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 Köln (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 (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.

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, soprano
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
PROGRAM

1) BRANDENBURG CONCERTO NO. 6 IN B費 MAJOR .........J. S. Bach
Allegro ma non tanto
Allegro
Washington Viola Chorale, directed by Eric Shumsky

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

4) Arias from CANTATA NO. 210 .............J. S. Bach
1. Recit. O holder Tag
2. Recit. So glaubt man denn
3. Recit. Hochreuter Mann
4. Recit. Schweigt, ihr jUllen
5. Recit. Aria Seel beglUCKt

5) KEYBOARD CONCERTO IN D MINOR ........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 Sleipness
Robin Fulton
Matt Mandrones

VIOLA
Hayling Li
Jutta Claassen

CELLO
Wolfgang Linke
Gretchen Yanover
Cheryl Bushnell

BASS
Dennis Staskowski

THE LEADEN ECHO
How to keep -- is there any, is there none such, nowhere known some, bow or brooch or braid or lace, face, 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 these most mournful messengers, still messengers, and stealing messengers of grey?
No there's none, there's none, O 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 oh.
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 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 loneliness 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, love locks, gaggear, 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, yes I, can tell such a key, I do know such a place,
To its own best being and its loneliness of youth, it is an everlastingness of, O it is an all youth!
Come then, your ways and airs and locks, locks, maiden gear, gallantry and gaiety and grace,
Winning ways, airs innocent, maiden manners, sweet looks, loose locks, long locks, love locks, gaggear, 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 waxed and have waxed and have walked with the wind what while we slept
This side, that side hurling a heavily-handed 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

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 wacht, hat euch zu unserer Lust gemacht: drum laßt uns fröhlich sein! Wir sind von Gott dazu verbunden, uns mit den Frohen zu erfreuen.

Spiele ihr beseelten Lieder, werfet die entzückte Brust in die Ohnmacht naffte nieder. Aber durch der Saiten Lust stärket und erhöht die wieder.

ARIA

O glorious day, desired time, welcome, happy hour! 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.

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

3. RECITATIVO


ARIA

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

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, celli 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.

LEADER 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 syncopated 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 Comissiona, 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.

Brazillian-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 Friebug 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 Cosi fan tutte, soprano CARMEN PELTON came to international attention when she assumed the role of Konstanze in Die Entfuhrung with Scottish Opera. Recent Mozart roles include Queen of the Night with Tulsa Opera, Pfa Paniamo at St. Thomas 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 McGegan, and Gluck's Telemmeco 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 Lilian 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 Tonkunstler 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 amongst 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 Symphony, 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.