



BACH

at

Saint Cecilia's

Hall

1971

FIRST CONCERT

Sonata in C for two flutes and harpsichord
(Organ Trio BWV 529)

Allegro
Largo
Allegro

Suite in B minor for flute, strings and continuo
(Orchestral Overture no. 2, BWV 1067)

Ouverture
Rondeau
Sarabande
Bourrées I and II
Polonaise and Variation
Menuett
Badinerie

INTERVAL

Movements from the *Art of Fugue*, BWV 1080

Contrapunctus 1 (Fugue) for strings
Contrapunctus 6 (Fugue in *stile francese*)
for harpsichord
Contrapunctus 2 (Fugue) for strings
Contrapunctus 15 (Canon) for two flutes
Contrapunctus 9 (Fugue) for strings

Sonata in G for two flutes and harpsichord, BWV 1039
(contemporary version of the gamba sonata, BWV 1027)

Adagio
Allegro ma non presto
Adagio e piano
Presto

The arrangements of BWV 529 and 1080 have been specially prepared for this performance

SECOND CONCERT

From Cantata 203 *Ich bin in mir vergnügt*
for soprano, violin, flute and continuo

Aria—Recitative—Aria

Devotional songs for soprano and continuo

Die goldene Sonne (Schemelli Hymn Book)
Kommt, Seelen, dieser Tag (ibid.)
Dir, dir, Jehova BWV 299
Vergiss mein nicht (Schemelli Hymn Book)

Movements based on the chorale *Wer nur den lieben
Gott lässt walten*

Chorale (3/4 version)
Prelude BWV 690 for harpsichord
Prelude BWV 691 for flute and continuo
Aria—Recitative—Aria, from Cantata 93,
for soprano, flute, violin and continuo
Chorale (4/4 version)

INTERVAL

Movements from the *Art of Fugue*, BWV 1080

Contrapunctus 3 (Fugue) for strings
Contrapunctus 13 (Canon rectus) for flute
and harpsichord
Contrapunctus 14 (Canon inversus) for flute
and harpsichord
Contrapunctus 4 (Fugue) for strings

Cantata 209 *Non sa che sia dolore*, for soprano, flute,
strings and continuo

Sinfonia
Recitative—Aria
Recitative—Aria

The arrangements of BWV 690, 691, 93 and 1080 have been specially prepared for this performance

THIRD CONCERT

The Well-tempered Clavier

Book I, nos. 1 (C major) to 16 (G minor)

FOURTH CONCERT

The Well-tempered Clavier

Book I, nos. 17 (A flat major) to 24 (B minor)
Book II, nos. 1 (C major) to 8 (E flat minor)

FIFTH CONCERT

The Well-tempered Clavier

Book II, nos. 9 (E major) to 24 (B minor)

During the interval of each concert, coffee and biscuits will be on sale in the Laigh Room.

First Concert, 30 May, 8.30 pm

RICHARD ADENEY, *flute*

DAVID NICHOLSON, *flute*

THE EDINBURGH QUARTET

with

Marie Dare, *double bass*

Peter Williams, *harpsichord*

Lecture by Hans Gal at 7 pm

Buffet supper at 7.45 pm

Second Concert, 6 June, 8.30 pm

MONTERRAT ALAVEDRA, *soprano*

DAVID NICHOLSON, *flute*

THE EDINBURGH QUARTET

with

Marie Dare, *double bass*

Peter Williams, *harpsichord*

Lecture by Hans Gal at 7 pm

Buffet supper at 7.45 pm

Third Concert, 11 June, 8 pm

COLIN TILNEY

Fourth Concert, 12 June, 8 pm

CHRISTOPHER HOGWOOD

Fifth Concert, 13 June, 8.30 pm

PETER WILLIAMS

Lecture by Christopher Longuet-Higgins at 7 pm

Buffet supper at 7.45 pm

Concerts

UNIVERSITY OF EDINBURGH

BACH

AT ST CECILIA'S HALL.

Sunday, May 30, 8.30
MUSIC FOR TWO FLUTES AND STRINGS.

Richard Adeney
David Nicholson

Sunday, June 6, 8.30
MUSIC FOR SOPRANO, FLUTE, STRINGS.

Montserrat Alavedra

Friday, June 11, 8 p.m.
48 PRELUDES and FUGUES.

Colin Tilney.

Saturday, June 12, 8 p.m.
48 PRELUDES and FUGUES.

Christopher Hogwood

Sunday, June 13, 8.30
48 PRELUDES and FUGUES.

Peter Williams.

LECTURES at 7 p.m. on May 30, June 6 (Hans Gal) and June 13

(Christopher Longuet-Higgins).
BUFFET SUPPER between Lecture and Concert, May 30, June 6, June 13.

Tickets, The Edinburgh Bookshop, Concert 60p, Supper 65p.

BACH

AT ST CECILIA'S HALL

Sunday, 30 May, 8.30.

Sonatas for 2 flutes and harpsichord,
B minor Suite, Art of Fugue

Richard Adeney,
David Nicholson,
The Edinburgh Quartet

LECTURE by Hans Gal at 7 p.m.

Tickets, Edinburgh Bookshop 60p.

BACH

at ST CECILIA'S HALL
SUNDAY, 6th JUNE at 8.30.

Montserrat Alavedra, Soprano,
David Nicholson, Flute,
The Edinburgh Quartet.

Devotional Songs, Cantata No. 209, Movements from the Art of Fugue and Cantatas No. 93 and 204.

Lecture by Hans Gal at 7.

Buffet Supper 7.45.

Tickets, The Edinburgh Bookshop, Concert 60p; Supper 65p.

BACH

AT ST CECILIA'S HALL

THE 48 or Well-tempered Clavier (complete)

Friday, June 11th, 8 p.m.

Saturday, June 12th, 8 p.m.

Sunday, June 13th, 8.30 p.m.

Played by COLIN TILNEY,
CHRISTOPHER HOGWOOD
and PETER WILLIAMS on
harpsichords and clavichords.

Tickets 60p from Edinburgh Bookshop.

SUNDAY, 13th, 7 p.m.

LECTURE BY CHRISTOPHER
LONGUET-HIGGINS on
BACH AND THE COMPUTER.

BACH

at ST CECILIA'S HALL
SUNDAY, 6th JUNE at 8.30.

Montserrat Alavedra, Soprano,
David Nicholson, Flute,
The Edinburgh Quartet.

Devotional Songs, Cantata No. 209, Movements from the Art of Fugue and Cantatas No. 93 and 204.

Lecture by Hans Gal at 7.

Buffet Supper 7.45.

Tickets, The Edinburgh Bookshop, Concert 60p; Supper 65p.

THIS year's little festival of Bach at St Cecilia's Hall, which opened in Edinburgh last night, continues next Sunday with a programme featuring music for soprano and flute. The soloists will be Montserrat Alavedra and David Nicholson. The Edinburgh Quartet will also perform, and the concert will be preceded by a lecture by Hans Gal—and a buffet supper.

The following weekend, from June 11 to 13, three nights will be devoted to a performance of the complete 48 preludes and fugues featuring three different soloists—Colin Tilney on the opening night, Christopher Hogwood on Saturday, Peter Williams on Sunday. The third of these will follow a lecture by Christopher Longuet-Higgins on the subject of Bach and the computer, and again there will be a buffet supper.

Distinguished outsider

ONE of the best things about the series of Bach concerts being given in St Cecilia's Hall is that it brings distinguished outsiders to the chamber music scene in Edinburgh.

Montserrat Alavedra has the kind of penetrating soprano voice that one associates with her country, Spain, and a remarkably even quality, though not yet perfectly under control at all times; her tight vibrato, reminding one of the most illustrious of her forbears, seemed not entirely in keeping with the purity of her treatment of the vocal line. The manner of her singing is such that the intonation must be perfect, but in the cantata No. 203 she was sometimes inclined to be flat.

When she reached the cantata No. 209 at the end of the concert—by way of four devotional songs for soprano and

continuo, and arias from cantata No. 93, she had come to terms with the undoubted difficulties of singing in this hall and the closing impression was most favourable. The language of "Non sa che sia dolore," being nearer home, may have been more to her liking, too.

The rest of the concert was provided by the various instrumentalists who had accompanied her; David Nicholson and Peter Williams in two canons from "The Art of Fugue" and a prelude (BWV 691); the Edinburgh Quartet in two chorale movements based on "Wer nur den lieben Gott lasst walten" and two fugues also from "The Art." This was as much as we were to have by way of illustration of the lecture given earlier in the evening by Hans Gal on this colossal work.

R. C.

Unstereotyped Bach

THOUGH not of the size or scope of the English Bach Festival, Bach at St Cecilia's Hall has grown year by year into a substantial and unstereotyped survey of different aspects of the composer's genius, given in Edinburgh each June by a mixture of resident and visiting performers. This year we have five programmes, two of them making a special feature of flute music, the other three devoted to the 48 preludes and fugues, the whole series interwoven with lectures and buffet suppers.

Last night's concert, prefaced by a talk by Hans Gal, looked into the subject of Bach arrangement. Bach himself was an enthusiastic arranger and on this occasion we heard a version

for two flutes of his familiar G major gamba sonata; but much of the evening was devoted to new arrangements (about whose authorship the printed programme was unnecessarily coy) of an organ trio and of movements from "The Art of Fugue." Even the B minor orchestral suite was presented in an uncommon form as a septet for flute, strings and harpsichord.

The organ trio opened the programme. Like the gamba sonata it featured two flutes and harpsichord, but at this stage in the programme the three players—Richard Adeney, David Nicholson, Peter Williams seemed not fully to have settled into each other's ways, and the bland textures emerged somewhat lumpily. Things improved in the B minor suite, where

Adeney and Williams were joined by the Edinburgh Quartet and Marie Dare. In a large hall the effect might have been thin, but in St Cecilia's the sound was full and warm. The polonaise, sturdily played with plenty of bite, was specially successful; the final badinerie was enjoyably unfettered.

Shared between strings, two flutes and harpsichord, five excerpts from "The Art of Fugue" sounded agreeably undaunting, expressive and beautiful. The flute canon, followed at the end of the programme by the gamba sonata, must between them have taxed the two flautists considerably, but they were played with spirit and sensitivity and in the sonata the harpsichord part had some fresh and charming embellishments.

C. W.

Contrapuntal pilgrimage

ST CECILIA'S HALL this weekend was the scene of the keyboard connoisseur's equivalent of "The Ring"—three consecutive evenings devoted to the performance of the 48 preludes and fugues by Bach. It was a kind of contrapuntal pilgrimage to the shrine of polyphony which is only likely to appeal to the serious student or dedicated adherent to the early keyboard cult. Judging from the size of the audience each evening (and the number of copies of the "48" scattered liberally amongst them) it is evident that there is no lack of support for such a venture.

The preludes and fugues were divided equally between the three occasions, with a different soloist each time—Colin Tilney, on Friday who played a German harpsichord built in 1764 by Hass; Christopher Hogwood, on Saturday playing the newly acquired English harpsichord of 1755 by Kirkman, which was purchased for the Russell collection at Sotheby's last year; and on Sunday, Peter Williams, who selected the magnificent French Taskin instrument of 1769. Inevitably one of the main angles of interest lay in comparing the styles of the players and in noting the differences between the instruments.

Colin Tilney, who played the first 16 preludes and fugues, uses the traditional "non legato" touch which was the normal manner of the eighteenth century (unless the composer specifically directed otherwise) and his playing has a fine rhythmic drive. The observation of double dots and the restrained use of registration, too, is in keeping with traditional thought, though he seemed more inclined towards the modern concept of Bach with over to evenness of runs

and note-groups—at least until he turned to the clavichord when, rather unexpectedly, his playing became more free and expressive.

Saturday evening's soloist, Christopher Hogwood, confessed that he had suffered a minor hand injury in a car crash a few days earlier, and his opening three preludes and fugues, which he chose to play on the Hass clavichord of 1763, sounded uneasy and dull. In fact he eventually abandoned attempts to play the clavichord, and apart from the C major prelude and fugue (Book 2) which he played most beautifully on an old English organ, he played the rest of his programme on the harpsichord. In contrast to Colin Tilney, Christopher Hogwood plays with a "legato touch" and he employs considerably more of the traditional "uneven playing" to very good effect. His whole approach is more romantic, though when required he is capable of vigorous and lively playing, as we heard in the prelude in D and the prelude and fugue in D minor (Book 2) which ended his recital.

Peter Williams proved to be an even greater contrast. He is a decidedly aggressive player—his brutal attack on that most eloquent prelude in G sharp minor sticks painfully in the memory—and the fast tempi that he adopted for most of the time tended to obscure the counterpoint and restrict the shape of the melodic line. But there were fine moments too—the beautifully played ending to the A flat prelude and the prelude in B flat, to name but two. He was more adventurous in his use of registration, but his manner of "uneven playing" was curiously capricious. Perhaps it was just that saturation point had been reached.

M. M.