

UNIVERSITY OF EDINBURGH
CHAMBER CONCERTS

SEASON 1960-61

Fourth Concert

HARPSICHORD RECITAL

SIDNEY NEWMAN

REID SCHOOL OF MUSIC

THURSDAY, 8TH DECEMBER, 1960

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

1. CHROMATIC FANTASIA AND FUGUE IN D MINOR *J. S. Bach.*
(1685-1750)

This is justly the most famous of Bach's fantasias apart from the organ literature. There is no need to expatiate here upon the wide range both of expressive nuance and of virtuosic splendour in this fantasia nor upon the majestic design of the fugue. If of the several authenticated and often widely different versions of the fantasia this present reading does not in all respects tally with what may be the familiar version of each listener, I can only plead that, as Clifford Curzon once said to me "the only really satisfactory solution is to make and test one's own selection from the different sources".

2. FRENCH SUITE NO. 4 IN E FLAT. *J. S. Bach.*

Allemande
Courante
Sarabande
Gavotte
Air
Gigue

A few points call for comment in an otherwise familiar design of suite. First it must be acknowledged that of the eighteen sources used by the editors of the *Bachgesellschaft* (which published two editions of the English and French Suites) four include a Minuet (printed in the Steingräber edition) whilst one also provides a second Gavotte. Although not of so inferior quality as that Gavotte or the obviously superfluous little prelude which yet another source shows, I do not feel that the Minuet really justifies its inclusion.

The genuine Gavotte is of an unusually ornamental type and obviously demands a rather deliberate tempo. (Gavottes are frequently played too fast in any case). Similarly this sturdy Gigue proves as do several of Bach's other giges that he did not think of that movement as essentially a romp.

3. CHACONNE IN G MAJOR.

Handel.
(1685-1759)

There are two Chaconnes in G major by Handel (i.e. Chaconne with variations). The smaller work with twenty-one variations has the merit of a contrasting group of a dozen variations in the minor key opening with a very expressive Adagio. The larger work which runs to sixty-one variations (which may be played complete or legitimately treated as a field for selection) maintains G major tonality throughout. It is Handel's chief exposition of his own brand of keyboard virtuosity—some of it when played on a piano-forte may seem to be rather lacking in invention and possibly repetitive. But it is essentially harpsichord music calling for the sparkle of ornament and all the variety of tonal registration which the particular instrument can muster, for it is an exposition of the instrument no less than of the performer's art.

INTERVAL

4. EIGHT SONATAS (OR EXERCISES).

Domenico Scarlatti
(1685-1757)

(The numbers refer to the Longo Edition published by Ricordi and Co.).

374 E minor
323 E major
433 Pastorale in F
391 A major

384 F major
382 F minor
413 D minor
431 F major

S.T.M.N.