

Mark Nelson and Friends Tuba Recital
Pima Community College Music Building Recital Hall
Thursday, April 16, 2015 7:00 PM

Performers:



Marie Sierra is a professional pianist who performs collaboratively in over 40 concerts annually and is formerly the staff pianist for the Tucson Girls Chorus and currently the staff pianist for the Tucson Boys Chorus. Recently, Marie has performed and recorded with Artists Michael Becker (trombone) and Viviana Cumplido (Flute). She has also recorded extensively with Yamaha Artist and Saxophonist, Michael Hester, on *Seasons* and *An American Patchwork*. Marie is in demand as an accompanist throughout the United States and Mexico. Additionally, she has performed at numerous international music conferences, including the 2010 International Tuba Euphonium Conference in Tucson. Marie has served on the faculties of the Belmont University in Nashville, and the Blair School of Music at Vanderbilt University. Ms. Sierra earned her Bachelor's degree and Master's degree in Piano Performance at the University of Miami.



Dr. Matthew Tropman currently serves as Tuba/Euphonium instructor at the University of Arizona and is an active freelancer, soloist and chamber musician. His performances have been praised in numerous publications such as the New York Times, which stated "Tropman makes a serious case for the euphonium as a solo instrument." An active clinician and recitalist on both the euphonium and tuba, Matt has performed and taught throughout the U.S. and Europe. He recently published a euphonium method book and has numerous other pedagogy projects in development. Matt's two commercially released two CD's; *Continuum* and *From the Balcony* (Summit Records), have been featured on programs such as NPR's "All Things Considered", CBC Radio's "Disc Drive", and "Music and Company". He has performed with numerous bands, orchestras and chamber groups including the San Francisco Symphony and the Detroit Symphony. In his early career as a member of the U.S. Marine Band (President's Own), he frequently performed as a soloist throughout the U.S. on the band's National concert tours. Dr. Tropman received his Bachelor's and Master's degrees in euphonium performance from the University of Michigan and Arizona State University, respectively, and the Doctor of Musical Arts Degree in tuba performance from the University of Michigan.



Victor Valenzuela is currently Third Horn with the Tucson Symphony Orchestra. As well as holding this position, he is also Instructor of Brass at Pima Community College. Mr. Valenzuela holds degrees from New Mexico State University and Northwestern University. His instructors have included Julie Landsman, Dale Clevenger, Nancy Joy, Dr. Warner Hutchison and Richard Lambrecht. He has performed with The Royal Philharmonic Orchestra of London, The Phoenix Symphony, El Paso Symphony, Flagstaff Symphony, Santa Fe Symphony, the New Mexico and Boulder Philharmonic Orchestra and the Arizona Opera. He has toured with the National Symphony of Mexico during its 2002 North American Tour. Mr. Valenzuela has performed for the Opening and Closing Ceremonies of the 1984 Olympic Games, the 1986 re-opening of the Statue of Liberty and the 1988 Celebration of the Declaration of

Independence. In July 2000, Mr. Valenzuela performed, along with his colleagues of the Tucson Symphony Horn Section, at the International Horn Society Conference in Beijing, China. Mr. Valenzuela is a performing artist and member of the Paloma Winds at the Music for Greer Chamber Festival. His hobbies include golf and more golf. The three loves of his life: his wife Susana and their two boys Christopher and Alex.



Rob Boone is currently on the faculty at Pima Community College where he teaches trombone and jazz piano. He is active in the Tucson area in a wide variety of musical situations as trombonist, pianist, producer, composer, arranger, conductor, and copyist. Rob has worked with the Tucson Symphony, Tucson Pops Orchestra, Moody Blues, Ray Charles, Sammy Davis Jr., Rich Little, Bernadette Peters, Pat Boone, Tommy Newsome, Ice Capades and the Ringling Bros. Circus. Show credits include *Wicked*, *Lion King*, *Chicago*, *A Chorus Line*, *The Producers*, *Full Monty*, *Will Rodgers Follies*, *Radio City Music Hall*, and *Crazy For You*. Rob has served on the Board of Directors of the Tucson

Jazz Society and was jazz editor for the International Trombone Association's quarterly ITA Journal from 1990-2000. After completing his music degree from the University of Arizona in 1981, Rob became a freelance player in Los Angeles. In 1983, Rob began working on cruise ships including contracts on Royal Viking, American Hawaii and Carnival Cruise Lines. He worked on the ships as trombonist/arranger and Music Director (Royal Viking Grand World Cruise, 1985). Rob remains active performing on both trombone and piano. Rob currently performs in the Twilight Band, Tucson Jazz Orchestra, Original Wildcat Jazz Band, Tucson Latin Jazz Orchestra, Robert Shaw Band, solo pianist and leader of his own jazz quartet. As a musical copyist, Rob has done musical preparation work for Linda Ronstadt, Buddy DeFranco, Billie Taylor, Jeff Haskell, Tom Ervin, Carrol Rinehart and John Denman. Recent writing projects have included movie soundtracks for *Cruzando*, *Gun Hill Road*, *Cold April*, *Last Night At*

Angelos, *Dead West*, several pieces for the Tucson Symphony Orchestra, and original soundtracks for plays at the Invisible Theatre *Leaving Iowa* (2009), *Door To Door* (2006) and *Dead Certain* (2005).

Program Notes:

Every Day an Alleluia for euphonium, tuba, and piano by Barbara York (b. 1949)
Cimarron Music. www.cimarronmusic.com. CM2138. 2013. \$20.00.



Barbara York has been working in both Canada and the U.S. for over 35 years as a concert accompanist, choral and theatrical music director and composer. Her score and lyrics for the Canadian musical *Colette* won a Dora Mavor Moore Award in 1981. She has received commissions from two Canadian symphony orchestras, the Boise State University Symphonic Winds and the BSU Symphony Orchestra, plus numerous private groups and soloists in both the US and Canada.

She has presented pieces at three World Saxophone Congresses and at the 2003 International Double Reed Symposium. Her 50-minute scripted, children's piece, *A Butterfly in Time*, was recently recorded to CD and was nominated for a Juno Award in 2006. Her first tuba piece, *Sea Dreams*, was on the required repertoire list for the International

Tuba Euphonium Association's 2004 Young Artists Competition. *Conversations*, for euphonium and alto saxophone, won the Harvey Phillips Award for euphonium in chamber music at the 2006 International Tuba – Euphonium Congress.

As an accompanist, Barbara has played at universities and concert venues throughout the United States and Canada, has recorded for CBC Radio, and has premiered numerous works for other composers at International congresses. Barbara lives in Kansas City, Missouri.

<http://www.cimarronmusic.com/Composers/bio-york.cfm>

Written in an A-B-A format, *Every Day an Alleluia* features syncopation and elements of 6/8 and 3/4 time in the outer sections and a more contemplative middle section. The euphonium, tuba, and piano all work in tandem and as separate entities interchanging melodic and harmonic elements. It was written for Bonnie and Richard Denton, a euphoniumist and tubist married couple in the Coast Guard Band and inspired by Charlene Denton, Richard's mother who passed in 2012.

Naked Tuba for unaccompanied tuba by Anne McGinty (b. 1945)
McGinty Music. www.mcgintymusic.com. 2010. \$13.00.



Anne McGinty is known throughout the world as the most prolific woman composer in the field of concert band literature, having written more than 225 pieces, with more than 50 of those commissioned by bands across the United States. Thousands of people have played her music and discovered the joy and beauty of playing music that is both educational (helping instrumentalists learn basic musical skills) and also musical, engaging their imagination and encouraging them to stay in the instrumental music program. In addition to concert band, she has written for solo flute with band, solo clarinet with band, brass band, string orchestra, solo flute, flute with piano accompaniment, and music for flute duet, trio, quartet and choir.

All of her compositions and arrangements have been published. Her publishers include Queenwood Publications (now Queenwood/Kjos), C. L. Barnhouse Co., Boosey & Hawkes, Hal Leonard Corporation, Kendor Music, Kjos Publications and Southern Music Company. After a successful career spanning 30+ years as both a composer and publisher of educational music, Anne is now writing chamber music for brass and woodwinds, all published by McGinty Music. An expert in writing for wind instruments, Anne is also composing for diverse instrumental combinations to showcase their varied timbral possibilities in modern, tonal music. She began her higher education at The Ohio State University, where Donald McGinnis was her mentor, band director and flute teacher. She left OSU to pursue a career in flute performance, and played principal flute with the Tucson (Arizona) Symphony Orchestra, Tucson Pops Orchestra, and in the TSO Woodwind Quintet, which toured Arizona under the auspices of a government grant. When she returned to college, she received her Bachelor of Music, summa cum laude, and Master of Music from Duquesne University, Pittsburgh, Pennsylvania, where she concentrated on flute performance, music theory and composition. She studied flute and chamber music with Bernard Goldberg and composition with Joseph Willcox Jenkins.

Ms. McGinty is a life member of the National Flute Association and served on its Board of Directors. She taught flute at several colleges in the Mid-West, taught flute and chamber music to underprivileged children, and was leader of a Royal American Regiment Fife and Drum Corps. She performed professionally in orchestras, chamber groups and as a flute clinician for a major manufacturer. She also was the editor of a flute column for a music magazine and co-founder of the NFA Newsletter, now known as “The Flutists Quarterly.” Although no longer performing as a flutist, she remains well known as a flute choir specialist and was the first person to convince two major educational music publishers to publish a series for flute choir. As the flute editor at Hansen Publications in Miami Beach, Florida, she arranged and produced the first such flute choir series.

She is a member of the American Society of Composers, Authors and Publishers (ASCAP) and has received annual composition award since 1986. She received the Golden Rose Award from

the Women Band Directors National Association and the Outstanding Service to Music Award from Tau Beta Sigma, a national honorary band sorority.

Highlights of her career include being the first woman composer commissioned to write for the United States Army Band. That composition, entitled *Hall Of Heroes* and premiered in March, 2000, with the composer conducting, featured the U.S. Army Band & Chorus and honored the recipients of the U.S. Congressional Medal of Honor, with words based on a poem by Audie Murphy. She was commissioned to write an original composition (*To Keep Thine Honor Bright*) for the Bicentennial of the United States Military Academy at West Point and another (Victorious) for the United States Continental Army (now TRADOC) Band. Another very special commission (*'Tis A Gift*) was for victims of TWA Flight 800 and to help heal the community of Montoursville, Pennsylvania, with music.

Music is the most important thing she has ever done or will ever do in her life – composing, conducting, performing and speaking at a wide variety of musical events. Her enthusiasm and passion for music is evident in everything she writes.

From the composer on *Naked Tuba*:

The piece was premiered October 12, 2011, on a USC, Thornton School of Music faculty recital featuring Jim Self, Norm Pearson and Doug (Tornquist). There are no program notes. I wrote it for Doug because the setting, in my imagination, seemed so very exposed and vulnerable. It's kind of a musical portrayal of life, the ups and downs including mood swings, and finally the acceptance that life is really good.

From the publicity at www.mcgintymusic.com:

Alone on stage. Just a chair and a music stand, you and your tuba. Feeling so very exposed, you begin the first notes of naked tuba. The opening tempo is marked “slow, calm (mostly)” and you are totally free to express yourself. Although written in one continuous movement, the second tempo is marked “agitated (sometimes)” and again, the decisions are all yours. This piece was written for Doug Tornquist, with great respect and admiration. I've had the opportunity to work with Doug on many occasions and his playing always inspires me to write more. The tuba is an incredibly lyrical and versatile instrument. This unaccompanied piece celebrates the unlimited colors of this expressive instrument.

Relationships for horn, bass trombone, and tuba by Elizabeth Raum (b. 1945)

1. *Two Against One*
2. *Ménage Á Trois*
3. *Cronies*

Cimarron Music Press. www.cimarronmusic.com. CM 2445. 2014. \$22.00.



Elizabeth Raum is both principal oboist with the Regina Symphony Orchestra and a composer. She earned her Bachelor of Music in oboe performance from the Eastman School of Music, her Master of Music in composition from the University of Regina, and in May of 2004, she was awarded an honorary doctorate in Humane Letters from Mt. St. Vincent University in Halifax, Nova Scotia. She is also an associate member of the Canadian Music Centre.

Her works have been heard throughout North America, Europe, South America, China, Japan, and Russia, and have been broadcast extensively on the CBC. She has also written for film and video and has won awards for the scores to the documentaries, *Saskatchewan River; Like Mother, Like Daughter*; and the feature length film, *Sparkle*. She produced Canada's first classical video with originally written music entitled, *Evolution: A Theme With Variations*, which was premiered at a gala event at the CBC in 1986. Other film collaborations include *Prelude to*

Parting, The Green Man Ballet, and Symphony of Youth, all broadcast on national television.

An extremely prolific composer, her works include 3 operas, over 60 chamber pieces, 17 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. She enjoys a reputation of being one of Canada's most "accessible" composers, writing for varied mediums and in remarkably diverse styles.

She has written for some of the world finest artists including the St. Lawrence String Quartet, Canadian soprano, Tracy Dahl, trombone virtuoso, Christian Lindberg, tuba icon, Roger Bobo, New York Philharmonic principal horn, Philip Myers, the percussion ensemble, Nexus, and her daughter, Erika Raum. She recently completed major commissions by the Winnipeg Ballet and Symphony Nova Scotia.

Raum has a number of commercial CD releases including the Regina Symphony Orchestra recording of her *Prairie Alphabet Musical Parade*, inspired by the popular children's book, *A Prairie Alphabet; The Legend of Heimdall*, recorded by the Orchestra of the Capella of St. Petersburg, Russia, with John Griffiths, soloist; *Renovated Rhymes* commissioned and recorded by *Trio Ariana* for their CD, *Incantations and Rhymes; Sonata for Piano Four Hands*, commissioned and recorded by the Tucson Winter Chamber Music Festival and performed by Kevin Fitz-Gerald and Bernadine Blaha; *Requiem for Wounded Knee* recorded by tuba duo, Don Harry and John Griffiths; *Pantheon* for violin, horn, and piano recorded at The Banff Centre by Erika Raum, David Hoyt, and Janet Scott-Hoyt; and her most recent CD, *how bodies leave ecstatic marks*, won the award for Best Classical Composition for a the 2008 Western Music Award.

Ms. Raum is included in the New Grove's Dictionary of Music and Musicians, the New

Grove's Dictionary of Opera, and the New Grove's Dictionary of Women Composers as well as numerous other publications.

www.elizabethraum.com

Relationships was commissioned and dedicated to Deanna Swoboda, tuba, John Ericson, horn, and Doug Yeo, trombone, all faculty members at Arizona State University. In her program notes, Raum states:

Relationships is an interpretation of the interplay between people translated into music taking into account the personalities of the instruments. For instance, *Two Against One* uses the similarity of sound that unite the French horn and the Tuba, both conical bore instruments, against the cylindrical bored Bass Trombone. *Ménage Á Trois* gives each instrument a distinct personality while still playing together in harmony. Again, the Trombone is the odd man out being the "cool" one. *Cronies* has the somewhat conic quality of three old friends sitting in the mall on a Saturday afternoon commenting on the events of the day as well as the occasional passerby, perhaps a pretty girl or a group of annoyingly loud boys who capture their attention.

Buenos Recuerdos for tuba and piano by Adriana Isabel Figueroa Mañas (b. 1966)

Written for Mark Nelson



Adriana Isabel Figueroa Mañas is flautist & singer-songwriter from Argentina, and graduated from the School of Music at the National University of Cuyo in 1997. As well as having played classically in various settings, including for the Symphonic Orchestra of Mendoza, she enjoys playing jazz, fusion and pop. In addition to the flute, she plays alto & soprano sax and piccolo. Her jazz band, "West Jazz Band," won the prize for the best band in Mendoza, and a woodwind ensemble that she was part of won first prize in the 1998 Antorchas Chamber Competition, playing a selection of her own compositions and is still going to this day. She teaches music and flute at the English-German school, Konrad Lorenz, where she greatly enjoys working with children. She has recorded two albums of songs for children, including *Canciones para los inquietos*. In May, 2009, in the Facultad de Artes de la

Universidad Nacional De Cuyo, Adriana was awarded a plaque in recognition of her work as a woman composer of chamber and orchestral music living in Mendoza and a concert of works including her own in homage to women in this area.

The international chamber festival "Por Los Caminos del Vino" in Mendoza, Argentina honored her music in the 2014 edition. Adriana is also a member of the International Alliance of Women in Music (IAWM) and contributes articles to that journal as a unique composer representing Argentina. She is also a member of FADEC (Argentinian Foundation of Woman Composers).

<http://www.ciweb.com.ar/figueroa/index2.php>

The composer's words about the work: (translation: *Good Memories*)

I was thinking that the work could be an expression of good moments that one has in life: peace moments, family moments, successful moments, etc. in a world (it could be more exactly in my country) where the things are going on that are not very good and where many problems overwhelms us. Thinking of the beautiful moments of life that are in our souls: our memories make us think in hope and happiness to our routines and help us to affront the troubles better. Good memories are like fresh air where one forgets for an instant the real life and enjoys the memories that one can live again...and again. This work was premiered by Mark Nelson at the Southwest Regional Tuba/Euphonium Conference in Grants, New Mexico on April 12, 2015.

Three More Furies for unaccompanied tuba by James Grant (b. 1954)

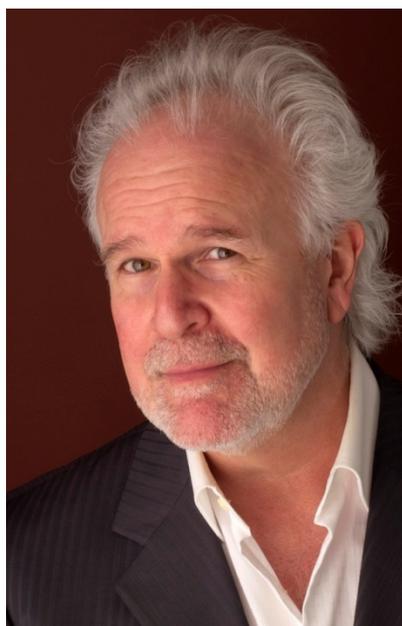
Fury VII Exuberant

Fury VIII Expressive; lyrical ebb and flow

Fury IX Doggedly

Mark Nelson, co-lead commissioner

Potenza Music Publishing. www.potenzamusic.com. #90100. 2014. \$24.95.



For over three decades, **James Grant** has been commissioned by individuals, choruses, chamber ensembles and orchestras who have performed his music throughout the world. He is a past first-prize winner of the Louisville Orchestra competition for new orchestral music and, in 2002, was one of five American composers to win the Aaron Copland Award.

After completing the Doctor of Musical Arts degree in composition from Cornell University, Grant was Assistant Professor of Music at Middlebury College in Vermont from 1988-1992, where he taught composition, coordinated an American Music Week Festival each year, and directed the New Music From Middlebury concert series. In 1992, Grant left academe to compose full-time and from 1993-96 served as Composer-In-Residence to the Fairfax Symphony Orchestra in Fairfax, Virginia. In 2003, Grant completed a five-year position as Composer-In-Residence to the Bay-Atlantic Symphony in Bridgeton, New Jersey.

Recognized by Cornell University's Graduate School of Humanities and Arts and by the Vermont chapter of the National Music Teachers Association for exceptional contributions as an educator, Grant continues to be active as a lecturer and private teacher of composition.

Grant's colorful musical language is known by musicians and audiences for its honed craft and

immediacy. After the Kennedy Center premiere of his 45-minute work for chorus and large orchestra based on the writings of Walt Whitman, *Such Was The War*, the Washington Times declared it “a work of outstanding power and breadth of emotion.” The Baltimore Sun wrote, “the sincerity is never in doubt, and there's an unmistakable, cumulative power generated by the text and music. *Such Was the War* makes an honorable contribution to the choral repertoire.” After a November 2012 performance in Sarasota, FL, the Sarasota Herald Tribune called it “a profoundly moving artistic creation.”

After the premiere of Grant's *Concerto for Bass Clarinet and Strings* by the Milwaukee Symphony Orchestra, the Milwaukee Journal Sentinel commented on a follow-up performance by the Milwaukee Chamber Orchestra: “Grant here has made music that is structurally smart, emotionally probing, rhythmically clever and harmonically subtle.... The momentum builds to some hair-raising hyena howls that had the audience howling back in approval when the 15-minute concerto ended.”

The 2009 CD release of Grant's recital music for viola (MS1335) by violist Michelle LaCourse. *Chocolates*, has generated universal praise, eliciting such comments as: “Grant creates a world in which the viola is completely at home, and thus can shine, yet he does it with a consistent, convincing language and a sure sense of compositional construction.”

Grant's ability to compose music appropriate to specific levels of experience has found him working with groups ranging from professional orchestras, choruses, solo recitalists, new music ensembles and ballet companies to community choruses, university choral and instrumental ensembles, and youth orchestras. His music is regularly programmed at music festivals, symposia, and clinics; and his desire to design new music for a given repertoire and specific instrumentation has led to many successful consortium commissions, a concept championed by the composer.

In 2011, Grant completed his *Double Concerto for Euphonium and Tuba*, for a consortium of 23 solo euphoniumists and tubists and over twenty collegiate wind ensembles in the United States. The premier performance of the *Double Concerto* was presented on March 25, 2012 by the Lead Commissioners of the project, the University of Arizona Wind Ensemble, under the direction of Gregg Hanson, conductor, with euphoniumist Kelly Thomas and tubist Mark Nelson as featured soloists; and the work later was featured at the June 2012 International Tuba/Euphonium Conference in Linz, Austria.

Recent large ensemble commissions have included *Concerto for Alto Saxophone and Orchestra*, for virtuoso saxophonist David Stambler; *Eja! Eja!* for timpani, soprano solo, large chorus and orchestra for the Choral Arts Society of Washington's Kennedy Center Holiday Concert; *Tribute: Those Who Serve*, for a consortium of 23 high school and collegiate bands; *At Peace: Commemoration* for Grade 3/4 band, composed with his colleague Debra Alexander

under their nom de plume “Alison Stuart;” and *Scout*, for narrator and orchestra, for the Great Lakes Chamber Orchestra, based on Harper Lee’s novel *To Kill a Mockingbird*.

Other recent projects have included a chamber orchestra version of his choral symphony, *Such Was The War*, commissioned by the Choral Arts Society of Washington and premiered in March 2009 at the National Portrait Gallery in Washington DC as part of the Lincoln Bicentennial Celebration; *tba4tet*, a chamber piece for two euphoniums and two tubas commissioned by a consortium of 48 individuals and quartets; *Whiplash* for four tubas, commissioned by tubist Jim Self for the USC Bass Tuba Quartet; *Seven Shards for trio d’anches*; and *Three More Furies for Solo Tuba or Euphonium*, for a consortium of low brass players.

Works by James Grant have been recorded by the Tasmanian Symphony Orchestra; the Iceland Symphony Orchestra; Eufonix Quartet; clarinetist William Helmers and the principal strings from the Milwaukee Symphony Orchestra; the Vermont Contemporary Music Ensemble; tubist Mark Nelson; tubist Timothy Buzbee; violist Michelle LaCourse; cellist Jonah Kim; bassoonist Mary Stuckemeyer; and horn player Laura Brenes. In the last several years, articles on Grant’s recital music and interviews with him have been featured in TUBA Journal and in the Journal of the American Viola Society. His music for tuba has been the subject of two recent dissertations.

A dual-citizen of the United States and Canada, Grant and his wife, fine-art photographer Elizabeth Siegfried, live and work in Oxtongue Lake, ON, and Sarasota, FL.

www.jamesgrantmusic.com

About the work: (from the Potenza Music website)

Composer James Grant says, "Twenty years after composing the *Three Furies for Solo Tuba*, now an iconic work in the tuba repertoire, I have crafted the *Three More Furies* - yet another eccentric, challenging, and rewarding triptych of unaccompanied works for those players who wish to strut their stuff with attitude, panache, and that certain *je ne sais quoi* that separates the ardent enthusiast from the uncontrollable maniac. Composed in versions for both tuba and euphonium, the *Three More Furies* were commissioned by a consortium of 28 tubists and euphoniumists as part of my ongoing *Songs Without words Project* in collaboration with Potenza Music. The *Three More Furies* are marked 'Exuberant', 'Expressive, lyrical ebb and flow' and 'Doggedly'. They were premiered at ITEC 2014 by tubist David Zerkel, Professor of Tuba and Euphonium at the University of Georgia."

In a recent email message to the performer, Jim Grant further elaborates:

In *Fury VII*, I wanted to pay homage, right off the bat, to the original *Three Furies*, so the arpeggiated texture of it is intentionally reminiscent of *Fury II* — and just to make certain, I give the reference more direct lineage by way of the section marked “A memory of gentle

inebriation” (or words to that effect — don’t have the music in front of me).

In *Fury VIII*, my intention was to change the nature of the “Furies” challenge, from technical gymnastics to long lines and lyrical expression.

In *Fury IX*, I wanted to focus on precise rhythmic articulation, syncopation, and in-your-face aggressive playing, right down to the “terminal splat” at the end.

Flute Sonata in Eb Major BWV 1031 by Johann Sebastian Bach (1685-1750)

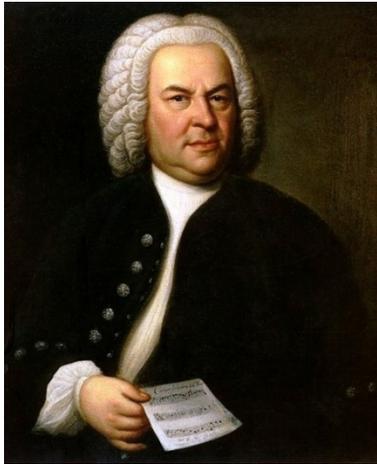
arranged by Øystein Baadsvik

Allegro moderato

Siciliano

Allegro

www.ovationmusic.com. OV801. 2014. \$25.00.



Johann Sebastian Bach, composer, violinist and keyboard virtuoso, was born on March 21, 1685 in Eisenach, Germany and died on July 28, 1750 in Leipzig, Germany.

Today, he is probably the most famous composer of the Baroque Period in music (1600-1750) and definitely represents the culmination of Baroque style. One of the main differences between Baroque style and that of the Classical Period (1750-1825) which followed was the use of counterpoint - literally note (i.e., “point”) against (“counter”) note (“point”). With 21st Century ears, we tend to hear music as a single melody, usually, the highest part, with (harmonic) accompaniment; however, much of his music consists of several melodies, all of equal importance, being played simultaneously.

In this piece, the flute often has the melody, but it is not necessarily *the* melody (i.e., the left and/or right hand of the keyboard part may have an equally important melody).

Bach is best known for his composition for keyboard, especially organ, and, because he was employed as a church musician, his religious works: the *Mass in B Minor* and *Saint Matthew Passion* are perennial favorites at Christmas and Easter, respectively.

He composed for the flute over a period of about twenty years, beginning with the *Sonata in A Minor* for unaccompanied Flute (BWV 1013). *Sonata No. 2 in Eb Major* (BWV 1031) was written while he was the conductor of the court orchestra in Cöthen, between 1717 and 1723, for the French flautist Pierre-Gabriel Buffardin (1690-1768), who he had met at the Dresden court in 1717; *Sonata No. 1 in B Minor* (BWV 1030) was also probably written for Buffardin.

One of the two surviving manuscript copies of *Sonata No. 2 in Eb Major* (BWV 1031) was copied by Carl Philipp Emanuel Bach (1714-1788) - Bach’s second oldest son, also a composer, who himself wrote many works for the flute; this has caused much debate about the authenticity of *Sonata No. 2 in Eb Major* (BWV 1031) and, for the same reason, *Sonata No. 4 in C Major* BWV 1033, (now believed to have been originally composed for unaccompanied Flute by J. S. Bach with a figured bass line added later by C. P. E. Bach): were these works by Johan Sebastian

or Carl Philipp Emanuel? Either way, they are Bach Flute Sonatas!
<http://www.classicalcollectioninc.com/f8abach.html>