

THE ART OF THE RECORDER

No 4 in a series of 5 concerts



**Response
to
Bach**

**Kathryn Bennetts
and
Peter Bowman**

*The Bach Two Part Inventions and contemporary
works inspired by them.*

**7.30pm Saturday 19th May 2007
in Tudeley Church, near Tonbridge.**

15 Two-part Inventions **1723**
(BWV 772-786)

J. S. Bach (1685-1750)

- No.1 in C major
- No.2 in C minor
- No.3 in D major
- No.4 in D minor
- No.5 in E-flat major
- No.6 in E major
- No.7 in E minor
- No.8 in F major
- No.9 in F minor
- No.10 in G major
- No.11 in G minor
- No.12 in A major
- No.13 in A minor
- No.14 in B-flat major
- No.15 in B minor

Intervention (2006)

Michael Wolters (b.1971)

-----*INTERVAL*-----

On Reflection (2006)

Roderick Watkins (b.1964)

One Voice in Two Parts (2006)*

Nicola LeFanu (b.1947)

Two Lines (2007)*

Gavin Bryars (b.1943)

4 Duets from Clavier-Übung 3 (1739)
(BWV802-805)

J. S. Bach (1685-1750)

- Duet no. 1 in E minor
- Duet no. 2 in F major
- Duet no. 3 in G major
- Duet no. 4 in A minor

* World Premiere

Response to Bach is a project by Kathryn Bennetts and Peter Bowman to arrange and perform the two-part inventions of J. S. Bach and to commission seven new works (one for each pair of inventions) in a variety of contemporary styles. The project is supported financially by a £2000 research grant from Canterbury Christ Church University and audience donations from concerts given at Tudeley Church; St. Lawrence's, The Moor, Hawkhurst; the Bonhoeffer Church, Forest Hill (twice); the United Reformed Church, Maidstone.

Notes

Two-part Inventions (1723)

J.S. Bach (1685-1750)

Bach's intention in writing the two-part inventions in 1723 for his son Wilhelm Friedemann was to teach composition and "*above all to attain a cantabile style of playing*". Originally written for keyboard, probably the clavichord, they require only minor adaptation for performance on soprano and bass recorders. These miniature masterpieces are exquisite examples of contrapuntal writing. Physically splitting the two parts emphasises in a very real sense the interplay between the voices. Bach gave no performance instructions.

Intervention (2006)

Michael Wolters (b.1971)

"Intervention" is a conceptual overview of Bach's two-part inventions. Each of the fifteen keys is represented by one bar (apart from A major - two bars) which together form a sixteen bar ostinato. This is repeated fourteen times using various arpeggio figures. The number 14 is thought to have symbolic significance for Bach, each letter of his name taking a number according to its position in the alphabet (B=2, A=1, C=3, H=8). The "Interventions" here are ornamental flourishes or interjections in the missing nine keys thus completing the full cycle of twelve in both major and minor tonalities.

On Reflection (2006)

Roderick Watkins (b. 1964)

This short piece explores materials from the sixth of Bach's two-part inventions, and in so doing explores my own feelings about the simultaneous attraction and futility of nostalgia. The remarkable tension between the two parts in the original composition, captured principally in the inverted canons, is expanded to represent metaphorically the tension between past and contemporary musical languages. R.W.

One Voice in Two Parts (2006)

Nicola LeFanu (b.1947)

The main material for this duet is a sixteen-bar melody which appears five times, gradually contracting and expanding as it goes. It lies first in the bass

recorder, with the soprano recorder playing calls and flourishes in an independent tempo. Later the roles are reversed. N. LeF.

Two Lines (2007)

Gavin Bryars (b.1943)

This piece falls into three clear sections. A middle section in a quasi minimalist style forms the main body of the piece and is flanked by two atmospheric and sonorous outer sections.

Four Duets (1739)

J. S. Bach

One biographer considers these four duets “enigmatic” and “weird” because of Bach’s use of angular chromaticism and occasional bitonality. However, these perfectly formed pieces are a statement of Bach’s mastery of his art following some criticism of his compositions. They demonstrate the fluency of his contrapuntal writing at the height of his powers.

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Kathryn Bennetts and Peter Bowman have performed throughout the UK, in Germany, Norway, Estonia and the United States. The duo’s commitment to repertoire development has led to “The Quarter Tone Recorder Manual” (Edition Moeck No. 2084), an introduction to quarter-tonality on the recorder through a series of graded studies and compositions in collaboration with Donald Boustead.

Bennetts and Bowman have been performing together since 1986. They have broadcast for TVS, Classic FM, BBC Radio 3 and Lyric FM Dublin, 49/32 Radio (USA) and Radio Netherlands. The CD recording of Boustead’s **A Journey Among Travellers** and their most recent CD, **Flights of Fancy**, have received wide critical acclaim.

They also recently recorded a radio opera, *Kathryn und Peter Durchqueren die Antarktis (Kathryn and Peter Cross Antarctica)* by Michael Wolters and Marcus Dross which was broadcast four times by Deutschland Radio, Berlin and received six performances live on stage in Düsseldorf during April 2005.

FINAL CONCERT IN THIS SERIES:

3.00pm Sunday 24th June Baroque trios and contemporary solos
Ross Winters with Nathan Winters and Richard Leigh-Harris
Trio sonatas by Handel, Bach and Sammartini and solos by Marcus Zahnhausen and Richard Leigh-Harris.