

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2000-2001 SEASON

Harpsichord Celebration

Sunday, January 14, 2001 ■ 3:00 PM

Illsley Ball Nordstrom Recital Hall
Benaroya Hall

Carole Terry, *harpsichord* ■ George Shangrow, *harpsichord*
Robert Kechley, *harpsichord* ■ Michael Reiter, *harpsichord*
Orchestra Seattle
George Shangrow, *conductor*

JOHANN LUDWIG KREBS
1713-1780

Concerto for Two Harpsichords in A minor

[Allegro] – Affettuoso – Allegro

Carole Terry & George Shangrow

ANTONIO SOLER
1729-1783

Concerto No. 3 in G Major

Andantino – Minue

Michael Reiter & George Shangrow

JOHANN SEBASTIAN BACH
1685-1750

Concerto for Two Harpsichords in C minor,
BWV 1062

[Allegro] – Largo – Allegro assai

Robert Kechley & George Shangrow
Orchestra Seattle

INTERMISSION

WILHELM FRIEDEMANN BACH
1710-1784

Concerto for Two Harpsichords in F Major

[Allegro moderato] – Andante – Presto

Carole Terry & George Shangrow

FRANÇOIS COUPERIN
1668-1733

La convalescente

Michael Reiter

JOHANN SEBASTIAN BACH
1685-1750

Concerto for Two Harpsichords in C Major,
BWV 1061

[Allegro] – Adagio overro Largo – Fuga

Carole Terry & George Shangrow
Orchestra Seattle

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

PROGRAM NOTES

JOHANN LUDWIG KREBS

Concerto for Two Harpsichords in A minor

Krebs was born October 10, 1713 in Buttstedt, Saxony, and died January 1, 1780 in Altenburg. This work was composed in 1753 for a performance at the Dresden court.

A noted organist, Krebs first studied music with his father, Johann Tobias Krebs, then at St. Thomas' School in Leipzig, where he studied with Johann Sebastian Bach. Krebs later studied law and philosophy at the University of Leipzig. He held only three posts during his lifetime, as organist at Zwickau (1737-1743), Zeitz (1744-1755) and Altenburg (from 1755 until his death).

The term concerto applies not only to a work for solo instrument and orchestra, but more broadly to a composition featuring interplay between two opposing forces. (In fact, Bach wrote his *Italian Concerto* for a single instrument, with the two manuals of the harpsichord used for contrast.) The *New Grove* writes about Krebs' concerto for two harpsichords that "inspiration remains remarkably high, not only in the lively dialogue of the outer movements but also in the appealing slow movement; here the fusion of Baroque and *galant* is extremely well contrived."

ANTONIO SOLER

Concerto No. 3 for Two Keyboards in G Major

Soler was born December 3, 1729 in Olot, Spain, and died December 20, 1783 at the Escorial Monastery, near Madrid.

The most important composer of instrumental and church music in Spain in the late 18th Century, Soler was educated at the choir school of Montserrat. He joined the order of St. Jerome in 1752, becoming the organist at the Escorial Monastery, where he gave keyboard lessons to members of the royal family, including the talented Prince Gabriel, son of Carlos III. Among Soler's many compositions are six concertos for two organs, written for the Prince's amusement; these are now frequently performed on any combination of two keyboard instruments, and even on guitar.

WILHELM FRIEDEMANN BACH

Concerto for 2 Harpsichords in F Major, F. 10

W. F. Bach was born December 22, 1710 in Weimar, Germany, and died July 1, 1784 in Berlin. This work was composed in Dresden around 1740.

The eldest son of Johann Sebastian Bach, Friedemann took musical instruction from his father, later studying at the University of Leipzig. A highly regarded organist, he held posts in Dresden and Halle, but during the last two decades of his life he was not permanently employed, giving occasional organ recitals and teaching. Poverty forced him to pass off some of his own compositions as those of his father, including this concerto, which at one time was believed to be the work of J. S. Bach.

FRANÇOIS COUPERIN

La convalescente

François Couperin ("le grand") was born November 10, 1668, in Paris, and died there on September 12, 1733. In the key of F#

minor, La convalescente comes from the 26th ordre of the fourth book of Pieces de Clavécin, published in Paris in 1730.

This afternoon's soloist, Michael Reiter, writes of this work:

"We must remember that Couperin's compositions are musical paintings about the court life of King Louis XIV. Pieces such as *The Butterfly*, *The Gossip*, *The Gnat* and of course *The Mysterious Barricades* are in fact program music or music with some sort of extra-musical idea attached. This work was written late in Couperin's life when he was very ill. You will find in it very uneven beats as if the heart is failing, sighing depicted by the seventh chords in the second section, and finally the very uneven section at the end. The final note never arrives as if the heart has actually ceased its..."

JOHANN SEBASTIAN BACH

Concerto for 2 Harpsichords in C minor, BWV 1062

Concerto for 2 Harpsichords in C Major, BWV 1061

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. He originally composed BWV 1062 as a concerto for two violins and orchestra (BWV 1043) at Anhalt-Cöthen between 1717 and 1723. Around 1739 he made this version of the work for two keyboards and strings. Bach prepared BWV 1061 between 1732 and 1735, based on an earlier work for two solo keyboards. The premieres of both concertos likely took place in Leipzig at the Collegium Musicum concerts, with Bach as one of the soloists.

By the spring of 1729, Bach has been director of church music in Leipzig for six years, during which time he had composed a supply of sacred music that would serve nearly every imaginable occasion. Since his employers showed little appreciation for his compositions, Bach turned his attention to instrumental music, becoming the director of the Leipzig Collegium Musicum by April of 1729. Founded in 1702 by Georg Philip Telemann, the Collegium was the student music society of the University of Leipzig. Each week they presented a performance on Fridays from 8:00 to 10:00 PM at Zimmerman's Coffee House (and in the summer on Wednesdays from 4:00 to 6:00 PM in the coffee-garden.)

These weekly concerts featured Bach's own music as well as that of other composers. The surviving performing parts indicate that Bach performed many of the instrumental works he had composed at Cöthen as well as new compositions. All of Bach's keyboard concertos date from this time, perhaps inspired by the introduction of "a new harpsichord, the like of which no one here has ever yet heard" at the June 17, 1733 Collegium Musicum concert.

In fact, the very beginnings of the concerto for keyboard soloist and orchestra may be traced to this group of works, which include seven concertos for a single harpsichord and orchestra, three featuring two instruments, two for three instruments, and one for four harpsichords. All but the latter (a transcription of Vivaldi's concerto for four violins) were arrangements of earlier Bach works. BWV 1062 is an adaptation of one of the composer's most famous works, "the Bach double" – the D minor concerto for two violins and orchestra, while BWV 1061 is thought to be an adaptation of an earlier composition for two solo keyboards, to which Bach added orchestral parts.

Orchestra Seattle and the Seattle Chamber Singers wish to acknowledge the following contributors to our Harpsichord Fund, who through their major donations have made possible the acquisition of the two beautiful instruments on display this afternoon:
PACCAR Foundation, King County Arts Commission, Visio Corporation, Dana Durasoff, Jon Lange and Alan Middleton.

SOLO ARTISTS

Keyboardist **Carole Terry** has performed extensively as a soloist and chamber musician on both organ and harpsichord, and has maintained a busy recital, masterclass, and adjudication schedule since coming to the University of Washington. Her appearances throughout the United States include such distinguished American universities as Stanford, Harvard, Berkeley, UCLA, and Cornell and notable churches such as Grace Cathedral in San Francisco and the National Cathedral in Washington D.C. as well as at the famed Spreckels Organ Pavilion in San Diego's Balboa Park. In the past several years, she has been a recitalist and teacher for festivals such as The Historical Organs in America and a lecturer and panelist for the American Institute of Organbuilders and The Organist in the 21st Century held at Stanford University. European tours have included performances in Germany, Switzerland, Spain, and Austria. She was a performer at the 1984 national convention of the American Guild of Organists held in San Francisco, a soloist at the 1994 AGO national convention held in Dallas, and was a featured artist at the national AGO convention in summer 2000 held in Seattle. Carole Terry is a graduate of Stanford University, where she received the Doctor of Musical Arts degree in early music performance practice. While at Stanford, she specialized in early keyboard music, studying organ with Herbert Nanney, harpsichord with Margaret Fabrizio, and fortepiano and clavichord with Joan Benson. She earned her bachelor's degree at Southern Methodist University and received her master's at the Eastman School of Music. Her teachers included Robert Anderson and David Craighead for organ, and Larry Palmer and Erich Schwandt for harpsichord. Ms. Terry has recorded the complete organ works of Johannes *Brahms and Brombaugh Organs of the Northwest* for the Musical Heritage Society as well as the harpsichord works of Albright, Cowell, Persichetti and Rorem for the CRI label and Baroque chamber works on the Crystal Records label. Carole Terry is Professor of Organ and Harpsichord at the University of Washington School of Music, Principal Organist of the Seattle Symphony, and Curator of the Watjen Concert Organ at Benaroya Hall. In addition to organ

and harpsichord instruction, she presents courses in performance practice, keyboard harmony and transposition, organ repertoire and pedagogy, baroque dance, and she directs the Baroque Chamber Ensemble

Keyboardist and harpsichord builder **Michael D. Reiter** is a native of western Washington. He received his musical training at Pacific Lutheran University, where he completed a Bachelor of Music degree in Church Music in 1973. At PLU he studied organ and harpsichord with David Dahl. During that time he was able to participate in a tour of European organ building with Professor Dahl and was able to visit several historical harpsichords. His interest in early instruments has continued since. Along with his continuing activities in church music, he started his career in piano technology in 1974. He is currently the piano technician for Pacific Lutheran University, the University of Puget Sound and is the service manager for Prosser Piano and Organ Co. The instruments you will hear this evening are his eighteenth and nineteenth harpsichords.

Keyboardist and composer **Robert Kechley** grew up in Seattle and attended the University of Washington, where he studied harpsichord performance with Sylvia Kind and composition with Kenneth Benshoof, Robert Suderberg, William O. Smith, and others. A member of the Seattle Chamber Singers from the early days of the ensemble, he not only sang in the chorus but played oboe and keyboard. Mr. Kechley currently serves as principal harpsichordist for Orchestra Seattle. As a composer, the music of Robert Kechley is familiar to audiences of Orchestra Seattle and the Seattle Chamber Singers through the numerous works of his that have been premiered by both ensembles. These range from arrangements of brief folk songs and hymns to major symphonic and choral works, including the delightful Symphony No. 2 ("Ferdinand the Bull") and *Frail Deeds for a capella* chorus. At the opening of the 2000-2001 season, OSSCS gave the premiere of the revised version of Mr. Kechley's *Psalm 100* for organ, chorus and orchestra at Benaroya Hall.

ABOUT THE HARPSICHORDS

The two harpsichords you will hear this afternoon are new instruments, replicas of French double keyboard instruments of the 18th century. Since the late 1950s, there has been a resurgence of authenticity in the building of historic instruments. We rarely see instruments like the Pleyel harpsichord that Wanda Landowska played in the 1930s that were more like a piano in their construction than a harpsichord. Instead of the heavy construction, with large beams and open bottoms, we now enjoy the more authentically based instruments that have closed bottoms more like a guitar or cello, lighter construction, and lighter actions. These are similar to the instruments that the Baroque masters would have played. Two years ago I was asked to complete two partially constructed instruments for Orchestra Seattle. They started out as kits from Hubbard Harpsichords in Sudbury, Massachusetts. The all-black instrument contains three choirs of strings and two keyboards and the instrument with the natural wood interior has

the same disposition, however contains four sets of jacks instead of three. What is the difference between these instruments and, say, an instrument built from scratch? It is simply this: the kit supplier has done the research and major millwork necessary to complete a successful instrument, an instrument that when properly completed will be a representation of "the real article." The research of Frank Hubbard, Raymond Russell and others has contributed to the resurgence of early music. It is also possible from this base then to construct custom instruments using these "kits" as a starting point. There were of course some amendments to these instruments to make them not only musical but durable as well. They have already been heard separately in several performance venues, and together in the two-harpsichord performance of Handel's *Messiah* by OSSCS last month. May they be enjoyed for many years by all who play and listen to early music.

— Michael D. Reiter

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