



FLY THE COOP

Emi Ferguson and Ruckus

Bach Sonatas and Preludes

JOHANN SEBASTIAN BACH (1685-1750)

All arrangements by Emi Ferguson and Ruckus

Album info

Taking Bach out of the museum and infusing it with equal parts tradition, funk, whimsy, and fun, Emi Ferguson and Ruckus take you on a wild romp through some of Bach's most playful and transcendent works. The album features new arrangements of Bach's Flute Sonatas and Keyboard Preludes, orchestrated for baroque flute and the forces of Ruckus that include theorbos, baroque guitars, baroque bassoon, cello, viola da gamba, harpsichord, organ, bass, and even banjo.

Ruckus, the super-powered baroque rhythm section, explodes Bach's single bass line into a rainbow of textures and colors, continually shifting like light over the landscape as Ferguson's flute lines dance above. Contrasting the three flute sonatas on the album are new arrangements of a variety of Bach's keyboard preludes, with selections ranging from the beloved Well Tempered Clavier, to alternate movements from keyboard suites that are rarely performed.

THE MASTER: E Minor Sonata, BWV 1034. A dance between light and shadow. Possibly written during his early Leipzig years while composing over sixty cantatas, this sonata has the weight of his larger musical sermons, and its technical sophistication shows the hand of a seasoned craftsman.

THE ECCENTRIC: E Major Sonata, BWV 1035. Sensual, simple in form, perfumed with luxurious harmony. There's a galant breeziness throughout, yet the harmonic twists and melodic interplay between flute and bass reveal Bach's love for thorny, contrapuntal music.

THE TEACHER: C Major Sonata, BWV 1033. Open-hearted, inviting, full of grace and generosity. This sonata features an unusually simple continuo line that may have been composed by a young C.P.E. Bach as part of his studies - possibly in response to an existing solo flute work by his father. This invited us to experiment. Using C.P.E.'s work as a springboard, we interwove other music by Bach (the Goldberg Variations), rewrote bass lines, and added newly composed material.

con-tin-u-o: an open-ended accompaniment part used in 17th- and 18th-century music consisting of a bass line with numbers that indicate chords. an 18th-century rainbow machine, a bedazzled dinosaur.

flute: Italian *traverso*, French, *flûte traversière*. the oldest melodic instrument, favored by Baroque composers for its sweet tone. not to be confused with the recorder. a glass of champagne, a soaring dragon.

son-a-ta: in the Baroque period, a multi-movement instrumental chamber work. also, a mid-size car.