



RICHARD TROEGER,
harpichord

Sunday, March 15, 1992
at 8:00 pm

Convocation Hall
Arts Building

Program



PROGRAM

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| Toccata Undecima
(Book I) (1615) | Girolamo Frescobaldi
(1583-1643) |
| Dr. Bull's Juell | John Bull
(ca. 1562-1628) |
| 12 Variations auf die
<i>Folie d'Espagne</i> (1778) | Carl Philipp Emanuel Bach
(1714-1788) |
| From <i>Partita</i> (1964)
Scherzo and Trio | Daniel Pinkham
(b. 1923) |
| From <i>Pièces de clavecin</i> (1716-1730)
Prelude en Fa
L'Arlequine (Ordre 23)
Le Tic-Toc-Choc ou les Maillotins (Ordre 18)
La Garnier (Ordre 2)
Les Tours de Passe-passe (Ordre 22)
Passacaille (Ordre 8) | François Couperin
(1668-1733) |
| Two Sonatas
F Minor, K. 481 (1756)
F Minor, K. 184 (1752) | Domenico Scarlatti
(1685-1757) |

INTERMISSION

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| Aria mit verschiedenen Veraenderungen
("Goldberg" Variations) (1742) | Johann Sebastian Bach
(1685-1750) |
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Harpsichord by Craig Tomlinson (Vancouver, 1991)
after Christian Zell (Hamburg, 1728).

PROGRAM NOTES

Tonight's recital inaugurates the Music Department's new harpsichord. The instrument was made by Craig Tomlinson of Vancouver, one of the finest of today's builders of historically-based keyboard instruments. It is a close copy, acoustically and mechanically, of a harpsichord made in 1728 by Christian Zell of Hamburg. Few original harpsichords survive from eighteenth-century Germany (compared to the numerous extant Italian and English instruments, for example). The Zell is a useful model for modern builders, since it comes from a time and place whose music is of particular interest. Its dark, rich, and at the same time rather plain-spoken tone is also versatile enough to handle a variety of repertory from the Baroque and classical eras.

In the preface to his first publication of toccatas (1615), Frescobaldi compared their performance style to that of madrigals, in which the meaning of the words affects the tempo. Frescobaldi's toccatas are rhapsodic creations whose main formal aspect is contrast of mood and figuration. The C major toccata heard tonight is one of the composer's most lyrical utterances. I have used it as an introduction, not only to the recital as a whole, but also (with highly questionable historical precedent) to Bull's little coranto-like *Juell*.

The *Folia d'Espagne* is a bass line and harmonic pattern utilized for numerous sets of variations by composers all over Europe during the seventeenth and eighteenth centuries. It has appeared in nineteenth- and twentieth-century works as well. C.P.E. Bach's variations on the theme are equally suited to the harpsichord, clavichord, and fortepiano. Indeed, no one of these instruments can realize the entire piece to fullest effect, recalling the composer's interest in simultaneous cultivation of all three instruments.

Daniel Pinkham's *Partita* emulates Baroque forms (toccata, fugue, canon, rondo) but casts them in a conservative modern idiom. The Scherzo is the most playful movement from the *Partita*; the Trio is hilariously reminiscent of many eighteenth-century French harpsichord pieces.

Program Notes (continued)

The selections from François Couperin's four books of harpsichord music give some inkling of the wit and profundity of his writing. The Prelude, although conventionally notated, is to be played in the free manner of the "unmeasured" preludes of the period. *L'Arlequine* (marked "grotesquement") is a portrait of Harlequin (the *Commedia dell' Arte* character). *Le Tic-Toc-Choc ou les Maillotins* seems to refer to clockwork or perhaps the harpsichord mechanism. *La [Pièce] Garnier* is apparently a portrait of Couperin's friend, the organist Gabriel Garnier. *Les Tours de Passe-passe* refers punningly to slight-of-hand tricks and the crossing of hands on the two keyboards of the harpsichord. The *Passacaille*, one of Couperin's grandest works, has justly been compared to the dramas of Racine, in which formal rigor increases the expressive intensity.

Domenico Scarlatti's wit, drama, and endless invention cannot adequately be conveyed by two of his Sonatas, or even by an entire program of them--let alone by program notes. However, the Sonatas heard this evening are filled with a poignant intensity that could hardly come from any other composer.

Bach's "Goldberg Variations" will be heard tonight without repeats. This highly organized work consists of thirty variations on a harmonic pattern first heard in the theme--an aria-style sarabande. Every third variation (Vars. 3, 6, 9, etc.) is a canon, the interval of imitation increasing with each canon until the canon at the ninth (Var. 27). Between each pair of canons is a duet for two keyboards and a character variation (e.g., three-part invention, gigue, fughetta, aria, French overture).

--Richard Troeger