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# CONCERTS AT THE UNIVERSITY

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Spring - Summer 2016

Tuesday 2 February 2016

1.10pm

City of Edinburgh Methodist Church

**David Gerrard · harpsichord**

**Programme of works by J.S. BACH,  
J. KUHNAU and J.C.F. FISCHER.**



THE UNIVERSITY *of* EDINBURGH  
Edinburgh College of Art

## **Fantasia and Fugue in A minor, BWV 904**

Johann Sebastian Bach (1685-1750)

## **Biblical Sonata 'Saul cured through music by David'**

Johann Kuhnau (1660-1722)

Among the heavy blows dealt to us at times by God, for divine reasons, are to be counted bodily sicknesses. Of these one can in a real sense say that they cause pain. Hence the notion of that physician at Padua was by no means ridiculous, who thus had painted over his house-door the various sicknesses: a man attacked by many dogs and wracked with pain. To each of these dogs was given a name, and each acted accordingly. The dog Gout was biting the man's foot; the dog Pleuralgia, his loins; Stone, his kidneys; Colic, his belly, and so on. Finally, a great sheepdog, representing daily fever, had thrown the man to the ground. The inventor could easily have known (for that he did not require any special experience) that sicknesses act upon men in a manner not less gentle. By the exercise of patience, pain can at length be conquered, although the soul, so intimately combined with the body, must feel it not a little. But when the mind is attacked by sickness, patience always gives way, for bodily cannot in any way be compared with mental suffering. Inner anguish shows itself in restless gestures. Scripture takes us into an infirmary of such afflicted persons. Among others, we meet with a royal and singular patient. Saul is his name. Of him we read: "The spirit of the Lord departed from Saul, and he was vexed by an evil spirit from the Lord". Where God is absent and the Evil One present, there must dwell all manner of evil. The hateful aspect of this man in his paroxysms of pain can readily be imagined. His eyes turn the wrong way, and sparks of fire, so to speak, dart out one after the other; his face is so disfigured that human features can scarce be recognised; his heart casts forth, as it were, a wild, stormy sea of foam. Distrust, jealousy, envy, hatred and fear burst forth from him. Especially does the spear, constantly flying from his hand, show that his heart rages fiercely with anger. To sum up: his sickness of mind is so great that the marks of hellish tortures can be clearly traced.

Even the afflicted king himself, in *lucidis intervallis*, or quiet hours, realises his indescribable malady: he therefore seeks after a man who can cure him. But under such extraordinary circumstances can help be hoped for? From human arts Saul could not expect any salvation. But as God is wont on occasion to work

miracles through men, He sends to him a splendid musician, the peerless King David, and puts uncommon power into his harp-playing. For when Saul, so to speak, is sweating in the hot bath-chamber of despondency, and David plays only one little piece, the king is at once refreshed, and brought into a state of repose.

Thus the Sonata represents -

1. Saul's sadness and madness,
2. David's refreshing harp-playing, and
3. Tranquillity restored to the king's mind.

Johann Kuhnau, Leipzig, 1700 (Translation by J. S. Shedlock, adapted)

## **Preludes and Fugues in C# minor and E major from *Ariadne Musica***

Johann Caspar Ferdinand Fischer (c.1670-1746)

## **Preludes and Fugues in E major and Ab major, BWV 878 and 886 from *The Well-Tempered Clavier, Book II***

Johann Sebastian Bach

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The harpsichord used in today's performance is by Joop Klinkhamer, Amsterdam, 1987, after North German originals.

Temperament: 1/5 comma circulating

**David Gerrard** is a PhD student in Creative Music Practice, funded by the Arts and Humanities Research Council. He holds degrees in music from the University of Oxford and in early keyboard performance studies from the University of Edinburgh. He has held appointments as organ scholar at both Canterbury Cathedral and Magdalen College, Oxford, and as the assistant organist at Paisley Abbey. Having worked extensively with the harpsichords and clavichords in Oxford's Bate Collection and Edinburgh's Russell and Mirrey Collections, David has given recitals on many significant historical instruments. He has also been active as a harpsichord technician and restorer in London.

#### FORTHCOMING CONCERTS:

Friday 5 February

1.10pm

Greyfriars Kirk, Greyfriars Place

Students from the Reid School of Music perform works including BRAHMS

Clarinet Sonata and MILHAUD Suite for violin, clarinet and piano Op.157b

Admission Free

Tuesday 9 February

1.10pm

Methodist Church, 25 Nicolson Square

The Edinburgh Quartet

BEETHOVEN String Quartet No.11, Op.95

BARTÓK String Quartet No.3

Admission Free

Friday 12 February

1.10pm

Greyfriars Kirk, Greyfriars Place

Reid Memorial Concert

Annemarie Klein (recorder) and John Kitchen (harpsichord)

GENERAL REID Solo IV from *Six Solos for a German Flute, Book 1*

HOTTETERRE Premiere Suite from *Premier livre de pièces pour la flûte traversière et autres instruments*

TELEMANN Sonata Quarta TWV 41:D3 from *12 Sonate Metodiche*

ALESSANDRO SCARLATTI Toccata decima

Admission Free