

CAROLE TERRY is a Professor of Organ and Harpsichord at the University of Washington. As a concert organist, harpsichordist and chamber music recitalist, she has performed extensively at major universities (Stanford, Harvard, Berkeley, UCLA and Cornell) and cities across the United States as well as in Spain, Switzerland, Germany, and Austria. She played the dedication concerts of the St. James Cathedral organ in 1982, the St. Alphonsus Parish Church organ in 1984, and the University of Washington's Littlefield Organ in October 1990.

MARGRIET TINDEMANS is internationally-recognized as the foremost specialist in early bowed instruments, and in medieval instrumental music and vocal accompaniment. She has performed with numerous European early music ensembles including Syrinx, Kuyken Consort, Les Filles de Ste. Colombe, Baroque Trio Amsterdam, the Huelgas Ensemble, and most notably, since 1978 with the internationally-acclaimed ensemble *SEQUENTIA* of Koln (Cologne), West Germany. She now directs the U.W. School of Music's *Collegium Musicum*.

#### UPCOMING 1993 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); [access@u.washington.edu](mailto:access@u.washington.edu) (E-mail).

January 14, **Soni Ventorum Wind Quintet**, (Faculty Artist Recital), Meany Theater, 8:00 PM.

January 23, **Nusrat Fateh Ali Khan, Qawwal**, (Visiting Artist in Ethnomusicology from Pakistan). Meany Theater, 8:00 PM.

January 24, **Mark Welger**, oboe. Brechemin Auditorium, 8:00 PM.

January 26, **University Symphony**, Meany Theater, 8:00 PM.

January 29, Concert: **Pacific Northwest Concert Band Festival**, featuring Steve Houghton, percussion, Meany Theater, 5:00 PM.

January 30, Concert: **Pacific Northwest Concert Band Festival**, featuring Steve Houghton, percussion, Meany Theater, 5:00 PM.

January 31, **Soni Ventorum Wind Quintet**, (Faculty Artist Recital), Brechemin Auditorium, 3:00 PM.

February 2, **Choral Invitational**, Meany Theater, 7:30 PM.

February 5, **Littlefield Organ Series: Robert Clark**. Walker-Ames Room, 3:00 PM.

February 6, **Littlefield Organ Series: Robert Clark**. Walker-Ames Room, 8:00 PM.



School  
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University of Washington  
THE SCHOOL OF MUSIC

presents

F32  
1993  
1-12

## AN EVENING OF BACH

...with a Twentieth Century Interlude

#### FEATURING

Lisa Bergman, *piano*

Jutta Claassen, *viola*

Randolph Hokanson, *piano*

Alex Klein, *oboe d'amore*

Thane Lewis, *violin*

Carmen Pelton, *soprano*

Daniel Perry, *violin*

Eric Shumsky, *conductor & viola*

Felix Skowronek, *flute*

Carole Terry, *harpsichord*

Margriet Tindemans, *viola da gamba*

University String Orchestra

8:00 PM

MEANY THEATER

JANUARY 12, 1993

DAT # 12,075  
CASS # 12,076

PROGRAM

DAT ID 2 BRANDENBURG CONCERTO NO. 6 IN Bb MAJOR ..... 17:50 ..... J. S. Bach  
*Allegro maestoso* (1685-1750)  
*Adagio ma non tanto*  
*Allegro*

Washington Viola Chorale, directed by Eric Shumsky

3 LEADEN ECHO, GOLDEN ECHO ..... 15:45 ..... Bruce MacCombie (b. 1943)  
Carmen Pelton, *soprano*  
Lisa Bergman, *piano*

CASS SIDE A  
SIDE B

INTERMISSION

4 Arias from CANTATA NO. 210 ..... 12:58 ..... J. S. Bach

- 1. *Recit. O holder Tag*
- Aria Spielet, ihr beseelten Lieder* + not included on recording
- 3. *Recit. So glaubt mann denn*
- Aria Schweigt, ihr flöten*
- 5. *Recit. Hochteurer Mann*
- Aria Seid beglückt*

Carmen Pelton, *soprano*; Felix Skowronek, *flute*;  
Alex Klein, *oboe d'amore*; Thane Lewis, *violin*; Daniel Perry, *violin*;  
Jutta Claassen, *viola*; Carol Terry, *harp*; Margaret Tindemans, *viola da gamba*

5 KEYBOARD CONCERTO IN D MINOR ..... 22:54 ..... J. S. Bach  
*Allegro*  
*Adagio*  
*Allegro*

Randolph Hokanson, *piano*

UNIVERSITY STRING ORCHESTRA

**VIOLIN I**  
Dan Perry  
Jeff Yang  
Keh-Shu Shen  
Phil Nation  
Thane Lewis

**VIOLIN II**  
Kevin He  
Kjell Steipness  
Robin Fulton  
Matt Mandrones

**VIOLA**  
Haiying Li  
Jutta Claassen  
Angela Engebretsen  
Melissa Proffitt  
Donna Fogle

**CELLO**  
Wolfgang Linke  
Gretchen Yanover  
Cheryl Bushnell

**BASS**  
Dennis Staskowski

THE LEADEN ECHO

How to keep -- is there any any, is there none such, nowhere known some, bow or brooch  
or braid or brace, lace, latch or catch or key to keep  
Back beauty, keep it, beauty, beauty, beauty, ...from vanishing away?  
O is there no frowning of these wrinkles, ranked wrinkles deep,  
Down? no waving off of these most mournful messengers, still messengers, sad and stealing  
messengers of grey?  
No there's none, there's none, O no there's none,  
Nor can you long be, what you now are, called fair,  
Do what you may do, what, do what you may,  
And wisdom is early to despair;  
Be beginning; since, no, nothing can be done  
To keep at bay  
Age and age's evils, hoar hair,  
Ruck and wrinkle, drooping, dying, death's worst, winding sheets, tombs and worms and  
tumbling to decay;  
So be beginning, be beginning to despair.  
O there's none; no no no there's none;  
Be beginning to despair, to despair,  
Despair, despair, despair, despair.

THE GOLDEN ECHO

Spare!  
There is one, yes I have one (hush there!);  
Only not within seeing of the sun,  
Not within the singeing of the strong sun,  
Tall sun's tingeing, or treacherous the tainting of the earth's air,  
Somewhere elsewhere there is ah well where! one,  
One. Yes I can tell such a key, I do know such a place,  
Where whatever's prized and passes of us, everything that's fresh and fast flying of us, seems  
to us sweet of us and swiftly away with, done away with, undone.  
Undone, done with, soon done with, and yet dearly and dangerously sweet  
Of us, the wimpled-water-dimpled, not-by-morning-matched face,  
The flower of beauty, fleece of beauty, too too apt to, ah! to fleet,  
Never fleets more, fastened with the tenderest truth  
To its own best being and its loveliness of youth, it is an everlastingness of, O it is an all  
youth!  
Come then, your ways and airs and looks, locks, maiden gear, gallantry and gaiety and  
grace,  
Winning ways, airs innocent, maiden manners, sweet looks, loose locks, long locks,  
lovelocks, gaygear, going gallant, girl-grace--  
Resign them, sign them, seal them, send them, motion them with breath,  
And with sighs soaring, soaring sighs, deliver  
Them; beauty-in-the-ghost, deliver it, early now, long before death  
Give beauty back, beauty, beauty, beauty, back to God, beauty's self and beauty's giver.  
See, not a hair is, not an eyelash, not the least lash lost, every hair is, hair of the head,  
numbered.  
Nay, what we had lighthanded left in surly the mere mould  
Will have waked and have waxed and have walked with the wind what while we slept.  
This side, that side hurling a heavyhanded hundredfold  
What while we, while we slumbered.  
O then, weary then why should we tread? O why are we so haggard at the heart, so care-  
coiled, care-killed, so fagged, so fashed, so cogged, so cumbered.  
When the thing we freely forfeit is kept with fonder a care,  
Fonder a care kept than we could have kept it, kept  
Far with fonder a care (and we, we should have lost it) finer, fonder  
A care kept -- where kept? Do but tell us where kept, where --  
Yonder -- What high as that! We follow, now we follow, -- Yonder, yes yonder, yonder,  
Yonder

Cantata No. 210: O holder Tag, erwünschte Zeit

1. RECITATIVO

O! holder Tag, erwünschte Zeit,  
willkommen, frohe Stunden!  
Ihr bringt ein Fest, das uns erfreut.  
Weg Schwermuth weg, weg Traurigkeit.  
Der Himmel, welcher vor uns wachet,  
hat euch zu unsrer Lust gemachet:  
drum laßt uns fröhlich seyn!  
Wir sind von Gott darzu verbunden,  
uns mit den Frohen zu erfreun.

O glorious day, desired time,  
welcome, happy hours!  
You bring a feast that gives us joy.  
Away with sadness, away with care!  
Heaven, watching over us,  
has made you for our pleasure,  
so let us be merry;  
God has enjoined us  
to rejoice with the happy company.

ARIA

Spietet ihr beseelten Lieder,  
werfet die entzückte Brust  
in die Ohnmacht sanfte nieder.  
Aber durch der Saiten Lust  
stärcket und erhohlt sie wieder.

Play forth, ye enraptured songs,  
cast our ravished hearts  
softly into helpless bliss; but let the  
pleasures of the lyre strengthen and  
revive them.

3. RECITATIVO

So glaubt man denn, daß die Music verführe,  
und gar nicht mit der Liebe harmonire?  
O nein! Wer wolte denn nicht ihren Werth  
betrachten,  
auf den so hohe Gönner achten!  
Gewiß die gütige Natur  
zieht uns von ihr auf eine höh're Spur.  
Sie ist der Liebe gleich, ein großes Himmels  
Kind,  
nur, daß sie nicht, als wie die Liebe, blind  
Sie schleicht in alle Hertzen ein,  
und kan bey Hoh und Niedern seyn.  
Sie lockt den Sinn zum Himmel hin,  
und kan verliebten Seelen  
des Höchsten Ruhm erzehlen.  
Ja, heist die Liebe sonst weit stärker, als  
der Tod,  
wer leugnet? die Music stärckt uns in Todes  
Noth.  
O wundervolles Spiel,  
dich, dich verehrt man viel.  
Doch, was erkliert dort vor ein Klagelied,  
das den geschwinden Ton beliebter  
Saiten flieht?

Is it truly thought that music leads us astray  
and accords not at all with love?  
O no! Who would disregard its great virtue,  
which such lofty patrons esteem?  
Surely, gentle nature  
draws us from it to a higher plane.  
It is like love, a great child of heaven--  
only not blind like love.  
It steals into every heart  
and dwells with both the great and the  
lowly.  
It draws our minds heavenward  
and proclaims God's glory  
to lovers' souls.  
Indeed, if love is deemed stronger even than  
death,  
who can deny that music strengthens us in  
death's pangs?  
O wondrous delight!  
Thou art greatly honored.  
Yet what is that lament  
that escapes the fleeting tones of our dear  
lyre?

ARIA

Schweigt ihr Flöten, schweigt ihr Töne,  
denn ihr klingt dem Neid nicht schöne,  
eilt durch die geschwärzte Lufft,  
biß man euch zu Grabe rufft.

Hush, ye flutes, hush, ye tones,  
for Envy does not find you pleasing;  
hurry through the twilight air  
'til you are called to your grave.

5. RECITATIVO

Hochtheurer Mann, so fahre ferner fort,  
der edlen Harmonie, wie itzt, geneigt zu  
bleiben;  
so wird sie dir dereinst die Traurigkeit  
vertreiben.  
So wird an manchem Ort  
dein wohlverdientes Lob erschallen.  
Dein Ruhm wird, wie ein Demantstein,  
ja, wie ein fester Stahl, beständig seyn,  
biß daß er in der gantzen Welt erklinge.  
Indeßen gönne mir,  
dass ich bey deiner Hochzeit Freude  
ein wünschend Opfer zubereite,  
und, nach Gebühr, dein künftigt Glück und  
Wohl besinge.

Most worthy man, continue in thy path,  
ever so inclined to noble harmony as now,  
and in days to come it will drive away thy  
cares;  
thy well-deserved praise  
will echo far and wide;  
thy fame, like a diamond,  
or like a tempered sword, will long endure,  
'til it resounds throughout the entire world.  
But for now, allow me  
to present a votive offering  
on the joyous occasion of thy wedding  
and, as is fitting, sing of thy coming joy  
and well-being.

ARIA

Seyd beglückt,  
edle Beyde seyde beglückt.  
Beständige Lust erfülle die Wohnung,  
vergnüge die Brust, biß daß euch die  
Hochzeit des Lammes erquickt.

Be happy,  
noble couple, be happy!  
May lasting joy fill your home and  
delight your hearts until you feast at the  
Wedding of the Lamb.

-- translated by Joshua Rifkin

Tonight's program provides a look at performance style possibilities of the music of Johann Sebastian Bach—from the intimate, small-scale atmosphere of the solo cantata to the larger, all-inclusive rendition of the Bach Brandenburg No. 6, featuring a chorale of violas. Also offered is a contrasting version of meditative music of the twentieth century.

This evening's performance of the 6TH BRANDENBURG CONCERTO will feature, instead of two solo violas, a large Chorale of Violists. It is, in fact, quite popular to hear the work performed in this fashion. This concerto was written for Bach's patron, Prince Leopold, and while Prince Leopold actually played the gamba in his own orchestra, cello will be used to support the heavier texture in this version. Bach's music is so universal and so large in scope that doublings and/or rearrangements of the original manuscript, if carefully done, do nothing to diminish from the greatness of the music.

LEADEN ECHO, GOLDEN ECHO, is setting a poem written by the English Jesuit poet Gerard Manley Hopkins (1844-99). Essentially a two-part meditation on beauty, the poem can be interpreted as reflecting part of Hopkins' own attitude toward moral beauty: rather than cling selfishly to beauty, one should recognize it as a manifestation of God. The poem also reflects Hopkins' belief in the responsibility of "giving back" of one's natural talents through creative discipline and discovery.

CANTATA NO. 210 is the lesser-known of Bach's secular "wedding" cantatas. It was reworked in 1741 from an earlier homage cantata and dedicated to a prominent citizen and patron of music in Leipzig for performance at festivities follow-

ing his marriage ceremony. Although the ensemble size is modest, each recitative and aria pairing has variety and contrast, differing from its neighbors in meter, tempo and instrumentation. The flute enters at the middle of the cantata and not until the final recitative-aria does the ensemble join in together.

The text is a light-hearted discussion of music's place in married life. Music is first welcomed for its ability to charm, then quieted (in the second aria) for drawing lovers' thoughts away from their vows. In the third movement music is told to cease altogether because of the gloomy note it has struck. The fourth movement defends music and the patron who supports it, and the last aria wishes joy to the lovers with harmony, as is found in music.

The D MINOR PIANO CONCERTO is particularly conspicuous for its outstanding unisonal theme which, because of its thrice repeated syncopation accumulation and varied immanent harmony, was regarded as a bold invention for that period. The close interlinking of tutti passages (ritornellos) and solo parts—this is specifically achieved by the tutti parts (ripieno parts) accompanying the soloist in the solo episodes with segments of the ritornello theme—makes the movement a text book example of Bach's art of motif work.

The second movement (Adagio) is to a large extent marked by the ritornello theme in G minor, which again is performed unisono. It is present in every bar of the movement as 'basso quasi ostinato' (entirely within the meaning of the center movements of the violin concertos in A minor and E major), thus lending it an elegiac basic mood only occasionally brightened by the arioso counter part of the solo violin. As opposed to this, the final movement with its insistent ritornello theme, the driving force of which is even enhanced by a dynamic contrast resulting from thin-textured sequences, develops lively contrapuntal play. The alternation from dialogue-style and extensive soloist passages make it seem like the essence of "concert playing."

LISA BERGMAN made her Carnegie Recital Hall Debut in 1983 and has since performed extensively on both coasts with such artists as Julius Baker, Marni Nixon, and Ransom Wilson. She received her Master's Degrees from Juilliard and The State University of New York at Stony Brook and a Bachelor's Degree from the University of Washington, cum laude. Much in demand as a lecturer on the art of accompanying, she is also a member of the University of Washington Music faculty in the fields of accompanying and opera coaching.

RANDOLPH HOKANSON is professor Emeritus of Music at the University of Washington, where he taught piano for thirty-five years. He is one of Seattle's foremost pianists and chamber music artists, performing concerts in the U.S., Canada and Europe. As an orchestral guest soloist he has performed under such conductors as Sir Thomas Beecham, Pierre Monteux, Arthur Fiedler, Sergiu Commissiona, and Walter Susskind. He also has been a frequent performer with the Seattle Symphony, the CBC Chamber Orchestra of Vancouver, and the Bach Festivals of Carmel and Mount Angel. A noted interpreter of Beethoven, Hokanson recently completed a series of Beethoven lecture-demonstrations on cassette tape, published by University Press.

Brazilian-born ALEX KLEIN, the only oboist in 29 years to win the First Prize in the Concours Internationale d'Execution Musicale, of Geneva, Switzerland since Heinz Holliger won it in 1959, is a member of the Soni Ventorum Wind Quintet. He has been awarded eleven first prizes in oboe competitions including the 1987 Aspen Music Festival Wind Competition; the 1986 Lucarelli International Competition for Solo Oboe Players; and the 1986 Fernard Gillet International Oboe Competition.

BRUCE MACCOMBIE has been Dean of the School for the Arts at Boston University since July 1992. This follows a six-year tenure as Dean of The Juilliard School in New York City. His many awards have included the Sutherland Dows Fellowship, a DAAD grant to the Friburg Conservatory, commission from the Jerome Foundation, the Atlanta Chamber Players, the Brooklyn Philharmonic, the Seattle Symphony, and the 20th Century Consort. The orchestra version of LEADEN ECHO, GOLDEN ECHO was premiered in 1989 by the Seattle Symphony and will be performed at Carnegie Hall this March by the American Composers Orchestra.

First heard at the Aldeburgh Festival in England in *Così fan tutte*, soprano CARMEN PELTON came to international attention when she assumed the role of Konstanze in *Die Entführung* with Scottish Opera. Recent Mozart roles include Queen of the Night with Tulsa Opera, *Il Re Pastore* at Glimmerglass Opera, and *Lucio Silla* with the Los Angeles Baroque Orchestra. Her performances with period instruments include the Folger Consort, Bach cantatas and *Magnificat* with conductor Nicholas McGeghan, and Gluck's *Telemacco* at Alice Tully Hall with Pro Arte Chorale. In addition, Ms. Pelton has gained recognition as a powerful performer of contemporary music. Recent concerts include *Time Cycle* with San Francisco Symphony, composer Lukas Foss conducting, and Stephen Albert's *Flower of the Mountain* with Delaware Symphony. Ms. Pelton will make her debut with St. Paul Chamber Orchestra next month, singing Albert's *Distant Hills* at Orchestra Hall in Chicago.

Born in 1953, ERIC SHUMSKY received his first violin lessons at the age of six from his father, celebrated violinist Oscar Shumsky. Later he studied viola with Lillian Fuchs at The Juilliard School of Music, and played in chamber music concerts in New York and other major cities under a grant from the Ford Foundation. Shumsky has been a recipient of the Zurich Tonkünstler Prize.

With his father, Shumsky recorded the major repertoire for the violin and viola. He has recorded for the Jecklin, Spectrum, Pan, Adda, and EMI labels. Mr. Shumsky has been a member of the American Piano Quartet and the Ensemble Arpeggione. He has appeared with the Cherubini, the Beijing, the Manhattan, and the Viotti String Quartets; among others. He has soloed with orchestras in over 75 cities in Europe, America, and the Far East, including the Salzburg Sinfonietta, the City of London Symphonia, the Scottish Chamber Orchestra, and the International Soloists of Paris, of which he is the director. He is currently an Associate Professor at the University of Washington, and has recently been chosen to be a member of the Boston Players, where he will perform twice in Spring 1993.