



BACH
at
St Cecilia's
Hall
1972

Concerts

University of Edinburgh

6/5/72
BACH

AT ST CECILIA'S HALL

Saturday, 27 May, 8 p.m.
Harpsichord Partitas 1, 4, 6
Peter Williams

Sunday, 28 May, 8.30 p.m.
Cello Suites 1, 2, 6
Jennifer Ward Clarke
Fortepiano Music I
Colin Kingsley

Sunday, 4 June, 8.30 p.m.
Viola da gamba Sonatas, 1, 2, 3
John Hsu
Sixth Brandenburg Concerto
Directed by Leonard Friedman

Saturday, 10 June, 8 p.m.
Cello Suites 3, 4, 5
Joan Dickson
Fortepiano Music II
Colin Kingsley

Sunday, 11 June, 8.30 p.m.
Harpsichord Partitas 5, 2, 3
Peter Williams

Sunday, 11 June, 10.30 p.m.
A Jazz Invention

Lectures at 7 p.m., May 28
(Hans Gal), June 4 (Peggie
Sampson), June 11 (Colin
Kingsley).

Buffet Refreshments between
lecture and concert, May 28,
June 4, June 11.

Tickets. The Edinburgh Book-
shop. Concert 60p, Buffet 35p.

Late night entertainment
(including refreshments) 35p
on sale to Bach Concert ticket-
holders only.

UNIVERSITY OF
EDINBURGH

BACH

at ST CECILIA'S HALL.
SUNDAY, 4th June.

ALL TICKETS SOLD

Tickets for SATURDAY, 10th,
and SUNDAY, 11th June, still
available at
Edinburgh Bookshop.

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BACH

AT ST CECILIA'S HALL.

SATURDAY, 10 June, 8 p.m.

JOAN DICKSON,
Cello Suites.

COLIN KINGSLEY,
Fortepiano Music.

SUNDAY, 11 June, 8.30 p.m.
PETER WILLIAMS,
Harpsichord Partitas.

7 p.m.—Lecture by
COLIN KINGSLEY.

7.45 p.m.—Buffet refreshments.
10.30 p.m.—A Jazz Invention.

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Edinburgh Bookshop or at door.
Concerts, 60p. Buffet, 35p.
Jazz Invention, 35p.

First Concert, Saturday 27 May, 8 pm

PETER WILLIAMS *harpsichord*

Partita no. 1 in B flat, BWV 825

Praeludium
Allemande
Courante
Sarabande
Menuetten I and II
Gigue

Partita no. 4 in D, BWV 828

Ouverture (prelude and fugue)
Allemande
Courante
Aria
Sarabande
Menuett
Gigue

INTERVAL

Partita no. 6 in E minor, BWV 830

Toccata (prelude, fugue and postlude)
Allemande
Courante
Air
Sarabande
Tempo di gavotta
Gigue

Harpsichord by Pascal Taskin, 1764, *refait à Paris 1784*,
on loan from Mrs Gilbert Russell

Second Concert, Sunday 28 May, 8.30 pm

JENNIFER WARD CLARKE *cello*

COLIN KINGSLEY *fortepiano*

Cello Suite no. 1 in G, BWV 1007

Prélude
Allemande
Courante
Sarabande
Menuetten I and II
Gigue

Cello Suite no. 2 in D minor, BWV 1008

Prélude
Allemande
Courante
Sarabande
Menuetten I and II
Gigue

INTERVAL

Four duets for keyboard (from *Clavierübung III*, 1739)

F major A minor
E minor G major

Cello Suite no. 6 in D, BWV 1012

Prélude
Allemande
Courante
Sarabande
Gavottes I and II
Gigue

Fortepiano by Americus Backers, 1772

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Peter Williams

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JOAN DICKSON,
Cello Suites.

COLIN KINGSLEY,
Fortepiano Music.

SUNDAY, 11 June, 8.30 p.m.

PETER WILLIAMS,
Harpsichord Partitas.

7 p.m.—Lecture by
COLIN KINGSLEY.

7.45 p.m.—Buffet refreshments.

10.30 p.m.—A Jazz Invention.

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Third Concert, Sunday 4 June, 8.30 pm

JOHN HSU *viola da gamba*
PETER WILLIAMS *harpsichord*

LEONARD FRIEDMAN *viola*
PHILIP CLARK *viola*
PEGGIE SAMPSON *viola da gamba*
JOAN DICKSON *cello*
ALAN STEVENSON *double bass*

Sonata for viola da gamba in D, BWV 1028

Adagio
Allegro
Andante
Allegro

Sonata for viola da gamba in G minor, BWV 1029

Vivace
Adagio
Allegro

Brandenburg Concerto no. 6 in B flat, BWV 1051

Allegro
Adagio ma non tanto
Allegro

INTERVAL

Brandenburg Concerto no. 6 (repeat)

Sonata for viola da gamba in G, BWV 1027

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Fourth Concert, Saturday 10 June, 8 pm

JOAN DICKSON *cello*
COLIN KINGSLEY *fortepiano*

Cello Suite no. 3 in C, BWV 1009

Prélude
Allemande
Courante
Sarabande
Bourrées I and II
Gigue

Cello Suite no. 4 in E flat, BWV 1010

Prélude
Allemande
Courante
Sarabande
Bourrées I and II
Gigue

INTERVAL

Four preludes and fugues, for keyboard

F major (Book II, 48)
F minor (Book II, 48)
B major (Book II, 48)
C minor (Fantasia, BWV 906, and 3-part Ricercar from
Musical Offering)

Cello Suite no. 5 in C minor, BWV 1011

Prélude
Allemande
Courante
Sarabande
Gavottes I and II
Gigue

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PETER WILLIAMS,
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7 p.m.—Lecture by
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10.30 p.m.—A Jazz Invention.
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Fifth Concert, Sunday 11 June, 8.30 pm

PETER WILLIAMS *harpsichord*

Partita no. 5 in G, BWV 829

Praeambulum
Allemande
Courante
Sarabande
Tempo di menuetto
Passepied
Gigue

Partita no. 2 in C minor, BWV 826

Sinfonia (adagio, andante and fuga)
Allemande
Courante
Sarabande
Rondeau
Capriccio

INTERVAL

Partita no. 3 in A minor, BWV 827

Fantasia
Allemande
Courante
Sarabande
Burlesca
Scherzo
Gigue

Chromatic Fantasia and Fugue in D minor, BWV 903

Harpsichord by Jacob Kirckman, 1755

Sunday 11 June, 10.30 pm

a jazz invention

Late-night entertainment, with buffet

FRANK PANTRINI *tenor sax*

RIKKI FERNANDEZ *bass*

MORRIS PERT *drums*

RAYMOND MONELLE *piano*

LECTURES

Sunday 28 May at 7 pm

HANS GAL *J. S. Bach's cello suites*

Sunday 4 June at 7 pm

PEGGY SAMPSON *J. S. Bach's gamba music*
with Joan Dickson, *cello*

Sunday 11 June at 7 pm

COLIN KINGSLEY *J. S. Bach — a pianist?*

Buffet on the three Sundays at 7.45 pm approx.

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

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Sticking to Bach

BACH at St Cecilia's Hall, unlike the eclectic English Bach Festival, continues to be primarily concerned with Bach. Each year one or two specific areas of his output are surveyed, this year being the turn of his harpsichord partitas and his works for cello and viola da gamba. Maybe, in future, the scope of the concerts will be broadened, and this, if carefully planned, will be welcome; but just sticking to Bach is welcome, too, if the freshness of performance, of programme layout and general presentation, which has so far stamped these concerts, can be satisfactorily maintained.

This year's cycle got under way on Saturday with performances by Peter Williams of three of the harpsichord partitas, and continued last night with three of the solo cello suites played by Jennifer Ward Clarke. As usual the programmes the being interlarded with lectures (Hans Gal on the cello suites, Peggy Sampson on the gamba music, Colin Kingsley on the keyboard music), with buffet suppers and —an innovation—a late-night concert of jazzed Bach.

The fact that the concerts coincide this year with Scottish Opera's visit to the King's Theatre—usually they follow on from it—was presumably a miscalculation on the part of the organisers. But at least it will give Edinburgh's musical events during the coming fortnight an almost festive richness. Certainly, Saturday's partita recital whetted the appetite: the music, probably, inventively played, with due regard for repeated sections, which Dr Williams decorated with continual, captivating imagination—not only

by adding ornaments, scales, appoggiaturas, but by subtle changes of rhythm.

The way he seemed almost to feel himself into the prelude to the B flat major partita was very likeable—it implied that he was re-exploring a work he already knew well, and wanted us to share the exploration with him. Using a Taskin harpsichord from the Russell collection, he conveyed both the charm and grandeur of the larger partita in D major. So did Jennifer Ward Clarke in her performance the following evening of the D major and D minor cello suites: thoughtful, intelligent playing, though not without a sense of strain, especially in the taxing, high-lying D major work.

But strain, after all, should be a feature of the performance of music like this, which takes the instrument to its limits and which would lose some of its excitement if presented with soulless perfection. Miss Clarke's performances (she also played the G major suite) were not soulless and not perfect, and they gripped the attention. Nice, too, for the sake of variety, to hear four pieces from "Clavierbung III" played on an artepiano by Colin Kingsley with delightful regard for their zestful counterpoint.

A perfect setting for Bach

IT would be hard to imagine a more perfect setting for the chamber music of Bach than St Cecilia's Hall in Edinburgh. This is surely recognised by the fact that it has been packed on every occasion that I can think of, and in spite of poor ventilation, which must have been a trial to the performers as it was to the audience, last night's programme was memorable.

John Hsu has been to Edinburgh before and his performances on the viola da gamba of three sonatas, BWV 1028 in D, BWV 1029 in G minor, and BWV 1027 in G had that scholarly approach for which he is justly known. He and Peter Williams made a strong partnership, and it is one of the delights of St Cecilia's Hall that Dr Williams can have the choice of so many fine instruments, on this occasion the Kirckman harpsichord of 1755.

Sandwiched between these three sonatas and on either side of the interval came two performances of the Brandenburg Concerto No. 6 in B flat. Surely no music can better deserve two performances than this glorious masterpiece. Possibly for reasons of its instrumentation it is the least frequently heard of the six, but the contrapuntal interweaving is one of the marvels of music, with its warm dark colouring.

On this occasion given to two violas, two viola da gambas, cello and bass there were some discrepancies of style among the players, though this only tended to highlight the individuality of the parts.

Leonard Friedman, showing that he was every bit as adept on the viola as on the violin, was joined by Philip Clark, lately of the Edinburgh String Quartet, while John Hsu was partnered by Peggie Sampson, making one of her periodic returns to her native city, from Canada. The ensemble was completed by Joan Dickson and Alan Stevenson giving a wonderfully firm foundation to the music.

R. C.

Play Bach gloriously

A SERIES of concerts headed simply "Bach at St Cecilia's Hall," over the past two weeks, came gloriously to an end with the last two concerts on Saturday and Sunday. Colin Kingsley linked the two by talking before last night's concert under the provocative title "J. S. Bach—a pianist?" and by playing the previous night with Joan Dickson in three of the cello suites in which he accompanied on the fortepiano which he again used in his talk.

There was in fact nothing provocative in his erudite illustrated talk except the odd omission of the composer's Christian name when he referred to Sebastian Bach—as one might to Vaughan Williams or Rodney Bennett.

What did emerge from the juxtaposition of the fortepiano for the talk and the Kirckman harpsichord upon which Peter Williams played three partitas

in the concert which followed was this: Only a few years separated the date of manufacture of these instruments in the eighteenth century, but while the former was an early predecessor of our piano that sounded a little tired and dated the harpsichord was far more alive and vigorous than any grand piano for this music of Bach. Certainly under the hands of Dr Williams!

The partitas he played were No. 5 in G, BWV 829, No. 2 in C minor, BWV 826, and best of all, for me, the one in A minor, No. 3, BWV 827, with its false relations in the Fantasia and a particularly fine set of movements culminating in the Gigue. Dr Williams brought out the full exciting sound of his instrument in the last piece—the Chromatic Fantasia and Fugue in D minor, BWV 903. This was a magnificent display of virtuosity.

No composer can survive the

mutilations and transformations of present-day arrangements better than Bach, and come out of it triumphant—on the credit side witness the Swingle Singers successes. So it was perhaps an appropriate choice to end this short Bach Festival with a late-night entertainment called a Jazz Invention.

R. C.

Bach concerts

University of Edinburgh,
Faculty of Music,
Niddry Street,
May 29, 1972

Sir,—Your music critic states today that the fact that the Bach concerts coincide with Scottish Opera's visit to the King's Theatre, Edinburgh, was presumably a miscalculation on the part of the organisers.

The Faculty of Music would like to assure Mr Wilson that this was no miscalculation. The Bach series in late May/early June is a constant feature of university concert planning, and it was decided not to alter the dates although the Scottish Opera season in Edinburgh now falls later than it did when the Bach concerts were started some years ago. This calculated risk (as opposed to miscalculation) has been fully justified as ticket sales for all

Bach concerts are practically maximum.—I am etc.

Peter Williams, Director,
St Cecilia's Hall.

[Conrad Wilson writes:—In describing the timing of the concerts as a "miscalculation" I was not complaining—merely observing that the unexpected clash this year between Scottish Opera and the Bach series has made the present fortnight seem unusually festive. It is good to know that the "calculated risk" has been justified at the box office.]