



**CHARLES THORNTON LOFTHOUSE**



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Thornton Lofthouse is one of that company of distinguished musicians who are directing the teaching and interpretation of great music in the United Kingdom today. His present appointments afford some idea of the place he holds in Great Britain. He is Professor of the Royal College of Music, Examiner in Music to the University of London, Chairman and Examiner in Music for Training Colleges of London University, Conductor of the London Musical Society and was until recently Director of Music at Reading University. These offices, important as they are, represent however, only a few facets of a musical activity and influence that have made him an outstanding figure.

Dr. Lofthouse comes of a musical family — his father himself having been a Doctor of Music. He began his musical studies as a chorister of St. Paul's Cathedral, London, and then continued his education at the Royal Manchester College of Music. His musical career was interrupted by his service in the war, 1914-1918, but he resumed his studies at the Royal College of Music, London, in 1919 under such well-known musical personalities as Sir Percy Buck, Sir Walter Parratt and Adrian Boult. Dr. Lofthouse also studied under the great Cortot.

In a survey of the many-sided musical career of Charles Thornton Lofthouse, one thing stands out with particular prominence. It is his contribution to the study and interpretation of the works of Johann Sebastian Bach. Not only has he taken a leading part in the remarkable revival of Bach's music in recent years, but his special and important achievement is that he has revived the harpsichord continuo to its original and intended function in the interpretation of the works of the great master.

On the continuo, he is, indeed, the acknowledged authority today. To Londoners who in their massed thousands attend the great Bach performances in the Royal Albert Hall, Dr. Lofthouse is a familiar figure. Seated at the modern harpsichord in the centre of the orchestra, from a mere figured bass in the score, he weaves, "with a thousand delicate nuances", as one distinguished critic puts it, the extempore harmonies which link orchestra and voices into one organic whole.

Other activities have made him known to an even wider public. All over the United Kingdom he is known as an adjudicator at the principal competitive festivals. He has been a frequent performer in the B.B.C.'s Third Programme since its inception. He is also acknowledged as a gifted interpretative lecturer on the great composers. It is in the last mentioned role that his special gifts as an individual artist are given the opportunity of full display. The English Press speaks of the "rare authority and brilliance" of his performances. There is, as one critic has said: "a wizardry in the Doctor's touch".

This touch is based on a lifetime study of a wide range of keyboard instruments. In his early days he studied the piano under the famous Cortot in Paris. Later he was a prominent pupil of Sir Walter Parratt and although he seldom plays the organ now, he was before the war a frequent performer at Queen's Hall and Westminster Abbey. Later came the harpsichord of which instrument he has made a very special study.

Dr. Lofthouse's tours have brought him great credit, and during his last visit to Rhodesia, the Transvaal, Natal and the Cape Province, he was referred to as "an ambassador of Music".

Dr. Lofthouse is touring India this winter as the official Examiner of the Associated Board of the Royal Schools of Music of England. The Bombay Madrigal Singers hope to be able to present concerts by Dr. Lofthouse at some of the principal cities of India.



THE " POONA MUSICAL SOCIETY "  
PRESENTS IN COLLABORATION WITH  
THE BOMBAY MADRIGAL SINGERS' ORGANISATION



DR. THORNTON  
LOTHOUSE

ST. VINCENTS SCHOOL  
HALL.

NOV, 9TH, 1952.  
6-30 P. M.



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# The Bombay Madrigal Singers' Organisation

CELEBRITY CONCERTS

1952 SEASON 1953

at C. J. Hall, Bombay.

Lothhouse Pianoforte Recital Mon, Nov. 17th 6-30 p.m.  
Lothhouse with Orchestra Thu. Nov. 20th 9-30 p.m.

Farrell Pianoforte Recital Tue. Dec. 2nd 6-30 p.m.  
Farrell with Orchestra Mon. Dec. 15th 9-30 p.m.

Cassado and Hammer Recital Fri. Jan. 2nd 6-30 p.m.  
Cassado with Orchestra Sun. Jan. 4th 9-30 p.m.

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Members of the P.M.S. will have admission to these concerts at concession rates and also have the privilege of advance booking on presentation of their membership cards.

Further particulars could be had from :—

The Secretary,  
Poona Musical Society,  
4, Byramji Jijibhoy Road,  
Poona 1.

By kind co-operation of  
The Bombay Madrigal Singers' Organization



**GASPAR CASSADO** eminent Spanish cellist, whose concert tour will be a great cultural event in India in January 1953.

O U R V I S I T I N G A R T I S T S

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**Carl Hammer**, German pianist, conductor and composer, who is to collaborate in the Cassado concert.

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# Programme

## 'Keyboard Music Through The Centuries'

Almand John Blow (1648-1708)  
 Air on a Ground Bass Henry Purcell (1658-1695)  
 Allegro in G. Thomas Augustine Arne (1710-1778)  
 (Restoration period)

The call of the Birds (French) Rameau (1683-1764)  
 Sarabande (French) Lully (1633-1687)  
 Toccata in A (Italian) Paradies (1712-1795)

Passacaglia in G Minor Handel (1685-1759)  
 Choral Prelude (I call on Thee, Lord") J. S. Bach (1685-1750)  
 arr. Busoni

Choral Prelude "Jesu, Joy of Man's desiring" J. S. Bach, arr. Myra Hess

Govotte and Musette J. S. Bach  
 Prelude and Fugue in E, Book II, No. 9 J. S. Bach  
 (from "Forty-eight Preludes and Fugues")  
 (German)

INTERVAL — 15 Minutes

Rhapsody in B Minor, Op. 79 Brahms (1833-1877)

Prelude in G Major, Op. 32 No. 5 Rachmaninov (1873-1943)

Study in F Minor, Op. 25, No. 2 Chopin (1810-1849)

Ragamuffin John Ireland (b. 1879)

Noel Balfour Gardiner (1887-1950)

Irish tune from Country Derry arr. Grainger (b. 1882)

Shepherd's Hey Grainger.

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## PROGRAMME NOTES.

for  
Dr. Lofthouse's Recital

"Pianist-Lecturer" is what Dr. Lofthouse has been announced as, and his programme bears out this fact out very plainly. He has divided his programme into four distinct musical periods.

1. **English Music**: XVII and XVIII Century, the music of the Restoration period. Music in England during the later 17th and early 18th centuries suffered three great setbacks. These were:

- (1) the Puritan regime of Cromwell and his henchmen,
- (2) for the first time in English history the leaders of intellectual life were diffinitely unmusical to such an extent that Swift said 'He is a fiddler and therefore a rascal' and Addison said of music 'Music renders us incapable of hearing sense, and
- (3) England was musically completely over-run by Europe. Handel brought over his 'crew of foreign fiddlers' and opera in the Italian language was the fashionable entertainment.

It is against this background that the first group of works on the programme is set.

In 1660 musical England, though not moribund, was in a comatose state. The Puritans were incapable of viewing art as a thing standing above and apart from morality.

During the Restoration music not only emancipated itself, as it should quite properly have done from the inhibitions of Puritan morality, but began at once to be pressed into the service of courtly laxity.

JOHN BLOW who is the first composer on our programme was one of the first choirboys of the Chapels Royal on the readmission of the organ and the choir into the Church after the Republican regime. In the religious field Blow, along with his renowned pupil, HENRY PURCELL gave the Anglican anthem the festive high-Baroque form that Handel later brought to a climax. Blow and Purcell partly restored the forceful polyphony of the Tudor Masters which the Puritan revolution had almost destroyed.

From the master to the pupil, PURCELL is perhaps England's greatest musical genius, like Mozart this pitifully limited life (36 years) sufficed for an output astonishing both in depth and versatility. Italian influence is obvious in Purcell's

chamber works. The best example of this is his Golden Sonata. His only real opera "Dido and Aeneas" is also distinctly Italian in flavour.

Purcell is represented on the Programme by an "Air on a Ground Bass".

THOMAS AUGUSTINE ARNE was a composer of the Restoration period. Handel was already in England and had established himself as the musical King of England. This invasion of the English scene, combined with the death of home-bred composers, brought about an interest in pure performance. It was at this time that Veracini and Geminiani visited England. Arne was active as a composer and wrote music to Congreve's the "Judgement of Paris". He also wrote another masque called 'Alfred'. Our interest in this score lies today principally because it contains the most familiar of all English patriotic songs "Rule Britannia".

## II CONTINENTAL MUSIC: XVII and XVIII Centuries

In Europe opera was slowly getting on its feet. It is round about 1600 that we find a sudden increase in the output of works known today as Opera and Oratorio. Instrumental music was also on the way up.

Italy was the centre of this new drive. It gave the world the concert and also the great school of violin-playing and the violin. It was the era of the great violin-makers the di Salos, the Stradivaris, the Amatis. France was following Italy and its most important figure was an Italian - Giovanni Battista Lully. He later adopted the name of JEAN BAPTISTE LULLY. He is represented on this programme by a "Sarabande". Lully though Italian established a new school of French Opera. He stressed the significance of the purely instrumental episodes and developed the French overture as opposed to the Italian. He is the father of modern orchestration, RAMEAU the other French composer on the our programme was Lully's artistic successor. Born 50 years after Lully he became the leader of French musical thought round about 1720. Rameau turned to opera in 1733 at the age of 50.

Instrumentally speaking this was Europe's great music period. Inventors were working full blast. Cristofori invented the piano. The thesis on the need of equal temperament by Andreas Werckmeister, was the cause of Bach's "Das Wohltemperierte Clavier". This great music is proof of what equal Temperament can do. The concerto was for the first time on the scene.

The three works of this period illustrate the instrumental art of a great era.



1685 is the year in which were born two of the greatest musicians of all time — JOHANN SEBASTIAN BACH and GEORGE FREDRICK HANDEL. During the late 17th century German music was steadily making its way up to the supremacy which it was shortly to attain. The German love of music was not created but liberated by new opportunities. The pioneers of Lutheran church music exercised an undoubted influence on the cantatas of Bach. 18th Century German Music is the history of Bach and Handel. Their two names are linked together by something more than a mere accident of time. Their voices sound in our ears with familiar accents. The language of Lassus and Palestrina has something of the remoteness and staidness of a classical tongue, but Handel and Bach speak in our own vernacular. Handel's favourite form was the Oratorio and the Opera, whilst Bach wrote in every conceivable form except opera. Bach is the colossal summit of hundreds of years of musical energy. It is in him that the polyphonic language of fugue, the chorale prelude, Passion and Mass, suite and concertos grosso reached its climax and ultimate fulfilment.

He mixed with his German heritage the fine musical art of France and to Italy he paid tribute in the numerous recitatives and arias of his cantatas and passions. In contrast to the firmly rooted Bach is Handel the man of the world. One infrequent friction with church and town authorities the other fighting with divas, managers and audiences; one avoiding the other seeking the dramatic forms of the opera and oratorio. Characters in contrast, they are Germany's greatest contributions to world music. The E major Prelude and Fugue which is to be played today is recognised as the finest music of its kind in existence and the fugue is known amongst Bach enthusiasts as "The Saints in Glory".

History is said to repeat itself, and it certainly does in music. JOHANNES BRAHMS lived and worked in Vienna in a retirement as complete as that of his musical ancestor in Leipzig. Like Bach he never wrote a line for the theatre. He is one of a whole line of composer-pianists who constitute this period of our programme. Schumann championed his cause. Schumann's interest in Brahms was aroused by the three piano Sonatas and the B major trio which displayed great maturity in a boy aged 21. Brahms' life is characterised in his two great friendships for Schumann and Joachim. He was romantic only in his urge to release emotional expression, but, like Beethoven, he

forced it into classical strictness. The Intermezzo is among his last works.

CHOPIN is the other pianist-composer. In forming an estimate of Chopin, we fix our attention only on his piano works, for as a writer for strings or voice he is negligible. Among the masters of the keyboard his genius is supreme. No previous composer had treated the piano with such an intimate and sympathetic understanding, and hardly any since.

RACHMANINOFF comes nearest in time to us as a representative of the pianist-composer tradition started by Liszt and Chopin. He is the successor to Tschalkowsky, and though traditional Russian elements appear in his music, he is in truth a cosmopolitan. His greatest works are in his piano compositions which keep within the Chopin-Schumann tradition. Though in later life his musical line showed signs of a few modernisms, he managed to remain detached from any particular musical trend.

The group of little pieces in the last section of the programme belongs to that period in English music which is to day witnessing a re birth of folk influence. Led by such great and famous contemporary composers as Vaughan - Williams, and John Ireland this movement has helped music in England greatly by re-establishing an art typically English - that of the song. The style of all the three composers represented in this group is unmistakably English. Another thing in common is their love of the open air and nature. All the works are ones depicting a free and happy life in the Country. Throughout this section we feel we are breathing the fresh air, and a sense of joy pervades the two Grainger works.

SORAB MODY



**NEXT MONTH — DECEMBER**

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