



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT I.

WEDNESDAY, NOVEMBER 8, 1911.

COMPOSITIONS by J. S. BACH
for String Orchestra, with and without Flute, Violin,
and Pianoforte Solo.

Conductor and Soloists :

Mr HENRI VERBRUGGHEN,	<i>Conductor and Violinist</i>
Miss JENNY CULLEN,	<i>Violinist</i>
Miss HILDA BAILEY,	<i>Pianist</i>
Mr A. HALSTEAD,	<i>Flutist</i>

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INTRODUCTION TO THE PROGRAMME.

J. S. BACH.

With all the admiration and reverence bestowed for sixty years and more by the best musicians on the great master, with all the study and all the learned and eloquent exposition of his works, the public at large has not yet freed itself from some time-honoured prejudices. We have still with us innumerable people who regard J. S. Bach as a sublime pedant, as a composer of dry and dull fugues. Of course, fugues are often dull, but not Bach's. And, moreover, he has written a great deal more than fugues, in fact the bulk of his music consists of other things. Besides the organ compositions where fugue and canon predominate, there are his vocal-instrumental sacred works and his secular works for clavier and orchestral instruments. All have the saving grace of humanity in them, but none more than the concertos and suites and concertos for orchestra with and without solo instruments. And we have there not only the more common humanity, but even those flowers of it—humour and romance. Humour we find especially in the dances, scherzos, and last movements; romance, in the tender, idealistic, love-laden strains of the slow movements. If we let memory range over the works of this immortal, how our souls are touched and entranced, how our heart-strings are tuned to devotion and repentance, to joy and jollity!

Bach's style is, of course, not the Haydn-Mozart-Beethoven style. The texture of his music, unlike theirs, is out and out contrapuntal whether fugal or not, and his form in the larger instrumental compositions, such as sonatas and concertos, differs from their sonatas and concertos in several respects. There is more of

motival spinning-out in his works of this kind than in the predominantly architectural modern ones. Contrast is obtained chiefly by contrasting keys, not by contrasting subject-matter. Indeed, distinct second subjects are as a rule absent.

In conclusion, it should be mentioned that to-night the cembalo (clavicembalo = harpsichord) part will be played on the pianoforte. This is unhistorical, but is more likely to be to the advantage of the music than the reverse.

Programme.

JOHANN SEBASTIAN BACH (1685-1750):

1. CONCERTO IN D MAJOR for String Orchestra and Flute, Violin, and Cembalo Solo. No. 5 of the six Concertos for several and various instruments dedicated "A son Altesse Royale Monseigneur Crétien Louis, Marggraf de Brandenbourg," a music-loving son of the Great Elector. The date of the dedication is Coethen, March (or May) 24, 1721. This composition belongs to the species Concerto Grosso, in which a number of single instruments (*solì*) and a string orchestra, a band with several players to each part (*tutti*) concert with each other (both in the sense of strive and combine with each other).

- a. Allegro, ♩ .
- b. Affettuoso, ♩ .
- c. Allegro, 2/4.

2. CONCERTO IN D MINOR, No. 1, for Cembalo and String Orchestra.

- a. Allegro, ♩ .
- b. Adagio, 3/4.
- c. Allegro, 3/4.

3. SUITE IN B MINOR for Flute and String Orchestra.

- a. Overture (Slow, Quick, and Slow), ♩ , ♩ , 3/4.
- b. Rondeau, ♩ .
- c. Sarabande, 3/4.
- d. Bourrée, I. and II., ♩ .
- e. Polonaise, 3/4.
- f. Menuet, 3/4.
- g. Badinerie, 2/4.

4. CONCERTO IN D MINOR for two Violins and String Orchestra.

- a. Vivace, ♩ .
- b. Largo ma non tanto, 12/8.
- c. Allegro, 3/4.

COMMITTEE

1911-1912

DATES AND PROGRAMMES OF THE
FOUR CONCERTS.

Wednesday, November 8, 1911.—Compositions by J. S. Bach for String Orchestra with and without Flute, Violin, and Pianoforte Solo. Mr HENRI VERBRUGGHEN (Conductor and Violinist); Miss JENNY CULLEN (Violinist); Miss HILDA BAILEY (Pianist); and Mr A. HALSTEAD (Flutist).

Friday, December 8, 1911.—J. S. Bach and his Sons. A Concert chiefly of Vocal Music. Herr GEORG WALTER, of Berlin (Tenor Vocalist); Frau WALTER (Accompanist); Mr ARTHUR DACE (Solo Pianist); and Mr MATTHEW SHIRLAW (Organist).

Wednesday, January 31, 1912.—A Concerto of Quintets for Clarinet and String Quartet, by Mozart, Weber, and Brahms. Mr HENRI VERBRUGGHEN, Leader.

Wednesday, February 7, 1912.—An Organ Recital, illustrating the old style and the new, by Mr EDWIN LEMARE.

FREDERICK NIECKS,

Reid Professor of Music.