

UNIVERSITY OF EDINBURGH
CHAMBER CONCERTS

SEASON 1962-63

Second Concert

HARPSICHORD

PATRICIA COOPER

OBOE

TESS MILLER

REID SCHOOL OF MUSIC
WEDNESDAY, 7th NOVEMBER, 1962

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

1. FRENCH SUITE in E major (No. 6)
(composed at Cöthen c. 1722) *J. S. Bach*
(1685-1750)

Allemande	Polonaise
Courante	Bourrée
Sarabande	Minuet
Gavotte	Gigue

2. SONATA in A minor for Oboe and Continuo *Telemann*
(1681-1767)

Siciliana
Allegro
Andante
Vivace

3. TOCCATA in G minor (S.915) *J. S. Bach*

There are seven compositions by Bach for the harpsichord entitled Toccata though each of them is a composite work of several distinguishable movements, in most cases including an extensive fugue. Two of these (the F sharp minor and the C minor) were probably written in the Cöthen period about 1720 and therefore belong to the same period as the great sets of Suites and the first book of the "Forty-Eight." The other five are comparatively early works and probably belong to the early Weimar period about 1710 or possibly a little earlier. In these one meets Bach in a style closer to Handel than one normally perceives in his mature art. The Fugues in particular have a strong Italian character with that solid strength which is to be found in German composers who have adopted the Italian style.

Probably the finest of these early Toccatas is the present one in G minor. Though simply styled like the others "Toccata" it in fact follows a fairly composite design incorporating several movements. It opens with a gesture of true toccata (Allegro) followed by an Adagio sarabande-like movement. This closes into a bright B flat major Allegro in the style of an orchestral concerto, to which succeeds again an Adagio, resuming the sarabande-like movement but in a more rhetorical style as is appropriate to a toccata.

This composite design constitutes the first movement proper to which succeeds a fugue mostly in three parts but sometimes broadening out into four, throughout which the angular gigue-like subject is present either direct or inverted. This is wedded with a triplicate chromatic counter-subject which also inverts with the subject. The whole develops on a very large and grand scale, eventually bringing the whole to a conclusion with the opening gesture of the Toccata in a brilliant and yet majestic cadence.

S.T.M.N.

4. SONATA in G minor for Oboe and Continuo *C. P. E. Bach*
(Wotquenne 135) (1714-1788)

Adagio
Allegro
Minuetto con variazioni

INTERVAL

5. THREE SONATAS for Harpsichord *Domenico Scarlatti*
(1685-1757)

F minor (Longo ed. 281)
A major (L.238)
D major (L.461)

6. THREE PIECES *Rameau*
(1683-1764)

Les Cyclopes
Sarabande
La Poule

7. SONATA in C minor for Oboe and Continuo *Vivaldi*
(1675-1741)

Adagio
Allegro
Andante
Allegro