

FRANÇOIS COUPERIN
(1668-1733) 8'

PIECES DE CLAVECIN
L'Artiste (The Artist),
Dixneuvième Ordre
L'Étincelante ou la Bontems
(The Shining One, or The
Good Time), Onzième Ordre
La Castelane (The Castilian
Woman)
Les Barricades Mistérieuses (The
Mysterious Barricades),
Sixième Ordre
Le Moucheron (The Small Fly)

Couperin's 'Pièces de clavecin' is an immense corpus of keyboard music embracing over 240 pieces distributed among 27 Ordres. He detailed his performance wishes with regard to ornamentation more than any other composer and writes, 'The harpsichord is perfect with regard to its compass and brilliance; but as one can neither swell nor diminish the sound, I am always grateful to those who, by an art sustained by taste, are able to render the instrument susceptible to expression.'

ARCANGELO CORELLI
(1653-1713) 11'

SONATA TERZA
Adagio
Allegro
Adagio
Allegro
Allegro

Corelli was one of the few Italian composers whose music was very well received by the French public. Couperin wrote an Apothéose in his honor. The viol virtuoso Antoine Forqueray liked Corelli's violin sonatas so much that he arranged them for viola da gamba and played them in his concerts in Paris.

Encore: Woodcocke 2'

UPCOMING CONCERTS:

February 7, University Wind Ensemble and Symphonic Band, 8:00 PM,
Meany Theater

February 16-19, SING FOR YOUR SUPPER, 8:00 PM Thursday-Saturday,
3:00 PM Sunday, Brechemin Auditorium

February 22, University Chorale Invitational, 7:30 PM, Meany Theater

its 34th program of the 1988-89 season:

T42
1989
4-27

Carole Terry
harpsichord

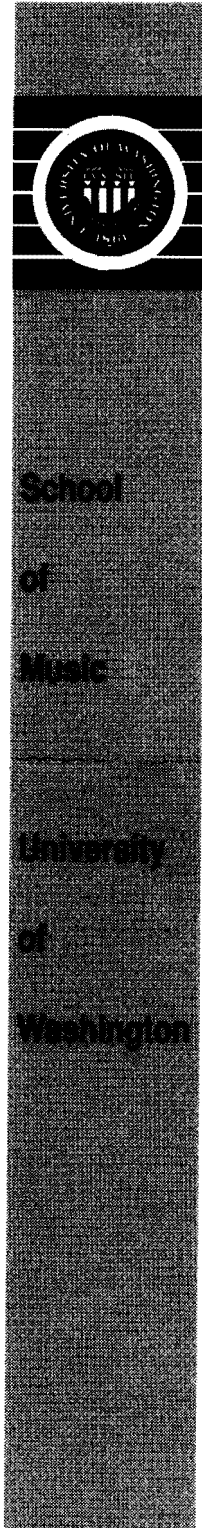
and

Margriet Tindemans
viola da gamba

April 27

February 5, 1989

8:00 PM, Brechemin Auditorium



DATE 11,461
CASS 11,462

PROGRAM

DIEGO ORTIZ
from "Tratado de
glosas...", 1553

6'

- 3 RECERCADA PRIMERA
- 4 RECERCADA SOBRE LA SPAGNA
- 1 RECERCADA SOBRE LA FOLIA
- 2 RECERCADA SOBRE PASSA-MEZZO ANTICO

Diego Ortiz spent most of his career at the court of the Duke of Alba in Naples. In 1553 he wrote one of the first methods for the viola da gamba which he called 'vihuela d'arco' and 'violon'. He was not so much concerned about technique as he was with repertoire. Ortiz indicates there are four different kinds of pieces which a viol player should be able to compose: fantasia-like pieces for solo viol, counterpoint against a cantus firmus like La Spagna, ornamented versions of madrigals, and dances based on chord progressions known as 'Italian Tenors' such as the Folia bass and the Passamezzo Antico.

TOBIAS HUME
from "The First part of
Ayres", 1605

5'

HARKE, HARKE
A SOULDIER'S RESOLUTION

Tobias Hume was an army officer and a fine player of the bass viol in the manner called 'lyra-way'. Lyra-way is a method of playing which is closely related to lute-playing. It uses the same tablature, contains many chords and polyphonic writing. It also uses scordatura (there are some 64 different tunings known!) Tobias Hume calls for several special effects such as col legno (hitting string with the back of the bow).

~~Anonymous
from "Manchester Gamba-
book" mid 17th-century~~

~~DIVISIONS ON WOODDI-
COCKE~~

~~CHRISTOPHER SIMPSON
from "The Division Viol",
1659~~

~~DIVISIONS ON A GROUND
BASS~~

The technique of improvising on chordal patterns, as in Ortiz' *Recercadas*, was brought to England by Italian musicians serving at the courts of Elisabeth and James. English players developed this into the style

known as 'Divisions on a Ground' supremely represented in tonight's program by Christopher Simpson.

KARL FRIEDRICH ABEL
(1723-1787)

5'

SONATA FOR UNACCOM-
PANIED VIOLA DA GAMBA
Adagio
Allegro
Minuet

Abel was one of the last viola da gamba virtuosos. He wrote some forty sonatas for the instrument, some solo and some with basso continuo. His father worked with J. S. Bach and Karl Friedrich was born on Cöthen. He settled in England and with J. C. Bach established a concert series in London which lasted from 1765 until 1782.

JOHANN SEBASTIAN
BACH 1685-1750)

16'

SONATA IN D MAJOR
Adagio
Allegro
Andante
Allegro

J. S. Bach used the gamba in many of his Cantatas, Passions, and in the Sixth Brandenburg Concerto. No survey of viol music could be complete without one of his Sonatas, written with an obligato harpsichord part.

~~Cass = side A
side B~~

INTERMISSION

(false start)

MARIN MARAIS
from "Deuxième livre de
Pièces de Viole" 1701

6'

TOMBEAU POUR M. DE STE.
COLOMBE

Marais was referred to by his contemporaries as playing the viol like an angel. He was contrasted to his colleague Antoine Forqueray who supposedly played like the devil. Marais left five books of Pièces de Viole for one, two, and three viols with basso continuo. This Tombeau was written in honor of his teacher, Monsieur de Sainte Colombe.