

Fourth Concert, Sunday 15 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

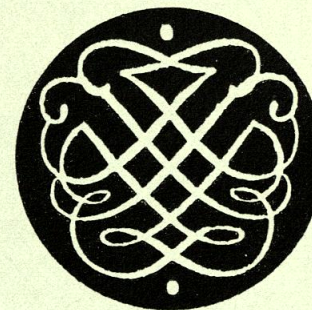
- |                                            |   |
|--------------------------------------------|---|
| 16 Ouverture (introduction and fugue)      | D |
| 17 Two manuals 3/4                         | A |
| 18 Canon at the sixth 2/2                  | C |
| 19 3-part invention 3/8 (minuet?)          | 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 = c415Hz)

*Printed by the University of Edinburgh*



BACH

at  
St Cecilia's  
Hall

1986

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## ACKNOWLEDGEMENTS

Presented by the Faculty of Music, University of Edinburgh

Harpsichord maintenance by Grant O'Brien and John Raymond

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

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First Concert, Saturday 31 May, 8 pm

## SCOTTISH EARLY MUSIC CONSORT

Lorna Anderson *soprano*  
Jane Watts *baroque violin*  
Marjorie Rycroft *baroque cello, viola da gamba*  
Christopher Field *baroque violin*  
Carolyn Sparey-Gillies *baroque violin, viola*  
John Kitchen *harpsichord*

Programme devised and directed by Marjorie Rycroft

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Harpsichord Concerto in g minor BWV 1058 Bach (1685–1750)  
(Allegro)  
Andante  
Allegro assai

Trio Sonata in D major Op 1 No 6 RV 62 Vivaldi (1678–1741)  
*Preludio* Grave  
*Corrente* Allegro  
Adagio  
*Allemanda* Allegro

Cantata – *Vengo à voi luci adorate* RV 682 Vivaldi

### *Aria*

Vengo à voi luci adorate  
Per dar tregua à tante pene  
E ritorno à adorarvi.  
Io ritorno luci adorate  
Ad adorarvi.  
Benche siate tanto ingrate  
Care luci del mio bene  
Io lasciar non vo' d'amarvi.

I come to you, beloved eyes  
in order to give respite to so many pains.  
And I return to adore you.  
I return, beloved eyes,  
to adore you.  
Although you are so unconcerned,  
dear eyes, about my welfare,  
I will not stop loving you.

### *Recitative*

Portando in sen l'ardor,  
che m'accendeste un giorno  
idolatra fedel à voi ritorno.  
Mà se foste pietoso  
ristoro voi non date al mio gran foco

Carrying in my heart the love  
which one day you kindled in me,  
idolatress, I return faithfully to you.  
But, should you be merciful,  
having given no relief to my great  
passion,  
grant me at least death,  
for it is too unbearable  
to live like a martyr in the fire  
and to be unable to die.

datemi almen la morte  
perche troppo insoffribile  
martire viver nel foco  
è non poter morire.

### *Aria*

Sempre penare senza speranza  
È un gran tormento occhi tiranni.  
Ne val sperare dalla costanza  
Un sol momento in tanti affani.

Always to suffer without hope  
is a great torment, tyrannical eyes.  
Nor is it worth continuing to hope  
for a single moment in so many  
troubles.

Sonata in A major for violin and harpsichord BWV 1015 Bach

Allegro  
Andante un poco  
Presto

### INTERVAL

Sonata in G major  
for viola da gamba and harpsichord BWV 1027 Bach

Adagio  
Allegro ma non tanto  
Andante  
Allegro moderato

Cantata – *Lungi dal vago volto* RV 680 Vivaldi

### *Recitative*

Lungi dal vago volto  
della mia bella Elvira  
viver non posso.  
Oh Dio! e pur crudo  
destin per mio tormento  
or mi condanna à pascolar l'armento,  
mà qual da lunghi ammira  
non distinta beltade  
il guardo mio Pastorella che viene?  
Temo d'errar, mi perdo  
corro, ivi fermo rido,  
e sospiro ad un ardo,  
gelo contento, e tormentato:  
si sembra alla divisa  
non mi par al semblante  
deh per pietade amor amico cielo  
sciogli dal mio bel sol  
la nube il velo

I am unable to live  
far from the charming face  
of my beautiful Elvira.  
Oh God! and yet crude  
destiny for my torment  
now condemns me to graze the flock;  
But who is she whom I admire from afar,  
the indistinct beauty of  
the approaching shepherdess?  
I fear I am mistaken, I lose myself,  
I run, I stop, I laugh,  
I sigh, I burn,  
I freeze, happy and tormented.  
Yes, by her dress it is she,  
but by her face it is not.  
Pray have pity, lovely, friendly sky,  
and remove from my beautiful sun  
the cloud, the veil.

### *Aria*

Augelletti voi col canto  
Queste selve impretiosite.  
Ed io posso sol col pianto  
Consolare il mio dolor.  
Fate voi che dolce incanto  
Con amor ò con pietade e  
Chiami al bosco il mio tesor.

Little birds, with your song  
you enrich these woods.  
And only with tears am I able  
to console my grief.  
Create that sweet enchantment  
with love or with pity and  
call my treasure to the forest.

### *Recitative*

Allegrezza mio core  
ch'al fin giunse alla meta  
l' avida mia pupilla  
ti riconosco ò bella  
ti riveggio mio bene  
l'abbraccio Pastorella.  
Perdona ò cara  
à miei sospesi affetti  
perche errante Pastor  
veder non suole  
tra queste ombrose frondi  
aperto il sole.

Be joyful, my heart,  
for at last my eager  
eyes have reached their goal.  
I recognise you, oh beauty;  
I see you again, my beloved;  
I embrace the shepherdess.  
Forgive, oh dearest,  
my uncertain affections,  
but the wandering shepherd  
is not accustomed to seeing  
through these shadowy leaves  
to the bright sunlight.

### *Aria*

Mi stringerai sì, sì,  
Non partirai più nò.  
bella ti rapirò  
Se il cor non cede.  
Avvinto al tuo bel sen  
Ti giuro amato ben  
Che mai ti mancherò  
D'amor, e fede.

Yes, yes you will embrace me.  
No, you will never leave again.  
I will carry you off, beautiful one,  
if your heart does not surrender.  
Bound to your lovely bosom  
I swear to you, beloved,  
that I will never fail you  
in love and fidelity.

Harpsichord Concerto in A major BWV 1055 Bach

Allegro  
Larghetto  
Allegro ma non tanto

Second Concert, Friday 6 June, 8 pm

A Jazz Invention

THE RAYMOND MONELLE TRIO

RAYMOND MONELLE *piano*

FRANCIS COWAN *bass*

MIKE TRAVIS *drums*

with

GORDON CRUICKSHANK *flute*

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Third Concert, Sunday 8 June, 8 pm

COLIN KINGSLEY *fortepiano*

ALEX WEAVER *soprano*

Canzonets

J. Haydn

The Mermaid's Song  
Shepherd's Song  
She never told her love

Sonata in A major HOB/XVI 16

J. Haydn

Allegro  
Minuetto  
Presto

Lieder:

Mozart

Das Veilchen  
An Chlöe  
Wiegenlied

Sonata in C minor HOB/XVI 20

J. Haydn

Allegro moderato  
Andante  
Allegro

INTERVAL

LUCY COWAN *baroque violin and voice*

FRANCIS COWAN *lute, archlute and Renaissance guitar*

Songs and dances from Adrian Le Roi Guitar collection pub. 1551

Lute solos from Robert Ballard collection 1610

Suite for unaccompanied violin

Johann Paul v. Westhoff

Allemande  
Courante  
Sarabande  
Gigue

Serenata from "Hortus Chelicus" 1688  
for solo violin with continuo

Johann Jakob Walther

Choro di violini  
Organo tremulante  
Chitarrino  
Piva  
Due trombe & timpani  
Lira Tedesca  
Harpa smorzata

Four songs with self-accompanying violin

Gustav Holst

Jesu sweet  
My soul hath naught but fire and ice  
I sing of a maiden  
My leman

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PETER WILLIAMS *harpsichord*

*The Goldberg Variations (Clavierübung IV, c1742)*

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