



2017 Bach in the Subways
Roberta Rust & Friends

LYNN

Conservatory of Music

2016-2017

2017 Bach in the Subways
Roberta Rust & Friends
Monday, March 20, 2017 at 7:30 p.m.
Amarnick-Goldstein Concert Hall
Boca Raton, Fla.

Prelude & Fugue in C-sharp Minor WTC Book 1, BWV 849

Hikari Nakamura, piano

English Suite No. 3 in G Minor, BWV 808

Prelude

Nicole Cortero, piano

Transcriptions by György Zurtág

Gottes Zeit ist die allerbeste Zeit, BWV 106

Christe, du Lamm Gottes (b), BWV 619

Allein Gott in der Höh' sei Ehr, BWV 711

Xiaoxiao Wang & Roberta Rust, piano

Violin Sonata No. 3 in C Major, BWV 1005

Largo

Carol Cole, violin

Transcriptions by Cole Duo

Prelude No. 3 from the WTC, Book 1, BWV 848

French Suite No. 6 in E Major, BWV 817

Polonaise

French Suite No. 5 in G Major, BWV 816

Bourree

Carol Cole, violin

David Cole, cello

Prelude in B Minor BWV 855a (arranged by Alexander Siloti)

Aria from the “Magnificat” – “Quia respexit...” BWV 243

Air from Orchestral Suite No. 3 in D Major, BWV 1068
(arranged for voice)

Sergei Skobin, piano
Asmik Arutiunians, soprano

INTERMISSION

Cello Suite No. 6 in D Major, BWV 1012

Prelude

Allemande

Courante

Sarabande

Gavotte I

Gavotte II

Gigue

David Cole, cello

Flute Sonata in B Minor, BWV 1030

Andante

Largo e dolce

Prelude

Karen Dixon, flute
Roberta Rust, piano

BIOGRAPHY

Johann Sebastian Bach

(b. Eisenach, 1685; d. Leipzig, 1750)

Born into a musical family, Bach received his earliest instruction from his father. After his father's death in 1695, Bach moved to Ohrdruf, where he lived and studied organ with his older brother Johann Christoph. He also received an education at schools in Eisenach, Ohrdruf, and Lüneburg. Bach's first permanent positions were as organist in Arnstadt (1703-1707) and Mühlhausen (1707-1708). During these years, he performed, composed, taught, and developed an interest in organ building. From 1708-1717 he was employed by Duke Wilhelm Ernst of Weimar, first as court organist, and after 1714, as concertmaster. During this period, he composed many of his best organ compositions; in his capacity as concertmaster, he was also expected to produce a cantata each month. In Weimar, Bach's style was influenced by his study of numerous Italian compositions (especially Vivaldi concertos).

Bach's next position, as Music Director for the Prince Leopold of Cöthen (1717-1723), involved entirely different activities. Since the court chapel was Calvinist, there was no need for church compositions; Bach probably used the Cöthen organs only for teaching and practice. His new works were primarily for instrumental solo or ensemble, to be used as court entertainment or for instruction. Among the important compositions at Cöthen were the Brandenburg Concertos, the first volume of *Das Wohltemperierte Clavier* (The Well-Tempered Clavier), the "French" and "English" Suites for harpsichord (although the "English" Suites may be from the Weimar period), and most of the sonatas and suites for other instruments. Bach also composed a few cantatas for special occasions (birthdays and New Years).

In 1723, Bach was appointed cantor at the St. Thomas Church and School, and Director of Music for Leipzig, positions which he retained for the rest of his career. His official duties included the responsibility of overseeing the music in the four principal churches of the city, and organizing other musical events sponsored by the municipal council. For these performances, he used pupils from the St. Thomas School, the city's professional musicians, and university students. Bach divided his singers into four choirs (one for each of the four main churches); he personally conducted the first choir, which sang on alternate Sundays at St. Thomas and St. Nicholas. His usual performing group consisted of around sixteen singers and eighteen instrumentalists, although these numbers could be augmented for special occasions. During his first six years in Leipzig (1723-1729), Bach's most impressive compositions were his sacred cantatas (four yearly cycles), and the St. John and St. Matthew Passions. Bach apparently gave virtuoso organ recitals in Leipzig and on various tours, although he had no official position as organist in Leipzig.

After 1729 Bach no longer concentrated so completely on composing sacred vocal music. For services, he re-used his own substantial repertory of cantatas, and turned increasingly to the music of his contemporaries. In 1729-1737 and 1739-1741, he was director of the Leipzig Collegium Musicum, an organization which had been founded by Telemann in 1704. This group of professional musicians and university students performed weekly concerts (out-of-doors in the summer, and at Zimmerman's coffee-house in the winter). Although no specific programs for these concerts have survived, Bach apparently revived and many of his instrumental compositions from Cöthen, wrote new works (e.g., secular cantatas), and conducted pieces by other composers. During the 1730s, Bach renewed his interest in keyboard compositions, and prepared the first three volumes of his *Clavier-Übung* (Keyboard Practice) for publication (1731, 1735, 1739); the fourth volume appeared in 1741-1742. In the 1730s, he also showed considerable interest in the royal court at Dresden, and was named "Hofkomponist" (court-composer") in Dresden in 1736.

During Bach's last decade (the 1740s), he completed or revised several large-scale projects which he had started earlier. The Well-Tempered Clavier, Vol. II; a manuscript collection of chorale preludes (known as the "Leipzig 18", comprising revisions of Weimar pieces), and the B minor Mass. Other new works showed an increased interest in fugal and canonic writing: *Musikalisches Opfer* (Musical Offering); the canonic variations for organ on "Vom Himmel hoch"; and *Die Kunst der Fuge* (The Art of Fugue). In the 1740s, Bach made various journeys, most notably to the court of Frederick the Great in 1747. He continued a lively interest in the building of organs, and kept informed about the latest developments in the construction of harpsichords and pianofortes.

UPCOMING EVENTS

John Oliveira String Competition Finals

Saturday, March 25 – 10 a.m.

Location: Count and Countess de Hoernle International Center

Amarnick-Goldstein Concert Hall

FREE

Open to the public, the John Oliveira String Competition displays some of Lynn's most talented string players in the final round of the competition. The winner will be presented on Saturday, April 29. The competition is made possible by a gift from violinist Elmar Oliveira, brother and student of John Oliveira.

From the Studio of Eric Van der Veer Varner

Sunday, March 26 – 4 p.m.

Location: Count and Countess de Hoernle International Center

Amarnick-Goldstein Concert Hall

FREE

From the Studio of Dr. Eric Van der Veer Varner comes the Lynn Conservatory Bassoon Consort. Join us as students and faculty collaborate on solo works, duos, trios, and quartets, all featuring the sound of that most regal of instruments, the bassoon!

Elmar Oliveira and Friends

Saturday, March 25 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center

Amarnick-Goldstein Concert Hall

\$20

Join Distinguished Artist-in-Residence Elmar Oliveira and his Lynn Colleagues perform unique and exciting chamber works for violin and diverse instruments.



Welcome to the 2016-2017 season. The talented students and extraordinary faculty of the Lynn Conservatory of Music take this opportunity to share with you the beautiful world of music. Your ongoing support ensures our place among the premier conservatories of the world and a staple of our community.

- Jon Robertson, dean

There are a number of ways by which you can help us fulfill our mission:

Friends of the Conservatory of Music

Lynn University's Friends of the Conservatory of Music is a volunteer organization that supports high-quality music education through fundraising and community outreach. Raising more than \$2 million since 2003, the Friends support Lynn's effort to provide free tuition scholarships and room and board to all Conservatory of Music students. The group also raises money for the Dean's Discretionary Fund, which supports the immediate needs of the university's music performance students. This is accomplished through annual gifts and special events, such as outreach concerts and the annual Gingerbread Holiday Concert.

To learn more about joining the Friends and its many benefits, such as complimentary concert admission, visit give.lynn.edu/friendsoftheconservatory.

The Leadership Society of Lynn University

The Leadership Society is the premier annual giving society for donors who are committed to ensuring a standard of excellence at Lynn for all students. Leadership Society donors make an annual gift of \$2,500 or more and have the option of directing their gift to support the Conservatory of Music. Leadership Society donors receive invitations to exclusive events throughout the year that offer opportunities to engage with other Leadership Society donors and university administrators.

Gift Planning

Planned gifts provide important support for the future of Lynn University, its colleges and programs. Your legacy lives on at Lynn University in perpetuity - various options include, but are not limited to, bequests by will, charitable gift annuities and life insurance.

Your contribution to the Conservatory is tax-deductible to the extent allowed by law. For additional information, please contact Lisa Miller at 561-237-7745.

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