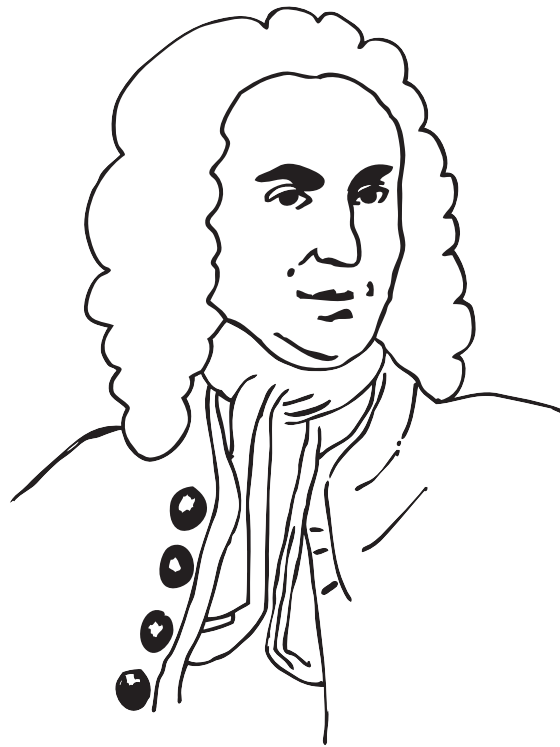




Bach to School



**Presented by the
WASHINGTON BACH CONSORT
J. Reilly Lewis, Music Director**

Bach to School

Dear Educator:

I am thrilled to hear that your school will be taking part in the Washington Bach Consort's Bach to School program. As a teacher, I'm sure you realize the importance of the arts in providing a full, well-rounded education to every child.

Personally, I have loved the music of Bach since I was a child singing in the Washington National Cathedral Choir. Bach's music has a lot to teach children – in fact, much of music theory as we know it today is based on the study of Bach's music.

We hope that this educational guide will be helpful to you as you prepare your students for their visit. For best results, we suggest that you take two 30-minute periods before the program to get your students ready and another period after the program to solidify what they've learned. By the way, we love to receive letters, drawings, and reviews from students! Your response is also important to us, so please be sure to return an evaluation form to us at the end of the performance. Tell us what you like and don't like about this guide, our performance, or our music. With your input, our program can only get better. Enjoy the show!

Sincerely,



J. Reilly Lewis
Music Director
Washington Bach Consort

Bach to School

Johann Sebastian Bach

Johann Sebastian Bach was born on March 21, 1685 in Eisenach, Germany. He was the eighth child of a well known organist, Johann Ambrosius Bach and his wife, Elisabeth. Johann Sebastian began his musical studies with his father, but unfortunately lost his parents at the age of 10. Bach moved in with his older brother Johann Christoph, an organist in Ohrdruf. During his



Portrait of J.S. Bach

five-year stay, Bach became quite a gifted organist, clavier player, singer, violinist and composer, while also excelling in his studies at school. At fifteen, Bach devoted all of his studies to music when he became a choirboy at St. Michael's Church in Luneburg. Bach demonstrated his love for music by memorizing any score he could find in the church library, and by once walking two hundred miles to see the greatest organist of the day, Buxtehude.

Bach became the church organist at Arnstadt when he was nineteen, and two years later, moved on to the same job in Muhlhausen. This position did not last long; the new and original music he composed was not accepted there. In 1708, Bach did find acceptance at the Ducal Chaple in Weimar. Here he had his first major job as a church organist and chamber musician, while writing the most impressive organ repertoire ever created by one man.

Even though by 1717 Bach was regarded as one of the greatest organists of his day, he did not receive the full recognition which he rightly deserved. He was thought of as a simple musician by his employer (the Duke of Weimar) and by his fellow townspeople. Insulted by this treatment, Bach accepted the positions as Kapellmeister (choirmaster) and director of chamber music at Cothen. During this time, Bach composed music for clavier, solo instruments and chamber orchestra including suites, sonatas, and the famous Brandenburg Concertos.

In 1723 Bach moved to Leipzig where he would remain until his death. His jobs included teaching a Latin class, training singers and instrumentalists, writing music for various civic and sacred functions, and organizing and directing the musical activities at the two most important churches in Leipzig.

Eventually, Bach's eyesight and health began to fail. An unsuccessful eye operation resulted in total blindness, and gradually Bach became an invalid. He briefly regained his eyesight before his death on July 28, 1750. Bach continued to compose until his dying day.

The Bach Family

It is primarily because of Johann Sebastian Bach's own research that we now know anything about the Bach family. In 1735, Bach began to document his family tree. In "Origins of the musical Bach family", which spanned two centuries of his family history, Bach traced the lives of all the performers, town and court musicians, Konzertmester and Capellmeister, organists and cantors in the Bach family.

The first known Bach is Veit Bach who started the family's musical tradition by playing a small citern. Veit's son Johannes was the first in the family to receive formal musical training. It was left to his sons, Johann, Christoph, and Heinrich to devote themselves exclusively to music. They became court, town and church musicians, setting the course for future Bach generations.

Most members of the family learned several instruments but focused primarily on the organ and harpsichord. The first noteworthy composers in the family were two brothers, Johann Christoph and Johann Michael, who composed motets and other vocal works.

From his first marriage with his cousin Maria Barbara, Sebastian had seven children. After her death Bach married Anna Magdalena with whom he had thirteen children. Bach acted as his children's tutor, correcting their small compositions, assigning them to copy works, and letting them play instrumental parts in performances.

The most musically successful sons of Bach were Carl Philipp Emanuel (C.P.E.) and Johann Christian. C.P.E. Bach (1714-1788) is most famous for his clavier works and expressive style; he used unusual harmonies, modulations, and melodies. J.C. Bach (1735-1782) led a successful career writing symphonies, chamber and keyboard music and operas. After these two renowned sons died, the Bach family and their splendid music gradually became a part of history.



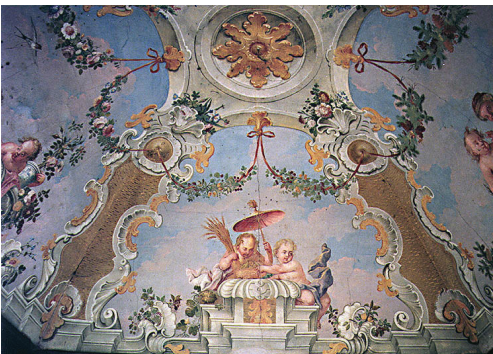
Portrait of J.S. Bach (Left) and three of his sons.

Bach to School

Bach's World

The Baroque era (1600-1750) corresponds roughly to Bach's lifetime (1685-1750), with Bach as the culmination of its musical expression. Bach lived in a very formal, ponderous age, dominated by religious dogma and disputes between Catholics and Protestants. Everyone went to church for very long services; the church promulgated and enforced the laws and social customs much more than the secular authorities. Churches were the primary centers for the arts; in fact, the city of Leipzig hired Bach (where he then spent the last twenty-seven years of his life). His duties were to compose music for the city and the churches, direct the church choir and instruments, occasionally play the church organ, and instruct at the St. Thomas school.

The only other employers in the arts were the people at the top of the rigid political, social-economic organization of the period.



This ceiling is an example of Baroque art and architecture.

Emperors, kings, princes, and grand dukes ruled by "divine right." Hereditary monarchies and aristocracies controlled everything not under the Church's jurisdiction; the Church and State worked

together to maintain the status quo. Artists were servants or, often, salaried employees, ranking only with secretaries, farm managers, butlers, and cooks.

Bach worked for one such prince until the prince's wife, who didn't like Bach or his music, had the prince cause his imminent departure.

In the arts, particularly in architecture and music, ornate decoration is representative of the Baroque age. (You may want to show students pictures of some great German Baroque churches or palaces such as Versailles to illustrate this.) One of Bach's great talents was his ability to take a tune, either his or a great hymn, and decorate it so it was better than the original.

Johann Sebastian Bach was born more than three hundred years ago in the year that Charles II of England died (to be succeeded by William and Mary). If Bach were a part of your family, he would be your great-great-great-great-great-great grandfather. Louis XIV of France had been king for almost 40 years; John Churchill, first Duke of Marlborough, was 35 years old. Benjamin Franklin was born in the year that

Bach turned 21. Bach died in 1750 more than twenty years before the American Revolution. George Washington was 18 years old in 1750. Frederick the Great was King of Prussia. A 21-year-old girl named Catherine had just married the Russian Czar; in 1762 she would seize power as Catherine the Great.

Bach was a great student. He learned French and Italian so he could study the works of the French and Italian composers. He was very good at math: a great quality of Bach's music is its adherence to mathematical discipline. Mostly though, he studied music and music theory. He was so good that, at first, you don't realize just how beautifully crafted his compositions are. He was the master of counterpoint - the skill of opposing theme against theme, and multiples of it, and weaving the most complex threads into tapestries of astounding complexity. You may have heard of chess grand masters who can simultaneously play several matches, or visualize dozens of possible variations in play and their results. Bach's compositions show an even greater mastery in music.

Timeline of Bach's Life

1685	Birth of Johann Sebastian Bach in Eisenach, Germany on March 21.
1695	Death of Bach's parents; Bach moves to Ohrdruf to live with his elder brother, Johann Christoph.
1700	Bach becomes a choirboy at St. Michael's Church in Luneburg.
1703-1704	Bach becomes a church organist in Anstadt.
1706-1707	Bach becomes a church organist in Mulhausen.
1707	Bach marries his cousin, Maria Barbara.
1717	Bach becomes Kapellmeister and director of chamber music in Cothen.
1720	Maria Barbara dies.
1721	Bach marries Anna Magdalena Wulken
1723	Bach moves to Leipzig to serve as the Cantor at the Thomaskirchen.
1750	Death of Bach on July 28.

Bach to School

Vocabulary

<i>Baroque</i>	This refers to the music art and architecture in Europe from 1600-1750. The music is characterized by the use of counterpoint (see below), expressive melodies and chromaticism. During this period musical forms such as the suite, sonata, rondo, concerto, opera, and cantata were developed and perfected.
<i>Canon</i>	This is the name of a composition in which all of the parts have the same melody, but start at different times within the piece.
<i>Counterpoint</i>	This is a compositional technique where there is more than one melody played at the same time. Each part becomes significant through its melodic and rhythmic independence.
<i>Fugue</i>	The most advanced form of imitative counterpoint which was perfected by J.S. Bach. It is based on a short melody called the "subject" which is imitated, reversed, inverted, slowed down and sped up to make an entire piece.
<i>Ground Bass</i>	This is a short phrase in the base which is repeated throughout a piece to give it stability and coherence. The part above the ground bass is free to expand the melody imaginatively.
<i>Improvisation</i>	This is when a musician expands upon a melody spontaneously, using his/her own imagination. Improvisation (also called "improv") was one of the skills J.S. Bach was most famous for.
<i>Aria</i>	An aria is an elaborate solo song with instrumental accompaniment. In the operas of J.S. Bach's time, the aria was the time for the soloist to dwell on a certain topic in the plot. Also, arias are the most melodic parts of operas.
<i>Recitative</i>	Another part of Baroque operas, the recitative is where soloists sing with minimal accompaniment in order to move the plot of the opera along. Generally, the recitatives are not very melodic, but rather sound as if the soloist is talking.

The Music of J.S. Bach

Using every musical form available at the time except the opera, Bach composed an enormous amount of music (over 1,200 compositions) having such qualities as clear form, strong rhythm, grand proportions, imaginative symbolism, and intense expression. Bach's first works were for organ, including preludes and fugues, trio sonatas, and chorale preludes. Bach also composed music for the harpsichord including preludes, fantasies, toccatas, fugues, dance suites, variations, sonatas, concertos and suites.

As for vocal music, Bach composed nearly 300 church cantatas, a few secular cantatas, motets, passions, short masses and the Mass in B minor.

When Bach died, he and this monumental collection of music was forgotten because of a wide-spread change of musical taste. It is said that some of his hand-written music was used in the local market to wrap fish. It was half a century after Bach's death when the genius of Johann Sebastian Bach was rediscovered (or perhaps even discovered for the first time!) and admired by all music-lovers.



Signature of J.S. Bach.



RECORDINGS

Disk One

The following are musical selections found on DISK 1. These may be used to illustrate some of the concepts that students will hear about in connection with the “Bach in Time” performance. These selections may be used as the teacher sees fit to reinforce musical concepts in general and Baroque concepts in particular. Students can hear the differences in pitch between different singing voices, learn to identify different instruments, and learn the difference between common time and triple meter. The ensemble pieces can be used to let students see if they can pick out the different instruments being played. All are J.S. Bach (except Frere Jacques.)

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|--|-------|
| 1. Cantata 51, Aria: Alleluja - Soprano Voice (pitch) | 2:24 |
| 2. Cantata 35, BWV 35, - Alto Voice (pitch) (male countertenor) | 1:19 |
| 3. Cantata 21, Aria - Tenor Voice (pitch) | 2:37 |
| 4. Cantata 147, Aria - Bass Voice (pitch), horns | 2:47 |
| 5. Brandenburg Concerto No. 3 in G - Orchestra (Strings) | 11:40 |
| 6. Brandenburg Concerto No. 2 in F – Full Orchestra | 5:06 |
| 7. Oboekonzert d-Moll - Adagio - Oboe | 2:48 |
| 8. Wachet Auf, Ruft Uns Die Stimme - Solo Organ | 4:37 |
| 9. Partita No 3 in E Major - Solo Violin | 2:57 |
| 10. Domine Deus from Mass in B Minor - Flute | 5:18 |
| 11. Cello Suite #1 In G, BWV 1007 - Praeludium - Solo Cello | 2:17 |
| 12. Goldberg Variations, BWV 988 - Aria - Solo Harpsichord | 4:32 |
| 13. Goldberg Variations, BWV 988 - Aria - Solo Piano | 3:59 |
| 14. BWV 80, Chorale - Full Chorus | 1:14 |



RECORDINGS

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| 15. Cantata No.147, - Violin, Solo Soprano | 5:26 |
| 16. Suite No. 1 in C Major, BWV 1066: V. Minuet I-II - Triple meter | 3:08 |
| 17. Suite No. 3 in D Major, BWV 1068: III. Gavotte I-II - Common Time, horns | 3:19 |
| 18. Well-Tempered Clavier, Book II: Fugue No. 2 in C Minor - Counterpoint | 1:25 |
| 19. Frere Jacques – Canon | 1:06 |
| 20. Brand. Concerto #3 In G, - 3. Allegro - Moog Synthesizer, Counterpoint | 5:11 |

Disk Two

This disk contains the music from the “Bach in Time” performance.

1. Bouree from Orchestral Suite No. 1
2. Sheep May Safely Graze, BWV 208
3. Trio for oboe, violin and cello from Cantata 208
4. Bouree I from BWV 1066
5. Movement 7 from Cantata 202
6. Excerpts from Chorale and Aria No. 2 from Cantata 80
7. Two-part Invention No.8
8. “Echo” Aria from Cantata 213
9. Jesu Joy of Man’s Desiring from Cantata 147
10. Brandenburg Concerto No. 4 – Final Movement