



THE FESTIVAL MUSIC SOCIETY

OF INDIANA, INC.

SUMMER SEASON 1974

Friday, July 12th, 1974
In the Showalter Pavilion at 8:00 P.M.

J. S. Bach: A Concerto Confrontation

IGOR KIPNIS, harpsichord
FRANK COOPER, harpsichord
MARILYN MASON, harpsichord
JESS ANDERSON, harpsichord
ISTVAN PARKANYI, violin
GUNNAR CRANTZ, violin
CLAUDIA SCHNEIDER, violin
HELMUT MÜLLER-BRÜHL, conductor
THE COLOGNE CHAMBER ORCHESTRA

Concerto in C Major, BWV 1064, for Three Harpsichords and String Orchestra

Allegro
Adagio
Allegro

IGOR KIPNIS, MARILYN MASON and FRANK COOPER

Concerto No. 1 in d minor, BWV 1052, for Harpsichord and String Orchestra

Allegro
Adagio
Allegro
IGOR KIPNIS

INTERMISSION

Concerto in d minor, BWV 1063, for Three Harpsichords and String Orchestra

(Allegro ma non troppo)
Alla Siciliana
Allegro

FRANK COOPER, MARILYN MASON and JESS ANDERSON

Concerto in D Major, after BWV 1064, for Three Violins and String Orchestra

Allegro
Adagio
Allegro

ISTVAN PARKANYI, GUNNAR CRANTZ and CLAUDIA SCHNEIDER

The concert this evening is being taped by the National Public Radio Network for dissemination to its more than 170 FM stations in the United States and Canada, and for subsequent worldwide broadcast by the Voice of America.

Harpsichords by Rutkowski and Robinette, New York, and John Shortridge, Aldie (Va.)

The fifteen keyboard concerti written by Johann Sebastian Bach rank among the most important products of their great composer's later years. They were written for the concerts of his Collegium Musicum, a body of mostly student musicians that he led for much of the last two decades of his life, and which was the center of his creative effort during that time. Aside from their intrinsic musical worth and the importance they hold in the picture of Bach's musical activity in the 1730's, these works have the historical significance of being the first true concerti for the keyboard and orchestra to be written.

It is a rare occurrence to hear several of Bach's concerti in one evening, especially those for multiple instruments. The Festival Music Society is pleased indeed to bring to Indianapolis public performances of these remarkable works—performances using appropriate instruments and musicians steeped in the interpretive subtleties of the Baroque style.

The concert opens with a rich tapestry of sound: thirty fingers moving across more than 300 keys and setting into motion more than 900 strings—in three harpsichords. To these plucked sounds are joined the bowed sounds of all the instruments in the string orchestra. The effect is sumptuous. And the music, ebullient. Bach's C-Major Concerto contains happy, lively themes, wonderfully balanced writing for the three soloists and a slow movement as moving as any. The very opening measures of the last movement, with their four mighty, slowly descending bass notes (which recur throughout the movement as sectional milestones), are a revelation of Bach's unique capacity for suggesting the very profoundest artistic content with the utmost economy of means.

This can be felt, too, in the mighty d-minor Concerto, which many regard as Bach's greatest keyboard concerto. It is intense to a degree unapproached by the others, granitic and powerful. It is Bach's only concerto having all three of its movements in the minor. Its elaborate solo part is among the most demanding in the literature.

The d-minor Concerto heard after the intermission is yet another powerhouse. Its writing is distributed in favor of the first soloist, and the music flashes with brilliant passagework. Scholars have suggested that Bach wrote the first part for himself and the others for his two eldest sons to play.

The program for tonight concludes with the same music with which it began—but in a guise altogether different. The *Concerto in D Major for Three Violins* does not officially exist and will be found in no list of Bach's works. The original work from which the *C-Major Concerto for Three Harpsichords* was transcribed has been lost; this is a reconstruction by Swiss conductor Rudolf Baumgartner of the lost original. The setting has been devised so expertly that it seems completely natural.



This Sunday at 8:30 P.M. on the Concert Terraces Maestro HELMUT MÜLLER-BRÜHL and the COLOGNE CHAMBER ORCHESTRA will be heard in *An Evening of Concerti* featuring student soloists chosen in two different competitions. Music by J.S. Bach, Vivaldi, Clementi and Mozart. This is a concert the whole family will enjoy. Please do join us.