



BACH
1982

LECTURES

Each recital will be preceded by an informal lecture given by the performer at 7.15 p.m.

ACKNOWLEDGEMENTS

Presented by the Faculty of Music, University of Edinburgh

Subsidised by the Scottish Arts Council

Organ tuning and maintenance by James A. MacKenzie

Specification of the organ in the Reid Concert Hall

Jürgen Ahrend (Leer, Ostfriesland), 1977-8

Hauptwerk (Great Organ)

Prestant	8
Hohlflöte	8
Oktave	4
Spitzflöte	4
Nasat	2 ² / ₃
Oktave	2
Mixtur	iv-v
Trompete	8

Rückpositiv (Chair Organ)

Prestant	4
Gedackt	8
Rohrflöte	4
Waldflöte	2
Quinte	1½
Sesquialtera (from g)	ii
Scharf	iv
Dulzian	8

Pedal

Subbass	16
Oktave	8
Oktave	4
Posaune (wood)	16
Trompete	8

Compass C-f''''

Tremulant

Pitch a' = 440

Unequal temperament

Pedal coupler I/p

Manual shove-coupler

First Concert, Sunday 30 May, 8 p.m.

GERALD HENDRIE (Open University)

Prelude & Fugue in G minor

Buxtehude

Five settings of *In dulci jubilo*

from Fridolin Sachers Tabulaturbuch (c. 1520)

Friedrich Wilhelm Zachow (1663–1712)

Buxtehude

J.S. Bach BWV 608 and BWV 729

Fugue No. 3 in B-flat HWV 607

Handel

Fugue No. 5 in A minor HWV 609

Handel

Fugue No. 6 in C minor HWV 610

Handel

Toccatina in D minor BWV 565

[attrib.] J.S. Bach

Six settings of *Vom Himmel hoch, da komm ich her*

F.W. Zachow (2 verses) in C

F.W. Zachow in C

J.S. Bach BWV 606 (*Orgelbüchlein*) in D

BWV 700 in C

BWV 701 in C

BWV 769 (June 1747): Canonic Variations:
at the octave, the
fifth, the seventh,
the octave by
augmentation and
other sorts of
inversion: the sixth,
the third, the second
and the ninth.

Second Concert, Sunday 6 June, 8 p.m.

MARILYN MASON (University of Michigan, Ann Arbor, USA)

Music by J.S. Bach

Pedal exercitium in G minor BWV 598

In dulci jubilo BWV 751

Nun freut euch, lieben Christen g'mein BWV 734

Ein feste Burg ist unser Gott BWV 720

Prelude & Fugue in D BWV 532

Sonata in E-flat BWV 525

[*Allegro*]

Adagio

Allegro

Clavierübung Part III

Kyrie, Gott Vater in Ewigkeit (manualiter) BWV 672

Christe, aller Welt Trost BWV 673

Kyrie, Gott Heiliger Geist BWV 674

Fughetta super Allein Gott in der Höh' sei Ehr (manualiter)
BWV 677

Fugue in E-flat BWV 552

Third Concert, Sunday 13 June, 8 p.m.

JAMES DALTON (Queen's College Oxford)

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| Praeludium in A minor BuxWV 153 | Buxtehude |
| Chorale Prelude: <i>Nun komm, der Heiden Heiland</i>
BWV 659 | J.S. Bach |
| Canzonetta in G BuxWV 171 | Buxtehude |
| Chorale Fantasia: <i>Nun freut euch, lieben Christen g'mein</i>
BuxWV 210 | Buxtehude |
| Chorale Preludes: <i>Jesus Christus, unser Heiland</i>
BWV 665 | J.S. Bach |
| <i>Allein Gott in der Höh' sei Ehr</i>
BWV 662 | J.S. Bach |
| Prelude & Fugue in A minor BWV 543 | J.S. Bach |

The First Edinburgh International Harpsichord Week

J.S. Bach is the focus and theme of the Harpsichord Week to be held 21st – 28th August 1982. There are three interrelated events: competition, exhibition and summer school.

The Competition, sponsored by Sony, has already started, in that the first round of competitors has already been adjudicated on tapes submitted. The thirty players chosen for the succeeding rounds will compete in public in St. Cecilia's Hall before the panel of judges, which includes Kenneth Gilbert, Ton Koopman, Jaap Schröder, Hans-Joachim Schulze and Peter Williams (Chairman). Tickets are available from the Edinburgh Festival Booking Office.

The Exhibition of new harpsichords will be held in the Signet Library in the High Street and demonstration recitals will be given each day. A prize will be awarded for the instrument considered most suitable for playing Bach.

The Summer School consists of master classes and lectures to be held mainly in St. Cecilia's Hall. The master classes will be given by the judges with selected players who are asked to prepare in advance specific works from the harpsichord and organ music of J.S. Bach and from the 17th-century English, French and Italian keyboard repertoires. [The master class on continuo playing will be of particular interest and value.] The lectures will present a wide variety of subjects, including the technical aspects of recording and harpsichord construction and the interpretation of Bach's music.

The organisers wish to express their gratitude to the Faculty of Music, Edinburgh University for the use of St. Cecilia's Hall and the Collection of Early Keyboard Instruments.