CONCERTO for Two Harpsichords in A minor

[Allegro] – Affettuoso – Allegro

Carole Terry & George Shangrow

MICHAEL REITER & GEORGE SHANGROW

CONCERTO for Two Harpsichords in C minor, BWV 1062

[Allegro] – Largo – Allegro assai

Robert Kecheley & George Shangrow

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS

GEORGE SHANGROW, MUSIC DIRECTOR

2000-2001 SEASON

Harpischord Celebration

Sunday, January 14, 2001 • 3:00 PM
Ililaya Ball Nordstrom Recital Hall
Benaroya Hall

Carole Terry, harpsichord, George Shangrow, harpsichord
Robert Kecheley, harpsichord, Michael Reiter, harpsichord
Orchestra Seattle
George Shangrow, conductor

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INTERMISSION

WILHELM FRIEDMANN KREBS

1710-1788

[Allegro moderato] – Andante – Presto

Carole Terry & George Shangrow

FRANCOIS COUPERIN

1668-1733

Michael Reiter

LA CONVALESCENTE

1685-1750

CONCERTO for Two Harpsichords in C Major, BWV 1061

[Allegro] – Adagio overo Largo – Fuga

Carole Terry & George Shangrow

Orchestra Seattle

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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 retiring to the University of Washington. Her appearances throughout the United States and Canada include such distinguished American universities as Stanford, Harvard, Berkeley, UCLA, and Cornell and notable churches as Grace Cathedral in San Francisco and the National Cathedral in Washington, DC. Carole Terry is also the founder and director of Seattle Bach Consort and Seattle Bach Organ Festival, a series of recitals that have made the harpsichord an instrument of high profile in the Pacific Northwest.

The harpsichordist 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 organs 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 has concentrated his career in piano technology in 1974. He is currently the piano technician for Pacific Lutheran University, the University of Puget Sound and is involved with the Baccalaurate for Piano and Organ Co. The instruments you will hear this evening are his eighteenth and nineteenth harpsichords.

Keyboardist and composer Robert Keetchy grew up in Seattle and attended the University of Washington, where he studied harpsichord performance with Sylvia Kind and composition with Kenneth Benshoof, Robert Suderburg, 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. Keetchy currently serves as principal harpsichordist for Oratorio Seattle. As a composer, the music of Robert Keetchy is familiar to audiences of Oratorio Seattle and the Seattle Chamber Singers through the numerous works of his that have been premiéed by both ensembles. These range from arrangements of brief folk songs and hymns to major symphonic and choral works such as the double Concerto “Symphony No. 1” ("Ferdinand the Bull") and "Frail Feet for a Long Journey". At the opening of the 2000-2001 season, OSSCS gave the premiére of the revised version of Mr. Keetchy's Psalm 100 for organ and chorus and orchestra at Benaroya Hall.

THE HARPSCICHDORS

The two harpsichords you will hear this afternoon are new instruments, replicas of French double keyboard instruments of the 18th century. Since the late 1980s, the modern harpsichord has established itself as an instrument of high profile in the building of historic instruments. We rarely see instruments like the Pellet harpsichord that Wanda Landowska played in the 1930s that were more like a piano in their construction than a haphazard collection of wood and glue, with large beams and open bottoms, we now enjoy the more authentically crafted instruments that have closed bottoms more like a guitar or cello, with full casings, and other components. These are similar to the instruments that the Baroque masters would have played. For two years I was asked to complete two partially constructed instruments for Oratorio Seattle. They started out as kits from Hubbard and were completed in 1999. 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 this: the kit supplier does not give you a warranty and cannot guarantee authenticity in the building of historic instruments. We rarely see instruments like the Pellet harpsichord that Wanda Landowska played in the 1930s that were more like a piano in their construction than a haphazard collection of wood and glue, with large beams and open bottoms, we now enjoy the more authentically crafted instruments that have closed bottoms more like a guitar or cello, with full casings, and other components. These are similar to the instruments that the Baroque masters would have played. For two years I was asked to complete two partially constructed instruments for Oratorio Seattle. 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Keyboardist and composer Robert Keetchley grew up in Seattle and attended the University of Washington, where he studied harpsichord performance with Sylvia Kind and composition with Kenneth Benshoof, Robert Suderburg, 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. Keetchley currently serves as principal harpsichordist for Orpheus Seattle. As a composer, the music of Robert Keetchley is familiar to audiences of Orpheus Seattle and the Seattle Chamber Singers through the numerous works of his that have been premiered by both ensembles. These range from arrangements of folk songs, hymns to major symphonic and choral works, the denoised or “Fiddler in Bal” and “Fiddler for a Long Time” at the opening of the 2000-2001 season, OSSCS presented the premiere of the revised version of Mr. Keetchley’s Psalm 100 for organ, chorus and orchestra at Benaroya Hall.

Johann Ludwig Krebs

 преимущественно состоит в том, что дирижер в этом году провел свой второй сезон как художественный руководитель в Orpheus Seattle.

Program Notes

JOHANN LUDWIG KREBS

Concerto for Two Harpsichords in A minor

Krebs was born October 10, 1713 in Buttelsted, Saxony, and died January 1, 1780 in Altenburg. This work was composed in 1753 for his students at the Church of St. Peter in Leipzig. 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: that of Professor of Music at the University of Halle (1737-1743), Göttingen (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 solo performers and accompanying forces. (In fact, Baroque Italian concerto for a single instrument, with the two manuals of the harpsichord used for contrast.) The New Grove writes about Krebs’s concertos for two harpsichords that “inspiration remarkably high and the keyboard writing brilliant and the orchestral movements; but also in the appealing slow movement; here the fusion of Baroque and galant is extremely well maintained.”

ANTONIO SOLERO

Concerto No. 3 for Two Keyboards in G Major

Solero was born December 17, 1720 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 from the time of the Baroque to that of the Classical era, Solero was educated at the Royal School of Music of the College of Saint Joseph, and became a member of the Order of the Hospital of Saint John of Jerusalem. He composed the first major works in 1743, and later in 1745, he was appointed to the position of musical director at the Church of Our Lady of Peace in Madrid. Solero’s compositions are six works 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 FRIEDMANN BACH

Concerto for Harpsichords in F Major, F. 10

W. F. Bach was born December 22, 1710 in Weimarin, Germany, and died July 1, 1744 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. Many of Bach’s works were posthumously published at the court of Dresden, and Bach’s court, but during the last two decades of his life he was not permanently employed, gaining 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 vaillante

Francois Couperin ("le grand") was born November 10, 1668, in Paris, and died there on September 13, 1733. In the key of G minor, La vaillante comes from the 26th of the fourth book of Pieces de Clavecin, 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 Cupid, The Graces, The Great and of course The Mysteries Barcarolle are an excellent example of the splendidly theatrical and 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 unison passages and the organ and harpsichord are not included 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. He died in Leipzig in 1750. The Concierto de Harpsichord BWV 1062 as a concerto for two violins and orchestra (BWV 1043) at Ashville-Cobin between 1717 and 1723. Around 1739 he made this version for two harpsichords and strings. Bach prepared BWV 1061 between 1722 and 1723, based on an earlier work for two solo keyboards. The premières of both concertos likely took place in Leipzig at the Collegium Musicum concert, with Baruch de Spinoza. By the spring of 1729, Bach had 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 and performances, Bach turned his attention to instrumental music, becoming the director of the Leipzig Collegium Musicum by April of 1729. Founded in 1702 by Georg Philipp Telemann, the Collegium was the student orchestra of the University of Leipzig. Bach presented a performance on Fridays from 8:00 to 10:00 PM at Zimmermann’s Coffee House (and in the summer on Wednesdays from 10:00 to 11:00 PM in the coffee-garden).

These weekly concerts allowed Bach to present his 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 has destroyed or recorded since, including introductions of “a new harpsichord, the like of which no one here has ever heard” at the June 17, 1733 Collegium Musicum concert. In fact, the very beginnings of the concert for keyboard soloist and orchestra may be traced to this group of works, which include several concerti for a single harpsichord and orchestra, featuring two instruments, two for three instruments, and one for four harpsichords. All but the latter (a transcription of Vivaldi’s concerti 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 one of the earlier editions. For the 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:

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Harpischord Celebration

Sunday, January 14, 2001 • 3:00 PM
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Benaroya Hall

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[Allegro] - Affettuoso - Allegro

CAROLE TERRY & GEORGE SHANGROW

CONCERTO FOR TWO HARPSICHORDS IN C MINOR, BWV 1062
[Allegro] - Largo - Allegro assai

ROBERT KEECHLEY & GEORGE SHANGROW ORCHESTRA SEATTLE

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CONCERTO FOR TWO HARPSICHORDS IN F MAJOR
[Allegro moderato] - Andante - Presto

CAROLE TERRY & GEORGE SHANGROW

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