



BACH
at
St Cecilia's
Hall
1974

Bach begins with Handel

By CONRAD WILSON

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spread over two evenings, of "The Art of Fugue," with the Goldberg Variations as a follow-up.

These come later, but last night a Handel trio sonata and two Handel cantatas were performed to remind us that Bach was not the only great composer of the period to write works in these forms. Nor was there much risk of mistaking Handel's "Agrippina condotta a morire" or "Tu fedel, tu costante?" with cantatas by Bach, for their style was operative in a way that Bach's seldom was.

Both were sung by Felicity Lott, with bright, steady tone, plenty of agility, and a nice appreciation of the contrasts of the music: high drama in the first cantata, amorous pique in the second. On the whole she adapted her voice pretty well to the hall's close acoustic, resisting the temptation to let rip in Agrippina's fierce cries for vengeance. The final short clenching recitative in this cantata, so eloquent that it made a closing aria unnecessary, was particularly effectively presented.

But so was the charming second cantata, and so were the expressive accompaniments by Christopher Field and Penny Harper (violins), Michael Tibbitt (cello) and David Kimbell (harpsichord). There was a fine Vivaldi-like vigour in their playing of the introduction to "Tu fedel," and they brought plenty of character to Handel's E major sonata, opus 2, No. 9, as well as to the C major trio sonata by Bach, culminating in a spirited account of the tail-chasing gigue.

First Concert, Sunday 26 May, 8 pm

FELICITY LOTT *soprano*
CHRISTOPHER FIELD *violin*
PENNY HARPER *violin*
MICHAEL TILMOUTH *cello*
DAVID KIMBELL *harpsichord*

Trio Sonatas and Cantatas

Sonata in E major, opus 2 no 9 (Handel)

Adagio
Allegro
Allegro (Andante)
Allegro

Cantata 'Agrippina condotta a morire' (Handel)

INTERVAL

Sonata in C major, BWV 1037 (attrib. J. S. Bach)

Adagio
Alla breve
Largo
Gigue (presto)

Cantata, 'Tu fedel, tu costante?' (Handel)

Harpsichord by R. Falkener (London), 1773

Second Concert, Saturday 1 June, 8.30 pm

QUARTETTO ESTERHAZY (AMSTERDAM)

Jaap Schröder *baroque violin, viola*
Alda Stuurrop *baroque violin*
Wiel Peeters *baroque viola*
Wouter Möller *baroque cello*
COLIN KINGSLEY *clavichord*

Art of Fugue, I (c. 1748/50)

Strings

Contrapunctus I (fugue à 4)
Contrapunctus III (fugue à 4, inverted subject)
Contrapunctus II (fugue à 4)
Contrapunctus IV (fugue à 4, inverted subject)
Contrapunctus XIIIa (fugue à 4, *rectus*)
Contrapunctus XIIIb (fugue à 4, *inversus*)
Contrapunctus XI (fugue à 4, broken subject)

INTERVAL

Clavichord

Contrapunctus IV (fugue à 4)
Contrapunctus XVI (canon at the tenth)
Contrapunctus XIV (canon at the octave)
Contrapunctus VIII (fugue à 3)

Strings

Contrapunctus XV (canon à 2, *per augmentationem in contrario motu*)
Contrapunctus XVI (canon à 2, at the third)
Contrapunctus IX (fugue à 4, at the twelfth)

Clavichord by J. A. Hass (Hamburg), 1764

Low pitch (a' = c. 415Hz)

Contrapunctus numbering as in Bärenreiter edition

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Third Concert, Sunday 2 June, 8 pm

QUARTETTO ESTERHAZY (AMSTERDAM)

Jaap Schröder *baroque violin, viola*
Alda Stuurop *baroque violin*
Wiel Peeters *baroque viola*
Wouter Möller *baroque cello*

COLIN KINGSLEY, MICHAEL TILMOUTH
harpsichords

Art of Fugue, 2 (c. 1748/50)

Contrapunctus I (fugue à 4)
Contrapunctus V (fugue à 4, inverted subject)
Contrapunctus VI (fugue à 4, *in stile francese*)
Contrapunctus VII (fugue à 4, *per augmentationem et diminutionem*)
Contrapunctus XIV (canon à 2, at the octave)
Contrapunctus XVII (canon à 2, at the fifth)
Contrapunctus X (fugue à 4, at the tenth)

INTERVAL

Contrapunctus XIIIa (fugue à 3, *rectus*)
Contrapunctus XIXa (alio modo, fuga à 2 Clav.)
Version for two harpsichords
Contrapunctus XIIIb (fugue à 3, *inversus*)
Contrapunctus XIXb (alio modo, fuga à 2 Clav.)
Version for two harpsichords
Contrapunctus XVIII (fugue à 4, four subjects)
Unfinished

Chorale, 'Wenn wir in höchsten Nöthen seyn', oder
'Vor deinen Thron tret' ich hiemit'

Harpsichords by J. A. Hass (Hamburg), 1763 and J. Kirkmann
(London), 1755
Low pitch (a' = c. 415Hz)

Fourth Concert, Saturday 8 June, 8.30 pm

NEW MUSIC GROUP OF SCOTLAND

directed by EDWARD HARPER
ROBERT BATEMAN *baritone*

Schönberg Centenary Concert

4 Songs opus 2

Erwartung (Dehmel)
Schenk mir deinen goldenen Kamm: Jesus bettelt (Dehmel)
Erhebung (Dehmel)
Waldsonne (Schlaf)

3 Songs from opus 3

No. 2 Die Aufgeregten (Keller)
No. 3 Warnung (Dehmel)
No. 5 Geübtes Herz (Keller)

Ballad opus 12 no. 2

Der verlorene Haufen (Klemperer)

Six Little Piano Pieces opus 19

INTERVAL

Serenade opus 24 for clarinet, bass clarinet, mandoline, guitar,
violin, viola, cello and baritone

March
Minuet
Variations
Sonnet 217 of Petrarch ('O könnt' ich je der Rach'
an ihr genesen')
Dance scene
Song without words
Finale

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Fifth Concert, Sunday 9 June, 8.30 pm

PETER WILLIAMS harpsichord

The Goldberg Variations (Clavierübung IV, c.1742)

Aria

- | | | |
|----|--|---|
| 1 | 2-part invention, one manual 3/4 (polonaise?) | D |
| 2 | 3-part invention, one manual 2/4 | A |
| 3 | Canon at the unison 12/8 | C |
| 4 | 3-part invention, one manual 3/8 (passepied?) | D |
| 5 | Two manuals 3/4 | A |
| 6 | Canon at the second 3/8 | C |
| 7 | 2-part invention 6/8 (siciliano?) | D |
| 8 | Two manuals 3/4 | A |
| 9 | Canon at the third 4/4 | C |
| 10 | Fughetta 2/2 (gavotte?) | D |
| 11 | Two manuals 12/16 | A |
| 12 | Canon at the fourth 3/4 (inverted canon) | C |
| 13 | Two manuals 3/4 (sarabande doublée?) | D |
| 14 | Two manuals 3/4 | A |
| 15 | Canon at the fifth 2/4 (inverted canon, G minor) | C |

INTERVAL

- | | | |
|----|---|---|
| 16 | Overture (introduction and fugue) | D |
| 17 | Two manuals 3/4 | A |
| 18 | Canon at the sixth 2/2 | C |
| 19 | 3-part invention 3/8 (minuet?) | D |
| 20 | Two manuals 3/4 | A |
| 21 | Canon at the seventh 4/4 (G minor) | C |
| 22 | 3-part invention, alla breve (gavotte?) | D |
| 23 | Two manuals 3/4 | A |
| 24 | Canon at the octave 9/8 | C |
| 25 | Two manuals 3/4 (G minor) | D |
| 26 | Two manuals 18/16 | A |
| 27 | Canon at the ninth 6/8 | C |
| 28 | Two manuals 3/4 | D |
| 29 | One or two manuals 3/4 | A |
| 30 | Quodlibet 4/4 | C |

Aria

D = dance A = arabesque C = canon

Harpsichord by P. Taskin (Paris), 1769

Low pitch (a' = c.415Hz)

Thursday 13 June, 10 pm

a jazz invention
Bach and others

Programme available at concert

FRANK PANTRINI SEXTET
RAYMOND MONELLE TRIO

LECTURES

Saturday 1 June at 7 pm
HANS GAL *The Art of Fugue*

Saturday 8 June at 7 pm
RITA MCALLISTER *Schönberg, composer and painter*

Sunday 9 June at 7 pm
PETER WILLIAMS *The Goldberg Variations*

Refreshments in the Laigh Room after
each lecture. Tickets 60p

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

ACKNOWLEDGEMENTS

Presented by the Faculty of Music, University of Edinburgh,
which acknowledges the financial assistance of the Scottish
Arts Council for the concert on 8 June

Refreshments by kind assistance of the Friends of St Cecilia's Hall

Harpsichord maintenance by John Barnes

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Both were sung by Felicity Lott, with bright, steady tone, plenty of agility, and a nice appreciation of the contrasts of the music: high drama in the first cantata, amorous pique in the second. On the whole she adapted her voice pretty well to the hall's close acoustic, resisting the temptation to let rip in Agrippina's fierce cries for vengeance. The final short clenching recitative in this cantata, so eloquent that it made a closing aria unnecessary, was particularly effectively presented.

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ART OF FUGUE

SPREADING "The Art of Fugue" over two evenings is a sensible idea, avoiding the risk of indigestion — both to performers and audience —

brought about by swallowing Bach's great chain of fugues and canons in a single gulp. Unfortunately, it meant on this occasion that the first evening, forming part of Edinburgh University's cycle of Bach at St Cecilia's Hall, clashed with the weekend of Scottish music at Stirling.

But if this was a pity, so was the fact that catching the performance halfway through meant missing one of the special features of this particular presentation — a running-order which grouped the livelier pieces on the first evening, so as to contrast them with the more reflective ones on the second. Even without such a contrast, however, the performance by the Quartetto Esterhazy last night was of

great interest, the four light-toned baroque instruments shaping the contrapuntal strands with a gentle, unhurried beauty and clarity.

As a realisation of Bach's abstract masterpiece, a performance by baroque string quartet is likely to be as appropriate as any. Certainly these fine Dutch players presented the music with exceptional sensitivity, and Colin Kingsley and Michael Tilmouth were heard to good effect in the alternating versions of two of the movements, played on two harpsichords.

The great final fugue was performed unfinished, as Bach left it — though the players resisted the temptation to let the quavers tail off dramatically into silence, preferring instead to end the music tidily with a chord. In the context of this very musical and unsensational performance, it seemed the right solution.

CONRAD WILSON.

CONFIDENCE IN SCHOENBERG

SINCE SCHOENBERG at St Cecilia's Hall is unlikely ever to have the public appeal of Bach there, it was bold of Edinburgh University to infiltrate the whole evening of his music into their current Bach series. Of course, a ready-made reason for doing so was supplied by the centenary of Schoenberg's birth, but that was no guarantee of audience support for a composer who (in spite of his importance) is still by many people more respected than loved.

Boldness, however, was rewarded by a good turn-out for the New Music Group of Scotland's concert on Saturday. The programme, a very interesting one, moved forward chronologically from the four songs of opus 2 — almost as honeyed as Richard Strauss — to the gruffer, spikier Serenade, opus 24, for instrumental septet and solo baritone. In between, there were the Six Little Piano Pieces, opus 19, a milestone in Schoenberg's output, aphoristic yet enormously eloquent.

Edward Harper played them with obvious appreciation of their qualities, treating each as a sketch drawn with strong, indelible strokes. As accom-

panist, he also caught the mood of the songs, of which the baritone, Robert Bateman, proved an intense and expressive exponent, even though his voice sounded sometimes under strain. Finally, Mr Harper presided over a performance of the Serenade which entered successfully into its atmosphere, especially in the haunting "Dance Scene" forming the fourth of the seven movements.

Then, last night, it was back to Bach, with Peter Williams giving one of his occasional performances of the Goldberg Variations to a packed and attentive house. As always, it was an inventive as well as vivacious and sympathetic account of the music, using the repeated sections (performed in full) to provide fresh rhythmic and decorative insights into each variation.

Sometimes the ideas seemed almost to tumble over each other as Dr Williams drew them from the keyboard; but if not all of them completely came off, this was a small price to pay for a performance that was consistently alive and creative, not just a routine statement of the notes. The inclu-

sion of the repeats, too, meant that the third and biggest of the G minor variations — usually cut to half its size — made its full emotional impact, though it was not only the quality of the music but also the quality of the performer which made it on this occasion so affecting an experience.

CONRAD WILSON

Concerts

UNIVERSITY OF EDINBURGH
BACH
at ST CECILIA'S HALL
SUNDAY, 26 MAY, 8 p.m.
Trio Sonatas and
Handel Cantatas
FELICITY LOIT
ENSEMBLE directed by
David Kimbell
Tickets from Edinburgh Bookshop
or at the door
Concert 65p

Concerts

UNIVERSITY OF EDINBURGH
BACH
at ST CECILIA'S HALL
SATURDAY, 1 JUNE, 8.30 p.m.
Art of Fugue I
Quartetto Esterhazy (Amsterdam)
Colin Kingsley, clavichord
SUNDAY, 2 JUNE, 8 p.m.
Art of Fugue II
Quartetto Esterhazy (Amsterdam)
with Colin Kingsley and
Michael Tilmouth, harpsichords
7 p.m. lecture on 1 June
by HANS GAL
"THE ART OF FUGUE"
7.45 Light Refreshments
Tickets from Edinburgh Bookshop
or at the door
Concert 65p
Light Refreshments 60p

Concerts

UNIVERSITY OF EDINBURGH
BACH
at ST CECILIA'S HALL,
THURSDAY, 13th JUNE
at 10 p.m.
A JAZZ INVENTION
FRANK PANTRINI SEXTET
RAYMOND MONELLE TRIO
Tickets (50p) from Edinburgh
Bookshop or at the door.

8 June 1974

Concerts

UNIVERSITY OF EDINBURGH
BACH
at ST CECILIA'S HALL
SATURDAY, 8 JUNE, 8.30 p.m.
Schoenberg Centenary
Concert
New Music Group of Scotland
directed by Edward Harper
SUNDAY, 9 JUNE, 8.30 p.m.
Goldberg Variations
Peter Williams
7 p.m. lecture on 8 June
by RITA McALLISTER
"EARLY SCHOENBERG"
7.45 Light Refreshments
7 p.m. lecture on 9 June
by PETER WILLIAMS
"GOLDBERG VARIATIONS"
7.45 Light Refreshments
Tickets from Edinburgh
Bookshop or at the door
Concert 65p
Light Refreshments 60p

UNIVERSITY OF EDINBURGH

B A C H

at

ST CECILIA'S HALL

Thursday 13 June 1974

A JAZZ INVENTION

Mr Bach and Mr Frank

THE FRANK PANTRINI SEXTET

Frank Pantrini (tenor sax)
Johnnie Goldie (trumpet and flugelhorn)
Eddie Richmond (piano)
Iain McHaffie (guitar)
Rikky Fernandez (bass)
Bill Lothian (drums)

THE RAYMOND MONELLE TRIO

Raymond Monelle (piano)
Michael Bond (bass)
Andrew Shivas (drums)

1. Up, over and out
2. Cyclops
3. Bach - French Suite no IV in E flat
Allemande
Courante
Sarabande
Gavotte
Air
Gigue
4. Streakin'
5. Bach - Three part inventions
No 9 in F minor
No 10 in G
6. "T" for II
7. Vivaldi-Bach - Concerto in A minor
Allegro
Adagio
Allegro
8. Little Sunflower
9. Break City

The Frank Pantrini Sextet

The Frank Pantrini Sextet

The Raymond Monelle Trio

The Frank Pantrini Sextet

The Raymond Monelle Trio

The Frank Pantrini Sextet

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