



Steven Devine
harpsichord

J.S. Bach's Legacy

Toll Gavel United Church

Sunday 29 May 4.00 pm

Steven Devine *harpsichord*

J. S. Bach's Legacy

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| Sonata in E major, op 5 no 5 (1768)
<i>Allegro assai</i>
<i>Adagio</i>
<i>Prestissimo</i> | Johann Christian Bach
1735–82 |
| 'Württemberg' Sonata No. 1
in A minor (1744)
<i>Moderato</i>
<i>Andante</i>
<i>Allegro assai</i> | Carl Philipp Emanuel Bach
1714–88 |
| Sinfonia dal Sgr. Kirnberger
(pub.1757)
<i>Allegro</i>
<i>Andante</i>
<i>Allegro</i> | Johann Philipp Kirnberger
1721–83 |
| Sonata in A minor, KrebsWV 838
(1763)
<i>Fantasia – Allegro</i>
<i>Allegretto</i>
<i>Allegro assai</i> | Johann Ludwig Krebs
1713–80 |

It must have been incredibly hard to have been a student or, worse, a family member of Johann Sebastian Bach. As Forkel, in his biography published in 1802, writes:

To teach well a man needs to have a full mind. He must have discovered how to meet and have overcome the obstacles in his own path before he can be successful in teaching others how to avoid them. Bach united both qualities. Hence, as a teacher he was the most instructive, clear, and definite that has ever been. In every branch of his art he produced a band of pupils who followed in his footsteps, without, however, equaling his achievement.

Bach's rigorous training of musicians is well-documented by Forkel and by Carl Philipp Emanuel Bach, amongst many others. His belief in a basic grounding of compositional technique gave his students a solid understanding of harmony, counterpoint and structure. As is also well documented, Bach's own style and his preference for certain forms of composition were seen as old-fashioned towards the end of his life and he certainly knew it; however his delight at exploring these old forms (for example, fugue) never stopped and he insisted that his students study them in great detail.

The four compositions in this programme have been chosen to show how four very different men, who all studied under Bach, started exploring new forms, new harmonies and new textures. There are many similarities and also many differences in the sounds and styles.

Johann Christian Bach (also known as the 'London' Bach) and his older half-brother Carl Philipp Emanuel trod very different paths in their exploration of compositional style. Johann Christian favoured a more melodic, 'cantabile' style; towards the end of his life his well-crafted and charming compositions were very popular in the homes and salons of a wide circle of musical appreciators – amateur and professional. Carl Philipp Emanuel found much expression in the use of drama – driving rhythms, dramatic stops and changes of melodic and harmonic direction – and strong contrasts. Both acknowledged their father's influence without it being obvious in their work. Johann Philipp Kirnberger – equally revered as a theorist as well as a composer – was the more traditional in many ways, often using more 'old-fashioned' forms but with a less complex and baroque approach to harmony. Johann Ludwig Krebs stayed the truest to Bach's teachings – many of his harpsichord compositions mirror Bach's own, an Italian concerto, a French overture, fugues etc – but his harmonic exploration and his keen ear for keyboard texture move us quickly away from the taste of the 1730's and closer to the classical ideal.

Steven Devine enjoys a busy career as a music director and keyboard player working with some of the finest musicians. He is the co-principal keyboard player with the Orchestra of the Age of Enlightenment and also the principal keyboard player for The Gonzaga Band, the Mozartists and performs regularly with many other groups internationally. He has numerous solo recordings to his credit, including Bach's Goldberg Variations (Chandos), hailed by *Gramophone* magazine as 'among the best', and a 3-CD set of the complete harpsichord works of Rameau (Resonus) which received five-star reviews from *BBC Music Magazine*. The Well-Tempered Clavier was released by Resonus over the last two years and was accompanied by a performance of both books over a series of live streams from the National Centre for Early Music – the first of which was watched by an audience of over 60,000! Steven is currently two-thirds of the way through recording the complete works of Krebs (Resonus).

Beverley & East Riding Early Music Festival is grateful to Toll Gavel United Church for kind permission to use the Church for this year's concerts.

BEVERLEY & EAST RIDING EARLY MUSIC FESTIVAL is directed by Delma Tomlin MBE and administered by the National Centre for Early Music through the York Early Music Foundation (registered charity number 1068331)

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