



BACH

at

Saint Cecilia's

Hall

1970

FLUTE SONATAS, c.1720

Sonata in E flat, BWV1051

Allegro moderato
Siciliano
Allegro

Sonata in E, BWV1055

Adagio ma non troppo
Allegro
Siciliano
Allegro assai

Interval of 20 minutes, during which coffee and biscuits will be on sale in the Laigh Room

Solo Sonata in A minor, BWV1015

Allemande
Corrente
Sarabande
Bourée anglaise

Sonata in B minor, BWV1050

Andante
Largo e dolce
Presto
Allegro

The harpsichord is inscribed
Andreas Ruckers fecit Antwerpiae 1608

THE GOLDBERG VARIATIONS, c.1742

Aria

- | | |
|--|---|
| 1. 2-part invention, one manual 3/4 (polonaise?) | D |
| 2. 3-part invention, one manual 2/4 | A |
| 3. Canon at the unison 12/8 | C |
| 4. 3-part invention, one manual 3/8 (passepied?) | D |
| 5. Two manuals 3/4 | A |
| 6. Canon at the second 3/8 | C |
| 7. 2-part invention 6/8 (siciliano?) | D |
| 8. Two manuals 3/4 | A |
| 9. Canon at the third 4/4 | C |
| 10. Fughetta 2/2 (quasi gavotte?) | D |
| 11. Two manuals 12/16 | A |
| 12. Canon at the fourth 3/4 (inverted canon) | C |
| 13. Two manuals 3/4 (sarabande doublée?) | D |
| 14. Two manuals 3/4 | A |
| 15. Canon at the fifth 2/4 (inverted canon, G minor) | C |
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| 16. Ouverture (introduction and fugue) | D |
| 17. Two manuals 3/4 | A |
| 18. Canon at the sixth 2/2 | C |
| 19. 3-part invention 3/8 (minuet?) | D |
| 20. Two manuals 3/4 | A |
| 21. Canon at the seventh 4/4 (G minor) | C |
| 22. 3-part invention, alla breve (quasi gavotte?) | D |
| 23. Two manuals 3/4 | A |
| 24. Canon at the octave 9/8 | C |
| 25. Two manuals 3/4 (G minor) | D |
| 26. Two manuals 18/16 | A |
| 27. Canon at the ninth 6/8 | C |
| 28. Two manuals 3/4 | D |
| 29. One or two manuals 3/4 | A |
| 30. Quodlibet 4/4 | C |

Aria

D = dance A = arabesque C = canon

The harpsichord was made by Pascal Taskin in 1769

THE MUSICAL OFFERING, 1747

1. Ricercare à 3 (violin, viola, cello)
 2. Canon perpetuus (two violins, cello)
Canon at the octave, violin 1 and cello
 3. Canon à 2 (two violins)
Theme against itself backwards
 4. Canon à 2 violini in unisono (two violins, cello)
Canon at the octave, violins 1 and 2
 5. Canon à 2 per motum contrarium (flute, violin, viola)
Inverted canon at the fourth, violin and viola
 6. Canon à 2 per augmentationem, contrario motu (two violins, viola)
'As the note-values are increased, so may the King's fortune increase'. Violin with viola theme a fifth above, inverted and augmented.
 7. Canon à 2 per tonos (violin, viola, cello)
'As the modulations ascend, so may the King's fame rise'.
Viola with cello theme a fifth above, the whole modulating from C, through D, E, F#, G#, and Bb back to C.
 8. Fuga canonica in Epi diapente (flute, harpsichord)
Flute with the harpsichord right-hand theme, a fifth above.
 9. Canon à 2 quaerendo invenietis (viola, cello)
Cello with viola part backwards; either part can begin first.
 10. Canon perpetuus per giusti intervalli (flute, violin, harpschd.)
Inverted canon, violin with flute theme inverted at exact intervals.
 11. Canon à 4 (two violins, viola, cello)
Each instrument with the 28-bar theme
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12. Trio Sonata (flute, violin, cello, harpsichord)
Largo Allegro Andante Allegro
 13. Ricercare à 6 (flute, two violins, viola, cello, double-bass)

This performing version has been specially prepared from the edition by Hans Gal

Sunday 31 May, 8 pm *Flute Sonatas*

RICHARD ADENEY, *flute*
with Peter Williams, *harpsichord*

Saturday 6 June, 8.30 *The Goldberg Variations*

PETER WILLIAMS, *harpsichord*

Lecture by Sidney Newman at 7 pm
Buffet supper at 7.45

Saturday 13 June, 8.30 *The Musical Offering*

THE AELEPH ENSEMBLE

Leonard Friedman, *violin*

Dorothy Bor, *violin*

Steven Shakeshaft, *viola*

Gillian Thomas, *cello*

with

David Nicholson, *flute*

Kenneth Elliott, *harpsichord*

Marie Dare, *double-bass*

Lecture by Hans Gal at 7 pm
Buffet supper at 7.45

These concerts are presented by the Faculty of Music,
University of Edinburgh

UNIVERSITY OF EDINBURGH

Bach at St Cecilia's Hall

Sunday, May 31st, 8 p.m.
Flute Sonatas—Richard Adeney
Saturday, June 6th, 8.30 p.m.
Goldberg Variations—
Peter Williams
(Lecture by Sidney Newman,
7 p.m.)
Saturday, June 13th, 8.30 p.m.
Musical Offering—
Aeleph Ensemble
(Lecture by Hans Gal, 7 p.m.)
Buffet Supper between lecture
and concert, June 6th and 13th,
by ticket only.

Tickets

Edinburgh Bookshop
Concert 10s. Supper 7s 6d.

UNIVERSITY OF EDINBURGH

BACH
AT CECILIA'S HALL

Sunday, May 31

FLUTE SONATAS
Saturday, June 6
GOLDBERG VARIATIONS
Saturday, June 13
MUSICAL OFFERING

Tickets 10/-.

Details of concerts, lectures and
buffet at Edinburgh Bookshop.

University of Edinburgh

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at ST CECILIA'S HALL

Flute Sonatas—
RICHARD ADENEY
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Tickets 10/- at door

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AT ST CECILIA'S HALL

TONIGHT AT 8.30
GOLDBERG VARIATIONS—
PETER WILLIAMS
INTRODUCTORY LECTURE
AT 7 P.M.
BY SIDNEY NEWMAN
Tickets 10/- at the Door.

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Tickets 10s at the door.

Arts
Diary

"BACH at St Cecilia's Hall"
is the title of a new
summer concert series in Edin-
burgh, planned as an annual
event and timed to fill the void
between the end of the Scottish
Opera season and the start of
the Edinburgh Festival.

This year, as a trial, there
will be three programmes—the
first on Sunday, devoted to
flute sonatas played by Richard
Adeney and Peter Williams,
the others on June 6 and 13,
containing a performance of
the "Goldberg Variations" by
Peter Williams and the
"Musical Offering" by the
Aeleph Ensemble. The second
and third programmes will be
preceded by an optional lecture
and buffet supper.

The concerts are being
arranged by the Music Faculty
of Edinburgh University, and
next year, it is hoped, they will
be more extensive. Though
Bach will be a recurring theme
(with performances of the com-

plete 48 preludes and fugues
and some of the lesser-known
cantatas on the priority list for
future years) the idea is that
other composers will also be
featured from time to time.

ST CECILIA'S HALL: Bach

ALL the flautists in Edin-
burgh were at St Cecilia's
Hall last night to hear Richard
Adeney in the Bach Sonatas,
proof enough of the respect
in which he is held. Playing
of such gentleness and such
flawless ease hides a technical
mastery of his instrument
which is astonishing nonethe-
less.

Bach is not over-generous in
allowing his player space to
breathe, yet one was under the
illusion that Mr Adeney had
almost dispensed with this
necessity. Only in the solo
sonata did one occasionally
notice that he was human after
all. This only added to one's
admiration of his remarkable

gifts. The neatness and deli-
cacy of the two fast movements
in this sonata were especially
notable.

In the other three sonatas
he was accompanied by Peter
Williams, adept as ever, even
in the face of a slightly tem-
peramental harpsichord, but
perhaps one must make this
little allowance for one that
was made in 1608.

By way of bonus, after the
fine B minor sonata had
brought the recital to a con-
clusion, the slow movement of
the E flat one—which required
the services of a particularly
recalcitrant note on the harpsi-
chord—was repeated.

R. C.

Back in Edinburgh, the
university's little Bach festival
at St Cecilia's Hall ended on
Saturday with a performance
by the Aeleph Ensemble of
Hans Gal's arrangement of
"The Musical Offering," pre-
ceded by a gentle, witty lecture
on the music by our resident
octogenarian himself.

Perhaps because the perform-
ance had its bumpy moments
and took a long time to get
into its stride, perhaps because
the score, for all its contra-
puntal riches, lacks the
emotional variety and intensity
and constantly evolving genius
of the Goldberg Variations
heard a week ago, there was an
element of anti-climax about the
evening. And in a hall as
resonant as St Cecilia's, the use
of an organ and double bass in
the six-part ricercare made the
textures sound disagreeably
muddy.