

# SCOTTISH SINFONIA

patron Roderick Brydon  
conductor Neil Mantle

## FIRST FESTIVAL CONCERT

Sunday 26 August 1979 at 5pm

Cathedral Church of St Mary

programme

JOHANN SEBASTIAN BACH  
(1685-1750)

THE SIX BRANDENBURG CONCERTOS

'Sire: Since I had the happiness, a few years ago, to play by command before Your Royal Highness, and observed at that time that you derived some pleasure from the small musical talent that Heaven has given me; and since, when I was taking leave of Your Royal Highness, you did me the honour to request that I send you some of my compositions: I have therefore, in compliance with your most gracious demand, taken the liberty of tendering my most humble respects to Your Royal Highness with the present concertos, arranged for several instruments, begging you most humbly not to judge their imperfection by the strict measure of the refined and delicate taste in musical pieces that everyone knows you possess, but rather to consider kindly the deep respect and the most humble obedience which I am thereby attempting to show you. For the rest, Sire, I beseech Your Royal Highness most humbly to have the kindness to preserve your good will toward me and to be convinced that I have nothing so much at heart as to be able to be employed on occasions more worthy of you and your service, since I am with matchless zeal, Sire, Your Royal Highness' most humble and obedient servant, Johann Sebastian Bach. Cöthen, March (May?) 24, 1721.'

Thus wrote Johann Sebastian Bach in his dedication to His Royal Highness Christian Ludwig, Margrave of Brandenburg. They had met in 1718, probably when the latter was on a visit to Bach's master, Prince Leopold of Anhalt-Cöthen, and the concertos were commissioned the following year. In spite of this Ludwig took little notice of Bach or his concertos, and after the composer's death the dedicatory score was sold off for a paltry sum and passed through various hands before finally finding its way into the Berlin State Library.

The works should not be regarded as concertos in the modern sense but rather in the original meaning of competition or opposition of contrasting blocks of sound. Each concerto shows Bach's mastery of form and content at its greatest and displays different groups and sonorities of instruments.

CONCERTO No.1 in F MAJOR

Violino piccolo, 3 oboes, bassoon, 2 horns, strings

Allegro - Adagio - Allegro - Menuetto

CONCERTO No.5 in D MAJOR

Violin, flute, harpsichord, strings

Allegro - Affettuoso - Allegro

CONCERTO No.3 in G MAJOR

3 violins, 3 violas, 3 cellos, bass

Allegro - Adagio - Allegro

- I N T E R V A L -

(Tickets for next Sunday's concert on sale at rear of church.)

CONCERTO No.2 in F MAJOR

Recorder, oboe, trumpet, violin, strings

Allegro - Andante - Allegro assai

CONCERTO No.6 in Bb MAJOR

2 viole da braccio (violins), 2 viole da gamba (cellos), cello, bass

Allegro - Adagio ma non troppo - Allegro

CONCERTO No.4 in G MAJOR

Violin, 2 recorders, strings

Allegro - Andante - Presto

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Several of the instruments Bach scored for are obsolete, for example, natural horns and trumpets, violino piccolo, viola da braccio and viola da gamba, and they are now only played by a handful of specialist performers. Even the instruments that are still in common use have changed considerably both in construction and in playing technique in the 250 years since Bach heard them. Therefore we do not claim to reproduce exactly what Bach intended. We have however attempted, by using a small group of string players and by employing recorders, and not flutes, in Concertos 2 and 4, to reach a reasonable compromise.

Special note. Bach wrote no slow movement for the Concerto No.3. The Adagio is represented merely by two solemn chords, Bach obviously intending a cadenza-like passage to be interpolated by the first violinist. This we have done.

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SECOND FESTIVAL CONCERT

VAUGHAN WILLIAMS	Fantasia on a Theme of Thomas Tallis
ELGAR	Violin Concerto in B Minor
ELGAR	Cockaigne Overture

MILES BASTER	violin
NEIL MANTLE	conductor

Sunday 2 September 5pm

Cathedral Church of St Mary,  
Palmerston Place

Tickets £1.50 (students £1) from the Usher Hall Box Office, the Edinburgh Bookshop and the Fringe Box Office.

GUEST SOLOISTS

Miles Baster	violin
Alexander Howie	recorder
Linda Howie	recorder
Barry Collarbone	trumpet
Audrey Innes	harpsichord

MEMBERS OF SCOTTISH SINFONIA

Guest Leader - Nigel Murray

Violins I

Nigel Murray  
Robert Fraser  
Jan Kouwenhoven  
Anne Giles  
Daya Rasaratnam

Violins II

Doreen Busbridge  
Morvyth Armstrong  
Lawrence Dunn  
Andrew Nowak-Solinski

Violas

Ingrid Hooton  
Paula Snyder  
Alison Dundas

Cellos

Sam Coe  
John Busbridge  
Miles Morrison

Basses

Fiona Donaldson  
Joy Cox

Flute

Anne Evans

Oboes

Charles Dodds  
(solo No.1)  
Alastair Thomson  
(solo No.2)  
Anne Biggers

Bassoon

Bruce Gordon

Horns

Lindsay Carrick  
Dick Rimer

Orchestral Manager

Stewart Wilson

Concert Administration

Inga Mantle  
Alistair Wilson  
Fiona Milne  
Antonia Dodds  
Elizabeth Harley

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