

**SCHOOL OF MUSIC COMING EVENTS**

*For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678. To listen to a taped message of the week's coming events, call 485-2000, ext. 2533.*

**Wednesday, Jan. 21 · 8 p.m., Beall Hall**  
**UO CHAMBER CHOIR**  
*UO Ensemble; \$5, \$3*

**Thursday, Jan. 22 · 8 p.m., Beall Hall**  
**OREGON STRING QUARTET with**  
**DIANE MONROE, Violin**  
*Faculty Ensemble & Guest Artist; \$9, \$5*  
Program includes the Brahms *String Quintet in G Major* and David Baker's *Sonata for Jazz Violin and String Quartet*.

**Friday, Jan. 23 · 8 p.m., Beall Hall**  
**"NO TENORS" Vocal Recital**  
*Special Benefit for UO Opera Program; \$18, 10*  
Mark Kaczmarczyk, Marie Landreth, and Doremus Scudder perform arias by Mozart, Verdi, Donizetti, and Weill.  
Tickets available at EMU, 346-4363.

**Wednesday, Jan. 28 · 8 p.m., Beall Hall**  
**OREGON WIND ENSEMBLE**  
*UO Ensemble; Free*  
Preview of the band's concert for the OMEA Conference.

**Thursday, Feb. 5 · 8 p.m., Beall Hall**  
**JUILLIARD STRING QUARTET**  
*Chamber Music Series; \$32, \$28, \$15*  
One of the world's most famous quartets, performing music by Haydn, Beethoven, and Webern.  
For tickets, call 682-5000 or 346-4363.

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104th Season, 41st program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall  
4:00 p.m.

Sunday afternoon  
January 18, 2004

**UNIVERSITY OF OREGON**

**SCHOOL OF MUSIC**

**GUEST ARTIST SERIES**

presents

**"SCOTTISH BAROQUE"**

featuring

**RICHARD GWILT, Baroque Violin**  
**WINIFRED KERNER, Harpsichord**



UNIVERSITY OF OREGON

PROGRAM

<b>My Dearie an ye Die</b>	James Oswald (1711-1769)
<b>Willie was a wanton Wag</b>	Charles McLean (c.1712-c.1765)
<b>Lochaber</b>	William McGibbon (c. 1690-1756)
<b>Sonata seconda (1629)</b>	Dario Castello (fl early 17th c.)
<b>Toccatà Quarta</b>	Michelangelo Rossi (1601-1656)
<b>Sonata Op. V/IX in A major</b> <i>Preludio (Largo)</i> <i>Giga (Allegro)</i> <i>Adagio</i> <i>Tempo di Gavotta (Allegro)</i>	Arcangelo Corelli (1653-1713)
<b>Sonata on Bonny Christy (1732)</b> <i>Allegro</i> <i>Vivace</i> <i>Allegro</i>	Alexander Munro (fl. 1732)
<b>Sonata in D</b> for violin and basso continuo <i>Andante</i> <i>Allegro</i> <i>Andante</i>	William McGibbon (c.1690-1756)

INTERMISSION

<b>Sonata IX from <i>Sonata accademiche Op. 2</i></b> <i>Allegro Moderatamente</i> <i>Adagio</i> <i>Scozzese (Un poco Andante e affetuoso–Largo– Un poco Andante e Affetuoso)</i>	Francesco Maria Veracini (1690-1768)
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pher Hogwood, the English Baroque Soloists with John Eliot Gardiner, and the London Classical Players with Roger Norrington. He has also worked with many orchestras in Europe, including Anima Eterna with Jos von Immerseel and La Chappel Royal with Philip Herreweghe. It is, however, as a chamber musician that Gwilt has built his reputation. He has been a member of London Baroque since 1984, and has worked with numerous chamber ensembles throughout Europe. He has performed in most of the major chamber music concert halls as well as other venues throughout Europe, Japan and the Americas. Gwilt has also made frequent radio and television performances, and recorded over thirty CDs, as chamber musician and soloist. In addition to his work as a chamber musician, Gwilt also works as a conductor and musical director, and is active as a teacher. He has been professor of baroque violin and viola at Trinity College of Music in London since 1986, and a regular guest director at the Royal Academy of Music. For the past ten years he has taught courses for the Academia de Musica Antiga de Lisboa in Portugal, has taught on courses in Norway, Israel, and Germany, and given master classes throughout Europe and the U.S. Gwilt is also a composer and music editor, writing mainly chamber music for strings and voice, and publishing (with RG Editions) currently unavailable 17th and 18th century string music.

**Winifred Kerner** earned a Master of Music degree in piano performance from the University of Michigan where she studied harpsichord with Edward Parmentier. She continued her study of Baroque continuo playing with Elisabeth Wright at Indiana University. Formerly on the faculty of Temple University and Flint School of Performing Arts, Kerner currently teaches piano literature and keyboard skills at the University of Oregon in Eugene, where she is also an independent piano teacher.

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*If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert goers. House management reserves the right to request exiting the Hall when appropriate.*

violinist/composer who spent time in England, where he apparently became familiar with the practice of using Scots folk tunes in his own music. The sonata in this programme is the ninth in his Sonata accademice, Op. 2, which were first published “Per l’Autore, a Londra, e a Firenze” in 1744. It is essentially a two-movement sonata with a short Adagio introduction to the second movement, which is entitled *Scozzese*. This movement is based on the Scots tune *Tweed Side*, and has a Scottish ‘feel’ to it!

Michelangelo Rossi, 17th century Italian keyboard composer, earned the nickname of Michel Angelo del Violino for his virtuoso violin playing. Like his teacher, Frescobaldi, Rossi, in *Toccate e correnti* (c.1640), writes in the tradition of the quasi-improvised toccata with slow opening chords, unusual harmonies, imitative sections, and brilliant passagework. *Toccata Quarta* is from Rossi’s *Toccate e correnti*.

Johann Sebastian Bach colorfully imitated various instrumental styles such as concerto, trio sonata, or violin sonata in his solo harpsichord works. In the transcription by Bach from Vivaldi’s Concerto Op.3 No.3 in F major (BWV978), we see how Bach adapted the idea of soloist and orchestra to the harpsichord, with two manuals. The influence of Vivaldi’s concerto style can be seen in Bach’s solo keyboard works such as the English Suites (BWV806-11), each of which begins with a large, introductory prelude, usually in the concerto style, and the three-movement Concerto in the Italian Style (BWV971).

Johann Sebastian Bach’s six sonatas for violin and obbligato harpsichord stand among the crowning glories of baroque instrumental music. Heavily indebted to the Italian style (particularly this, the last of the set), the sonatas are among the most ‘roccoco’ of Bach’s music, while retaining that contrapuntal complexity which is a hallmark of Bach’s style. J. N. Forkel, in his biography of Bach, says of these six sonatas; “They were completed in Cothen, and can thus be counted among the earliest of Bach’s masterpieces... The violin part demands a master; Bach knew the instrument’s potentialities and spared it just as little as he spared his harpsichord.” From this, the sonatas can be dated to somewhere between 1718 and 1722. However, Bach subsequently altered them, particularly the sixth, which was almost completely re-written at some (unknown) later date. It is this last version which we are playing today.

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### ABOUT TONIGHT’S ARTISTS

**Richard Gwilt** is one of Europe’s foremost baroque violinists, and is in demand as a teacher, conductor, and music director. Born and educated in Edinburgh, he has degrees in music from the University of Birmingham and the University of Michigan. He started playing the baroque violin in 1980 while at the University of Michigan, and on returning to England in 1983 joined the mainstream of the English early music scene. He has played and recorded with many period instrument orchestras, including the English Concert with Trevor Pinnock, the Academy of Ancient Music with Christo-

### Concerto VII in F

*Allegro*

*Largo*

*Allegro*

Antonio Vivaldi

(1678-1741)

arr. Johann Sebastian Bach

### Sonata in G Major

for violin and obbligato harpsichord

Johann Sebastian Bach

(1685-1750)

*Allegro*

*Largo*

*Allegro*

*Adagio*

*Allegro*

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### PROGRAM NOTES

The musical links between Scotland and Italy were strong in the mid-18th century, a period that saw the flowering of a Scottish classical (as opposed to folk) music culture. Not only were the works of Italian composers, such as Corelli and Vivaldi in high demand, but much native Scottish music was composed in the Italian style.

The instrumental variations on Scots songs in this program all appear in mid-18th century collections. The composition of such variations was a typical response of Scottish composers such as Oswald and Munro to the importing of the Italian style. The variation sets by Oswald, McLean and McGibbon are all continuous pieces, presenting the traditional folk tune more or less ‘unaltered,’ followed by increasingly animated variations. Alexander Munro’s *Sonata on Bonny Cristy*, on the other hand, is a real sonata, owing much to the compositional style of Corelli, while losing nothing of the Scots idiom.

Corelli’s published output consists only of six sets—four of trio sonatas (Op. 1-4), the violin sonatas Op. 5 and the concerti grossi Op 6. Yet he was one of the most influential composers of his time. His Op. 5 set of twelve violin sonatas was perhaps the most popular single work in the period, being reprinted no less than 43 times up to 1815 throughout Europe. Roger North, the important music chronicler and commentator wrote the following about Corelli in 1710; “It [is] wonderful to observe what a skatching of Correlli there is every where—nothing will relish but Corelli.” And as in England, so in Scotland. The *Sonata in A Major (Op. V/IX)* is one of the six sonata da camera in this set.

The exchange of Italian and Scots music was not only one way—the charm and character of traditional Scots music made it irresistible to many a more “mainstream” composer. Composers from Barsanti to Beethoven and Bruch all set Scots tunes in some context Francesco Maria Veracini was an Italian