

*University of Edinburgh*

*St Cecilia's Hall*

*Niddry Street, Cowgate*

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*Harpsichord Recital*

*by*

*George Malcolm*

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*Saturday, 1st February 1969*

*at 8 p.m.*

*10s.*

## Harpsichord recital had finesse and magic

By CONRAD WILSON

IN Edinburgh the rehabilitation of St Cecilia's Hall continues actively and enjoyably. Tomorrow Keith Pearson, principal clarinet of the SNO, gives one of a new series of Connoisseur recitals there. Next Sunday comes the latest of the Martin Chamber Concerts, a Purcell programme by the English Consort of Viols. On Saturday we had a visit from George Malcolm, with a harpsichord programme similar to those he gave at the 1967 Edinburgh Festival.

Aptly enough, considering the priceless collection of instruments housed there, it is to the performance of old keyboard music that St Cecilia's Hall is best suited, both acoustically and atmospherically (but can nothing be done about the soporific heating, and those awful lollipop lights, so out of character with the charming oval room?); and so, in that setting Mr Malcolm's marvellous variety of tone, from flashing brilliance to pure woodwind-like colours and the soft mellowness almost of a chamber organ, was even more than usually bewitching.

The programme began with Bull (represented by three pieces, including a fantasia that lived up with a fine sense of imagination to its name), went on to suites by Rameau and Bach, and ended with Handel and Scarlatti. The Rameau, a marvellous succession of descriptive pieces linked by the fact that each is in D major or D minor, was played with all the finesse and magic, the relish of decoration and the subtle responsiveness to the swing of "notes inégales," of which Mr Malcolm is capable.

Bach's G minor English Suite, too, was played with superb vitality, the Handel (which included the familiar variations that later inspired Brahms to write a parallel series) with drive and splendour but sometimes a fraction less fluency, the Scarlatti (five sonatas plus a sixth as an encore) with succulent use of light and shade, and a sure feeling for the different atmosphere of each piece.

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PROGRAMME

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JOHN BULL

Doctor Bull's Myselfe (A Gigge)  
Fantasia  
The King's Hunt

JEAN-PHILIPPE RAMEAU *Suite in D*

Les tendres Plaintes  
Les Niais de Sologne  
Les Soupirs  
La Joyeuse  
La Follette  
L'Entretien des Muses  
Les Tourbillons  
Le Lardon  
La Boiteuse  
Les Cyclopes

J. S. BACH *English Suite No.3 in G minor*

Prelude  
Allemande  
Courante

Sarabande  
Gavottes I & II  
Gigue

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Interval

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G. F. HANDEL *Three Lessons* :—

1. Introduction, Allegro and Theme with Variations.
2. Minuet.
3. Chaconne with Variations.

D. SCARLATTI *Five Sonatas* :—

L.21 in E major  
L.384 in F major  
L.490 in G major  
L.497 in B flat major  
L.415 in D major

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