

b Capriccio No.2 in F sharp minor

Vivo

ff pesante

mp leggiero

Duration: 4'

Autograph MSS: RCM, FBC VIII, 5: a only, entitled *Two Pianoforte Solos, No.1 'a Sea Idyll'*. The whereabouts of the autograph of b has not been traced.

Dates of composition: a June 1905, b July 1905 - the dates given at the end of the printed editions.

Publisher: Houghton & Co. (1906), issued as a pair; Augener (1917), reprinted in separate editions; now SB

First performance: 15 July 1905 at the Bechstein Hall, played by Harold Samuel.

References: *The Daily Telegraph*, 16 June 1905, p.12g; *The Times*, 16 June 1905

Although Bridge composed these two short pieces as a pair, they were eventually printed separately, in common with many of his anthologies and suites of miniatures published by Augener. Both *A Sea Idyll* and *Capriccio No.2* were extremely well received by the Bechstein Hall audience; indeed the *Capriccio* was encored. Bridge dedicated them to Harold Samuel. An effective group of three pieces could be formed by the addition of the first *Capriccio* (H.52), in the order *Capriccio No.1, A Sea Idyll* and *Capriccio No.2*.

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PHANTASIE in F minor

for 2 violins, viola and cello

Allegro moderato

Allegro moderato

vln I

vln II

via *marcato*

vcl

Andante moderato (bar 252)

Bar 252

Andante moderato

Allegro ma non troppo (bar 339)

Bar 339

Allegro ma non troppo

Duration: 12'

Autograph MS; whereabouts unknown

date of composition: probably between July and September 1905, when Bridge began work on his *First Book of Organ Pieces* (H.56).

Publisher: Novello (1906), parts only, for the Worshipful Company of Musicians; Augener; now SB.

First performance: 22 June 1906, at the Bechstein Hall, by the Saunders String Quartet.

References: *The Musical Times*, vol. 46, July 1905, p. 455; *The Musical Times*, vol. 46, Dec 1905, p. 791; *The Musical Times*, vol. 47, July 1906, p. 459; *The Musical Times*, vol. 52, April 1911, p. 242; *The Times*, 23 June 1906; *The Morning Post*, 23 June 1906, p. 9b.

The *Phantasia in F minor* was Frank Bridge's entry for the first Cobbett Musical Competition, which was organised by the Worshipful Company of Musicians between July and December 1905. Three prizes were offered: £80 first prize, presented by W.M. Cobbett, £20 second prize, presented by the Worshipful Master and £10 third prize, by Mr Hermann Sternberg, to the composer whose work showed the most imaginative use of the string-quartet medium. Of the 67 entries, eight were short-listed and submitted to Sir Alexander Campbell Mackenzie for final adjudication. He awarded the first prize to William Hurstone, and the second to Bridge. The parts of all six finalists were published by Novello at less than cost price, though the generosity of the Worshipful Company, the other privileged composers being Josef Holbrooke, Waldo Warner, James Friskin and Haydn Wood.

It was Cobbett's intention, through his Musical Competitions, to stimulate a renewal of interest in chamber music among the younger British composers, thereby providing the basis for a representative library of new works. In pursuing this structural principle of 'unity within diversity', through a single episodic framework, embracing a variety of moods and textures, yet maintaining an inner thematic unity. By choosing the 'Phantasia' as the genre for the competition entries, Cobbett forged a link with the last great age of British chamber music, in Elizabethan and Jacobean times, and the 'Fancy' form in particular.

I reflected that in literature there are the lyric poem and the epic poem, the short story and the novel; but in chamber music there is only one form that counts.... And I concluded that a new type suited to the needs of the chamber music composer was needed.... [A] new convention is wanted to stand side by side with the old one [sonata form], which, though conceived on a less ambitious scale is deemed worthy of academic sanction.... It was stipulated that the Phantasia was to be performed without a break, and to consist of sections varying in tempo and rhythm; in short, minutes. The parts were to be of equal importance.

(From a lecture given by W.M. Cobbett to the Concert-goers Club, Royal Academy of Music, 1 February 1911.)

The impact of Cobbett's musical ideals on the development of Bridge's structural processes, and the effects of his enterprising form of patronage on Bridge's quest for a minor *Phantasia* is conventional (an arch-like sonata allegro; a slow section in his ternary form; a final allegro episode in an abridged sonata form), he evolved in his subsequent Cobbett Phantasies an arch-shaped structure that combined sonata form principles with the more episodic concepts of ternary or rondo form. Used first in the *Dramatic Phantasia* (H.66) and the *Phantasia for piano trio* (H.79), Bridge developed and refined the principle in the *Phantasia for piano quartet* (H.94). His 'phantasy arch-form' was simple in concept - a sequence of thematically integrated and symmetrically balanced episodes - yet effective and flexible in practice. It informed much of his extended musical thought from the grandest of his orchestral works (*Oration*, H.180) to the most concise of his chamber works (*Rhapsody Trio*, H.176). Indeed considerations of cyclic unity between individual episodes and movements were a constant preoccupation from the earliest of his large-scale works, the *String Quartet in B flat* (H.3), to the *Violin Sonata* (H.183) of 1932. Arch-shaped sonata and phantasy structures, ternary forms and the thematic recurrence of first movement material in

subsequent movements, all reveal his acute sense of musical proportion and formal balance.

Unfortunately the autograph score of the *Phantasie in F minor* was mislaid by the original publishers. When Augener took over the copyright of the three Cobbett Competition entries from Novello, the outer movements of the *String Quartet in G minor* (H.115) were the only autograph scores to be transferred. Reconstructed scores of the *Phantasie in F minor* are available from the publishers and from the Frank Bridge Trust.

56 FIRST BOOK OF ORGAN PIECES

a Allegretto grazioso

Allegretto grazioso poco rit.

(Published version) 8 ft. only

Duration: 4'

b Allegro comodo

Allegro comodo a tempo

pp

Duration: 3'

c Allegro marziale e ben marcato

Allegro marziale e ben marcato

(Published version)

Duration: 3'30"

Autograph MSS: RCM, FBC IX, 1 and 2: the original versions of *a*, entitled *Allegretto Pastorale*, and *c*, entitled *March*, which includes the original version of *b* as a trio. Revised versions have not been traced.

Dates of composition: *a* September 1905, *b* October 1905 and *c* October 1905 - the dates given at the end of the printed editions. It is probable that Bridge made the revisions prior to publication.