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Upcoming Concerts

Studio Jazz Ensemble; May 30, 8:00 PM, Meany Theater

Young Composers; May 31, 8:00 PM, Brechemin Auditorium

University Chorale with Fathers and Friends; June 1, 8:00 PM, Meany Theater

Opera Scenes Workshop; June 5, 8:00 PM, Meany Studio Theater



School
of
Music

University
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Washington

The School of Music
presents the 109th program of the 1989-90 season

Faculty Recital

F32

~~1990~~

1990

5-29

Court Music of the Baroque

8
Tuesday, May 29, 1990, 8 PM
~~Brechemin Auditorium~~
Meany Theater

DAT
ID

Program

- ② Sonata à 3 (4:58) HEINRICH IGNAZ FRANZ BIBER (1644 - 1704)

Biber was a Bohemian composer and violin virtuoso, who was Kapellmeister at the court in Salzburg. His Sonata for two violins, gamba, and continuo is a through-composed sonata with alternating fast and slow movements.

- ③ La Sonnerie de Sainte Geneviève (7:37) MARIN MARAIS (1656 - 1728)
du Mont à Paris

Marais was one of the most famous viol players and teachers of his time. He was born in Paris and spent most of his life at the court in Versailles in the service of Louis XIV and Louis XV. The Sonnerie is an exquisite example of programme music: the ostinato bass imitates the bells of the Church of Saint Geneviève, while the violin and the viol play their improvisatory lines over it.

- ④ Suite XIII (12:00) LOUIS COUPERIN (ca. 1626 - 1661)

Prélude
Allemande
Courante
Sarabande
Chaconne
Gigue

Louis Couperin was the uncle of François Couperin "le Grand" and a pupil of the famous clavecin composer Jacques Chambonnières. His teacher introduced him in Paris and at court, and in 1653 he received the organist position at St. Gervais and later became organist at the Chapel Royal. His prolific harpsichord output includes 14 unmeasured preludes and over a hundred dances as well as "doubles" to dances by other composers. His arrangement of his suites by key parallels that of his contemporary, Froberger. They begin with an unmeasured prelude

followed by a courante, sarabande, and gigue as well as other dances such as chaconnes, branles, and gaillardes.

- ⑤ Tombeau de Monsieur Lully (2:16) JEAN-FÈRY REBEL (1666 - 1747)

Rebel was a violinist in the "Vingt-quatre violons du Roi" and chamber composer at the court in Versailles. He wrote mainly ballet music, as well as sonatas for one and two violins with continuo. The "Tombeau" was much used by French composers of the 17th and 18th centuries to express their grief over the passing of a teacher or friend and to honor the deceased's achievements.

— *Intermission* —

- ⑥ Sonata for violin and continuo (8:26) HEINRICH IGNAZ FRANZ BIBER

Preludium
Aria

This is one of the fifteen Mystery or Rosary sonatas, composed for violin in scordatura tuning. They are written to represent biblical incidents, each of which is illustrated in the autograph by a picture. After a rich and free *Preludium* the *Aria* is a set of variations on an ostinato bass.

⑦ **Sonata V for unaccompanied viol** (10:30). JOHANNES SCHENK (1660 - 1712)

Adagio
Aria
Gavotta
Adagio
Giga

Born in Amsterdam, Schenk became one of the leading viol virtuosi in Northern Europe. He served at the court in Düsseldorf. Most of his music is for viol and is found in collections with eloquent names like "Nymphs of the Rhine" and "Echo of the Danube."

⑧ **Pièce en Concert** (9:30) JEAN PHILIPPE RAMEAU (1683 - 1764)

La Coulicam
La Livri
Le Vézinet

In his directions to the performers Rameau gives various options: the concerts can be played on harpsichord alone, or with the accompaniment of one or two violins, viola da gamba, or flute. We have chosen a rather rich combination of two violins and viol. Rameau was appointed royal chamber music composer in 1745; several of his works had their premieres at court theaters.

The Artists

Carole Terry is known to northwest audiences as a multi-faceted keyboard performer. She began her organ study at age eleven and harpsichord as an undergraduate music student. As a soloist and chamber music recitalist she has played and recorded both baroque and 20th-century music and has performed throughout the United States and Europe. Her recent research and performance interests have been the organ music of Johannes Brahms which she recently recorded for the Musical Heritage Society. (forthcoming).

Last summer she was a guest artist at the San Anselmo Organ Festival and gave the opening night concert. Next year she will be a featured recitalist at the Regional American Guild of Organists Convention in Tacoma. She will also return to Europe for performances in Holland, Germany, and Iceland. United States concerts will include Rockefeller in Chicago, Duke University, and others.

Margriet Tindemans is an internationally acclaimed specialist on early bowed instruments. Born in Holland, she won the Prix d'Excellence at the Royal Conservatory in Brussels as a student of Wieland Kuyken. As a soloist and as a member of numerous ensembles she has toured all over the world; she appears on numerous records on the Erato, Harmonia Mundi, Accent, Classical Masters, Barcelona, and Wild Boar labels. Ms. Tindemans directs the group Medieval Strings, an ensemble that specializes in the improvised repertory of medieval music. She is the director of the UW Collegium Musicum and also performs and produces concerts of new music for early instruments.

Linda Melsted is one of the Northwest's busiest freelancers on both baroque and modern violins. Her teachers have included Denes Zsigmondy and Sylvia Marcovici, and, on the baroque violin, Marilyn McDonald and Michael Sand. She is a graduate of the University of Washington. Ms. Melsted has been a soloist with the Portland Baroque Orchestra and Ton Koopman, and is a member of Nicholas McGegan's Philharmonia Baroque Orchestra in San Francisco, which just concluded its first major U. S. tour, including an appearance in New York. She is a member of the Seattle Chamber Players and the Clavino Trio.

Sandra Schwartz is concertmaster of the Portland Baroque Orchestra and a member of the Philharmonia Baroque Orchestra in San Francisco. Last year's October Portland Baroque Orchestra's concert, conducted by Ms. Schwartz, was nominated "one of the six best live performances" submitted to the National Public Radio. Ms. Schwartz has performed chamber music and recitals in Washington, Oregon, Vancouver, B.C. and Chicago; she has recorded as a member of the Philharmonia and of the newly formed American Bach Soloists.

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