

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

SEASON 1933-1934



BACH FESTIVAL

ALBERT STOESSEL, Conductor



Third Concert

THURSDAY EVENING, MAY 3, 1934, at Eight-thirty o'clock

JUILLIARD CONCERT HALL



130 CLAREMONT AVENUE
NEW YORK CITY

BACH FESTIVAL

Third Concert



PROGRAM NOTES

by

ROLAND PARTRIDGE



THURSDAY EVENING, MAY 3, 1934

"BRANDENBURG" CONCERTO No. 5, in D major

This concerto is notable for the brilliant solo part given to the clavier. There are numerous directions written in for expression; for example, the word "cantabile" occurs frequently.

The original title, "Concerto 5^{to}. a une Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone, è Cembalo concertato." As J. A. Fuller-Maitland remarks, "It is not given to many people to devise a title like this, that succeeds in being incorrect in two languages at once."

I. The spirited beginning of the strings (there are no second violins) contains the material for the whole movement. The main theme is for the *tutti*. Flute and violins often echo one another. The clavier has rushing scale passages, and often carries on alone, until the main theme comes back for the close. The clavier part is so prominent that it is hard to resist believing that Bach wrote it for himself.

II. The slow movement, B minor, *affettuoso*, is for the three soloists alone, above a clavier bass. Fuller-Maitland thinks that the modern piano is less satisfactory than the old harpsichord for this concerto, in that the latter "does not . . . contrast violently with the orchestral instruments." The movement ends in a merry mood.

III. Allegro, 6-8 time, in three sections, after the pattern of the Italian *da capo* aria. The first, which is completely repeated for the third, is fugal; and the second section contains a subsidiary theme of exceptional melodic charm.

"BRANDENBURG" CONCERTO No. 6, in B-flat major

The sixth and last of the Brandenburg Concertos was composed originally for two violas, two viole da gamba, 'cello, and bass.

The viola da gamba, recently nearly obsolete, is now occasionally played at concerts of old music. It was a leg-viol, in appearance like the violoncello (except for a flat back and a very slightly different shape), and had six or seven strings. Gambas and other viols were still much used in orchestras of the period of Bach and Handel. Parry has pointed out how the group of solo instruments in No. 6 mysteriously counterparts the group of No. 3 (three violins, three violas, and three 'celli).

I. Allegro, B-flat major, 2-2. The two violas give out the main theme in the form of a canon, which is then carried on with slight rhythmic changes by the other instruments.

II. Adagio ma non troppo, E-flat major, 3-2. The subject is a *cantabile* theme for the two violas, treated fugally, and developed with impressive nobility. The gambas are not used.

III. Allegro, B-flat major, 12-8, is built on a pulsating gigue theme.

FANTASIA AND FUGUE, in G minor, for Organ

This great and well-known work was one of the last works Bach composed at Weimar. It is generally agreed that the fugue is connected with Bach's journey to Hamburg in 1720. At that time candidates were heard in competition for the position of organist at the Jakobkirche, and Bach was heard at the Catharinekirche. This explains why Bach used the form of a free fantasia, a form particularly beloved and utilized by North German organ composers.

There seems to be no doubt also that on this visit Bach played the fugue to Reinken, and that he desired to please the old man by having the subject bear a close relation to the opening of the latter's fifth Sonata.

Mattheson in 1731 published in his "Grosse Generalbass-Schule" a subject which had been given to an organ candidate, saying, "the subject was familiar and the player who first used it with success well-known." With slight variations the subject and counter subject are those of this fugue in G minor. Sweitzer says that one authority explains the discrepancy by claiming that Mattheson changed the themes somewhat to make them conform to the rules of academic counterpoint, in which the subject must not exceed the range of an octave. "The popularity of this great 'G minor' (even in the most unlikely quarters) is easily understood. In melody and rhythm the subject is one of the most attractive ever devised, and its treatment is marked by a clarity and finish that defy criticism." (Harvey Grace)

"BRANDENBURG" CONCERTO No. 3, in G major

"Concerto 3^{zo} a tre Violini, tre Violi, e Violoncelli col Basso per il Cembalo."

The first movement in a slightly different form was used by Bach for the opening "Sinfonia" of the church cantata, No. 174, "Ich liebe den Höchsten."

"The two movements make up a composition that is surely without rival as the expression of a frank and fearless joy, a joy from which every-day mirth is not excluded." (J. A. Fuller-Maitland)

I. G major, 2-2. The strings, divided into three groups, give out an exhilarating theme. The movement consists of developments in many forms of portions of this theme. Spitta thought that the middle portion of this first movement was "as fine as anything in the whole realm of German instrumental music." In the original score there is a transitional measure with two big chords *adagio*. They give the feeling of B major and apparently are placed there to give a contrast of key before starting the second movement, also G major. At this place some conductors have inserted other slow movements of Bach for the sake of contrast.

II. Allegro, G major, 12-8. The theme is started by three violins in succession and in close imitation, then developed elaborately, and followed by other figures, which contend in alteration with the chief theme.

"BRANDENBURG" CONCERTO No. 4, in G major

"Concerto 4^{to} a Violino Principale, due Fiauti d'Echo, due Violini, una Viola e Violone in Ripieno, Violoncello e continuo."

This concerto is noteworthy for the rôle given to the solo violin of the *concertino*.

I. Allegro, G major. The movement is in three sections, the last an exact repetition of the first. The chief theme is given at once to the solo instruments. It is developed later by the solo violin. The second section is in E minor, and the flutes have a new subsidiary dialogue.

II. Andante, E minor, 3-4 time. There is much alternation of passages between the solo instruments and the *tutti*.

III. Finale, Presto, G major. This starts as a fugue first with the violas, then solo violins, etc., and finally full orchestra. There is much contrapuntal working out of all the material.

In another version of this concerto for harpsichord and two flutes with strings, Bach also aimed to preserve the "echo" effects of the above earlier version.

PROGRAM



1. Brandenburg Concerto No. 5 in D major
for Piano, Flute, Violin, and Strings
 1. Allegro
 2. Affettuoso
 3. AllegroERNEST HUTCHESON.....Piano
GEORGES BARRERE.....Flute
ALBERT STOESSEL.....Violin
EDGAR SCHENKMAN Conducting
2. Brandenburg Concerto No. 6 in B-flat major
for Violas, 'Cellos, and Basses
 1. Allegro
 2. Adagio, ma non tanto
 3. Allegro
3. Fantasia and Fugue in G minor for Organ
HUGH PORTER
4. Brandenburg Concerto for Strings
 1. Allegro
 2. Adagio
 3. Allegro
5. Brandenburg Concerto No. 4 in G major
for Solo Violin, Two Flutes, Strings, and Continuo
 1. Allegro
 2. Andante
 3. PrestoMARJORIE FULTON.....Solo Violin
JOHN PETRIE.....Flute
ROBERT BOLLESFlute

ORCHESTRA OF THE JUILLIARD SCHOOL OF MUSIC