BAROQUE ENSEMBLE

Tuesday, May 21, 2019 - 7:30pm
Brechemin Auditorium
FREE

UW Music students perform music from the Baroque era (Photo: Steve Korn).

Carole Terry and Tekla Cunningham direct UW music students in a program of music from the Baroque era, including works by Telemann, Quantz, Geminiani, J.S. Bach, and Erlebach.

PROGRAM

Sonata in d minor, Op. 5, No. 2 for Cello & Basso Continuo ...................... Francesco Geminiani (1687-1762)
Andante
Presto
Adagio
Allegro

Ryan Farris, cello
Isabella Kodama, cello
Natalie Bartels, harpsichord

Concerto for Flute in G Major, No. 161, QV 5: 174 ..........Johann Joachim Quantz (1697-1773)
Allegro
Arioso (Mesto)
Presto

Gemma Goday, flute
Emily Acri and Judith Kim, violin
Tekla Cunningham, viola
Ryan Farris, cello
Andrew Koch, harpsichord

Trio Sonata in Eb Major, TWV 42 ....................................... Georg Philipp Telemann (1681-1767)

Affettuoso
Vivace
Grave
Allegro

Trio Sonata No. 2 [5] in e minor......................................... Philip Heinrich Erlebach (1657-1714)

Adagio
Allegro
Adagio
Allemande
Courante
Sarabande
Gigue

Ryan Farris, viola da gamba
Judith Kim, violin
Chris Young, cello
Natalie Bartels, harpsichord

Non sa che sia dolore, BWV 209................................. Johann Sebastian Bach (1685-1750)

Sinfonia
Recitative: Non sa che sia dolore
Aria: Parti pur e con dolore
Recitative: Tuo saver al tempo e l'età contrasta
Aria: Ricetti gramezza e pavento

Danielle Sampson, soprano
Gemma Goday, flute
Emily Acri and Judith Kim, violin
Tekla Cunningham, viola
Isabella Kodama, cello
Logan Hamilton, harpsichord

DIRECTOR BIOS

CAROLE TERRY

Carole Terry's career as a renowned performer and pedagogue of the organ and harpsichord has taken her to many cities and universities throughout the United States, Europe, and the Far East. Especially known for her performances and recordings of German Romantic music, she is also an expert on the physiology of keyboard performance -- the subject of her forthcoming academic work.

As a performer and master teacher, Terry participated in the Bamboo Organ Festival, in Manila, Philippines, as well as the Attersee Barock Akademie, Schleswig-Holstein Musik Festival, in Lübeck, Germany. She has also been involved in various summer academies, such as the International Summer School for Young Organists in Oundle, Great Britain and the Mount Royal College Organ Academy and International Summer School in Calgary, Canada. A frequent judge for competitions, Terry has adjudicated the prestigious International
Musachino Organ Competition in Tokyo and in 2003, the Third Mikael Tariverdiev International Organ Competition.

In the United States, Terry has participated in conferences and seminars such as the San Anselmo Organ Festival, The Historical Organ in America (Arizona), the Oregon Bach Festival, and the Montreat Festival of Worship and Music (North Carolina). She has been a featured recitalist at many conventions of the American Guild of Organists.

As Resident Organist and Curator for the Seattle Symphony from 2000 to 2003, Terry helped inaugurate the new C.B. Fisk organ in Seattle's acclaimed Benaroya Hall, playing many solo concerti, in addition to monumental works for organ and orchestra. In 2004, she was honored to be the first American organist to perform in Perm, Russian Federation, on the new Glatter-Götz Organ of the Perm Concert Hall. In 2006, Terry performed on the newly installed Wolff organ in Christ Church Cathedral, Victoria, B.C., as part of an international conference sponsored by the Westfield Center for Keyboard Studies and Christ Church Cathedral. Her recent convention and concert appearances include the American Guild of Organists Pedagogy Conference in Knoxville, Tennessee; the McGill Summer Organ Academy in Montreal; and recitals in San Francisco, Seattle, and New York. Terry's recordings include Brombaugh Organs of the Northwest and The Complete Organ Works of Johannes Brahms (based on the Henle edition) for the Musical Heritage label. As a harpsichordist, she recorded works of Albright, Persichetti, Cowell, and Rorem for CRI, and baroque chamber music for Crystal Records (with violinist Yitzhak Schotten). Her most recent recording, Carole Terry in Schwerin, is a two-CD set of German romantic organ music recorded on the notable 1871 Ladegast organ at Schwerin Cathedral, Germany. Terry is Professor of Organ and Harpsichord at the University of Washington School of Music in Seattle. She is on the Board of Governors of The Westfield Center for Keyboard Studies, a national resource for the advancement of keyboard music, and chairs the Center's Concert Scholar Committee. As a member of the College of Mentors at The John Ernest Foundation, her role is to promote the enrichment of young organ scholars, organ performances, and the encouragement of organ studies.

TEKLA CUNNINGHAM

Tekla Cunningham, baroque violin, viola and viola d'amore, enjoys a varied and active musical life. At home in Seattle, she is concertmaster of Stephen Stubbs' Pacific MusicWorks, principal second violin with Seattle Baroque Orchestra & Soloists, and plays regularly as concertmaster and principal player with the American Bach Soloists in California. She directs the Whidbey Island Music Festival, a summer concert series presenting vibrant period-instrument performances of repertoire ranging from Monteverdi to Beethoven.

She has appeared as concertmaster/leader or soloist with the American Bach Soloists, Baroque Chamber Orchestra of Colorado, Seattle Baroque Orchestra, and Musica Angelica (Los Angeles). She has also played with Apollo's Fire, Los Angeles Opera, Philharmonia Baroque Orchestra, and at the Carmel Bach Festival, San Luis Obispo Mozart Festival, Indianapolis Early Music Festival, Savannah Music Festival and the Bloomingtom Early Music Festival. She has worked with many leading directors including Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin, Martin Haselböck, Monica Huggett, Nic McGegan, Rachel Podger, Jordi Savall, Stephen Stubbs, Jeffrey Thomas, Elizabeth Wallfisch and Bruno Weil.

An avid chamber musician, Tekla enjoys exploring the string quartet repertoire of the 18th and early 19th century with the period-instrument Novello Quartet, whose abiding interest is the music of Haydn. She is also a member of La Monica, an ensemble dedicated to music of the 17th century, whose concerts have been reviewed as “sizzling”, and praised for their “irrepressible energy and pitch-perfect timing”. With Jillon Dupree, harpsichord, and Vicki Boeckman, recorders, she plays in Ensemble Electra, known for its inventive programs and energetic performances.

She can be heard on recordings with the American Bach Soloists, Apollo's Fire, Philharmonia Baroque Orchestra, Tafelmusik, Seattle Baroque Orchestra, San Francisco Bach Choir, various movie soundtracks including Disney's Casanova, La Monica's recent release The Amorous Lyre, a recording of repertoire of Merula and his contemporaries and the Novello Quartet's recording of Haydn's Op. 50 string quartets. This summer she recorded Mozart's Flute Quartets with Janet See, Laurie Wells and Tanya Tomkins.
Tekla received her musical training at Johns Hopkins University and Peabody Conservatory (where she studied History and German Literature in addition to violin), Hochschule für Musik und Darstellende Kunst, in Vienna, Austria, and at the San Francisco Conservatory of Music, where she completed a Master's degree with Ian Swenson. She teaches Suzuki violin in both German and English and is on the early music faculty of Cornish College for the Arts.