

THE UNIVERSITY OF WASHINGTON  
School of Music and Office of Lectures and Concerts

Thursday, April 23, 1964

8:30 p.m.

Meany Hall

## A Chamber Music Recital

with

RICHARD FERRIN  
*Violin, Viola*

STANLEY CHAPPLE  
*Piano*

JOHN VERRALL  
*Piano*

TED PLUTE  
*French Horn*

*Assisted by the Chamber Orchestra*

EMANUEL ZETLIN  
*Violin*

VILEM SOKOL  
*Viola*

EVA HEINITZ  
*Violoncello*

BYRD ELLIOT  
*Violin*

WILLIAM BAILEY  
*Viola*

JAMES HARNETT  
*Contrabass*

MARY ANN RINGGOLD  
*Violin*

IRENE BOSTWICK  
*Harpichord*

### PROGRAM

*used*  
3-4-10-25-66

BACH 20-40 Concerto for Violin and Orchestra in D minor  
(1685-1750) *Allegro*  
*Adagio*  
*Allegro*

The D minor Violin Concerto is more familiar to the listener as a clavier or harpsichord concerto. Bach often rearranged his works for different combinations of instruments or voices from the original scoring. Since numerous original manuscripts of Bach's music have been lost, it has been assumed from the research of several historians, notably the late Sir Donald Francis Tovey, that most, if not all, of the clavier concertos were originally composed for solo violin and orchestra. Tovey states categorically of the D minor Concerto, "A single glance at the solo passages will show that, like most of Bach's clavier concertos, the work was originally a violin concerto: in this case the greatest and most difficult violin concerto before the time of Beethoven."

RICHARD FERRIN

VERRALL 1100\* Sonata No. 2 for Viola and Piano (1964)  
(1908- ) *Moderato*  
*Andante quasi adagio*  
*Allegro energico*

RICHARD FERRIN AND JOHN VERRALL

### INTERMISSION

BRAHMS 4136 Trio, in E flat major, for piano, violin and horn, Op. 40  
(1833-1897) (1865)  
*Andante*  
*Scherzo*  
*Adagio mesto*  
*Allegro con brio*

STANLEY CHAPPLE, *piano* RICHARD FERRIN, *violin* TED PLUTE, *horn*

\* First Performance

R#1 (3889)  
R#2 (3890)  
R#2 (3891)