



University Music Class Room,  
EDINBURGH.

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FOUR HISTORICAL CONCERTS.

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**CONCERT III.**

WEDNESDAY, JANUARY 28, 1914.

HARPSICHORD AND PIANOFORTE RECITAL

Of Compositions by J. S. Bach and Mozart.

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PERFORMER.

MADAME WANDA LANDOWSKA.

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## INTRODUCTION TO THE PROGRAMME.

THE heroes of the third historical concert are J. S. Bach and Mozart, both geniuses of the highest rank, both craftsmen of the first order, both strong and interesting human personalities. They are representatives of two distinct and widely differing styles, the one of the contrapuntal-fugal, the other of the melodico-harmonic style; but so universal were these masters in their dispositions and acquirements, or, let us say, in their powers, that they could have exchanged styles and yet have been as great as we now know them to have been.

The contrast between the styles of the two is enormous, and nothing could be more interesting than their juxtaposition. There is one peculiarity in the programme which must be pointed out. While, with the exception of the Capriccio, a charming playful piece of programme music, the compositions chosen from Bach are among his finest, those chosen from Mozart—with the exception of the A minor Rondo—are not among the most important. It would have been easy to find grander sonatas than those in the programme, especially grander than that in D, but these are sufficient to show the exquisite grace, sweetness, naturalness, and delightful imagination of the master even in his slightest efforts—if such a word as effort can be used at all.

The contrapuntal and fugal J. S. Bach has been compared to a man in armour. But the comparison is not a good one. If, however, it were, the armour certainly does not weigh on our knight, for he moves in it as easily as if he were clad in gossamer. Moreover, Bach often doffs his so-called armour, and assumes a very civilian manner.

To exemplify the characters of the harpsichord and the pianoforte—their virtues or weaknesses, or both—as media for the interpretation of Bach, Madame Landowska will play the C sharp major Prelude and Fugue first on the one and then on the other instrument.

# Programme.

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## PART I.

WOLFGANG AMADEUS MOZART (1756-91):

Sonata in A minor (composed 1778).

- a. Allegro maestoso,  $\text{♩}$ .
- b. Andante cantabile con espressione,  $3/4$ .
- c. Presto,  $2/4$ .

*Played on the Pianoforte.*

JOHANN SEBASTIAN BACH (1685-1750):

Capriccio sopra la lontananza del suo fratello dilettissimo  
(Capriccio on the departure of his very dear brother).

[Bach composed this *jeu d'esprit* at the age of nineteen (1704), with the impression of the recently published Bible Sonatas of Kuhnau fresh in his mind. The superscriptions of the several parts are: (1) *Arioso, Adagio*, "Cajolery by his friends to dissuade him from his journey"; (2) "Representation of the different accidents which might befall him in foreign parts"; (3) *Adagiosissimo*, "General lament of his friends"; (4) "Here his friends, seeing that it cannot be otherwise, take leave of him"; (5) *Poco Allegro*, "Air of the Postilion"; and (6) "Fugue in imitation of the Postilion's horn." Delightful and amusing as this *jeu d'esprit* is, it will be readily admitted that an immense deal of the master's instrumental music without published programmes has more significance, is, in short, of a higher order and of a more genuine kind of programme music, than this *capriccio*.]

*Played on the Harpsichord.*

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## PART II.

W. A. MOZART:

Sonata in D major (composed 1789).

- (a) Allegro,  $6/8$ .
- (b) Adagio,  $3/4$ .
- (c) Allegretto,  $2/4$ .

*Played on the Pianoforte.*

J. S. BACH:

Chromatic Fantasia and Fugue in D minor (composed before December 1730).

[One of the outstanding masterpieces of the composer—great in its art and in its humanity. Especially notable are the recitative element embedded in the preludial matter of the opening Fantasia, the wealth of chromaticism and the boldness of modulation throughout, and the unconventional style and free spirit of the fugue. Spitta rightly uses in speaking of it expressions like: work of genius, untrammelled storm and stress, and powerful and demonic verve.]

*Played on the Harpsichord.*

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## PART III.

W. A. MOZART:

Rondo in A minor (composed 1787).  
Andante,  $6/8$ .

[An unspeakably exquisite composition both in feeling and expression. The sweetest of melancholy reigns throughout. It might be called one of the most perfect expressions of the peculiarly Mozartian minor mood. Everyone knows the master's affection for minor keys.]

*Played on the Pianoforte.*

J. S. BACH:

Preludes and Fugues from the First Part of the Wohltemperirte Klavier (finished 1722).

- a. C major, No. 1.
- b. B minor, No. 24.
- c. C sharp major, No. 3.

[Hans von Bülow in calling J. S. Bach's Well-Tempered Clavier the pianist's Old Testament and Beethoven's Sonatas his New Testament did not characterise these works, but emphatically pointed out their unique position in pianistic literature. Whence comes the supremacy of these Preludes and Fugues? Surely from the combined unparalleled craftsmanship and broad and profound humanity of the composer.]

*The first two played on the Harpsichord, the third on the Pianoforte.*

DATES AND PROGRAMMES OF THE  
FOUR CONCERTS.

*Wednesday, October 29, 1913.*—Pianoforte Quintet Concert (Schumann, César Franck, Brahms, and Dvořák). Mr PHILIP HALSTEAD, Mr HENRI VERBRUGGHEN, Miss JENNY CULLEN, Mr D. E. NICHOLS, and Mr JAMES MESSEAS.

*Wednesday, December 3, 1913.*—Vocal Quartet Recital of unaccompanied Madrigals and Folk Songs, and accompanied Song Cycles by Schumann and Brahms, interspersed with Pianoforte Music.—Miss BEATRICE SPENCER, Miss FLORENCE OLIVER, Mr LOUIS GODFREY, and Mr A FOXTON FERGUSON (vocalists), and Mrs CAIRD (pianist).

*Wednesday, January 28, 1914.*—Harpichord and Pianoforte Recital (J. S. Bach and Mozart). Madame WANDA LANDOWSKA.

**Wednesday, February 11, 1914.**—Concert of 16th and 17th century English Viol Music and Art and Folk Songs. Vocalist: Miss JEAN WATERSTON. Violins, Violas, and Violoncello: Mr HENRI VERBRUGGHEN (Leader), Miss JENNY CULLEN, Messrs GUY MAGRATH, D. E. NICHOLS, and JAMES MESSEAS. Pianoforte: Miss AILIE CULLEN.

FREDERICK NIECKS,  
*Reid Professor of Music.*