



SCHOOL OF MUSIC
FACULTY ARTIST
▶▶ RECITAL SERIES
2003-2004

**ONE PARTITA, TWO PARTITA,
THREE PARTITA, FOUR!**

MUSIC OF J. S. BACH

JOHN METZ

HARPSICHORD AND CLAVICHORD

ORGAN HALL
Saturday, November 1, 2003 • 7:30 p.m.

I will perform the Partitas in D Major and E Minor on my own French double-manual harpsichord. It is based on a 1765 harpsichord by F. E. Blanchet II, which survives as the last instrument made by the Blanchet family before their establishment was taken over by Pascal Taskin. It is disposed with two unison 8' stops and one 4' stop, with a buff (mute) on each manual. It seems to me that the grandeur of these two partitas calls for the full resonance of a great French instrument.

I decided to play the Partita in G Major on a single-manual German harpsichord. This particular harpsichord is based on an example dated 1738 by the Hanover maker Christian Vater, and shows the Italian influences typically found in most German instruments. It has two unison 8' stops, with a relatively short scale and brass stringing throughout. As is characteristic of Italian and German harpsichords, it speaks simply, quickly, and assertively.

The clavichord I'm playing tonight is based on an example by the Neustadt an der Aisch instrument maker Johann Schiedmayer, dated 1796, now at the Museum of Fine Arts in Boston. It is unfretted and double-strung in brass. I wish to thank Phoenix early-music fan and supporter, Tom Phinney, who commissioned this beautiful clavichord as his gift to the ASU keyboard program. We all appreciate the continued support and enthusiasm that Marian Rice and Tom have given the early music program over many years. I am honored to inaugurate this superb new instrument with the intimate and joyful Partita in B-flat.

All the instruments in this recital were built by Allan Winkler, who is not only one of my closest friends, but is today the leading exponent of the "Boston School" of harpsichord makers. In addition to building harpsichords and clavichords, Mr. Winkler is a consultant and maintenance technician to the Musical Instrument Collection at the Museum of Fine Arts, Boston, where he continues the conservation and restoration of the many rare early keyboard instruments in that superb collection.

JRM

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In respect for the performers and those audience members around you, please turn all beepers, cell phones, watches to their silent mode. Thank you.

Partita 4 in D Major, BWV 828

Ouverture
Allemande
Courante
Aria
Sarabande
Menuet
Gigue

Partita 1 in B-flat Major, BWV 825

Praeludium
Allemande
Corrente
Sarabande
Menuet I, II, I
Gigue

There will be a 10-minute intermission

Partita 5 in G Major, BWV 829

Preambulum
Allemande
Corrente
Sarabande
Tempo di Minuetta
Passepied
Gigue

Partita 6 in E Minor, BWV 830

Toccata
Allemanda
Corrente
Air
Sarabande
Tempo di Gavotta
Gigue

John Metz joined the ASU music faculty in 1980, after completing his DMA in harpsichord at The Juilliard School. As Professor of Harpsichord and Director of Early Music Studies at Arizona State University, his contributions to the School of Music include teaching courses in baroque performance and early keyboard literature, coaching baroque vocal and instrumental ensembles, and teaching harpsichord. His involvement with the ASU's Lyric Opera Company includes several productions, especially Handel's *Xerxes*, which he directed last February. His publications include an edition of La Fontaine's *Fables*, as set to popular airs of the early eighteenth century (Pendragon Press) the continuo realization for an edition of the Sonata in E for flute and harpsichord of Domenico Scarlatti (Oxford University Press), and an edition of the Six Cello Sonatas of the early American composer Rayner Taylor (Recent Researches in American Music).

Dr. Metz is also Artistic Director of the Connecticut Early Music Festival, and a founder of Ensemble Versailles, a period-instrument group specializing in baroque and classical Music. In addition to performing early music Dr. Metz has an interest in contemporary music, and has premiered several works, including several composed for him. He often performs as a team with his wife (gambist and period cellist Barbara Bailey Metz). His recordings include three harpsichord suites of Elizabeth-Claude Jacquet de la Guerre, Bach's *Goldberg Variations*, an album of contemporary American music for flute and harpsichord, and the Six Cello Sonatas of Rayner Taylor with Barbara Bailey Metz. He and Barbara will retire to Waterford, Connecticut at the end of the 2004 spring semester, where they plan to teach, perform, and tend their gardens.

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