

University of Edinburgh

Huguette Dreyfus

HARPSICHORD

JEAN-PHILIPPE RAMEAU

Prélude
Sarabandes
Vénitienne

Le Rappel des Oiseaux
Rigaudons
Musette en rondeau
Tambourin
La Villageoise

Les Sauvages
L'Enharmonique
L'Egyptienne

La Dauphine

INTERVAL of fifteen minutes during which coffee
and biscuits will be on sale in the *Laigh Room*.

JOHANN SEBASTIAN BACH

Suite française en mi majeur

Allemande
Courante
Sarabande
Gavotte
Polonaise
Menuet
Bourrée
Gigue

Suite anglaise en la mineur

Prélude
Allemande
Courante
Sarabande
Bourrées I et II
Gigue

St Cecilia's Hall, 23 February 1974

Edinburgh University

CONCERTS

ST CECILIA'S HALL
Saturday, 23 February, 8 p.m.

HUGUETTE DREYFUS
Harpist Recital

Bach Suites and works by Rameau

Tickets 65p (students 30p) from
the Edinburgh Bookshop

CONRAD WILSON : Music

Scotman 25/2/74

Scintillating Rameau, but less interesting Bach

THE FRENCH harpsichordist, **Huguette Dreyfus**, was in Edinburgh to give two recitals last week — the first on Thursday at the French Institute, the other on Saturday at St Cecilia's Hall, where she chose one of the plums of the Russell Collection (a 1764 Blanchet, modified by Taskin) for her programme of Rameau and Bach.

As an exponent of Rameau, she made a scintillating impression in a dozen-or-so pieces de clavecin, colouring and ornamenting the music with considerable polish and allure. The brusquerie of "Les Sauvages" was splendidly captured, and so, too, the glitter of "L'Egyptienne," with its jangling repeated notes and seductive semiquavers. The more reflective pieces — such as the two sarabandes, the graceful "Venitienne," the capricious "L'Enharmonique" and the final G minor grandeur of "La Dauphine" — were likewise finely presented, whetting the appetite for the Bach after the interval.

But in fact the Bach — E major French Suite, A minor English Suite — emerged less authoritatively, and less interestingly. Changes of

colour, which fitted the Rameau so naturally, now seemed at times too fussily superimposed on the music. Moreover the mechanical troubles which Miss Dreyfus encountered with the instrument in her playing of the Rameau now became more intrusive. Of minor importance they may have been, but they had a disruptive effect on a performance which in any case was somewhat lacking in flow.