



University Music Class Room,  
EDINBURGH.

---

FOUR HISTORICAL CONCERTS.

---

**CONCERT I.**

WEDNESDAY, NOVEMBER 7, 1906.

A

**J. S. BACH RECITAL**  
**on the Harpsichord and the Pianoforte.**

---

*Performer :*

MADAME WANDA LANDOWSKA.

## PREFATORY NOTE.

---

J. S. BACH'S contributions to the solo literature of the keyboard stringed instruments are so numerous, various, and important that if he had composed nothing else—no organ music, no music for other single instruments, no concerted chamber music, no concertos and orchestral music, and no accompanied and unaccompanied vocal music—he would still be one of the mightiest of the giant geniuses the musical world has seen, and one of the greatest benefactors of the human race.

The following is a succinct, and not quite complete, list of his works for keyboard stringed instruments.

Forty-eight Preludes and Fugues, *Das wohltemperirte Clavier*; and other Fugues, Preludes, Toccatas, and Fantasias.

Besides other Suites, two sets of six Suites, one of them called "the little French Suites," and the other "the great English Suites."

Six Partitas and another Partita.

The Italian Concerto.

The Goldberg Variations (30).

Three Sonatas.

Inventions, Symphonies, and Duets.

"The Art of Fugue" and "The Musical Sacrifice."

Although J. S. Bach made the acquaintance of the pianoforte in later life, the instruments he wrote for were the Clavichord and the Harpsichord. The tone of the former is produced by metal wedges (tangents) striking against the strings, that of the latter by quills or leather pricks plucking them. Owing to the exceeding weakness of its tone, the expressive and altogether fascinating Clavichord had a very limited usefulness. It is unsuitable for *ensemble* music and for performances in larger places; in fact, it is the instrument *par excellence* of intimacy. The inexpressive, unplastic Harpsichord,

which is as pert as the Clavichord is shy, has engaging qualities of quite another kind, of which the principal are brilliance and variety of tone. The variety of tone is produced by means of stops, which enable the player to have plucked at will one, two, or more of the strings connected with each key (one of them usually tuned an octave higher, another sometimes an octave lower), to have them plucked in different places, and to have dulling pads applied to them. J. S. Bach is said to have had a particular fondness for the Clavichord, and to have had this instrument in view when composing *Das wohltemperirte Clavier*. The alternate use of the Harpsichord and Pianoforte by Madame Landowska will give the audience an opportunity to study their respective qualities.

## Programme.

---

JOHANN SEBASTIAN BACH (1685-1750).

[The movements in square brackets will not be played.]

1. PARTITA in C minor.

- a. Sinfonie.
- [b. Allemande.]
- [c. Courante.]
- d. Sarabande.
- e. Rondeau.
- f. Caprice.

2. SONATA in A minor.

- a. Præludium (Adagio).
- b. Fuga.
- c. Adagio.
- [d. Allemande.]
- [e. Courante.]
- f. Sarabande.
- g. Gigue.

3. PRELUDES AND FUGUES from *Das wohltemperirte Clavier*.

- a. In C minor, II., 4.
- b. In F sharp major, I., 13.

## 4. FRENCH SUITE in E major.

- [*a.* Allemande.]
- [*b.* Courante.]
- [*c.* Sarabande.]
- d.* Gavotte.
- e.* Polonaise.
- [*f.* Bourrée.]
- g.* Menuet.
- [*h.* Gigue.]

## 5. THE ITALIAN CONCERTO in F major.

- a.* Allegro.
- b.* Andante.
- c.* Presto.

Both the Clavecin (Harpsichord) and the Pianoforte used by Madame Landowska come from the house of Pleyel-Wolff et Cie.

DATES AND PROGRAMMES OF THE FOUR  
HISTORICAL CONCERTS.

*November 7, 1906.*—A J. S. Bach Recital on the Harpsichord and the Pianoforte, by Madame WANDA LANDOWSKA.

**December 12, 1906.**—Beethoven Trios Recital (Op. 1, No. 1, in E flat major; Op. 70, No. 1, in D major; and Op. 97, in B flat major), by Messrs ERNST DENHOF (Pianoforte), HENRI VERBRUGGHEN (Violin), and JAMES MESSEAS (Violoncello).

*January 23, 1907.*—Instrumental Music to Schumann's *Manfred* and Mendelssohn's *Midsummer Night's Dream*, played by a selection from the Scottish Orchestra, conducted by Professor NIECKS.

*February 13, 1907.*—German Song Recital, by Miss MARY MÜNCHHOFF.

FREDERICK NIECKS,  
*Reid Professor of Music.*