

THE SIX BRANDENBURG CONCERTOS

Woodside Church, 8:00 P. M.

Friday, Oct. 29, 1971

Concertos 1, 3, and 4

Friday, Nov. 12, 1971

Concertos 2, 5, and 6

Program I

CONCERTO NO. 1 IN F MAJOR

**Edwin Grzesnikowski
Susan Herrick**

**violin
oboe**

CONCERTO NO. 4 IN G MAJOR

**Edwin Grzesnikowski
Chris Kantner
Judith Kempf**

**violin
flute
flute**

CONCERTO NO. 3 IN G MAJOR

Marilyn Mason

harpsichord

**Flint
Friday, October 29
Woodside Church
8 PM**

**Ann Arbor
Monday, November 1
University Reformed Church
8 PM**

Program II

CONCERTO NO. 5 IN D MAJOR

Marilyn Mason	harpsichord
Howard Leyton-Brown	violin
Chris Kantner	flute

CONCERTO NO. 6 IN B^b MAJOR

CONCERTO NO. 2 IN F MAJOR

Howard Leyton-Brown	violin
Eric Rupp	trumpet
Chris Kantner	flute
Susan Herrick	oboe

Marilyn Mason	harpsichord
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Flint
Friday, November 12
Woodside Church
8 PM

Ann Arbor
Tuesday, November 16
University Reformed Church
8 PM

The years 1717-1723 mark the third period in the professional career of Johann Sebastian Bach. It was during this time, as capellmeister and director of chamber music for the court in Coethen, that he wrote the majority of his instrumental works, including the well-known two- and three-part inventions, the Well-Tempered Clavier, and the six Brandenburg Concertos.

Having been written over a period of years for use at the Coethen court, the concertos were brought together by the composer in 1721 and dedicated as a set to the Margraf of Brandenburg, Christian Ludwig, a man of passionate devotion to music who maintained an excellent orchestra. The Margraf and Bach had met in Berlin on which occasion the composer was requested to write some works for the Margraf's orchestra.

In contrast to the norm of the period, Bach employed no unified instrumental group for the six concertos. Instead he gave each a different instrumental texture, in so doing reaching the peak of his instrumental work at Coethen. "In this sense they form a true cycle: within the most restricted limits they unfold all the tonal riches of the baroque orchestra, and may be regarded as a compendium of the art of baroque instrumentation."

The concerto principle, one of contrast, is exhibited with unusual variety in the Brandenburgs. In Concerto No. 5, the composer writes what amounts to a concerto for harpsichord. Concertos No. 2 and 4 extend the principle of the solo concerto to the use of groups of solo instruments. No. 2 is for solo trumpet, flute, oboe, and violin; No. 4 for violin and two flutes. Concertos No. 3 and 6, on the other hand, recall the Venetian origin of the concerto principle which calls upon contrasting bodies of sound, in the case of No. 3, between the different sections of the string orchestra, in No. 6, among the low string instruments. Concerto No. 1 combines the use of solo and block sound contrasts in its employment of violin and oboe solos against groups of horns, oboes, and strings.

In form the concertos adhere to the accepted Baroque pattern as established by Giuseppe Torelli: three movements in the order of fast-slow-fast.