

UPCOMING EVENTS

UNI OPERA SHOWCASE

MONDAY AND TUESDAY, MARCH 6 AND 7, 7:30 P.M.

BENGTSON AUDITORIUM, RUSSELL HALL

TRIO 826

WEDNESDAY, MARCH 8, 8 P.M.

DAVIS HALL, GBPAC

PERCUSSION STUDIO CONCERT

THURSDAY, MARCH 9, 8 P.M.

DAVIS HALL, GBPAC

THE SCHOOL OF MUSIC CALENDAR OF EVENTS IS AVAILABLE ONLINE AT WWW.UNI.EDU/MUSIC/EVENTS. TO RECEIVE A HARDCOPY, PLEASE CALL 319-273-2028.

In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition.

Cameras and recording equipment are **not permitted**. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate.

This event is **free** to all UNI students, courtesy of the Panther Pass Program.

Performances like this are made possible through private support from patrons like you! Please consider contributing to School of Music scholarships or guest artist programs. Call 319-273-3915 or visit www.uni.edu/music to make your gift.



School of Music
University of Northern Iowa

ANNETTE RICHARDS, ORGAN

RECITAL-PRESENTATION

"NEW MEETS OLD IN 18TH-CENTURY BERLIN"

PRESENTATION ABSTRACT

In 1706, in the magnificent Charlottenburg Castle in what is now Germany's capital city, Berlin, a new organ was made by 'the world's greatest organbuilder' (as King Frederick I called him), Arp Schnitger. That instrument was unusual in numerous ways and brought a forward-looking gallant touch to an older 17th-century organ aesthetic. Residing in the castle chapel, it surely provided inspiration and perhaps a practice instrument for the young Princess Anna Amalia, sister of Frederick the Great, who would go on to become an avid organist, commissioner of organs and collector of music. In Anna Amalia's collection, old music (music from 17th-century Italy, France and North Germany) rubbed shoulders with the newest productions of the most fashionable composers; at the instrument she herself (a rare female organist) brought 'historical' music into dialogue with the modern.

The Charlottenburg organ survived almost unchanged until 1944, when it was destroyed by Allied bombs. But documentation and even an early recording of the instrument survive, and have formed the basis for a new organ at Cornell University, a 'fantasy reconstruction' of the Charlottenburg Schnitger completed in 2011 by an international team of craftspeople and researchers under the direction of Munetaka Yokota. This presentation traces the history of organ culture in 18th-century Berlin, and shows how, using the latest scientific research alongside materials and building techniques from the early 18th century, this new organ builds on that 18th-century confrontation of past and present to create an instrument for the future.

REPERTOIRE

- Fantasia and Fugue in C minor, BWV 537 J. S. Bach
- Sonata in G minor, Wq. 70/6 C. P. E. Bach
I. Allegro moderato
- "Ich ruf zu dir", BWV Anh. II 73 J. S. Bach
arr. C. P. E. Bach
- "Schmücke dich, O liebe Seele", BWV 654 J. S. Bach
- Pièce d'Orgue, BWV 572 J. S. Bach
[Très vite ment - Gravement - Lentement]

ABOUT THE ARTIST

Annette Richards is Professor of Music and University Organist at Cornell University, and the Executive Director of the Westfield Center for Historical Keyboard Studies. She is a performer and scholar with a specialty in 18th-century music and aesthetics, and interdisciplinary research into music, literature and visual culture. She is the author of *The Free Fantasia and the Musical Picturesque* (Cambridge, 2001) and the editor of *C. P. E. Bach Studies* (Cambridge, 2006), as well as the founding editor of the yearbook *Keyboard Perspectives*. Her current project is a book on the musical gothic, entitled *Music on the Dark Side of 1800*. She has been a Mellon New Directions Fellow, and an Alexander von Humboldt fellow, and has won prizes at the Dublin and Bruges international organ competitions. In 2011 she completed a 10-year research and construction project, in collaboration with colleagues at the University of Gothenburg, to create an 18th-century- style organ at Cornell.