

University of Edinburgh

Gustav Leonhardt

HARPSICHORD AND CLAVICHORD

Italian harpsichord, c.1600

G. FRESCOBALDI

Two Toccatas (1615, 1627)

Cappriccio sopra La Sol Fa Mi Re Ut
(A G F E D C)

Five Galliards (1627)

German clavichord by Hass, 1763

C. P. E. BACH

Fantasie no.1 (1787)

Sonata no.1 (1787)

French harpsichord by Taskin, 1769

L. MARCHAND

Suite in D minor (1702)

Prélude

Allemande

Courante

Sarabande

Gigue

Chaconne

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

French harpsichord by Taskin, 1769

F. COUPERIN

Suite from the Cinquième Ordre (1713)

Prélude

Allemande La Logivière

Courantes I and II

Sarabande La Dangereuse

Gigue

La Flore

Les Agréments

St Cecilia's Hall, 4 March 1972

SCOTTISH 8/3/72.

Finesse on the harpsichord

A RECITAL by the Dutch harpsichordist, Gustav Leonhardt, and a performance of Haydn's "Creation" were Edinburgh University's events of the weekend. Leonhardt's programme, at St Cecilia's Hall on Saturday, was characteristically thoughtful, steering clear of the familiar highways of Bach in

order to concentrate on French and Italian pieces—Frescobaldi, Marchand and, the crown of the evening, a suite from Francois Couperin's Cinquieme Ordre played with the utmost finesse on a choice Taskin harpsichord.

Some harpsichordists wear their hearts on their sleeves. Not so Gustav Leonhardt,

whose playing yields its secrets less readily. But if he places demands on the listener's concentration, it is an effort worth making. His account of the Couperin was a marvel of rhythmic subtlety; the moods of a series of Frescobaldi pieces were keenly caught; and even what might have been the unrewarding experience of some minor C. P. E. Bach performed on a Hass clavichord was made interesting by this superbly poised musician.