

tory. The music starts, *Risoluto*, with a splashing dramatic gesture whose subsiding ripples form the rest of the movement. The *Lento* is an expressive dialogue between the harpsichord and the others, with an undercurrent of fast music that bursts out briefly near the end. The *Allegro*, with its gondolier's dance fading into other dance movements, is cross-cut like a movie—at times it superimposes one dance on another." This evening's performance uses different sound changes realized on a Flemish style harpsichord.

*ASTOR PIAZZOLLA* was born on March 11, 1921 at Mar del Plata, Argentina. He studied the piano, and then composition with Nadia Boulanger in Paris. Developing quickly and interestingly as a composer he devoted more and more of his time to creating a popular style of music that had enormous appeal. Often using the familiar tango form, Piazzolla employs new rhythmic elements and fresh harmonic twists to create something quite individual and original. Along with many instrumental works, he has written pieces for quintet, octet, chamber orchestra, celesta, solo bandoneon, an opera, and several film scores. He is also a well-known performer of his own music with many European appearances. In 1954, he introduced his new tango style in Argentina and acquired the nickname 'Padre de Tango Nuevo.' *'The Angel's Milonga'* and the *'Death of an Angel'* tango were arranged for tonight's performance by Steven Novacek.

*Concerto*, by *MANUEL DE FALLA*, was written during the end of the productive period of his life. Although known for his stage works and ballets, the concerto is disciplined and concentrated almost to the point of austerity—the austerity of classical Castile as distinguished from the emotionality of gypsy Andalusia. The instrumentation might be taken as symbolic: in place of a large theater orchestra of the Spanish ballets, the *Concerto* calls only for harpsichord, flute, oboe, clarinet, violin, and cello. The resultant sonorities are fine rather than grand, and they are as fresh and inimitable in the 1950s as they were in the 1920s.

The first movement, *Allegro*, is like a toccata in style though its organization is along the lines of sonata form. The *Lento* ("jubilantly and with energy") has suggested to several commentators the setting of a cathedral or a slow procession. Certainly there is spaciousness in this music despite the small forces employed. The arpeggiated chords and scale passages of the harpsichord, the wide spacing of the other in instrumental parts, the canonic imitations and the high dynamic level (the whole movement is played "loud" except for one three-bar passage)—all these suggest a ritual observance of an archaic or even elemental nature. De Falla completed the movement on Corpus Christi Day, 1926, according to his own postscript, and one is tempted to relate the music to the festival even at the risk of attributing a purpose to what may have been only coincidental. The last movement, *Vivace*, is patently dance music, and through it all one is aware of the keyboard style of Scarlatti, the eighteenth-century Italian who lived in Madrid for the last 26 years of his life and left his mark indelibly on Spain's musical life just as Spain put its mark upon his music.



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## Carole Terry, *harpsichord*

with guest artist

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Rebecca Henderson, *oboe*  
Felix Skowronek, *flute*  
William McColl, *clarinet*  
Toby Saks, *cello*  
Steven Novacek, *guitar*

This concert is dedicated to the memory of  
RANDALL J. MCCARTY,  
harpsichordist, organist, and friend.

8:00 PM  
February 10, 1998  
Meany Theater

DATE 13, 173  
CASS 13, 174

## PROGRAM

- DAT  
101 *Sonata for harpsichord, Opus 52* 9:36 Vincent Persichetti (b. 1915)
- 103 *Sonata for guitar and harpsichord* 14:50 Manuel Ponce (1882-1948)
- 104 *Sonata for flute, oboe, cello, and harpsichord (1952)* 17:23 Elliott Carter (b. 1908)

## INTERMISSION

- 105 *Milonga del Angel*  
*La Muerta del Angel* 9:40 Astor Piazzolla (1921-1994)  
Arranged by Steven Novacek for guitar and harpsichord

- 106 *Concerto for harpsichord, flute, oboe, clarinet, violin, and cello* 15:07 Manuel de Falla (1876-1946)

*The Flemish style harpsichord for this evening's performance was built by David Calhoun.*

VINCENT PERSICHETTI has been a prolific composer for the piano and harpsichord as well as for orchestra and voice. He received his doctoral degree from the Philadelphia Conservatory where he studied composition with Nordoff and Harris. He held important theory positions at various colleges, and in 1947 was appointed chairman of the composition department at The Juilliard School of Music. He has received numerous awards, including a fellowship from the Guggenheim Foundation and from the National Foundation on the Arts and Humanities, and commissions from renowned orchestras and institutions. Compositionally, Persichetti's music has employed modal, tonal, polytonal and atonal structures.

Persichetti's *Sonata for Harpsichord, Op. 52*, written in 1951, is the first of seven sonatas written by the composer for this instrument. His other works for harpsichord are *Parable for Harpsichord, Op. 153*, the *Little Harpsichord Book, Op. 155*, and *Serenade for Harpsichord, Op. 161*. All but the first sonata are dedicated to harpsichord teachers/performers throughout the United States.

CAROLE TERRY has performed in major cities and universities throughout the United States, as well as Germany, Switzerland, Austria and Spain. She has been a featured recitalist at both regional and national conventions of the American Guild of Organists, and other major festivals such as the *San Anselmo Organ Festival*, *The Historical Organ in America*, and the *Oregon Bach Festival*. In addition, she has been busy as a lecturer and master class teacher for major organ conferences and seminars held throughout the United States and abroad.

Terry's recordings span many centuries and types of music for both the organ and harpsichord. She is currently releasing a two-disc set of previously unrecorded German romantic organ music for the Ambassador label, played on the Ladegast organ in the Schwerin Dom. For Musical Heritage Society she has recorded Brombaugh Organs of the Northwest, and The Complete Organ Works of Johannes Brahms, based on the new Henle edition. As a harpsichordist she has recorded works of Albright, Persichetti, Cowell, and Rorem for CRI, and baroque chamber music with violist Yzhak Schotten for Crystal Records.

In the 1996-97 concert season, Terry made appearances in Kentucky, California and Washington. She was also a featured soloist for the Oregon Bach Festival in Eugene and a recitalist for the regional convention of the American Guild of Organists held in Ashland, Oregon. During her sabbatical year (1995-96) she was a featured soloist on the new Fisk organ for the Opus 101 Guest Artist Series at Southern Methodist University, and an organ soloist with the Northwest Chamber Orchestra, in addition to concerts in Florida and Virginia. Her sabbatical tour of Japan included the dedication of a new Noack organ in Nagasaki. She also gave concerts and lectures in Tokyo, Gifu and Hiroshima. This season, in addition to her northwest concerts on both harpsichord and organ, she will be a featured recitalist for the National Pedagogy Conference in Fort Collins, Colorado, where she will highlight unknown pieces of the German organ school from the *fin de siècle*. As Professor of Organ and Harpsichord at the University of Washington, Terry teaches organ repertoire and pedagogy, keyboard harmony, and coaches Baroque Ensemble. A busy touring artist, she is represented by Phillip Truckenbrod, Concert Artists.

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The *Sonata for Harpsichord* is written in three movements. The first movement begins with an introductory *Andante sostenuto* containing a beautiful cantabile melody set with triplets over repeated chords. The following *Allegro* maintains its vitality by constant shifting rhythms on the eighthnote level (e.g. 3/8 followed by 4/8 and 5/8). The opening theme is stated twice and then manipulated in a quasi-development section before its recapitulation. The middle *Adagio* provides a tonal contrast and more stepwise melody of wandering sixteenth and thirty-second notes. The second section of this *Adagio* provides a tonal contrast and more stepwise melodic writing before a modified return of the first melody. The final movement, *Vivace*, is in three large sections. The first begins with a driving repeated note theme followed by other short theme groups and a lyric theme of harmonized thirds and fourths. The middle section, marked *agitato*, exploits brilliant toccata-like passage work and development of some of the first section themes, with the repeated note theme returning in the third section.

The Mexican composer *MANUEL PONCE* was born in 1882 and died in 1948. He began his musical studies in Mexico and continued them in Europe during his early twenties, afterwards returning to teach in Mexico City and Havana. Much later, in his forties, he went back to Europe to study composition with Paul Dukas in Paris. Ponce was also a conductor and an authority on Mexican folk-song. His musical style was greatly influenced by European music; although most of his melodic and rhythmic material has its roots in Mexican folkmusic, the treatment invariably shows the composer's affection for the harmonic subtleties of French music and also of his teacher. He wrote many piano pieces and songs, including the famous *Estrellita*, but only composed a few orchestral works, the most well-known being a beautiful violin concerto and an equally beautiful guitar concerto, *Concierto del Sur*, which was written for his close friend Andres Segovia.

An excerpt from *ELLIOTT CARTER: Collected Essays and Lectures, 1937-1995*:

"The Sonata for Flute, Oboe, Cello, and Harpsichord was commissioned by the Harpsichord Quartet of New York and uses the instruments of which that ensemble was composed. My idea was to stress as much as possible the vast and wonderful array of tone colors available on the modern harpsichord (the large Pleyel, for which this was first written, produces thirty-six different colors, many of which can be played in pairs, one for each hand...). The three other instruments are treated for the most part as a frame for the harpsichord. This aim of using the wide variety of harpsichord involved many tone colors which can only be produced very softly and therefore conditioned very drastically the type and range of musical expression, all the details of shape, phrasing, rhythm, texture, as well as the large form. At that time (in 1952, before the harpsichord had made its way into pop) it seemed very important to have the harpsichord speak in a new voice, expressing characters unfamiliar to its extensive Baroque reper-

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