



UNIVERSITY OF
THE THIRD AGE

Benalla & District Inc.



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*"The aim and final end of all music
should be none other than the glory of
God and the refreshment of the soul."*

- Johann Sebastian Bach



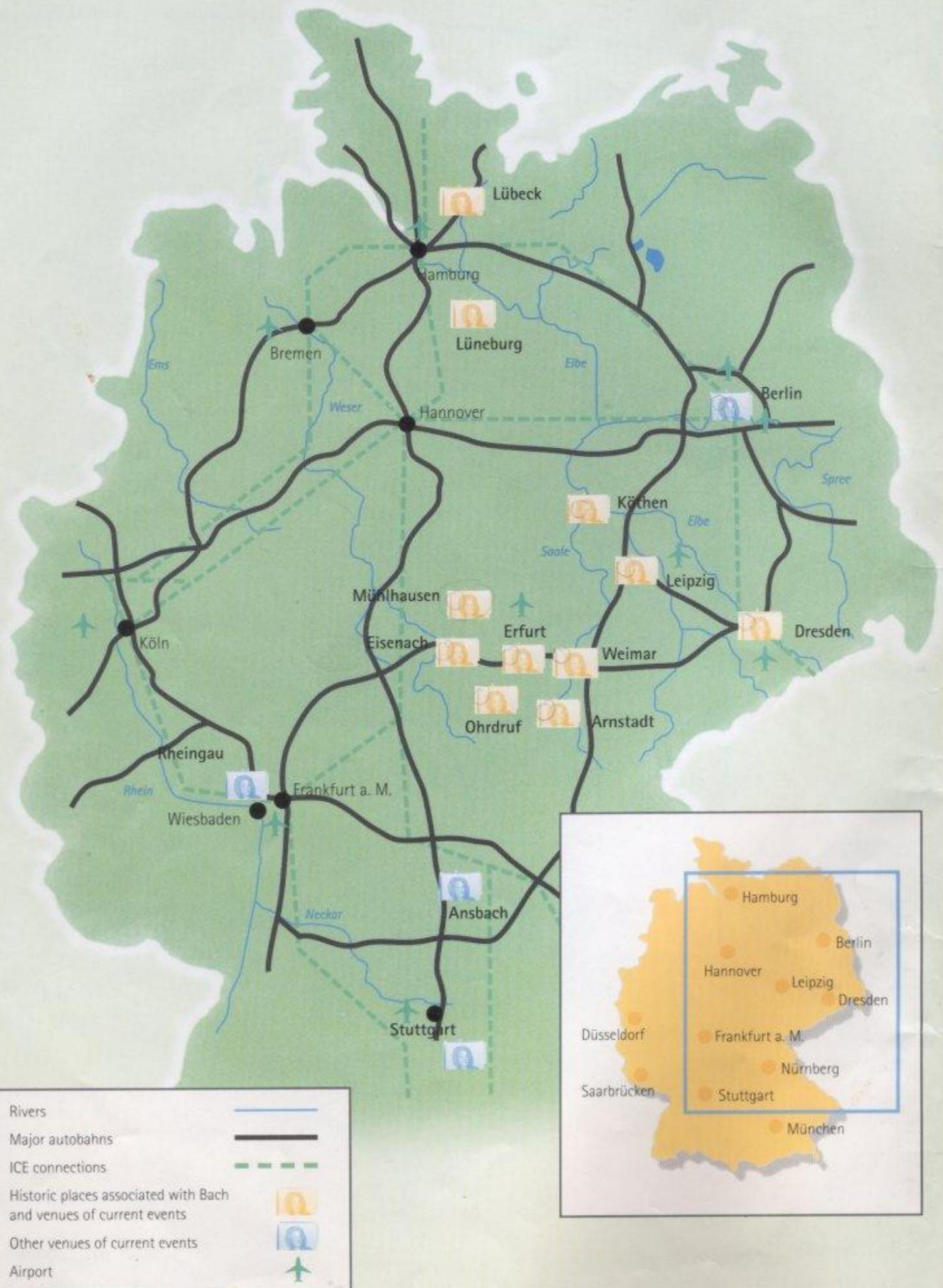
Bach's seal contains the letters J S B superimposed over their mirror image topped with a crown.

Johann Sebastian Bach

A history of music.

Johann Sebastian Bach (born: 31st of March, 1685 – died: 28th of July, 1750) is considered by many to have been the greatest composer in the history of western music. Bach's life was pivotal in the history of music, and his innovation and mastery of new musical concepts drew together the strands of the Baroque period and brought it to its ultimate maturity. His works demonstrated the potential of musical invention for all generations to follow. He was able to successfully integrate and expand upon the harmonic and formal frameworks of the national schools of the time: German, French, Italian and English, while retaining a personal identity and spirit in his large output. Bach is also known for the numerical symbolism and mathematical exactitude which many people have found in his music – for these unique features, he is often regarded as one of the pinnacle geniuses of western civilization.

The places associated with Bach at a glance



The different periods in Bach's life:

EISENACH 1685 - 1695

Learned Violin & harpsichord. Orphaned at age 9. Raised by older brother Johann Christoph who introduces him to the organ.

OHRDRUF 1695 - 1700

Family moves to Ohrdruf. Studies the organ ,harpsichord and composition under his brother. Develops a fine soprano voice.

LÜNEBURG 1700 - 1702

His excellent soprano voice gains him a position in the choir of the wealthy Michaelis monastery at Lüneburg .

Gains experienced church choir music, violin, continuo and organ playing, as well as musical composition and performance. Meets Georg Böhm, organist at Lüneburg, who introduces him to the great organ traditions of Hamburg.

Enriched by his musical experiences and intrigued by an organ under construction in Arnstadt, decides to return to his native Thuringia, perhaps with an eye to the post of organist at Arnstadt.

WEIMAR (first term) 1703

Is offered and accepts the post of violinist in the chamber orchestra of Duke Johann Ernst, the brother of the Duke of Weimar.

ARNSTADT 1703 - 1707

Arnstadt Town Council invites young Bach to try out the newly finished organ and so impresses the people of Arnstadt with his brilliant playing at the dedication that he is immediately offered the post of organist on very favourable terms.

MÜHLHAUSEN 1707 - 1708

Following conflicts with his music at Arnstadt, Bach successfully applies for the position of organist at Mühlhausen. Marries his cousin, Barbara and sets about putting together a large collection of the best German music available, including some of his own. Becomes an expert on the construction of organs.

Disputes over the place of music between the two branches of Lutheranism, sees Bach seek other employment.

WEIMAR (second Term) 1708 - 1717

Becomes the leader of the court orchestra of the Duke of Sachsen- Weimar . During this period he wrote profusely for the organ, and he rapidly became known throughout the country as one of the greatest German organists. When overlooked for the position of Capellmeister he seeks release from his position, only to be imprisoned by the Duke in an effort to make him stay. After a month Bach is released, but typically used his time productively and prepared a cycle of organ chorale preludes for the whole year, published later as the 'Orgelbüchlein' (Little Organ Book).

CÖTHEN 1717 - 1723

Is given the position of Capellmeister, (the highest rank given to a musician during the baroque age) in the small court of the young Prince Leopold of Anhalt-Cöthen, The prince being a Calvinist and Calvinists being antagonistic to the splendours of the Lutheran liturgy, there was no church music at Cöthen . During this period Bach wrote much of his chamber music; violin concertos, sonatas, keyboard music, etc.

In the summer of 1720 on returning from travels with the Prince and the court orchestra Bach receives the shock news that his wife, Barbara, whom he had left in perfect health three months earlier, had died and been buried in his absence, leaving four motherless children.

Anna Magdalena Wilcke a soprano in a nearby court attracted Bach's attention with her fine voice. In December 1721 they marry, she at the age of 20, and he 36. Anna Magdalena was very kind to Bach's children, a good housekeeper, and she took a lively interest in his work, often helping him by neatly copying out his manuscripts. In the twenty-eight years of happy marriage that followed, thirteen children were born to the Bach family (though few of them survived through childhood).

A week after Bach's wedding, the Prince also married. But for Bach this was to be an unfortunate event, as the new Princess was not in favour of her husband's musical activities and managed, by exerting constant pressure (as Bach wrote in a letter), to '*Make the musical inclination of the said Prince somewhat luke-warm*'. Bach also wrote to his old school-friend, Erdmann, '*There I had a gracious Prince as master, who knew music as well as he loved it, and I hoped to remain in his service until the end of my life*'.

But in any case, Bach was now having to consider his growing sons; he wished to give them a good education, and there was no university at Cöthen, nor the cultured atmosphere and facilities of a larger city.

So once more, Bach decided to look around for somewhere new. It may perhaps have been these circumstances which led Bach to revive an old invitation to produce what are now known as the Brandenburg Concertos. We know from the opening of this dedication, dated March 24th 1721, that Bach had already met the Margrave of Brandenburg, at which time Bach had been invited to provide some orchestral music.

History shows no record of Bach's having subsequently visited the Margrave at his Brandenburg Court. The death of the Cantor of the Thomasschule at Leipzig in June 1722 opened the possibility of an appointment for Bach at Leipzig, perhaps more attractive to him than Berlin. This position of Cantor at Leipzig had been favourably described to Bach, and as the town offered the necessary educational facilities for his sons, he applied for the post and, although not the first choice for the position, was ultimately successful.

Bach applied for his dismissal at Cöthen, and the Prince, regretting his departure but not wishing to stand in his way, quickly consented.

LEIPZIG 1: 1723-1729 - Cantor and Director of Music

Bach moved to Leipzig on May 22, 1723, where for the remaining 27 years of his life he was to live and work as Cantor, or *Directore Chori Musici Lipsiensis* - Director of Choir and Music in Leipzig.

The Cantor's duties were to organize the music in the four principal churches of Leipzig, and to form choirs for these churches from the pupils of the Thomasschule. He was also to instruct the more musically talented scholars in instrument playing so that they might be available for the church orchestra, and to teach the pupils Latin (which Bach quickly delegated to a junior colleague).

In Leipzig there was none of the aristocratic ease of the Court of Cöthen, where Bach could make music as and when he liked; here he had to keep strictly to his duties within the organized life of church and school. Singing classes were held from 9 to 12 am on Mondays, Tuesdays and Wednesdays. On Thursdays the Cantor was free, on Friday he taught in the morning. Rehearsals for the Sunday Cantatas took place on Saturday afternoons.

The Sunday services began at 7a.m, with a motet, hymns, and an organ voluntary. The cantata, usually lasting about 20 minutes, preceded the hour-long sermon, or if the cantata was in two parts, it came before and after the sermon. The main service finished at about mid-day, after which there followed a communion service.

There were also week-day services for Bach to superintend at the four churches, also in one of the ancient hospitals and in a 'house of correction'. Although these services were simple and required only a few hymns, the Cantor had to organize a group of about nine singers to work on a rota system. Apart from this, he had to attend and compose music for funerals and various other occasions.

During the early years of his post at Leipzig he pursued his long-held objective of providing a complete set of cantatas for every Sunday corresponding to the liturgical year. This self-imposed task was largely completed during his first 5 years, after which he produced cantatas with less regularity.

LEIPZIG 2: 1729-1740 - The Collegium Musicum

By now Bach was widely respected as a composer, musician, teacher, organist, and specialist in organ construction. This respect was to grow steadily, as Bach's reputation widened, and as he gained the official title of Court Composer to the Dresden Court - the Elector of Saxony and King of Poland. This comfortable security of position combined with the fact that Bach had established, during his first six or seven years' tenure, a more than sufficient repertoire of cantatas (it has been suggested that he composed in total some 300), allowed him to widen his musical scope of activity.

Bach would now begin to devote more time to activities outside Leipzig; to examine for musical appointments, to advise on organ building, to lend support from time to time to such private establishments as at Cöthen and Weißenfels, where he was honorary Capellmeister from 1729-1736. In particular, Bach had become famous, not only as an organist and improvisator, but as an expert in organ construction. As a result he was frequently asked to advise on new organ specifications and to test newly completed instruments with a thorough and detailed examination and report, as was the custom of the time.

Reprimands for Bach's unauthorised absences from Leipzig and the renewal of old disputes with the school and church appeared to make him less and less eager to provide the Council with church music. Salvation came however in the form of the Collegium Musicum. When Bach became its permanent director in 1729 he began to receive official recognition of the high regard in which he was generally held.

The story of Bach's Collegium Musicum is closely bound to a Leipzig coffee-shop proprietor named Gottfried Zimmermann. The concerts were given on Zimmermann's premises, probably under his auspices. Zimmerman was not only a restaurateur and impresario, but also a music-lover and quite possibly a competent musician, is indicated by the fact, as confirmed by several contemporary newspaper reports, that he frequently re-equipped his establishment with the latest musical instruments for use by the Collegium and other musical guests. One of his prize possessions in the late 1720s was "a clavcymbel of large size and range of expressivity" which was a Leipzig attraction in itself. It was replaced by an 'even finer instrument' in 1733. German harpsichords were larger and fuller in tone than their Italian and French contemporaries, offering a much wider range of sound.

It was doubtless here that Bach's concerti for one or several harpsichords received their performances, many of these having been adapted from earlier (eg violin) concertos, or from concertos by other composers (eg Vivaldi). Occasionally, too, vocal music might be given; such an example is the Coffee Cantata, BWV 211, first presented in 1732. It is also on record that works of Handel, Vivaldi, Telemann, Locatelli, Albinoni and others were performed.

In the years with the *Collegium* Bach satisfied a side of himself that certainly must have lain dormant since the happy and fruitful period at Cöthen. He remained its director from 1729 until the death of Gottfried Zimmermann in 1741.

LEIPZIG 3: 1744-1750 - The Introspective Years

During the latter years of his life Bach gradually withdrew inwards, producing some of the most profound statements of baroque musical form. In these last years of his life, Bach's creative energy was conserved for the highest flights of musical expression: the Mass in B minor, the Canonic Variations, the Goldberg Variations, and of course the Musical Offering displaying the art of canon. His last great work is the complete summary of all his skill in counterpoint and fugue; methods which he perfected, and beyond which no composer has ever been able to pass. This work is known to us as '*Die Kunst der Fuge*' ('The Art of the Fugue', BWV 1080).

Bach had overworked in poor light throughout his life, and his eyesight now began to fail him. Two cataract operations were performed on his eyes, in March and April 1750, and their weakening effect was aggravated by a following infection which seriously undermined his health.

He spent the last months of his life in a darkened room, revising his great chorale fantasias (BWV 651-668) with the aid of Altnikol, his pupil and son-in-law. It was in these circumstances that he composed his last chorale fantasia, based fittingly on the chorale "Before Thy Throne, O Lord, I Stand". He was also working on a fugue featuring the subject B-A-C-H (B in German notation is B flat, while H in German notation = B natural).

Then, on the morning of the 28th of July, 1750, he woke up to find he could bear strong light again, and see quite clearly. That same day he had a stroke, followed by a severe fever. He died '*in the evening, after a quarter to nine, in the sixty-fifth year of his life, yielding up his blessed soul to his saviour*'.

Bach was buried in St John's Cemetery which stood one block outside the town's Grimma Gate in the early morning of July 31, and in the absence of any tombstone his grave was soon forgotten.

When St John's Church was rebuilt in 1894 a few Leipzig scholars and Bach admirers succeeded in having what were believed to be the composer's bones exhumed. Partial identification was established by a series of anatomical and other tests. The bones were laid to rest in a stone sarcophagus next to the poet Gellert in the vaults of the Johanniskirche, and many people went to pay homage to this tomb until the church was destroyed by bombs in WW2. Once more his remains were rescued and in 1949 buried, this time in the altar-room of the Thomaskirche where they remain to this day.

For a great part of his life, Bach composed and performed music for the church. His complete works consist of over 1000 choral and instrumental compositions. One of his greatest choral works is the Mass in B Minor, one of the few pieces in which Bach set the Latin Mass to music. He composed the Kyrie and Gloria in 1733 and added the other sections, which were mostly revisions of earlier works, in 1748 - only 2 years before his death. It is a mystery why Bach bothered to complete the Mass, knowing it would not be performed in its entirety in Lutheran church services.

Revered for their intellectual depth, technical command and artistic beauty, Bach's works include the Brandenburg concertos, the Goldberg Variations, The Well-Tempered Clavier, the Mass in B Minor, the St Matthew Passion, the St John Passion, the St mark passion, Oratorios for Christmas, Easter and Ascension, the Magnificat, the Sonatas and Partitas for solo violin, more than 200 surviving cantatas, and a similar number of organ works, including the celebrated Toccata and Fugue and Passacaglia and Fugue.

Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognised as a great composer until a revival of interest and performances of his music in the first half of the 19th century. He is now regarded as the supreme composer of the Baroque, and as one of the greatest of all time.

A BACH DÉGUSTATION*

* *Dégustation* is the careful, appreciative tasting of various foods, focusing on the gustatory system, the senses, high culinary art and good company. *Dégustation* is more likely to involve sampling small portions of all of a chef's signature dishes in one sitting (Wikipedia).

Bach and Counterpoint.

Counterpoint means “point against point” or “note against note” and it generally implies *two or more independent voices moving together*. Each voice is equally important, taking turns at leading, accompanying and counteracting. It has been said that “Bach is first and foremost about counterpoint” (*Limelight* magazine Jan/Feb 2019 p.40).

A short video explains using the G minor fugue BWV* 578 from “The Little Organ Book”. It can be watched again at

<https://www.youtube.com/watch?v=vAFETgpt9PA>

*J.S. Bach's works are indexed with BWV numbers, an initialism for Bach Werke Verzeichnis (Bach Works Catalogue). The catalogue, published in 1950, is organised thematically, rather than chronologically.

What follows now is a taste of Bach's compositions across a range of instruments he composed for and a sample of his choral music. (The organ as already been represented in the above video on counterpoint).

HARPSICHORD



It is unlikely that the lightweight, light-sounding “authentic” baroque harpsichord produced today would have been heard in Bach's Germany. The German baroque harpsichord was considerably more substantial, both in construction and sound output, with a wider specification including 16' stop, and optionally equipped with a separate, organ-style pedalboard used for domestic organ practice.

Recent research has established that for his weekly concerts at Zimmermann's Coffee House Bach had a double manual harpsichord (16', 3x8', 4') mounted on a pedal harpsichord (2x16', 3x8') made by Zacharias Hildebrandt, who was both harpsichord builder and organ builder under the direction of Bach's friend and colleague Gottfried Silbermann.

The Goldberg Variations BWV 988

Legend has it that Bach wrote this set of variations for his student Johann Gottlieb Goldberg who lived in the house of the Russian ambassador to Saxony. The Ambassador suffered from insomnia and mentioned in Bach's presence that he would like to have some clavier pieces for Goldberg, which should be of such a smooth and somewhat lively character that he might be a little cheered up by them in his sleepless nights.

Bach composed a simple ‘aria’ or ‘theme’ and set of 30 variations on it, employing all the keyboard styles of his time ranging wildly in mood before coming back to a restatement of the theme at the end.

The soloist in our recording is American Ralph Kirkpatrick (1911- 84) - an important figure in the modern revival of the harpsichord and in the re-evaluation of Baroque performance practice that took place after World War II.

We listen to the ‘aria’ and the first two variations.

(5 minutes).

VIOLIN

Air on a G String



August Wilhelmj

Bach did not compose a work titled "Air on a G String", but he did compose 6 Orchestral Suites, (BWV 1066 -1069) for his patron Prince Leopold of Anhalt sometime between the years 1717 and 1723. Each of these suites consists of a series of dance movements scored for strings and a small contingent of winds. From the third of these (Suite No 3 in D major) German violinist August Wilhelmj (1845 -1908) has taken the "Air" (2nd movement) and by changing the key into C major and transposing the melody down an octave was able to play the piece on only one string of his violin – the G string – from whence it obtained the nickname by which is commonly known.

We listen first of all to a youtube presentation of a technique for playing the G string on the violin. (6 minutes)
The may be viewed again at:

<https://www.youtube.com/watch?v=g00ecZm2h68>

We then watch and listen to a performance of the work with a view to observing how closely (or not) the demonstrated technique is followed. (6 minutes)

The violinist is Ukrainian-born Anastasiya Petryshak whose performance may be viewed again at:

<https://www.youtube.com/watch?v=PeUk5RgFvEY>

KEYBOARD



Baroque period clavichord

In the world of Johann Sebastian Bach, the word "clavier" implies any keyboard instrument. Bach himself played on the widely contrasting claviers popular in his day: the harpsichord, clavichord, and organ. It has been asserted by Bach's first biographer that the clavichord was Bach's favourite keyboard instrument and that he felt the harpsichord "had not enough soul," while the clavichord let him "express his most refined thoughts," because no other keyboard instrument could equal "its variety in the shadings of tone".

The "Well-Tempered Clavier" sums up Bach's mastery of the keyboard in the same way as the B minor Mass sums up his mastery of singing. Comprising two books, each book contains twenty-four pairs of prelude and fugue. The first pair is in C major, the second in C minor, the third in C♯ major, the fourth in C♯ minor, and so on. The rising chromatic pattern continues until every key has been represented, finishing with a B minor fugue.

In the early 18th century, keyboard instruments would be tuned so that certain keys sounded better or worse than others. The innovation of a "well-tempered" tuning allowed the keyboard to sound equally well in all keys, which these collections are intended to demonstrate. They also serve as manuals for keyboard technique, both in the preludes, which usually offer a specific technical challenge, and in the fugues, which test the player's ability to untangle dense lines of counterpoint.

We listen to the first pairs of preludes and fugues from Book 1:- Prelude and Fugue in C major and Prelude and Fugue in C minor. The soloist is Sviatoslav Richter playing on a Bösendorfer piano.

(6 minutes, 30 seconds).

Richter may be listened to playing the complete work (both books) at:

https://www.youtube.com/watch?v=1osi_pQcUdM

CELLO



Mstislav Rostropovich

It is intriguing to consider what might have turned Bach's interest towards an instrument he was not known to have played. A clue may be that they were written in the years following Bach's move from Weimar to Cöthen (1717-23). Whereas previously (in Weimar) Bach's focus almost without exception was on pieces that he would have either performed from a keyboard or directed, as court organist, concertmaster and chamber musician. His life and work changed considerably when he gained prestigious employment as Capellmeister (being in charge of music) in the court of Leopold, prince and ruler of Anhalt-Cöthen in what is now Germany.

Leopold and his principality followed the Calvinist faith, a fact that had a major influence on Johann Sebastian's life. The Calvinist liturgy allowed little if any instrumental music to be performed in the churches of the town, and for six years, between 1717 and 1723, Bach composed mostly instrumental (but not organ) and secular compositions. Bach's six Brandenburg Concertos, the four Orchestral Suites and inexhaustible supplies of keyboard music, such as the first volume of his famous Well-Tempered Clavier, are all products of these fruitful years as were Bach's six cello suites (BWV 1007 – 1012).

In composing for solo cello Bach was entering uncharted waters. Hardly any composer up that time had the temerity to write solo works for a bass instrument, such as the cello. Until the first decades of the 18th century, the cello was seen as an accompanying instrument, providing harmonic foundation and accompaniment to the melody along with a number of other instruments.

Since then, these pieces have become central to the cello repertoire and virtual rites of passage for any aspiring cellist. All six are in the form of multi-movement dance suites and each conveys a different mood – from the hopeful first to the dark fifth and the triumphant sixth. One the 20th century's finest cellists -Mstislav Rostropovich (1927 – 2007) waited until late in his career to record these suites.

We watch and listen to a youtube presentation of Rostropovich playing the Prelude and Allemande from Suite No 1 recorded in France in 1991 at the historic Basilica of Saint Marie-Madeleine at Vézelay. (6 minutes).

The link to view this (and the complete set of suites played by Rostropovich) is:

https://www.youtube.com/watch?v=83wY_IegKqU

ORCHESTRAL



*Frederick William,
Margrave of
Brandenburg
in the time of Bach*

Few musical works are as loved - and as often performed – as the six “Brandenburg” Concertos (BWV 1046 -1051) by Johann Sebastian Bach. These six works display a lighter side of Bach's genius. Yet they came into being as an unexpected gift. That's what happened in 1721 when Bach presented the Margrave of Brandenburg with a bound manuscript containing six lively concertos for chamber orchestra, works based on an Italian Concerto Grosso style. The Margrave never thanked Bach for his work – or paid him. Bach was to subsequently write to the Margrave seeking employment in his Berlin court for the benefit of further education for his family, but there is no evidence that the Margrave replied let alone Bach calling on him.

There's no way the Margrave could have known that this gift – later named the Brandenburg Concertos – would become a benchmark of Baroque music and still have the power to move people almost three centuries later.

Taken as a whole, the six concertos explore the diverse tonal possibilities of both solo instruments and orchestra. The first two concertos are festive, featuring horns and oboes (and a piccolo trumpet in the 2nd), while the third is for strings only and is more meditative. The fourth and fifth feature virtuoso playing of the violin and harpsichord respectively, while the sixth – probably the most famous of the set – has a jaunty atmosphere and emphasise ensemble playing over solo work.

We listen to the short final movement (allegro assai) of Concerto No 2 in F major (BWV 1047), recorded by Musica Antiqua Kolin conducted by Richard Goebel. (2 minutes 40').

But first a short video clip of how one particular performance of this concerto influenced the presentation of a song composed by “The Beatles”. (4 minutes 10').

The link for this should you wish to access it is:

<https://www.youtube.com/watch?v=OxO4nODCGD0>

CHORAL

Jesu, Joy of Man’s Desiring

You’ve probably heard this lovely lilting Baroque piece performed as an instrumental at weddings. But Bach originally programmed it as the finale to a ten-movement liturgical work celebrating the miraculous pregnancies of Mary and Elizabeth from the Gospel of Luke, and God’s subversion of the world order through the birth of Christ. “The wondrous hand of the exalted Almighty / is active in the mysteries of the earth!” the work proclaims.

Though Bach is often cited as the melody’s originator, that credit in fact goes to Johann Schop; it was first published in 1642 with Johann Rist’s hymn text “Wach auf, mein Geist, erhebe dich” (“Wake, My Spirit, Rise”). In 1661 Martin Janus wrote a new text for the tune—of no less than nineteen stanzas!—titled “Jesu, meiner Seelen Wonne” (“Jesus, My Soul’s Bliss”). Bach took stanzas six and seventeen of this hymn, harmonized and orchestrated them, and placed them as the closings to part one and part two, respectively, of his cantata Herz und Mund und Tat und Leben (Heart and Mouth and Deed and Life) (BWV 147).

These two chorale movements, titled “Wohl mir, daß ich Jesum habe” (“Blest am I, that I have Jesus”) and “Jesus bleibt meine Freude” (“Jesus shall remain my joy”), have identical musical settings, and their English translation is as follows:

Blest am I, that I have Jesus!
O how tightly I cling to Him,
so that He delights my heart
when I am sick and sad.
I have Jesus, who loves me
and gives Himself to me as my own;
ah, therefore I will not let go of Jesus,
even if my heart is breaking.

Jesus shall remain my joy,
my heart’s comfort and sap;
Jesus shall fend off all sorrow.
He is the strength of my life,
the delight and sun of my eyes,
the treasure and wonder of my soul;
therefore I will not let Jesus go
out of my heart and sight.

Bach wrote Herz und Mund in 1723 during his first year as the director of church music in Leipzig, basing it on an earlier cantata he had written in Weimar in 1716 for the fourth Sunday of Advent. Because Leipzig observed tempus clausum (a “closed time” of penitence) during Advent, allowing cantata music only on the first Sunday, Bach could not perform the cantata for the same occasion in Leipzig, so he adapted it for the feast of the Visitation on July 2.

Scored by Bach for four vocal soloists, a four-part choir, and an instrumental ensemble of trumpet, two oboes, violin, viola, and continuo, the chorale music was first given the title “Jesu, Joy of Man’s Desiring” in 1926 when Dame Myra Hess published a transcription for solo piano.

Bach also took the sixth stanza of Rist’s hymn - begins “Ich bin gleiche von dir gewichen” (“Although I have been separated from you”) – and included it in his cantata *Ich armer Mensch, ich Südenknecht*, (I wretched man, a servant to sin) BWV 55, and in his St Matthew Passion - both set to the same melody composed by Johann Schop. Bach was also to use hymns written by Rist in other cantatas: eg BWV 20, 60, 78 and 175.

We listen to the closing chorus of Cantata BWV 147 as sung by the Monteverdi Choir under the direction of Sir John Eliot Gardiner. (2 minutes 35').

In the mid-twentieth century, some English-language hymnals started including a song called “Jesu, Joy of Our Desiring” with lyrics attributed to the Victorian poet Robert Bridges. These are not a translation of the original text by Janus that Bach used but rather were inspired by it.



A work of great power and subtleness and a monument of the baroque era, this musical setting of the complete Ordinary of the Latin Mass is considered by many to be Bach's greatest achievement.

Bach spent two decades putting together his Mass and it was not completed until the year before his death. This epic masterpiece has been described as the consecration of a whole life. It encompasses many styles and many moods, from the first solemn and stately fugue to the energetic dance-like Sanctus.

A full Latin Mass in 27 sections, there are monumental versions of the Gloria, the Crucifixus and the Credo. The Mass was too long to be performed in an ordinary service and was never played in its entirety during Bach's lifetime; the first documented complete performance took place over a hundred years after the great composer's death in 1859.

What is interesting is why Bach, a Lutheran Protestant, decided to write a Catholic Mass. It seems originally he was probably touting for business. On 1 February 1733, Augustus II the Strong, King of Poland and Elector of Saxony, died. The Missa section of this work, (a portion of the liturgy common to Catholic and Lutheran rites?) sung in Latin, may well have been written during a time of mourning for Augustus II as a bid by Bach to get employment from the King's successor, Augustus III. Bach eventually got his title: he was made court composer to Augustus III in 1736. However what is really perplexing is why Bach decided to expand the Missa into a complete setting of the Latin Ordinary in the last part of his life.

But whatever the reasons, the Mass in B minor is a ‘tour de force’ that sums up all of the composer’s extensive knowledge of sacred choral music. In this work Bach demonstrates his versatility by writing movements for one to four soloists as well as choruses in four five, six and even eight parts.

We listen to excerpts from the “Gloria in Excelsis”: ‘Gloria in excelsis Deo’, ‘Qui sedes’, ‘Quoniam tu solus’ and ‘Cum Sancto Spiritu’.

(15 minutes).

The performance is by the Netherlands Bach Society whose performances can be viewed on their “All of Bach” website at: All of Bach.com



The Sons of J.S. Bach.

Of Johann Sebastian's sons, four left their marks in musical history, the elder Wilhelm Friedman and Carl Philip Emmanuel - products of the union with Maria Barbara, herself a Bach - are more prominently remembered. But not forgotten are the progeny of Anna Magdalena: Johann Christian, music master to the Queen of England, and Johann Christoph Friedrich, court chamber musician at Bückeburg.

Wilhelm Friedemann Bach

W.F. Bach (22 November 1710 - 1 July 1784), the second child and eldest son of Johann Sebastian Bach and Maria Barbara Bach, was a German composer and performer. Despite his acknowledged genius as an organist (he remained a renowned organist throughout his life), improviser and composer, his income and employment were unstable and he died in poverty. It is speculated that when in Leipzig his father's accomplishments set so high a bar that he focused on improvisation rather than composition.



Carl Philipp Emanuel Bach

C.P.E. Bach (8 March 1714 – 14 December 1788) was a German musician and composer, the second of three sons of Johann Sebastian Bach and Maria Barbara Bach.

His main work was concentrated on the clavier, for which he composed nearly two hundred sonatas and other solos. Through the latter half of the 18th century, the reputation of C.P.E. Bach stood very high. This position he owes mainly to his keyboard sonatas, which mark an important epoch in the history of musical form. Lucid in style, delicate and tender in expression, they are even more notable for the freedom and variety of their structural design. The content of his work is full of invention and, most importantly, extreme unpredictability, and wide emotional range even within a single work. He was probably the first composer of eminence who made free use of harmonic colour for its own sake.



Johann Christoph Friedrich Bach

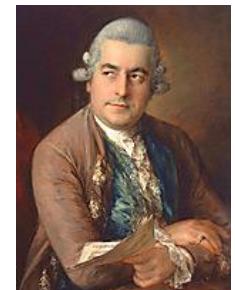
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Johann Christian Bach

J.C. Bach (September 5, 1735 - January 1, 1782) was a composer of the Classical era, the eleventh and youngest son of Johann Sebastian Bach. He is sometimes referred to as 'the London Bach' or 'the English Bach', due to his time spent living in the British capital. He is noted for influencing the concerto style of Mozart. He enjoyed a promising career, first as a composer then as a performer playing alongside Carl Friedrich Abel, the notable player of the viola da gamba. He composed cantatas, chamber music, keyboard and orchestral works, operas and symphonies.



Johann Christian Bach died in London on New Year's Day, 1782. He was buried in the St. Giles in the Fields Burial-ground, St Pancras, London.

U3A Music Presentation 8.2.19

Youtube	What is a fugue?	8'30
CD HOM 12	Goldberg Variations Tracks 1 – 3	4'30
Youtube	How to play air on a g string violin	6' (and stop)
Youtube	Air on a g string Petryshak	6'
CD	WTC Tracks 1 & 2	6'30

		32'

Youtube	Bach Cello Rostropovich	6'
Youtube	Penny Lane PiccoloTrumpet	4'15
CD HOM 11	Brandenburg Concerto 2 Track 3	2'36
CD Gardiner 53	Cantata 147 Track 27	2'35

All of Bach	Mass in B minor	
	Gloria in Excelsis	19'45 – 21'25
	Qui sedes	41'37 – 45'35
	Quoniam tu solis	45'50 – 50'32
	Cum Sancto Spiritu	50'32 – 54'

		29'

61'

3. Who was "Bach?" Bach was a prominent German composer and multi-instrumentalist in the Baroque period. His works laid down the foundation of the Baroque musical period and ultimately brought it to its maturity.

4. Childhood Bach was born on March 31st, 1685 in Eisenach, Germany. He was born into a family of musicians. His father taught him to play the violin and harpsichord. Bach's parents died when he was 10 years old. After his parents died, he moved in with his older brother, Johann Christian. Johann Christian taught Bach to copy, study, and perform music. Bach also studied singing at school.

5. Family In 1707, Bach married his second cousin, Maria Barbara, and had 7 children. In 1721, after his wife passed, he married Anna Magdalena and had 13 children.

6. Professional Life Bach worked at various churches as a composer, performer, and musical director. His final and most important position was as the Cantor of the Thomasschule at St. Thomas Church in Leipzig, Germany.

7. A Devout Christian Bach was a German Lutheran. Much of his music was influenced by his Christian faith. He wrote majority of his works primarily for the church.

8. Musical Compositions Bach wrote an estimated 280 sacred cantatas and 30 secular cantatas. His orchestral works include the "Brandenburg Concertos" and many concerto grossi. Bach was known for his keyboard music such as his fugues, two- and three-part inventions, and his infamous book the Well-Tempered Clavier.

9. Watch!

10. Death Bach died on July 28th, 1750 and was buried in Leipzig, Germany. He suffered from a stroke and severe fever. He was 65 years old.

11. Contributions He is considered the "Father" of the baroque musical era. Although he did not introduce new forms of music, he enriched the German style with his contrapuntal technique. His works are still being played, heard, and appreciated by people all over the world.

Bach acquired a copy of Luther's three-volume translation of the Bible. He pored over it as if it were a long-lost treasure. As one scholar put it, Bach the musician was indeed "a Christian who lived with the Bible." Besides being the baroque era's greatest organist and composer, and one of the most productive geniuses in the history of Western music, Bach was also a theologian who just happened to work with a keyboard.

Early genius

He was born and schooled in Eisenach, Thuringia (at the same school Luther had attended), part of a family that in seven generations produced 53 prominent musicians. Johann Sebastian received his first musical instruction from his father, Johann Ambrosius, a town musician. By age 10 Bach was orphaned, and he went to live and study with his elder brother, Johann Christoph, an organist in Ohrdruf.

By age 15 Bach was ready to establish himself in the musical world, and he immediately showed immense talent in a variety of areas. He became a soprano (women weren't permitted to sing in church) in the choir of Lüneburg's Church of Saint Michael. Three years later, he was a violinist in the chamber orchestra of Prince Johann Ernst of Weimar. After a few months, he moved to Arnstadt to become a church organist.

In October 1705, Bach was invited to study for one month with the renowned Danish-born German organist and composer Dietrich Buxtehude. Bach was so enamoured with his teacher, he stretched the visit to two months. When he returned to his church, he was severely criticized for breach of contract and, in the ensuing weeks, for his new organ flourishes and harmonies that accompanied congregational singing. But he was already too highly respected to be dismissed.

In 1707 he married a second cousin, Maria Barbara Bach, and went to Mühlhausen to become organist in the Church of Saint Blasius. After various moves and prominent jobs, he finally settled down in Leipzig in 1723, where he remained for the rest of his life.

Maria died in 1720, and the next year he married Anna Magdalena Wilcken, an accomplished singer. She bore him 13 children, in addition to the seven he'd had by Maria, and helped copy his music for performers.

Bitter setting, brilliant work

Bach's stay in Leipzig, as musical director and choirmaster of Saint Thomas's church and school, wasn't always happy. He squabbled continually with the town council, and neither the council nor the populace appreciated his musical genius. They said he was a stuffy old man who clung stubbornly to obsolete forms of music. Consequently, they paid him a miserable salary, and when he died even contrived to defraud his widow of her meager inheritance.

Ironically, in this setting Bach wrote his most enduring music. For a time he wrote a cantata each week (today, a composer who writes a cantata a year is highly praised), 202 of which survive. Most conclude with a chorale based on a simple Lutheran hymn, and the music is at all times closely bound to biblical texts. Among these works are the Ascension Cantata and the Christmas Oratorio.

In Leipzig he also composed his epic Mass in B Minor, The Passion of St. John and The Passion of St. Matthew—all for use as worship services. The latter piece has sometimes been called "the supreme cultural achievement of all Western civilization," and even the radical skeptic Friedrich Nietzsche (1844–1900) admitted upon hearing it, "One who has completely forgotten Christianity truly hears it here as gospel."

Bach revival

After Bach's death, people seemed glad to wipe their ears of his music. He was remembered less as a composer than as an organist and harpsichordist. Some of his music was sold, and some was reportedly used to wrap garbage. For the next 80 years his music was neglected by the public, although a few musicians (Mozart and Beethoven, for example) admired it. Not until 1829, when German composer Felix Mendelssohn arranged a performance of The Passion of St. Matthew, did a larger audience appreciate Bach the composer.

In terms of pure music, Bach has become known as one who could combine the rhythm of French dances, the gracefulness of Italian song, and the intricacy of German counterpoint—all in one composition. In addition, Bach could write musical equivalents of verbal ideas, such as undulating a melody to represent the sea.

But music was never just music to Bach. Nearly three-fourths of his 1,000 compositions were written for use in worship. Between his musical genius, his devotion to Christ, and the effect of his music, he has come to be known in many circles as "the Fifth Evangelist."

Air on a G String

In the UK, Jacques Loussier's arrangement for jazz trio was used as the background music for the long-running *TV commercials for Hamlet cigars*.

Procol Harum borrowed from this piece for their international hit, "*A Whiter Shade of Pale*".

Sweetbox's 1998 UK #5 hit *Everything's Gonna Be Alright* was based around a version of this piece played by the Babelsberg Symphony Orchestra.

Aria –Goldberg Variations

Hannibal Lecter is the infamous fictional serial killer portrayed by Anthony Hopkins and he is portrayed as being notably fond of Bach's Goldberg Variations. Glenn Gould's recording of this piece was used during the opening credits of Hannibal and also a tape of the same work was played while Lecter killed the two guards in *The Silence of the Lambs*.

The structure of the award-winning 1993 movie Thirty Two Short Films about Glenn Gould is based around the Goldberg Variations.

The opening Aria from Goldberg Variations features on the soundtrack of the 1996 movie, *The English Patient*.

Brandenburg Concertos

The third movement of No.2 in F served as the theme song for William F. Buckley, Jr.'s public affairs show *Firing Line*. The first movement was chosen as the first track on the "golden record," a phonograph record containing a broad sample of Earth's common sounds, languages, and music sent into outer space with the two Voyager probes.

Paul McCartney got the idea for the trumpet part in the Beatles song "Penny Lane." after watching The New Philharmonia perform No.2 in F on the BBC. The arpeggiated melodies of the Brandenburg concertos were the foundation from which Chicago's trombone player, Jimmy Pankow wrote the US top 10 hit, "Colour My World".

Jesu, Joy of Man's Desiring

The Beach Boys 1979 song "*Lady Lynda*", which was a #6 hit in the UK, is based on the melody of the song, but not the words. The British instrumental studio group Apollo 100 scored a 1972 #6 hit in the US with "Joy", a fast-paced instrumental version of this piece.

Toccata and Fugue in D minor

It is believed that this piece was almost certainly not conceived for the organ and was probably originally written for the violin.

The conductor Leopold Stokowski made an effective orchestral arrangement and is largely responsible for the popularity of this work. His 1927 78rpm disc was an international best-seller which introduced the music to many record collectors and in 1940 his transcription was famously featured in Walt Disney's Fantasia cartoon. Since then the piece has been much used in a variety of popular media often in frightening scenes and those not au fait with classical compositions still recognize it as "that scary piece of organ music". Somehow the tune has become associated with Phantom Of The Opera, although it has nothing to do with it.

On two occasions, rocked up versions of this piece have been Pop music hits. The English classical/rock fusion band Sky reached #5 in the UK charts with their 1980 arrangement and in 1995 violinist Vanessa-Mae peaked at #16 in the UK with her pop version, which returned the piece to its original violin roots.

at Weimar Bach completed the bulk of his organ works, including the Orgelbüchlein, and many of his harpsichord compositions. He also composed several chamber and orchestral works including the first and last

of his six Brandenburg concerti.

<http://www.baroquemusic.org/biojsbach.html>

40. Chorale

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets bei mir befinde.

("Werde munter, mein Gemüte," verse 6)

Although I have been separated from you,
yet I return again;
even so your Son set the example for us
through his anguish and mortal pain.
I do not deny my guilt,
but your grace and mercy
is much greater than the sin
that I constantly discover in me.

Born into a very musical family, Bach was the youngest son of eight children. He was born in Eisenach, Germany, to Johann Ambrosius Bach (the local town musician) and Maria Elisabetha Bach. Both of Bach's parents died within a year of each other, making him an orphan at the young age of ten.

Throughout his life, Bach lived in Germany in the region of Thuringia. (*Thuringia is a state in east-central Germany. It is known for its vast forests punctuated with mountain peaks and medieval villages. Its capital is Erfurt, home of 8th-century cathedral Erfurt Cathedral, where Martin Luther, father of the Protestant Reformation, was ordained. As a monk, Luther lived in the medieval Augustinerkloster (monastery). Zitadelle Petersburg is an imposing baroque fortress outside the city.*)

He spent a large portion of his life in three places: Weimar, Köthen, and Leipzig. In Weimar he was employed as a church organist and he composed many of his organ works during that time. He later moved to Köthen where he directed a court orchestra and during this period he composed much of his chamber music and instrumental music. Finally, Bach spent the last 25 years of his life in Leipzig, where he was music director of the local church. During this time, he composed many of his church cantatas, other religious music including the Mass in B Minor, and his late works, such as the Art of the Fugue.

For a great part of his life, Bach composed and performed music for the church. His complete works consist of over 1000 choral and instrumental works, including almost 200 cantatas. One of his greatest choral works is the Mass in B Minor, one of the few pieces in which Bach set the Latin mass to music. He composed the Kyrie and Gloria in 1733 and added the other sections, which were mostly revisions of earlier works, in 1748 only 2 years before his death. It is a mystery why Bach bothered to complete the mass, knowing it would not be performed in its entirety in Lutheran church services.

J.S. Bach, his works and music.

Revered for their intellectual depth, technical command and artistic beauty, Bach's works include the Brandenburg concertos, the Goldberg Variations, The Well-Tempered Clavier, the Mass in B Minor, the St Matthew Passion, the St John Passion, the Magnificat, the Sonatas and Partitas for solo violin, more than 200 surviving cantatas, and a similar number of organ works, including the celebrated Toccata and Fugue and Passacaglia and Fugue.

Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognised as a great composer until a revival of interest and performances of his music in the first half of the 19th century. He is now regarded as the supreme composer of the Baroque, and as one of the greatest of all time.

J.S. Bach's works are indexed with BWV numbers, an initialism for Bach Werke Verzeichnis (Bach Works Catalogue). The catalogue, published in 1950, was compiled by Wolfgang Schmieder. The catalogue is organised thematically, rather than chronologically. In compiling the catalogue, Schmieder largely followed the Bach Gesellschaft Ausgabe, a comprehensive edition of the composer's works that was produced between 1850 and 1905.

The organ sonatas, BWV 525–530 by Johann Sebastian Bach are a collection of six sonatas in trio sonata form. Each of the sonatas has three movements, with three independent parts in the two manuals and obbligato pedal. The collection was put together in Leipzig in the late 1720s and contained reworkings of prior compositions by Bach from earlier cantatas, organ works and chamber music as well as some newly composed movements. The sixth sonata, BWV 530, is the only one for which all three movements were specially composed for the collection. When played on an organ, the second manual part is often played an octave lower on the keyboard with appropriate registration. Commentators have suggested that the collection might partly have been intended for private study to perfect organ technique, some pointing out that its compass allows it to be played on a pedal clavichord. The collection of sonatas is generally regarded as one of Bach's masterpieces for organ. The sonatas are also considered to be amongst his most difficult compositions for the instrument.

Johann Sebastian Bach: His musical style.



Bach's musical style arose from his extraordinary fluency in contrapuntal* invention and motivic control, his flair for improvisation at the keyboard, his exposure to South German, North German, Italian and French music, and his apparent devotion to the Lutheran liturgy. His access to musicians, scores and instruments as a child and a young man, combined with his emerging talent for writing tightly woven music of powerful sonority, appear to have set him on course to develop an eclectic, energetic musical style

in which foreign influences were injected into an intensified version of the pre-existing German musical language. Throughout his teens and 20s, his output showed increasing skill in the large-scale organisation of musical ideas. The period 1713–14, when a large repertoire of Italian music became available to the Weimar court orchestra, was a turning point.

Although practices' varied considerably between the schools of European music, Bach was regarded in his time as being on one extreme end of the spectrum, notating most or all of the details of his melodic lines - particularly in his fast movements - thus leaving little for performers to interpolate. This may have assisted his control over the dense contrapuntal textures that he favoured, which allow less leeway for the spontaneous variation of musical lines. Bach's harmony is marked by a tendency to employ brief tonicisation - subtle references to another key that lasts for only a few beats at the longest - particularly of the supertonic, to add colour to his textures.

At the same time, Bach, unlike later composers, left the instrumentation of major works including *The Art of Fugue* and *The Musical Offering* open. It is likely that his detailed notation was less an absolute demand on the performer and more a response to a 17th-century culture in which the boundary between what the performer could embellish and what the composer demanded to be authentic was being negotiated.

Related to his cherished role as teacher was his drive to encompass whole genres by producing collections of movements that thoroughly explore the range of artistic and technical possibilities inherent in those genres. The most famous examples are the two books of the *Well Tempered Clavier*, each of which presents a prelude and fugue in every major and minor key, in which a variety of contrapuntal and fugal techniques are displayed. This urge to manifest structures is evident throughout his life: the *Goldberg Variations* include a sequence of canons at increasing intervals and *The Art of Fugue* can be seen as a compendium of fugal techniques.

The final work Bach completed was a chorale prelude for organ, dictated to his son-in-law, Johann Altnikol, from his deathbed. Entitled *Vor deinen Thron tret ich hiermit* (Before thy throne I now appear), when the notes on the three staves of the final cadence are counted and mapped onto the Roman alphabet, the initials "JSB" are found. The chorale is often played after the unfinished 14th fugue to conclude performances of *The Art of Fugue*.

**Contrapuntal – meaning “marked by counterpoint” is the art of weaving together independent melodies in order to produce a harmonious whole. Each part is tuneful and interesting in itself, and when parts are combined with each other, we hear the result as harmony.*

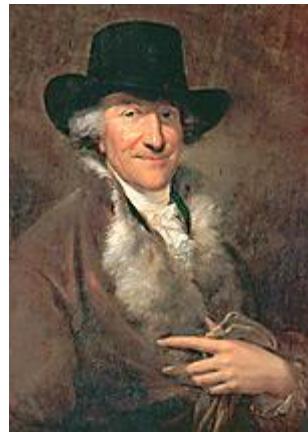
The Sons of J.S. Bach.

The fame of the Bachs did not fade in the generation following Sebastian - four of Sebastian's own sons were outstanding musicians in their own rights. Indeed, if one happened to mention the name "Bach" at the turn of the eighteenth century, it would likely have been understood to mean Carl Philipp Emanuel, harpsichordist to Frederick the Great. Carl Philipp's elder brother, Wilhelm Friedemann, achieved renown as organist in Halle, a position that had been rejected by his father years earlier. Of Sebastian's four sons that left their marks in history, the elder - products of the union with Maria Barbara, herself a Bach - are more prominently remembered. But not forgotten are the progeny of Anna Magdalena: Johann Christian, music master to the Queen of England, and Johann Christoph Friedrich, court chamber musician at Bückeburg.

Wilhelm Friedemann Bach

W.F. Bach (22 November 1710 - 1 July 1784), the second child and eldest son of Johann Sebastian Bach and Maria Barbara Bach, was a German composer and performer. Despite his acknowledged genius as an organist, improviser and composer, his income and employment were unstable and he died in poverty.

He remained a renowned organist throughout his life. Earlier biographers have concluded that his wayward and difficult personality reduced his ability to gain and hold secure employment, but the scholar David Schulenberg writes that "he may also have been affected by changing social conditions that made it difficult for a self-



possessed virtuoso to succeed in a church- or court-related position". Schulenberg adds, "he was evidently less willing than most younger contemporaries to compose fashionable, readily accessible music." W.F. Bach was renowned for his improvisatory skills. It is speculated that when in Leipzig his father's accomplishments set so high a bar that he focused on improvisation rather than composition.

Carl Philipp Emanuel Bach

C.P.E. Bach (8 March 1714 – 14 December 1788) was a German musician and composer, the second of three sons of Johann Sebastian Bach and Maria Barbara Bach. He was a crucial composer in the transition between the Baroque and Classical periods, and one of the founders of the Classical style, composing in the Rococo and Classical periods. His reputation was established by the two sets of sonatas which he dedicated respectively to Frederick the Great and to the grand duke of Württemberg. His main work was concentrated on the clavier, for which he composed nearly two hundred sonatas and other solos. Through the latter half of the 18th century, the reputation of C.P.E. Bach stood very high. This position he owes mainly to his keyboard sonatas, which mark an important epoch in the history of musical form. Lucid in style, delicate and tender in expression, they are even more notable for the freedom and variety of their structural design.



The content of his work is full of invention and, most importantly, extreme unpredictability, and wide emotional range even within a single work. He was probably the first composer of eminence who made free use of harmonic colour for its own sake. He exerted enormous influence on the North German School of composers. His influence was not limited to his contemporaries, and extended to Felix Mendelssohn and Carl Maria von Weber. His name fell into neglect during the 19th century. A revival of C.P.E. Bach's works has been underway since Helmuth Koch's rediscovery and recording of his symphonies in the 1960s. There is an ongoing effort to record his complete works, led by Miklos Spanyi on the Swedish record label BIS.

Johann Christoph Friedrich Bach

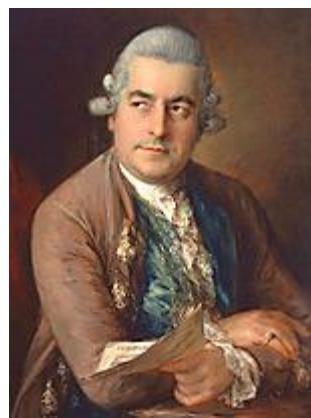
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Johann Christian's highly melodic style differentiates his works from those of his family. He composed in the Galante style incorporating balanced phrases, emphasis on melody and accompaniment, without too much contrapuntal complexity. The Galante movement opposed the intricate lines of Baroque music, and instead placed importance on fluid melodies in periodic phrases. It preceded the classical style, which fused the Galante aesthetics with a renewed interest in counterpoint. Johann Christian Bach died in London on New Year's Day, 1782. He was buried in the St. Giles in the Fields Burial-ground, St Pancras, London.