



Bath
BACH
Festival

1954

OCTOBER
9-16

Andrew Wilson

Bath

XIII

FRIDAY, 15th OCTOBER, 1954

THE PAVILION 7.30 p.m.

Orchestral Concert III

A Section of the
LONDON SYMPHONY ORCHESTRA

(Leader: GRANVILLE JONES)

FREDERICK GRINKE	...	...	...	...	...	Violin
ALAN LOVEDAY	...	...	...	...	...	Violin
GRANVILLE JONES	...	...	...	...	...	Violin
WILLIAM ARMON	...	...	...	...	...	Violin
EDWARD WALKER	...	...	...	...	...	Flute
EILEEN JOYCE	...	...	...	...	...	Harpsichord
BORIS ORD	...	...	...	...	...	Harpsichord
GEORGE MALCOLM	...	...	...	...	...	Harpsichord
DR. THORNTON LOFTHOUSE	...	...	...	...	...	Harpsichord
RAYMOND LEPPARD	...	...	...	...	...	Harpsichord Continuo

(Harpsichords by THOMAS GOFF)

Conductor:
CUTHBERT BATES

Programme: ONE SHILLING

The National Federation of Music Societies, to which this Society is affiliated, supports these Concerts with funds provided by the Arts Council of Great Britain.

FRIDAY, 15th OCTOBER, 1954
THE PAVILLION 7.30 p.m.

PROGRAMME

1. CONCERTO IN A MINOR FOR FLUTE, VIOLIN, HARPSICHORD AND STRINGS
(EDWARD WALKER, FREDERICK GRINKE, DR. THORNTON LOFTHOUSE)
2. CONCERTO IN D MINOR FOR 2 VIOLINS AND STRINGS
(FREDERICK GRINKE AND ALAN LOVEDAY)
3. CONCERTO IN C MAJOR FOR 3 HARPSICHORDS AND STRINGS
(EILEEN JOYCE, BORIS ORD, GEORGE MALCOLM)

INTERVAL

4. CONCERTO IN B MINOR FOR 4 VIOLINS AND STRINGS *Vivaldi*
5. RICERCAR FROM THE "MUSICAL OFFERING" FOR STRINGS *arr. Lenzevski*
6. CONCERTO IN A MINOR FOR 4 HARPSICHORDS AND STRINGS

PROGRAMME NOTES

By *FRANK HOWES, C.B.E.*

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CONCERTO in A MINOR for CLAVIER, VIOLIN, FLUTE and STRING ORCHESTRA.

This concerto, which is for the same combination of instruments as the fifth Brandenburg Concerto, is sometimes called the eighth piano concerto. The reason is that it is one of the numerous transcriptions which Bach made of his own earlier works for performance at the Telemann Musical Society. The concerto for keyboard was an innovation and plainly Bach liked it, for besides transcribing his own violin concertos for harpsichord he made a version of the fourth Brandenburg concerto with a big solo harpsichord part. The present work is not only a transcription but a compilation. The first movement is derived from a big Prelude for harpsichord in A minor; the slow movement is an adaptation of the D minor organ trio sonata's slow movement; and the finale is an enlargement of the Fugue that belonged to the Prelude in A minor.

The ritornello of the first movement is a combination of quadruplets and triplets which gives it a marked rhythm. Solo passages alternate with it, the harpsichord sometimes holding the field alone, sometimes in company with flute and violin and sometimes with a bright pizzicato accompaniment of the strings.

The slow movement in C major is an elaboration from three parts to four of the organ sonata's slow movement, whose arabesques are redistributed between the three melodic lines while the harpsichord supplies the bass. The finale begins with a broad ritornello in contrapuntal style, after which the harpsichord has a solo on a triplet subject. Fugue is too strict a term for what follows, which is a combination of the ritornello in five parts with the triplets running loosely in not more than three parts. It is thus a fugal fantasia.

CONCERTO in D MINOR for TWO VIOLINS.

The Concerto in D minor for two violins also exists in a version for two claviers in C minor, a transcription no doubt made by Bach himself for use at the concerts of the Telemann Musical Society. Its chief beauty is in the flow of the parts: both the ripieno violins of the orchestra and the two soloists indulge in imitation and overlapping.

In the first movement, tutti alternates with concertino so that there are three main sections, the middle one quite short, the other two substantial. This gives a rondo form in which the episodes have a greater independence, as far as material is concerned, than in some other of Bach's concertos, where it all seems to derive pretty directly from the ritornello. The cycle of keys traversed however, is very narrow—the first episode being in F the relative major, the second in A minor i.e. the dominant minor, and the third in G minor, the subdominant minor. The soloists imitate each other at the same pitch (or at the fifth or tenth) at four bars distance, thus turning the movement into a huge canon.

The second movement in F major might be a translation into musical terms of Sir Philip Sidney's poem:—
"My true love hath my heart, and I have his,
By just exchange the one to the other given.

.....
He loves my heart for once it was his own,
I cherish his because in me it bides."

For the ritornello theme, first enunciated by the second violin but quickly followed by the first violin with it transposed to the dominant, enshrines the heart of the violin, and by just exchange it is passed to and fro from one to the other. So too is the second theme, a passage in sixths which they begin together; and so also is the third theme appended thereunto, which is in the nature of an invertible counterpoint to the long arabesque played by the other partner.

"There never was a better bargain driven."

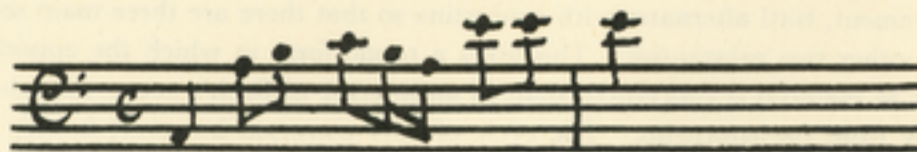
In the brisk finale there is more variety of movement, in which the orchestra participates—thus there is some homophony, and at the cadences, emphatic chords. But the actual material is all closely related to the ritornello and the movement is in principle unitary, though the treatment is far from strict.

CONCERTOS for THREE CLAVIERS in C MAJOR, for FOUR CLAVIERS in A MINOR, and its original in B MINOR for FOUR VIOLINS by VIVALDI

Bach wrote (or re-arranged two concertos for three keyboards, possibly, as tradition has it, that he might play them with his two eldest sons, either at home or at the Telemann Musical Society of the University of Leipzig. The rhythmic impetus generated by thirty fingers and thumbs striking (or plucking) strings in a stream of quavers is such that Schweitzer, like many a lesser commentator, gives it up and says that the tonal and rhythmic effects are indescribable. "At every hearing of these works we stand amazed before the mastery of so incredible a power of invention and combination." It is quite certain that no listener will have attention to spare for close analysis.

The ritornello on which the first movement is founded is the elaboration of a descending scale of C major, which is given out by the three soloists, not by the orchestra, which merely has some harmony and counterpoint to supply to this powerful unison. The C major scale after two bars converts itself into a G major scale and then turns back home. The effect is the intensification of C and the hammering home of the rhythm. The ritornello is complete in ten bars. It at once begins again, but does not get far before the solos begin to proliferate, which they continue to do for the rest of the movement with only occasional allusions to their own main ritornello theme to prevent them wandering too far afield.

In the slow movement in A minor, the orchestra is more important, and one of the three keyboards has from time to time to provide it with the realization of a figured bass. The movement, like other of Bach's slow movements in his concertos, is held together by an ostinato figure in the bass. The recurrences are not literal, perpetual or regular, but the figure



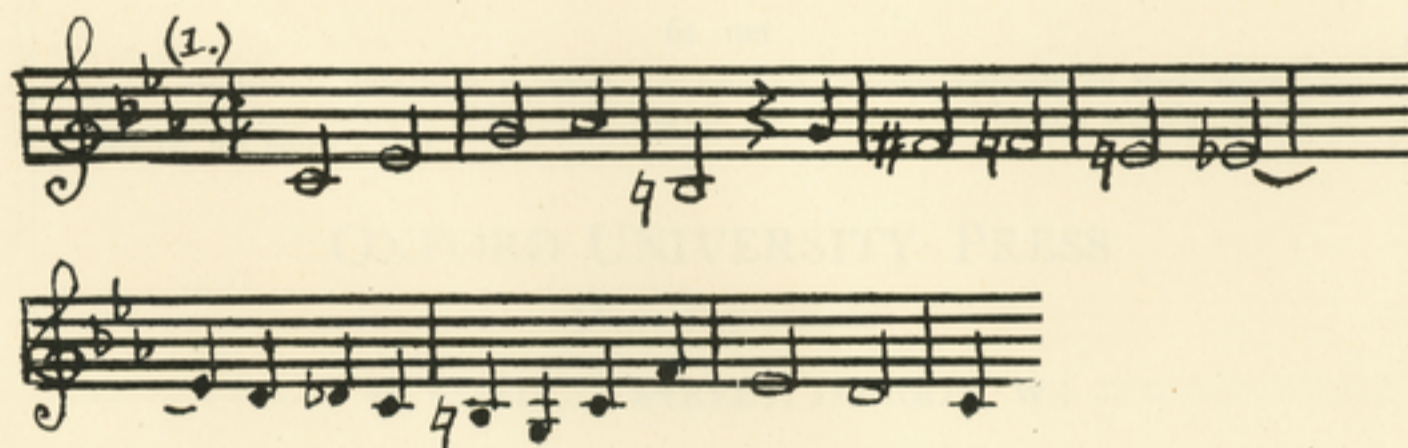
is never absent for long.

The third movement is almost devoid of thematic interest. Bach takes a handful of the notes that lie under the fingers, runs them off fast in quavers, and then proceeds to show that neither themes, nor emotions, nor dynamics, nor antithesis of orchestra and soloists are necessary to produce an exhilaration of sheer movement. Similar motion (often in thirds and sixths), contrary motion, see-saw motion, triplet motion, rocking motion in double-quick time, are enough by their rhythm alone to fill out the pattern of a concerto movement with episodes and ritornelli. It is, of course, counterpoint because all the parts fit, but it is pure movement rather than the euphony of C major that carries the listener away.

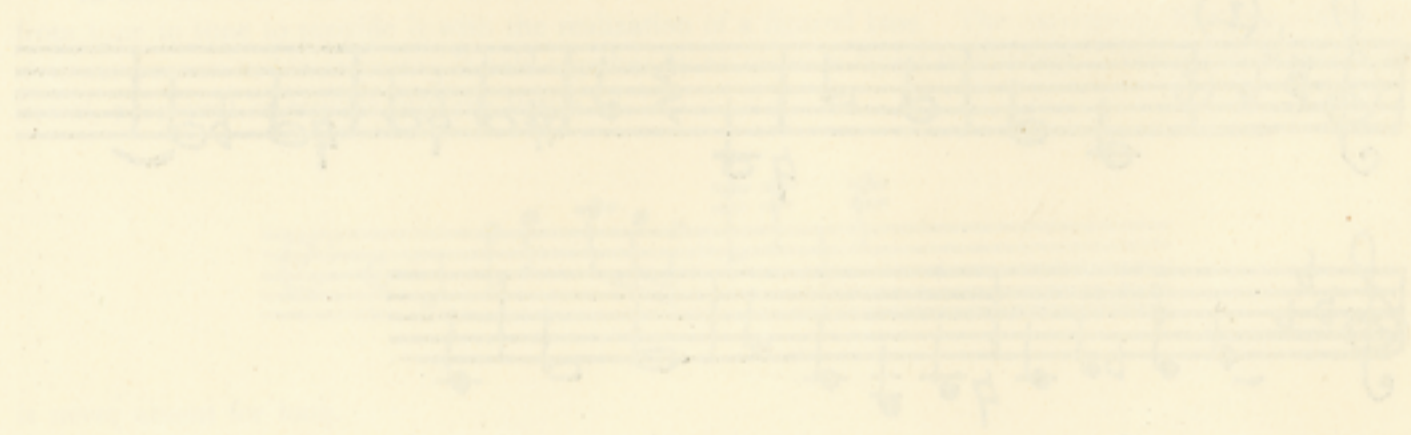
The concerto for four harpsichords is an adaptation by Bach, no doubt to serve the same purposes as the concerto for three keyboards, of the concerto for four violins by Vivaldi, the great Venetian violinist and Bach's elder contemporary, also to be heard in this programme. The four soloists in the original employ different kinds of bowing as their differentiating feature, of which the effectiveness is somewhat diminished by transference to keyboards. But Bach preserves what he can of it by differences of figuration. It will be observed that the ritornello is basically of great simplicity but that each of the harpsichords announces it with somewhat different figuration. As played by the first harpsichord the theme suggests to-and-fro bowing by its repeated notes. The second harpsichord breaks it up; then the third comes makes his appearance in semi-quavers; the orchestra's participation is brief and plain. The rhythmic impact of eight hands superimposing different figurations on top of each other is the main interest of the movement, since the harmonic progression must inevitably be simple and massive. In the slow movement Bach produces a massive effect by the more direct means of handfuls of simultaneous chords: polyphony is frankly abandoned and the harpsichords turn themselves into a chorus which doubles and redoubles the four-part harmony over a wide range of pitch. The finale adopts still another tactic; orchestra and harpsichords lead off their big ritornello in a grand unison, after which the keyboards undertake the episodes of the concertante now by turns, now in antiphony, now two by two in combination. The movement is in fact, as far as structure is concerned, more orthodox, though there is nowhere a literal recapitulation of the ritornello after its first complete exposition.

RICERCAR from THE MUSICAL OFFERING.

In 1747 Bach visited the court of Frederick the Great at Potsdam where his son Carl Philipp Emmanuel was Kapellmeister. The King was musical and a considerable executant on the flute. He welcomed the elder Bach with cordiality, showed him his instruments including the new Silbermann pianos, and invited him to extemporize upon a theme supplied by his royal self. This was the theme:—



On his return home he wrote out some of the treatments to which he had subjected the theme, added a sonata for flute, violin and continuo for full measure, and sent it to the King as a "Musical Offering." Of the six numbers, three are elaborate canons, one the sonata and the other two fugues, to which however he gave the older name of Ricercar, one in three and one in six parts. He inscribed the whole with a sub-title which ran Regis Iussu Cantio et Reliqua Canonica Arte Resoluta, whose initials acrostically spell Ricercar! The Ricercar in six parts has no particular instrumental specification and may be regarded as abstract music. After a formal exposition the subject is dropped to make way for episodes, but is subsequently introduced once only in each part without stretti or other special fugal devices of development.



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		<i>Hon. Official Accompanist</i>	A. S. BENNETT, ESQ.

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Festival Committee: THE SOCIETY'S EXECUTIVE COMMITTEE

Chairman: The Rev. B. J. W. TURNOCK

Festival Secretary: MISS K. BRADSHAW

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Chairman: Mr. T. B. DONOVAN.

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Sub-Committee II.

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Chairman: Mr. L. Griffen.

Erection of stands for Choir and Orchestra in Abbey, chorus seating, lighting, refreshments during rehearsals, etc.

Sub-Committee III.

HOSPITALITY.

Chairman: Mr. J. H. Browne.

Reception and care of visiting artists. Civic Reception. Civic Lunch. Festival Club.

VARIOUS TASKS.

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| 1. <i>Printing of tickets</i> , preparation of seating plans, etc.:
Mr. H. HAYES. | 3. <i>Harpsichords.</i> Arrangements for daily removals between Abbey, Pump Room, Guildhall and Pavilion: Mr. R. W. ROBERTS. | 5. <i>Liaison with Schools</i> (Block seating):
Mr. L. H. SCOTT, Mr. R. TRUMP. |
| 2. <i>Programmes.</i> Composing, editing and liaison with Mr. Frank Howes and printers: Mr. A. S. BENNETT. | 4. <i>Stewarding Arrangements.</i>
Mr. H. DANCY. | 6. <i>Booking Office.</i>
Miss K. BRADSHAW. |
| | | 7. <i>Exhibition of facsimile scores and decoration of Halls.</i>
Mrs. HENSHAW and Mrs. TOD. |

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A copy of the Rules of the Society will be forwarded on application to the Hon. Organising Secretary, 18, Gay St., Bath.

Subscriptions are:	Founder Members	... ..	Two Guineas.
	Honorary Members	... ..	One Guinea.
	Singing Members	... ..	One Pound.
	Singing Associates (Students and short-term Members)	... ..	At discretion of Committee, not exceeding ten shillings.

Past full members of the Choir may become Honorary Members at half subscription.

At the discretion of the Committee from time to time Founder and Honorary Members may receive free admission to one performance annually to a value not exceeding half their subscription.

At the discretion of the Conductor, Founder and Honorary Members may be permitted to attend final rehearsals with Soloists and Orchestra at the place of performance.

SECOND BACH FESTIVAL

OCTOBER 1954

Event No.

SATURDAY, 9th.			
1.	(Abbey)	4.15—5.30	MASS IN B MINOR
		5.45—7.0	(CHORAL I)
1a.	(Banqueting Room, Guildhall)	9.0	CIVIC RECEPTION
SUNDAY, 10th.			
2.	(Pavilion)	3.0 —5.0	ORCHESTRAL CONCERT I
MONDAY, 11th.			
3.	(Abbey)	1.0 —1.55	ORGAN RECITAL I
4.	(Pump Room)	3.0 —4.30	CHAMBER MUSIC I
5.	(Banqueting Room, Guildhall)	7.30—9.0	HARPSICHORD RECITAL
TUESDAY, 12th.			
6.	(Abbey)	1.0 —1.55	ORGAN RECITAL II
7.	(Abbey)	7.30—9.45	ST. JOHN PASSION (CHORAL II)
WEDNESDAY, 13th.			
8.	(Abbey)	1.0 —1.55	ORGAN RECITAL III
9.	(Pavilion)	7.30—9.30	ORCHESTRAL CONCERT II
THURSDAY, 14th.			
10.	(Pump Room)	3.0 —4.30	CHAMBER MUSIC II
11.	(Abbey)	7.30—9.30	CANTATA—MOTET—MAGNIFICAT (CHORAL III)
FRIDAY, 15th.			
12.	(Abbey)	1.0 —1.55	ORGAN RECITAL IV
13.	(Pavilion)	7.30—9.30	ORCHESTRAL CONCERT III
SATURDAY, 16th.			
14.	(Abbey)	2.30—4.0	ST. MATTHEW PASSION
		5.0 —7.0	(CHORAL IV)

HARDING & CURTIS, LTD., BATH.

2nd BATH BACH FESTIVAL, 9-16 OCTOBER, 1954

Owing to the illness of Mr. Cuthbert Bates, the Conductors during the Festival will be as follows :

CHORAL WORKS:

(Bath Abbey)

MASS IN B MINOR

(Saturday, 9th October)

BASIL CAMERON

ST. JOHN PASSION

(Tuesday, 12th October)

DR. REGINALD JACQUES

MAGNIFICAT, CANTATA, and MOTET

(Thursday, 14th October)

ALLAN BENNETT

ST. MATTHEW PASSION

(Saturday, 16th October)

DR. REGINALD JACQUES

ORCHESTRAL CONCERTS I, II & III:

(Pavilion)

Sunday, 10th October

Wednesday, 13th October

Friday, 15th October

CHARLES GROVES

The grateful thanks of the Committee are due to these Conductors for their readiness to assist at short notice in the crisis occasioned by the unfortunate illness of Mr. Bates.