University of Edinburgh

BACH AT ST CECILIA'S HALL 1975

a jazz invention

The New Bach Sound

CIRCLE

led by Bob Wishart

and

THE RAYMOND MONELLE TRIO

Tickets 60p

Tuesday 3 June. 1975, at 8 p.m.

ST CECILIA'S HALL, COWGATE

14 May 1975

Bach at St. Cecilia's Hall, 1975

The sixth annual series of Bach concerts at St Cecilia's Hall contains the largest number of concerts so far: seven recitals devoted to music for solo violin, solo harpsichord, concerto-ensembles, organ duets, vocal music and chorales. Unlike the Bach Concerts 1974 and those to come in 1976, the present series concentrates almost exclusively on J. S. Bach himself, from little pieces written for his sons to large-scale arrangements he made of other composers' works, from little devotional chorales written for the church to some of the most extravagant (and famous) violin music ever written. Not least since there has been no solo harpsichord recital in St Cecilia's Hall for twelve months, it is a pleasure to welcome Kenneth Gilbert on May 25. Mr Gilbert, a Canadian harpsichord-player resident in Paris, is engaged in new Urtext editions of Domenico Scarlatti (11 volumes) and François Couperin (4 volumes) and is presenting in the Bach Concerts a programme designed to show some of the comparable Italian and French influences on J. S. Bach. He will also lecture on *Italian, French and English elements in J. S. Bach*, prefacing the recital.

On May 31 and June 1 a string ensemble directed by Edna Arthur will be joined by various members of the Faculty of Music to take part in what may become a biennial tradition: a performance of Bach's Concertos for Three and Four Harpsichords. Since most of these charming and popular works are in fact arrangements by the composer of previously written works, Colin Kingsley and Peter Williams will lecture on and demonstrate their unusual characteristics; the two concerts will also include other arrangements specially made for the Bach Concerts 1975, such as organ Trios.

The concert on June 7 will be devoted to an aspect of the composer not normally emphasized in concerts, namely his work with traditional German chorales. Many of these derive from Gregorian melodies much older than the Lutheran church, and a newly made sequence of them will present their quiet beauty in a new way. Ronald Morrison, the Scots baritone, will sing a collection of chorales and church songs interspersed with chorale-preludes played on the 17th-century chamber organ. The organist is Peter Williams, the continuo cellist Michael Tilmouth. Some of these melodies, even in their simple hymn form, have an affecting quality rare in the most elaborately composed chamber music of later periods.

To continue the emphasis in St Cecilia's Hall on baroque string-playing, Eduard Melkus will play on June 14/15 Bach's six sonatas and partitas for solo violin. Mr Melkus, a Viennese violinist, has specialized on the baroque violin and in particular on these six works; the performance has been planned as a complement to the Six Sonatas for Violin and Harpsichord played during the Bach Concerts 1973 by Jaap Schröder (Amsterdam), also on a baroque violin. Part of Mr Melkus' recitals will be recorded by the BBC, for whom he has already recorded the sonatas/partitas in a studio performance. For a change of timbre and style, the recitals will also include the set of Two-part Inventions, played on the clavichord by Colin Kingsley.

As before, three of the concerts will be prefaced by lectures open to the public and concerned with music to be performed. Mr Gilbert's will be on May 25, the dual-lecture concerning the concertos on May 31, and on June 14 Hans Gal will lecture on the solo violin works. The lectures will be followed by refreshments in the Laigh Room, for which tickets have to be sold in advance.

Finally, the Jazz Concert on June 3: a newly-formed jazz trio will present Bach works in a new guise, and the concert will also bring to St Cecilia's the group *Circle*. This is a Scottish ensemble of vocalist and instrumentalists, amongst whom is the versatile Bobby Wishart.

UNIVERSITY OF EDINBURGH

St Cecilia's Hall
Tuesday 3 June 1975

A Jazz Invention
The new Bach sound

CIRCLE

Bob Wishart - piano, electric piano, vibes, tenor sax, flute
Robin McLeod - bass guitar
Roy Sneddon - drums
Catherine Brawley - vocalist

THE RAYMOND MONELLE TRIO

Raymond Monelle - piano
Philip Redfern - bass
Andrew Shivas - drums

1. Circle - getting in the groove

2. The Trio
   Prelude and Fugue in C major .. .. Bach

3. Circle - hits from Radio and TV

4. The Trio
   Two part Inventions .. .. Bach
   No. 5, in E flat
   No. 2, in C minor

5. Circle - keeping their cool

6. The Trio
   Suite no. 3, in D .. .. Bach
   Ouverture
   Air
   Gavotte
   Bourrée
   Gigue

7. Circle - the grand finale

"Circle", the new Scottish jazz group, have been heard on STV's "A Touch of Jazz", on BBC Radio's "Jazz Club", as well as on Radio Clyde. Their leader, the versatile Bob Wishart, is a composer too, having written the score for Adrian Mitchell's "A Play for Today" on BBC 1. Drummer Roy Sneddon backed the BBC Scottish Radio Orchestra before joining the present group.

R.M.

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