

THE ORCHESTRA

FOR FLUTE AND STRINGS

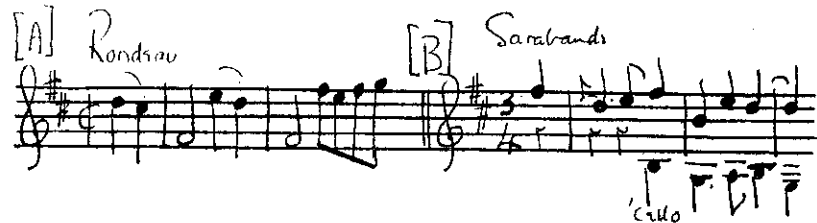
ON Thursday, May 24, the National Orchestra (guest conductor Sir Bernard Heinze) will present a studio concert from 2YC at 8.30 p.m. The programme includes Smetana's tone-poem "The Moldau," "A Walk to the Paradise Garden" ("A Village Romeo and Juliet"), by Delius; and Bach's Suite No. 2 in B Minor for Flute and Strings. Here BESSIE POLLARD discusses the last-named work in outline.

LIKE the "English" and "French" keyboard suites, each of Bach's orchestral suites consists of a series of dance-form movements, preceded by an imposing introductory movement. Bach himself called these works Overtures (the name given to orchestral suites in his day) because of the importance of the opening movement, usually subtitled Overture. In his remarkable book about Bach, Albert Schweitzer says: "The introductory movements (of the Suites) are monumental, all laid out on the plan of the French overture, the invention of which is attributed to Lulli. They open with a grave section, to which succeeds a lengthy, elaborate and beautiful *allegro*, the grave section often being repeated at the close."

The second Suite—for Flute and Strings in B minor—begins with an Overture comprising a stately introduction ("A" below quotes the opening motif) which proceeds directly into a fugal *allegro* ("B" below gives the first bars of this section). It ends with a slow section reminiscent of the opening bars—



The rondeau has a gay and colourful flute theme ("A" below). In the sarabande ("B" below) the flute and the 'cello proceed, dialogue fashion, in the form of a canon at the fifth below—



The fourth movement—bourrees I and II—shows Bach in one of his most jovial moods. The succeeding movement is cast as a polonaise, where the flute has the same theme as the violins, one octave higher. In the double section (or variation) the polonaise melody is played by lower strings while the flute gives out a florid counter-theme, the polonaise then being repeated *da capo*—



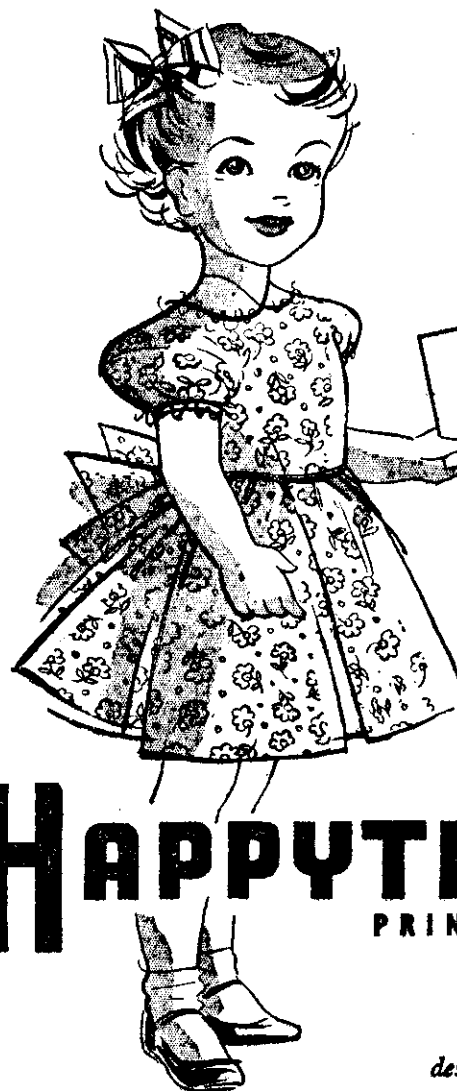
The sixth movement is a minuet (without Trio) based on the theme I quote below. Its courtly grace and rhythmical precision suggest perfectly the little steps that originally gave this dance-form its name—



The Finale, *Badinerie* (literally badinage—a playful, trifling piece), is free in form. The flute has the melody throughout while the strings (violins and violas in particular) accompany with detached chords. The 'cellos play a splendid, moving part which abounds with contrapuntal imitations of the flute's theme. Here are the opening bars of the Finale—



N.Z. LISTENER, MAY 25, 1951.



know that
your children
are happily
dressed in

HAPPYTIMES

PRINTED CAMBRIC

In a lovely
range of colours and
designs. Obtainable from
your leading stores.



TRADE ENQUIRIES:
AUCKLAND, N.Z.: J. R. Hallam, Ltd., P.O. Box 1988.

FOR THE DISCERNING

PLAYS OF THE YEAR 1949-1950 19/3. posted.
The six best British plays of last season, including Tyrone Guthrie's "Top of the Ladder," Ronald Jeans's "Young Wives' Tale," Alan Melville's "Castle in the Air," and Miles Malleson's adaptation of Moliere's "Tartuffe."

DIVERSION 19/3. posted.
A symposium on the lively arts— theatre, cinema, ballet, radio—with twenty-two distinguished authors from Nigel Balchin to Emelyn Williams dispensing wit and instruction as they range entertainingly over the entertainments.

SOME NINETEENTH CENTURY COMPOSERS, John Horton, 8/-. posted.
In twelve studies, which commence with Mendelssohn and end with Mahler, the author succeeds in relating each composer's experience of life to his compositions and thereby throws a good deal of light, not only on the individuals, but also on nineteenth century music in general.

WELLINGTON CO-OPERATIVE BOOK SOCIETY LIMITED,
MODERN BOOKS 48A MANNERS STREET,
WELLINGTON, C.I., N.Z.