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The Hilliard Foundation, Inc.
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The Cantata Singers Bach Festival 2002

Will Wickham, *Director*

First Presbyterian Church
W. Clinton and Rambler Rd., Elmira

Saturday, February 16 at 7:30 p.m.

Harpsichord selections and lecture by
Dr. William Cowdery

The Cantata Singers:
"Alleluia" from Motet VI
Chamber music by the Edgewood String Quartet

Sunday, February 17 at 3:00 p.m.

Cantata No. 102
"Herr, deine Augen sehen nach dem Glauben"

Piano Concerto & Soprano Aria
by winners of the
Young Performers Competition

SATURDAY, FEBRUARY 16 – 7:30 P.M.

Dr. William Cowdery – Lecture/Recital

- 1 “How Bach Reworked Three "Little" Preludes and Fugues (BWV 870a, 901 and 902) Into Three "Big" Preludes and Fugues for the *Well-Tempered Clavier*.”

Intermission

Cantata Singers

- 1 *Alleluia* from Motet VI: *Lobet den Herrn, alle Heiden* (BWV 230)
- 1 Chorale: *Heut lebst du, heut bekehre dich* from Cantata 102 (*Herr, deine Augen sehen nach dem Glauben*)

Amy Pratt, Soprano

(A Winner of the Young Performer's Competition)

- 1 "Schafe können sicher weiden" from the *Hunt Cantata* (BWV 208)

Edgewood String Quartet

- 1 *Brandenburg Concerto 3* (BWV 1048)

Moderato

Allegro

- 1 *Air* (From *Orchestral Suite No. 3*) (BWV 1068)
- 1 *Concerto in D minor for Two Violins* (BWV 1043)

Vivace

Largo, ma non tanto

Allegro

Violin: Margaret Matthews, Linda Couchon

Viola: Nancy Conley-Wheeler

Cello: Lou Lodico

SATURDAY PROGRAM NOTES

Motet VI: *Lobet den Herrn, alle Heiden* (BWV 230)

The Alleluia from the motet 'Lobet den Herrn, alle Heiden', is the concluding fugue of this wonderful choral work. The motet is unique among Bach's six motets: Set entirely for four voices, it has only one movement; however, the movement may be divided into three sections which include an opening fugue and this glorious closing fugue. The text of the motet is based on Psalm 117, in which the word 'Alleluia' does not appear. However, Bach's addition of the setting of this simplest of texts serves well to give praise and glory to God!

Schafe können sicher weiden from Cantata 208: *Was mir behagt, ist nur die muntre Jagd!* (The Hunt Cantata)

One of the best loved of Bach's secular cantatas, the *Hunt Cantata* is a rather unlikely celebration of the hunt and of Duke Christian's greatness by a group of gods and goddesses. Diana opens the work with a recitative and aria praising the hunt: "Get out of my way, feckless nymphs!" Endymion joins in bemoaning Diana's obsession with the hunt: "Have you forgotten our loving vows merely to follow the hunt?" These two sort their problems out in a recitative where Diana points out that they've got to get their act together to celebrate Duke Christian's birthday festival. (As Anna Russell used to say of Wagner's *Ring*, "I'm not making any of this up, you know.") Pan, god of flocks and shepherds, then joins in praising Duke Christian, and in his fine aria says "A prince is the Pan of his land". Liberal democracy this was not. Up until now, the arias have been pleasant without being particularly memorable, but Pan's aria signifies a change of gear. A pair of oboes and an oboe da caccia provide a mesmeric hook to accompany the singer. This movement was later parodied in the sacred cantata BWV 68. Pales, goddess of crops and pastures, then steps up with a laudatory recitative that leads into one of the most famous of all Bach's arias, *Schafe können sicher weiden* (*Sheep may safely graze*). This gorgeous piece is not an agricultural panegyric but rather a celebration of benevolent despotism. Lovely. That's really the end of the story, so there's no more explanatory recitative, but this doesn't stop the assembled company warbling on about the Duke. In case you'd forgotten that this was Bach, there's a choral fugue with instrumental ritornello in which each voice offers the Duke felicitations. Diana and Endymion offer a jolly duet and then Pales returns with a delightful aria that later became the basis of *Mein gläubiges Herze* in cantata BWV 68. Then an oddity: an instrumental ritornello, separately classified as BWV 1040. Another aria for Pan follows and the final chorus (later parodied in the sacred cantata BWV 149 and in the lost cantata BWV Anh. I 193) brings things to a glorious conclusion.

Brandenburg Concerto III

The Third Brandenburg Concerto is originally scored for three violins, three violas and three cellos; the tutti sections are written in three parts, and its principal musical figure consists of three notes supported by another figure moving in thirds. The work has often been described as a fanatical obsession with numbers or a meditation on the Trinity. But it seems more likely that the first movement of the concerto was conceived as an all-embracing musical portrayal of the speculative series of three octaves which, to the music theorists and philosophers of the 16th and 17th centuries, represented the nine orders of Angels, the nine Spheres of the Ethereal

Heaven and the nine regions of the Elemental World. Corresponding to these were the three major divisions of Man into the intellectual, spiritual, and the elemental - Intellect, Soul and Body. The Angels themselves were grouped into three hierarchies: 1)Seraphim, Cherubim and Thrones (surrounding God in perpetual adoration); 2)Dominations, Virtues and Powers (governing the stars and the elements); and 3)Princedom (protecting the kingdoms of the earth), Archangels and Angels (divine messengers). It was also believed that the way in which harmony was established in the Angelic choirs was by threes.

This Brandenburg Concerto is more a *Concerto Sinfonia* than a typical *Concerto Grosso* in which the larger ensemble is complemented by a smaller group of soloists. Here the strings act as an ensemble throughout, sometimes 'en masse,' at other times with one instrumental group (say the violins) given the emphasis. The Concerto's early date (1718) - just after Bach's arrival as court conductor at Cöthen - suggests that it might have been written both to test the strengths of his string section and to impress his new employer, the musically talented and sensitive Prince Leopold. Three years later it was one of the six concertos he sent off to the Elector-Margrave of Brandenburg, complying with the Elector's request to hear some of his music.

The first movement is built on a catchy three-note figure, which Bach elaborates upon with great skill. The mood is infectiously bright and joyful. Instead of a middle, slow movement, Bach gives us only two chords which may have been meant to indicate an improvisatory section - a common practice in Bach's time. It is also possible that these two chords were meant to suggest the concept of God as beginning and ending - the Alpha and the Omega. These two simple chords separate the creation of the cosmos from the dance of the universe that closes the work. This 'dance of the planets', the Finale, follows the usual pattern, being a lively dance - here in the form of a *gigue*, and far too breathlessly energetic for the dance floor!

It is interesting to note that Bach used much of this Concerto in other places as well: The opening allegro section became the basis of the Sinfonia for Cantata 174 (*Ich liebe den Höchsten von ganzem Gemüte*, BWV 174). The closing allegro was derived from the F Major Pastorale for organ, BWV 590.

Concerto for 2 violins in D Minor (1717)

Three of Bach's violin concertos, written at Cöthen between 1717 and 1723, survive in their original form, with others existing now only in later harpsichord transcriptions. The works in original form are the Concertos in A minor and in E major, BWV 1041 and 1042, and the Double Concerto in D minor, for two violins, BWV 1043. A transcription of this work became the Concerto in C minor for two harpsichords and string orchestra, BWV 1062. Bach wrote or arranged his harpsichord concertos principally for the use of himself and his sons with the Leipzig University Collegium musicum between 1735 and 1740. These works include eight Concertos for single solo harpsichord and strings, BWV 1052-1059, and others for two, three and four harpsichords and strings.

SATURDAY'S GUEST PERFORMERS

DR. WILLIAM COWDERY is a resident of Ithaca, New York, where he serves as musical director and organist of the First Congregational Church, and as an instructor at Cornell University. He has taught on the faculties of Ithaca College, Colgate

University, and Keuka College as performer, musicologist, and theorist. He performs widely in the upstate New York area as organist, harpsichordist, pianist, and conductor. He has appeared frequently as soloist, accompanist, and lecturer at Bach festivals in the northeast. He has been a three-year fellow of the Bach Aria Festival at Stony Brook, New York, and has held a Fulbright Fellowship in England.

Mr. Cowdery holds a Ph.D. from Cornell for a dissertation on the early cantatas of J. S. Bach. He authored numerous articles in the *New Harvard Dictionary of Music* and the *Harvard Biographical Dictionary of Musicians* (1996). Recently he co-edited *The Complete Mozart* with Neal Zaslaw, published by W. W. Norton.

MARGARET MATTHEWS teaches elementary strings and vocal music part-time at three schools in the Horseheads Central School District, and occasionally performs with the Binghamton Philharmonic and as a recitalist. She received her Bachelor of Music degree in Education and Applied Music (violin/voice) from Ashland University in Ohio, studied violin at Eastman School of Music, and is currently working on her Master's degree in Music Education at Ithaca College. She is married and has twin teenage daughters. She is active in the Grace Episcopal Church community as choir member, soprano soloist, *Music at Grace* publicity coordinator, and wife of the rector.

LINDA COUCHON is the Diversity Specialist at Cornell Cooperative Extension of Chemung County and is married and the mother of two teenage sons. She received her Bachelor of Arts degree at Hartt College of Music and her Master of Science degree in Higher Education Administration from Purdue University. She has played in the Orchestra of the Southern Finger Lakes for about 17 years. She is an avid reader, a dog lover, and is very active in the Park Church community.

NANCY CONLEY-WHEELER is the orchestra director at Broadway Middle School in Elmira, where she conducts three string orchestras and teaches lessons. As a part of the Extended Day Program at Broadway, Nancy also conducts the BMS Philharmonic, a full orchestra, and runs a club for students learning to arrange and compose their own music. Nancy received her Bachelor's Degree in Music Education and Performance from Ithaca College and her Master's degree in Music Performance from Binghamton University. She plays with the Tri-Cities Opera Orchestra, the Orchestra of the Southern Finger Lakes, and the Binghamton Philharmonic. She is married and quite attached to her extremely personable Golden Retriever. An avid sports fan, Nancy is especially passionate about hockey and the Buffalo Sabres, and hopes to someday learn how to ice skate.

LOU LODICO is married and is mother to four mostly-grown children. She is a Citizen Pruner and Master Gardener Trainee for the city of Elmira. After a school career as a flutist, and a year and a half studying music at The College of Mount St. Joseph on the Ohio, she was inspired by hearing a Dvorak Concerto to study the cello. She has studied with Kim Hardy, Sheila Kilcoyne, Sera Smolen and Steve Stalker, and plays with various chamber ensembles. She is an avid reader and gardener.

SUNDAY PROGRAM

The Cantata Singers

1 *Cantata 102: Herr, deine Augen sehen nach dem Glauben* (BWV 102)

Bass Recitative (Mike Wald)
Aria (Alto and Soprano)
Arioso (Bass)
Aria (Tenor)
Alto Recitative (Loueda Bleiler)
Choral

Orchestra

1 *Orchestral Suite No. 3* BWV 1068

Overture
Gavotte I
Gavotte II
Bouree
Gigue

Intermission

Winners of the 2002 Young Performer's Competition

Amy Pratt, soprano

1 "Schafe können sicher weiden" from *The Hunt Cantata* (BWV 208)

Jessica Brown, piano

1 *Concerto in D minor* (BWV 1052 or 1059) assisted by Frances McLaren

The Cantata Singers

1 *Missa Brevis No. 4* (G minor) BWV 235 (Lutheran Mass)

Kyrie Eleison (Chorus)
Gloria in excelsis Deo (Chorus)
Gratias agimus tibi (Bass)
Domine Fili (Alto and Soprano)
Qui tollis (Tenor)
Cum Sancto Spiritu (Chorus)

Orchestra Personnel

| | |
|-------------------------------------|------------------------------|
| <i>Violin I:</i> Margaret Matthews | <i>Cello:</i> Katie Pritt |
| <i>Violin II:</i> Joyce Capani-Cody | <i>Oboe I:</i> Anna Herforth |
| <i>Viola:</i> Nancy Conley-Wheeler | <i>Oboe II:</i> Mark Skaba |

Cantata Singers Personnel

Soprano

Marylee Ashby
Ruth Bruning
Lisa Fesmire
Robin Fitzgerald
Kelly Stone
Susan Tanner
Helen Vincent

Alto

Ostara Bedo
Loueda Bleiler
Kellie Christopher
Amy Chrabaszcz
Lucy M. Cummings
Sharon Gublo
Patricia Hauser
Laurie G. LaBruyere
Frances McLaren
Jane Poliseo
Cora Range
Betsy Sentigar

Tenor

Arthur J. Hymel
Thomas J. McCloskey
Lydia K. Wickham

Bass

Jim Fink
David Hauser
David Mix
Jan Miller
Mike Wald

Rehearsal Accompanist: Frances McLaren

Director: Will Wickham

Special Thanks:

Betsey Crimmins, Gary Tucker, and the congregation of First Presbyterian Church, Elmira

The Reverend Donald Matthews and the congregation of Grace Episcopal Church, Elmira

Cover and poster design by David Ashby.

SUNDAY PROGRAM NOTES

Herr, deine Augen sehst nach dem Glauben (Cantata No. 102)

Bach's first 3½ years at Leipzig, from May 1723 to November 1726, were a period of overwhelming productivity by any standard. He came to town determined to show his abilities as a composer of church music of the highest order, and did so with resounding success. Throughout these forty-odd months he produced new music for the Leipzig churches at the rate of one work for every consecutive Sunday and major holy day, excluding the "silent" seasons of Advent and Lent.

This rate of productivity itself was not unusual: several less-gifted German composers wrote cantatas at the same rate, especially certain *Kapellmeisters* who worked at courts of small principalities where such music-making was loved and cultivated. But Bach's high level of skill and craftsmanship outdid his colleagues by a great margin. Lengthy choruses, full of contrapuntal intricacy and orchestral richness, arias of extreme expressivity with elaborate solo parts for both singers and instrumentalists, and recitatives filled with harmonic intensity and rhetorical flourish - all these factors characterized Bach's church music week after week.

To be sure, Bach's rate of creativity did slow down after his first two full years of cantatas. In 1725 he took a pause from June to December, producing only about one work each month. Then beginning with Christmas 1725, he launched into a

third full year of new music. But this time there was to be an interesting difference: Bach shared the task of writing new cantatas with his older cousin Johann Ludwig Bach from the nearby court of Meiningen. The latter wrote about twenty cantatas for Leipzig during the course of the year 1726. This is probably a unique example of familial co-operation in the German musical world of Bach's time.

Bach's Cantata No. 102 comes from this third year (the third "*Jahrgang*") of cantatas, during which he and his cousin Ludwig shared week-by-week compositional responsibility. If anything, the sharing of labor freed Bach up, so he might lavish even more time and skill on his own half of the job. The music of Cantata No. 102 is some of the finest to come from his pen.

The date of the work was August 25, 1726, i.e. the 10th Sunday after Trinity (or 11th Sunday after Pentecost). The Gospel proper for the day is Luke 19:41-48, in which Jesus drives the money-changers from the temple and foretells the downfall of Jerusalem. Thus the liturgical theme of the day is God's retribution toward evil-doers. The opening Old-Testament chorus begins with a lively instrumental "*ritornello*" in contemporary concerto style. The choral music proper falls into three main sections. The first section uses the words "Lord, are thine eyes set upon the truth?" and it echoes the main musical tune of the *ritornello*. Then comes a new fugue-tune to the words, "Thou strikest them down, but they feel it not; thou tormentest them, but they better themselves not." After a shortened repeat of the *ritornello* comes yet another fugue-tune, this time to the words, "They make their faces harder than a rock, and they will not come back." This last section leads into a reprise of the complete *ritornello*, this time with all voices joining in, and all the words of the text recapitulated. The relentless intensity of the music -- enlivened by such word painting as a "hammering-stammering" vocal line on the word "strikest" (*schlägest*) and "wrong-note" chromaticisms on the word "stone" (*Stein*) -- is remarkable even in Bach's often stormy output.

The mood changes dramatically for the following aria for oboe and alto, "Woe unto the soul that knoweth shame no more." Here Bach uses a slow tempo, an extreme key for the day (F minor - four flats), densely chromatic harmony, and long melismas on "Woe" (*Weh*) to paint a scene of deepest grief. But grief gives way to gentle warning, as the bass solo (with strings) poses a New Testament question: "Dost thou despise the richness of his mercy...?" which Bach sets with careful poise and balance. The warning continues more heatedly in the next aria for violin and tenor. Here the perpetually animated instrumental patterns are offset by syncopated phrases in the voice, calling out, "Fear yet, thou all too sure spirit!" The theme of punishment and fear is resolved only in the penitential words of the final, simple chorale: "Help, O Lord Jesus, help thou me, / That I today may come to thee / ...So that today and for all time / I may be ready when thou callest me home."

Lutheran Mass (*Kyrie and Gloria*) in G Minor (BWV 235)

The Lutheran -- i.e. German -- liturgy of Bach's day still had a few bits of the old Roman rite remaining in it. The most important was the old *Kyrie-Gloria* pair of canticles, sung in Latin as a unit near the beginning of every Mass. It was common practice to sing these canticles in old Gregorian plainchant settings of the 10th through 13th centuries. At times they might also be sung in polyphonic settings from the 16th century, written by such "classic" composers as Palestrina and Lassus, or early German composers such as Handl and Hassler. By Bach's time,

the practice of composing new settings of these old Latin canticles had largely died out in Lutheran Germany.

Thus it comes as something of a surprise that Bach took up an interest in this type of composition in the mid-1730s, when he produced a series of so-called "Lutheran Masses" (also known simply as "Masses") consisting of the *Kyrie* and *Gloria* canticles set as a continuous unit. It is even more of a surprise to find out that he assembled these works almost completely out of reworked sections of cantatas that he had written -- to German texts -- a decade earlier in the 1720s. Thus Bach's masses are, in many ways, little anthologies of some of his best cantata music, newly revised to fit the ageless words of the Latin Mass.

Bach's first such "Lutheran Mass" is the best documented: it was the B-Minor *Kyrie-Gloria* torso that he was later to flesh out as the complete B-Minor Mass. He wrote it in 1733 to serve a two-fold purpose. On February 1, 1733, the Elector of Saxony, August the Strong, died, and his son August III took the electoral throne in the capital city of Dresden. Just a few months later, on June 23, Bach's oldest son Wilhelm Friedemann, then 23 years old, was chosen as organist of Dresden's main Lutheran church, St. Sophia (the famous bell-shaped church, now being rebuilt after its destruction in World War II). On July 27 Bach visited Dresden and presented the B-Minor *Kyrie-Gloria* in person to the new Elector. His apparent motives were two: to make his own abilities and ambitions known to the young ruler, and to enhance the lustre of the Bach family name for the sake of advancing his son's career. The *Kyrie-Gloria* composition fit the dual purpose nicely, for it could be used both in the Lutheran tradition (at St. Sophia, under Wilhelm Friedemann) and the Roman Catholic tradition, which for political reasons was observed at the Electoral court. Such was the beginning of what Bach would later -- in the 1740s -- expand into the great B-Minor Mass.

Four more "Lutheran Masses" followed from Bach's pen, though their dates and purposes are much less clear. They seem to have come from about 1738, and may also have been written to be used outside Leipzig. They are much shorter than the B-Minor *Kyrie-Gloria*, each being about a half-hour in length, rather than a full hour. They are made up almost exclusively of previously composed music, albeit some of the very best music from Bach's cantatas of 1723 to 1726. The four Masses are in the keys of F major, A major, G minor and G major; they are now catalogued as BWV 233-236 consecutively.

In composing the G-Minor Mass, Bach borrowed music from three different cantatas, all dating from the year 1726:

- No. 1: *Kyrie* from Cantata 102, no. 1 (chorus); Aug. 25 (Trinity 10)
- No. 2: *Gloria* from Cantata 72, no. 1 (chorus); Jan. 27 (Epiphany 3)
- No. 3: *Gratias* from Cantata 187, no. 4 (bass aria); Aug. 4 (Trinity 1)
- No. 4: *Domine Fili* from Cantata 187, no. 5 (alto aria); Aug. 4 (Trinity 7)
- No. 5: *Qui tollis* from Cantata 187, no. 3 (soprano aria); Aug. 4 (Trinity 7)
- No. 6: *Cum sancto* from Cantata 187, no. 1 (chorus); Aug. 4 (Trinity 7)

Bach's plan of action is clear: he chose three strong and adaptable opening-choruses, from three different cantatas, for the three "big" Mass segments (*Kyrie eleison, Gloria in excelsis, Cum sancto spiritu*). He then took three arias from one of those cantatas (Cantata No. 187) for the middle solo sections, thereby keeping a

certain aesthetic unity that he had already built into the cantata itself.

Despite borrowing his own music, Bach had to make very heavy revisions in adapting it to the new context. Two of the movements were transposed to new keys (the *Gloria* and the *Gratias*). There are occasional excisions and insertions of whole groups of measures. And of course, the vocal lines needed to be painstakingly reworked to fit the rhythm and flow of the new words.

It is interesting to compare the original texts of individual numbers with their new Latin texts. That of No. 1 (*Kyrie eleison . . .*) is given above for Cantata 102. Here are the original texts of the other movements, translated into English.

No. 2 (*Gloria in excelsis Deo, et in terra pax . . .*)

All things but as God is willing, both in joy and deepest grief,
Both in good and evil times, God's own will shall be my solace.
Under cloud and shining sun, this shall hence my motto be.

No. 3 (*Gratias agimus propter magnam gloriam tuam . . .*)

(Matt. 6:31-32) Therefore do not ask: What shall we eat? What shall we drink? What shall we wear? After such things do the heathen seek. For your heavenly Father knows that ye need all these things.

No. 4 (*Domine Fili unigenite, Jesu Christe . . .*)

Thou, Lord, alone crownest the year with thy bounty.
In thy footsteps drop fat and blessings,
And it is by thy grace that all good things are done.

No. 5 (*Qui tollis peccata mundi, miserere nobis . . .*)

God cares for every being that hath breath here below.
Should he not give to me alone, that which he hath promised to all?
(*Quoniam tu solus sanctus . . .*)

Depart, ye sorrows; for his truth doth provide for me as well,
And will be daily renewed for me in his loving, fatherly gifts.

No. 6 (*Cum sancto spiritu, in Gloria Dei Patris. Amen.*)

(Psalm 103:27-28) All things wait upon thee, that thou mayest give them meat in due season. What thou givest them they gather; when thou openest thy hand, they are filled with good things.

It is interesting to note various points of similarity -- or lack thereof! -- between the original German words and the new Latin Mass texts.

Third Suite for Orchestra BWV 1068

Of Bach's four orchestral suites, the third is likely the best known, largely due to the fame of the second movement, also known as "Air for the G string." The suite, in D major, consists of five movements: Overture, Air Gavottes I & II, Bourrée, and Gigue. The work was originally scored for trumpets, timpani, oboes, strings, and continuo. Since the trumpets and drums are used only for color and emphasis it is possible, and interesting to perform the suite without them. Call it "a new hearing of an old and familiar work". Typical of Bach's suites, this one consists of mostly two-part movements based on French dances.

Overture

All of Bach's orchestral suites begin with a French Overture. Here, the slow, majestic music returns at the conclusion of the fast portion, with a repeat to the beginning of the fast section

Air

An "air" is in fact not a French dance, as are the other movements. It is the English term for "aria" or any lyrical work. This is a simple binary piece; there is no return of the opening melodic material in the second part of the movement. The movement earned its common name "Air for the G string," because when transposed to C major, the entire first violin part can be played on the G string alone, as the 19th-century German violinist August Wilhelm did in his transcription of the work for violin and piano.

Gavotte I & II

A gavotte is a stylized French dance, moderate in tempo, always in duple meter, with each phrase beginning half-way through a measure. The phrases are almost always groups of four measures each, and are often paired. Like the air, it is a binary form, with two repeated sections. It is graceful, sometimes joyful, but not as romping and raucous.

Gavotte II is a little longer, by a mere 6 measures. It reverses the second rhythm of Gavotte I, by putting the eighth notes first. After the Gavotte II is played in its entirety, the convention of the time was to repeat Gavotte I, skipping the repeats. This results in an overall ABA form, seen in other dance forms of the time as well.

Bourrée

Like the gavotte, the bourrée was a French courtly dance. It is in duple meter, usually moderate to quick in tempo (slightly faster than the gavotte), and always beginning with a quarter-note (or two eighth notes) pick-up. Like the gavottes, the phrases are usually four measures in length, and often paired as well. Atypical of most bourrées, Bach experiments with syncopation in the second portion of the movement: It's not exactly jazz, but this is unusual for a bourrée, where the rhythm almost never obscures the strong beats. At this same moment, Bach shifts the music to the minor mode, and the combination of the rhythm and modality can be somewhat unsettling.

Gigue

In its various guises, the gigue appears forty-two times in Bach's works. What they all have in common is the use of compound meter, a fast tempo, and a romping style. Listen for the angular melodic movement and the irregular phrase lengths that add to the excitement of this merry concluding section.

