

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.

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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

BACH

at ST CECILIA'S HALL
Flute Sonatas—
RICHARD ADENEY
Sunday 31st May at 8 p.m.
Tickets 10/- at door

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BACH

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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BACH

At St Cecilia's Hall
TONIGHT at 8.30.
Musical Offering—
AELEPH ENSEMBLE.
Introductory lecture at 7 p.m.
by Dr Hans Gal.
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.