



STANLEY RITCHIE
BAROQUE VIOLIN
INDIANA UNIVERSITY,
BLOOMINGTON

SIEGBERT RAMPE
HARPSICHORD

GUEST ARTIST CONCERT SERIES
ORGAN HALL
SATURDAY, OCTOBER 21, 2006 • 7:30 PM

MUSIC

 Herberger College
of Fine Arts

ARIZONA STATE UNIVERSITY

Stanley Ritchie, a pioneer in the Early Music field in America, was born and educated in Australia, graduating from the Sydney Conservatorium of Music, where he was a pupil of Florent Hoogstoel, in 1956. After a further period of study with Ernest Llewellyn, he left Australia in 1958 as recipient of the Ginette Neveu Scholarship and a grant from the French Government to pursue his studies in Paris, where he studied with Jean Fournier, subsequently working in the United States with Joseph Fuchs, Oscar Shumsky and Samuel Kissel.

In 1962 he settled in New York, where he was appointed concertmaster of the New York City Opera in 1963 and associate concertmaster of the Metropolitan Opera in 1965. Upon resigning from the Metropolitan Opera in 1970 he became concertmaster of the Musica Aeterna Orchestra and a member of the New York Chamber Soloists, touring widely in Europe and North America. In 1975 he joined the Philadelphia String Quartet (in residence in the University of Washington in Seattle) with whom he played as first violinist and performed in Europe, North and South America, until accepting his current appointment as professor of violin at Indiana University School of Music in 1982.

His interest in Baroque and Classical violin dates from 1970 when he embarked on a collaboration with harpsichordist Albert Fuller which led to the founding in 1973 of the Aston Magna Festival. His association with this organization's workshops, academies and festivals continued for more than two decades. In 1974 he joined harpsichordist Elisabeth Wright in forming Duo Geminiani and since that time has also performed with many other prominent musicians in the Early Music field, including Christopher Hogwood, John Eliot Gardiner, Frans Brueggen, Roger Norrington, Malcolm Bilson and Anner Bylisma. For twenty years he was a member of The Mozartean Players with fortepianist Steven Lubin and cellist Myron Lutzke. In 2005 he formed the Classical string trio ViVaCe with Allison Edberg, viola, and Joanna Blendulf, cello.

Recognized as a leading exponent of Baroque and Classical violin playing, he performs, teaches and lectures worldwide, most recently in Canada, Australia, New Zealand, Germany, Italy, Iceland and at the Internationaler Sommerakademie für Alte Musik in Innsbruck. He has appeared as soloist or conductor with a number of major Early Music orchestras, among them the Academy of Ancient Music, Tafelmusik, Philharmonia Baroque Orchestra, the Handel and Haydn Society Orchestra, and the New York Collegium. In July 2006 he directed orchestral concerts in the Accademia di Musica Antica in Bruneck, Italy, and the Skalholt Summer Festival in Iceland.

His recordings include Vivaldi's Op.11 Violin Concertos with Hogwood and the Academy of Ancient Music (Oiseau Lyre), the Mozart piano quartets, the complete piano trios of Mozart and Schubert, as a member of The Mozartean Players, and a CD of 17th Century music for three violins and continuo entitled Three Parts upon a Ground, with John Holloway, Andrew Manze, Nigel North and John Toll (all for Harmonia Mundi USA), and selected Concerti and Serenate of Francesco Antonio Bonporti, with Bloomington Baroque (Dorian Discovery). His teaching career has led to pedagogical research and he is currently working on a method for Baroque and Classical violin.

Program

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| Sonata Terza op. 8,3 (1629) | Biaggio Marini
(1594-1663) |
| Sonata Seconda in D (1641) | Giovanni Battista Fontana
(1589-1631) |
| Toccatà III in E (c. 1660) | Matthias Weckmann
(c.1616-1674) |
| Passacaglia in G (1675)
from the <i>Rozenkranz Sonatas</i> | Heinrich Ignaz Franz Biber
(1644-1704) |
| Ricercar a 6 C Minor
BWV 1079 (1747)
from the <i>Musical Offering</i> | Johann Sebastian Bach
(1685-1750) |
| Sonata in E Minor
BWV 1023
[con discrezione]-Adagio ma non tanto
Allemande
Gigue
<i>**There will be a 10-minute intermission**</i> | Johann Sebastian Bach |
| Six Variations in G Minor
KV 360 (374b) (1781)
on the French Song <i>Au bord d'une fortune</i> | Wolfgang Amadé Mozart
(1756-1791) |
| Sonata in C Major
KV 296 (1778)
Allegro vivace
Andante sostenuto
Rondeau: Allegro | Wolfgang Amadé Mozart |

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

Thank you.

Siegbert Rampe is the new Assistant Professor of Early Music and Harpsichord at ASU. From 1997 to 2004 he was professor at the Folkwang-Hochschule in Essen and at the Mozarteum University in Salzburg where he taught a young generation of harpsichordists and fortepianists.

Born in 1964 in South Germany, he studied harpsichord, piano, fortepiano, organ, and composition in Stuttgart, Amsterdam, and Salzburg with Kenneth Gilbert, Ton Koopman, Ludger Lohmann, Helmut Lachenmann and others. Since his concert début at the Frescobaldi Festival in Ferrara (1983) he has appeared on the harpsichord, fortepiano, and organ in solo and chamber music recitals and as a conductor. His concert tours have taken him to practically every country, music festival and broadcasting/TV company in Europe as well as to Russia, the Far East, and the United States. In 1988, he founded *Nova Stravaganza*, an ensemble specializing in performances on period instruments which in 2005 received *Echo Classics* Artist of the Year, the most outstanding record award of Europe. From 1998 to 2002 he was also artistic director of the famous Bach Festival in Cöthen Castle. Being a Mozart specialist as well his current schedule includes recitals at Mozart festivals in Salzburg and Vienna. In 2006 he will finish his second complete recording of Mozart's piano music on period instruments, begun in 2004.

Rampe's repertoire on period keyboard instruments ranges from the Medieval to César Franck and Johannes Brahms. His list of recordings includes more than 65 CDs, all of which were made exclusively for EMI and Virgin since 1987 and also for MDG since 2000. Many of them have received international awards. Among them are a large number of ensemble, clavier and organ works by Bach, Mozart, and Beethoven, as well as music from the sixteenth and seventeenth centuries.

Peter Cossé referred to Rampe's recording début in 1987, with Mozart's clavier sonatas, as "sensational" and "the utmost in technique and artistry." To Heinz-Josef Herbort, Rampe is "a performer who forces one to listen intently" (*Die Zeit*). His interpretations are rooted in a thorough study of compositional technique, performance practice, and the composers' surroundings. His constant quest for an understanding of both composer and work has led to new insights and opened up new avenues of expression. The certificate of the German Record Critics Award maintains that "Siegbert Rampe has emerged as a musician of remarkably incisive and independently-minded powers of expression. The result is music-making of a linearity, presence, and intensity that literally beggars comparison."

Rampe has also conveyed his discoveries in several books (e.g. on Bach and Mozart), more than 50 journal articles, and a new generation of complete editions of early music (over 30 volumes). These editions meet the demands of performers and scholars alike and have been accorded worldwide recognition. Most of his writings and editions have been published by Bärenreiter.

Events Information Call 480-965-TUNE (480-965-8863)