

University of Edinburgh
RUSSELL COLLECTION
of
**HARPSICHORDS
& CLAVICHORDS**

Director: Peter Williams
Curators: John Barnes, Grant O'Brien



TECHNICAL PLANS

Full scale plans of instruments in the
Collection (six currently available, others
in preparation)
Drawn by: Grant O'Brien, Dick Loucks
Ted Turner

ILLUSTRATIVE MATERIAL

more than two hundred
Postcards, Photographs & Slides

RECORDINGS

Music of Bach, Bull & Mozart played on
instruments in the Collection
by Peter Williams & Lucy Carolan
(two records, two cassettes)

**GUIDE
and
ILLUSTRATED CATALOGUE**

For more details and free lists, please write to:
Publications Officer, St Cecilia's Hall,
Cowgate, Edinburgh, EH1 1LJ Scotland, U.K.



BACH

at

**St Cecilia's
Hall**

1983

LECTURES

admission free

Saturday 14 May at 7 pm

JOHN BARNES

The newly restored piano by Thomas Loud

The talk will include a performance of Beethoven's Variations for Piano Duet on 'Ich denke dein', played by Stephanie Hughes and Virginia Strawson.

Sunday 29 May at 8 pm

JOHN HSU

(see programme for Fourth Concert)

Saturday 4 June at 7 pm

MICHAEL TILMOUTH

The partitas of Bach

Refreshments in the Laigh Room after the talks on May 14 and June 4.
Tickets £1.50.

Coffee will be served in the Laigh Room during the interval of each concert.

ACKNOWLEDGEMENTS

Presented by the Faculty of Music, University of Edinburgh.

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

Harpsichord restoration by John Barnes and Grant O'Brien.

The concerts on 15, 28 and 29 May are subsidised by the Scottish Arts Council.

First Concert, Saturday May 14, 8 pm

COLIN KINGSLEY *piano*

Music by *Ludwig van Beethoven*

Sonata in B flat, Op.22

Allegro con brio

Adagio con molto espressione

Menuetto

Rondo (allegretto)

Sonata in F sharp, Op.78

Adagio cantabile — Allegro ma non troppo

Allegro vivace

Fantasia in B flat, Op.77

INTERVAL

Andante favori in F

(originally intended as second movement for the Waldstein Sonata)

Sonata in C, Op.53 'Waldstein'

Allegro con brio

Introduzione (adagio molto) — Rondo (allegretto moderato)

Piano by Thomas Loud 1815, acquired for the Russell Collection with the aid of the National Museums Purchase Fund and the Fund of the Friends of St. Cecilia's Hall, 1979; restored by John Barnes and inaugurated at this recital.

Second Concert, Sunday May 15, 8 pm

KENNETH LEIGHTON *harpsichord* CHRISTOPHER JAMES *violin*
PETER WILLIAMS *harpsichord* VIRGINIA STRAWSON *violin*
ANNE EVANS *flute* RUTH HARDWICK *viola*
DAPHNE GODSON *violin* JULIA WOOD *cello*
HILARY FORBES *violin/viola* WILLIAM SCHOFIELD *cello*
JILL MELDRUM *violin* FIONA DONALDSON *double bass*
EDWARD HARPER *conductor*

J.S. Bach

Concerto in E major for Harpsichord and Strings BWV 1053

(Allegro)
Siciliano
Allegro

Kenneth Leighton

Concerto for Harpsichord, Flute (or Recorder) and Strings Op.88
(*Scottish première*)

Largo Sostenuto – Allegro molto – Lento
Scherzo – Presto e precipitoso
Elegy – Adagio e sostenuto

This work was composed during the second half of 1982 in response to a commission from Alan Cuckston, John Turner and the Northern Chamber Orchestra of Manchester. The first performances were given by these artists in February of this year.

The harpsichord is an intense and lyrical instrument and it is mostly these qualities which are exploited here.

The first movement opens with a solemn motive (marked "Fiero") which returns at various points and also at the end of the whole work. It is in fact the unifying factor both melodically and harmonically. Only in the short Scherzo is no reference made to it.

Structurally the piece is closely knit but elaboration and improvisation are in the nature of the harpsichord and both first movement and Elegy lead at climactic points to cadenza-like paragraphs. The music is mainly extrovert and optimistic until the final movement which perhaps contains the main emotional weight of the work. K.L.

INTERVAL

J.S. Bach

Sonata for Flute Solo in A minor BWV 1013

Allemande
Corrente
Sarabande
Bourrée anglaise

J.S. Bach

Concerto in C minor for Two Harpsichords and Strings BWV 1060

Allegro
Adagio
Allegro

Third Concert, Saturday May 28, 8 pm

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

DAVID BLACKWELL *organ*

Music by *Johann Sebastian Bach*

Sonata in D major for Viola da gamba and Harpsichord BWV 1028

Adagio-Allegro
Andante
Allegro

Sonata in G major for Viola da gamba and Harpsichord BWV 1027

Adagio-Allegro ma non tanto
Andante
Allegro moderato

INTERVAL

Aria variata alla maniera italiana BWV 989

Air and 10 variations in A minor for keyboard

Sonata in G minor for Viola da gamba and Harpsichord BWV 1029

Vivace
Adagio
Allegro

For instruments, see next programme
Chamber organ, English c1690

Fourth Concert, Sunday May 29, 8 pm

JOHN HSU *viola da gamba*

PETER WILLIAMS *harpsichord*

An evening devoted to the music for gamba of *Marin Marais* (1656–1728), gamba virtuoso at the courts of Louis XIV and XV.

LECTURE-DEMONSTRATION by John Hsu, 'French baroque musical Rhetoric as seen through French baroque viol technique'.

INTERVAL

Music from *Première Livre de Pièces de Viole* (Paris, 1686–9) of *Marin Marais*.

Suite No.4 in A major

Prélude

Allemande and Double

Courante

Sarabande

Gigue

Sujet avec 20 couplets

Fantaisie in B minor

Viola da gamba by Kazuya Sato, Chiba (Japan, 1976); kindly loaned to John Hsu for this visit, by Julie Anne Sadie.

Harpsichord by Goermans-Taskin (Paris, 1764, 1783) from the Russell Collection, restored by Grant O'Brien.

Fifth Concert, Saturday June 4, 8 pm

PETER WILLIAMS *harpsichord*

Keyboard-Practice, consisting of Preludes, Allemandes, Courantes, Sarabandes, Giges, Minuets and other Galanteries; prepared for the recreation of the souls of music-lovers by *Johann Sebastian Bach* ... Opus 1. Published by the Composer, 1731.

Partita No.5 in G major BWV 829

Praeambulum

Allemande

Courante

Sarabande

Tempo di menuetto

Passepied

Gigue

Partita No.3 in A minor BWV 827

Fantasia

Allemande

Courante

Sarabande

Burlesca

Scherzo

Gigue

INTERVAL

Partita No.4 in D major BWV 828

Ouverture (prelude and fugue)

Allemande

Courante

Aria

Sarabande

Menuetto

Gigue

Harpsichords by Ruckers (rebuilt in the 18th-century) and by Taskin (Paris, 1769), restored by John Barnes.