



BACH
at
St Cecilia's
Hall
1978

LECTURES

admission free

Saturday 20 May at 7 pm

HANS GAL

Piano transcriptions of Bach

Sunday 21 May at 8 pm in the *Reid Concert Hall*

PETER WILLIAMS

The new organ in the Reid Concert Hall

Saturday 27 May at 10 pm (after the recital)

Informal discussion with WOUTER MOLLER of questions arising from the performance of the Cello Suites on authentic instruments.

Sunday 11 June at 7 pm

PETER WILLIAMS

The Goldberg Variations

Light refreshments in the Laigh Room after the lectures on Saturday 20 May and Sunday 11 June.

Tickets £1.

'Reserved' notices will be available for those attending a lecture to reserve their seats for the recital.

Tuesday 13 June, 8 pm

A JAZZ INVENTION

by the RAYMOND MONELLE TRIO

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.

Harpsichord maintenance by John Barnes and Grant O'Brien.

Interval refreshments by kind assistance of The Friends of St Cecilia's Hall.

'Bach at St Cecilia's 1979' will include a complete performance of Michael Tilmouth's new edition of Purcell's Trio Sonatas (two concerts led by Jaap Schröder) and a recital by Gerald Hendrie.

First Concert, Saturday 20 May, 8 pm

PETER EVANS *piano*

Transcriptions for piano of music by J. S. Bach

Chaconne in D minor (for left hand) *Brahms*

Bourrée from the Partita in B minor for solo violin *Saint-Saëns*

Andante from the Sonata in A minor for solo violin *Saint-Saëns*

French Suite no. 6 in E major (original text)

Allemande

Courante

Sarabande

Gavotte

Polonaise

Bourrée

Menuett

Gigue

Chorale prelude, 'Ich ruf zu dir' (*Orgelbüchlein*) *Busoni*

INTERVAL

Prelude from Cantata no. 29, 'Wir danken dir, Gott' *Siloti*

Chorale preludes

Herzlich thut mich verlangen *William Walton*

Der Tag, der ist so freundenreich *Constant Lambert*

Meine Seele erhebt den Herrn (*Magnificat*) *John Ireland*

Chaconne in D minor *Busoni*

Second Concert, Sunday 21 May, 8 pm

Reid Concert Hall

DAVID LUMSDEN *organ*

Inaugural Concert on the new Organ

Fantasia for a Double Organ *Gibbons*

Voluntary in D minor for a Double Organ *Purcell*

Voluntary in A minor opus VI no. 1 *Stanley*

Kyrie from Messe des Parroisses *Couperin*

Plein jeu (pédale en taille)

Fugue sur les anches

Récit de Cromorne

Dialogue sur la Trompette et le Cromorne

Plein jeu

Toccata alla passacaglia *Humphrey Searle*

Hommage to Pérotin *Myron Roberts*

Pastorale in F major, BWV 590 *J. S. Bach*

Pastorale

(Moderato)

(Andante)

Fugue

Prelude and Fugue in B minor, BWV 544 *J. S. Bach*

Specification of the organ in the Reid Concert Hall

Jürgen Ahrend (Leer, Ostfriesland), 1977-8

Hauptwerk (Great Organ)

Prestant 8

Hohlflöte 8

Oktave 4

Spitzflöte 4

Nasat $2\frac{2}{3}$

Oktave 2

Mixtur IV-V

Trompete 8

Pedal

Subbass 16

Oktave 8

Oktave 4

Posaune (wood) 16

Trompete 8

Rückpositiv (Chair Organ)

Prestant 4

Gedackt 8

Rohrflöte 4

Waldflöte 2

Quinte $1\frac{1}{3}$

Sesquialtera (from g) 11

Scharf IV

Dulzian 8

Compass C-f'-f'''

Tremulant

Pitch a' = 440

Unequal temperament

Pedal coupler 1/P

Manual shove-coupler

Illustrations played during the prefatory talk:

1. *Hauptwerk* Prestant 8, then *Rückpositiv* Prestant 4.
2. *Hauptwerk* flutes, then *Rückpositiv* flutes.
3. *Hauptwerk* Trompete, *Rückpositiv* Dulzian, *Pedal* Trompete.
4. *Rückpositiv* Sesquialtera, Gedackt, Rohrflöte, *Hauptwerk* Hohlflöte 8, *Pedal* Subbass.

Third Concert, Saturday 27 May, 8 pm

WOUTER MOLLER *baroque cello and violoncello piccolo*

COLIN KINGSLEY *clavichord*

Suite for solo cello in G major, BWV 1007

Prélude
Allemande
Courante
Sarabande
Menuett 1 & 2
Gigue

Three-part Inventions for clavichord

1 (C) 2 (C minor) 10 (G)

Suite for solo cello in D minor, BWV 1008

Prélude
Allemande
Courante
Sarabande
Menuett 1 & 2
Gigue

INTERVAL

Three-part Inventions for clavichord

13 (A minor) 12 (A) 7 (E minor) 6 (E) 15 (B minor)

Suite for violoncello piccolo in D major ('Cello Suite no. 6'),

BWV 1012

Prélude
Allemande
Courante
Sarabande
Gavotte 1 & 2
Gigue

Low pitch (c' = 415 Hz)

Violoncello by Joannes Franciscus Celoniatus, Torino 1742

Violoncello piccolo by Joseph Gagliano, Napoli 1783

Clavichord by J. A. Hass, Hamburg 1763

Fourth Concert, Sunday 28 May, 8 pm

Fiftieth concert in the series 'Bach at St Cecilia's'

WOUTER MOLLER *baroque cello*

COLIN KINGSLEY *clavichord*

Suite for solo cello in C major, BWV 1009

Prélude
Allemande
Courante
Sarabande
Bourrée 1 & 2
Gigue

Three-part Inventions for clavichord

3 (D) 11 (G minor) 5 (E flat)

Suite for solo cello in E flat major, BWV 1010

Prélude
Allemande
Courante
Sarabande
Bourrée 1 & 2
Gigue

INTERVAL

Three-part Inventions for clavichord

8 (F) 4 (D minor) 14 (B flat) 9 (F minor)

Suite for solo cello *scordatura* in C minor, BWV 1011

Prélude
Allemande
Courante
Sarabande
Gavotte 1 & 2
Gigue

Low pitch (c' = 415 Hz)

Violoncello by Joannes Franciscus Celoniatus, Torino 1742

Clavichord by J. A. Hass, Hamburg 1763

Fifth Concert, Saturday 3 June, 8 pm

ST CECILIA SINGERS
Directed by HERRICK BUNNEY

NIGEL WAUGH *baritone*
ANDREW DEAN *harpsichord*
PATRICIA HAIR *cello*
BOYD POMEROY *double bass*

Solo cantata 'Amore traditore', BWV 203 *J. S. Bach*
Aria—recitative—Aria

Stabat mater dolorosa (à 10) *Domenico Scarlatti*

INTERVAL

Mass for double choir *Frank Martin*

'Parvuli ejus ducti sunt' from
Première Leçon de Tenébres, for baritone *François Couperin*

Trois Chansons de Charles d'Orleans *Claude Debussy*

Sixth Concert, Sunday 4 June 8 pm

NIGEL NORTH *baroque lute*

LUCY CAROLAN *harpsichord*

Suite for solo lute in G minor, BWV 995
(transcription of Suite for Cello, BWV 1011)

Prelude
Allemande
Courante
Sarabande
Gavotte 1 & 2
Gigue

Fantasia in C minor for harpsichord, BWV 906

Prelude, Fuga and Allegro in E flat major, BWV 998

INTERVAL

Capriccio on the Departure of a beloved Brother, BWV 992
Arioso—Andante—Adagissimo—Aria di Postiglione—
Fuga all'imitazione della cornetta di Postiglione

Adagio and Fugue in G minor, BWV 1000
(transcription from Sonata for Violin, BWV 1001)

Sonata in A minor
(transcription of Sonata for Violin, BWV 1003)

Grave
Fuga
Andante
Allegro

Lute: 13-course lute (D minor tuning), by Martin Bowers 1977,
after Joachim Tielke, Hamburg 1695

Seventh Concert, Saturday 10 June, 8 pm

KENNETH LEIGHTON *harpsichord*
PETER WILLIAMS *harpsichord*

Two early pieces

Toccata ex tono primo (c1650) *Michelangelo Rossi*
Jüdentanz (c1520) *Hans Neusiedler*

Harpsichord transcriptions

Mikrokosmos 6
Diary of a fly; Bulgarian dances nos. 5 and 3 *Bela Bartók*
Ludus tonalis
Fuga quinta; Interludium; Fuga sesta *Paul Hindemith*
Prelude and Fugue in C *Dmitri Shostakovich*

Improvisations *De Profundis* opus 76 *Kenneth Leighton*
(first performance)

Completed in 1977 this work is a set of continuous variations on a tune announced initially 'in the depths' of the harpsichord. It tries to use for the most part the lyrical and contrapuntal potentialities of the harpsichord and is meant to be played on an instrument of eighteenth-century design.

The various sections may be briefly described as: (1) a slow and extended melodic development of the theme; (2) a fast and more percussive treatment of the material; (3) a presto section for four foot only, ironical but still menacing; (4) a more extended central section culminating in a cadenza-like passage and a return of the opening (at this point the chorale *Nun danket* appears but with misgivings); (5) a fugue on the main theme leading to a build-up of the opening chords; (6) a five-part polytonal canon on *Nun danket*.

The work as a whole strives after a point of equilibrium amid the turmoil of experience. K.L.

INTERVAL

Six Absences *Hans Werner Henze*

Continuum *György Ligeti*

Two Canons for two harpsichords (*The Art of Fugue*) *J. S. Bach*

Six-part Ricercare (*The Musical Offering*) *J. S. Bach*

Harpsichords: two Hubbard-Davies harpsichords at modern pitch

Eighth Concert, Sunday 11 June, 8 pm

PETER WILLIAMS *harpsichord*

The Goldberg Variations (*Clavierübung IV*, c1742)

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 (gigue) | 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 | Ouverture (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), 1763/84
Low pitch (a' = c415 Hz)