

BACH'S CIRCLE:
J.S. Bach and His Sons

April 29, 2008
8:30 pm

presented by
REDCAT
Roy and Edna Disney/CalArts Theater
California Institute of the Arts

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PROGRAM

Quintett in D Major op. 11/6 **Johann Christian Bach**
Allegro—Andantino—Allegro assai

**Sonata in A Major for Violin
and Harpsichord, BWV 1015** **Johann Sebastian Bach**
Dolce—Allegro assai—Andante un poco—Presto

**Sonata in C Major for Flute,
Oboe and Harpsichord** **Johann Christoph Friedrich Bach**
Allegro—Andante—Rondo allegretto

INTERMISSION

**Sonata in G Minor for Oboe
and Basso Continuo** **Carl Philipp Emanuel Bach**
Adagio—Allegro—Vivace, 3 variations

Trio Sonata in G Major, BWV 1039 **Johann Sebastian Bach**
Adagio—Allegro ma non presto—Adagio e piano—Presto

**Ricercare a 6 from the Musical Offering,
BWV 1079, no.13** **Johann Sebastian Bach**

Janice Tipton, flute
Allan Vogel, oboe
Julie Feves, bassoon
Patricia Mabee, harpsichord
Elizabeth Baker, violin
Erika Duke-Kirkpatrick, cello
Guest Artist, Nancy Uscher, viola

Williams, Strauss, Bach and Telemann. His discography includes recordings for RCA, Nonesuch and Delos with ensembles including Musical Offering Baroques Ensemble, the Los Angeles Chamber Orchestra Winds and Tashi. He participated in recordings of the Bach cantatas with Helmuth Rilling in Germany and has recently begun a series of solo recordings. Vogel is a founding faculty member at CalArts and his former students hold many prominent orchestral and university positions throughout the country.

UPCOMING PERFORMANCES

May 14: The California EAR Unit
World premieres of two commissioned works by John Luther Adams and Gordon Beferman

May 30 and 31: Partch
Harry Partch's custom-built microtonal instruments in historical works

For more information visit: www.redcat.org

Nancy Uscher has been provost and a faculty member in the School of Music at the California Institute of the Arts since 2004. She had previously been Professor of Music and Associate Provost for Academic Affairs at The University of New Mexico. In addition, she was the Director of the UNM Center for the Arts in Society, a unit of the Institute of Public Law that explores arts-related public policy issues. In viewing art as an agent for social change, she created an Arts-in-Prisons concert series and the National Endowment for the Humanities-funded project “A New Mexico Conversation: Music as a Symbol of American Pluralism and Identity.” Ms. Uscher received a Ph.D. from New York University. She was awarded a Masters of Music degree from the State University of New York at Stony Brook, and received a Bachelor’s Degree in Music from the Eastman School of Music at the University of Rochester as well as an A.R.C.M. from the Royal College of Music in London. During 1998–1999 Uscher was a fellow of the American Council on Education at Brown University. She attended the Institute of Educational Management at Harvard University in 2007. During her performance career as a violist, Ms. Uscher has appeared in recital on six continents and recorded for a number of the major radio networks of Europe including recitals for the BBC. For five seasons she led the viola section of the Jerusalem Symphony Orchestra. She has participated at the Casals Festival in Puerto Rico, Kennedy Center Mozart Festival, Grand Teton Music Festival, Round Top Festival in Texas, Venice Biennale, Montepulciano Festival, Spoleto Festival of Two Worlds in Italy, and the Moab Music Festival in Utah. In addition, she has performed and presented master classes at the Brazilian international festivals Oficina de Musica XIV in Curitiba and Campos do Jordao’s Festival de Inverno. She is the author of two books, *The Schirmer Guide to Schools of Music and Conservatories Throughout the World* and *Your Own Way in Music: A Career and Resource Guide*.

Allan Vogel is one of America’s leading wind soloists and chamber musicians. Hailed as “an aristocrat of his instrument, an oboe virtuoso with few equals” (*Los Angeles Times*) and “undoubtedly one of the few world masters” (*San Diego Union*), he is principal oboist of the Los Angeles Chamber Orchestra. He has appeared as soloist with orchestras throughout the world and has been featured at the Chamber Music Northwest, Marlboro, Santa Fe, Aspen, Mostly Mozart, Summerfest, Sarasota and Oregon Bach Festivals. Vogel has been guest principal oboist with the Boston Symphony Orchestra. He has also performed with the Academy of St. Martin in the Fields, the Orpheus Chamber Orchestra and the Berlin Philharmonic. Since 1994 he has been a guest with the Chamber Music Society of Lincoln Center in New York City. In that same year he completed his third tour to Japan. In the 1995–96 season, Vogel performed concerti by Vaughan

The artists will discuss the music from the stage.

Funded in part by a grant from the E. Nakamichi Foundation

ABOUT THE ARTISTS

Three hundred years ago, Bach’s circle of family, friends, students, and colleagues created the glory that is Baroque music. **Bach’s Circle** Baroque Ensemble serves the music of Johann Sebastian, his sons, and his contemporaries, to give audiences further opportunity to be enriched by some of the world’s greatest music. The group is made up of premier chamber-music performers who are members of some of Los Angeles’ finest musical institutions, including the Los Angeles Chamber Orchestra, the Los Angeles Philharmonic, the Long Beach Symphony, and the California Institute of the Arts. Since its 1998–1999 debut season, Bach’s Circle has given performances at the Oregon Bach Festival, Chamber Music Northwest, the Los Angeles Bach Festival, Chamber Music Sedona, the Ventura Music Festival, the Lake San Marcos Chamber Music Society, the Athenaeum Chamber Series, the Los Angeles Sacred Music Festival, REDCAT, the Phoenix Chamber Music Society, the Mozart Society of California, Occidental College, California Institute of the Arts, and the South Bay Chamber Music Society.

Violinist **Elizabeth Baker**, who joined the Los Angeles Philharmonic in 1987, has been particularly acclaimed for her performances of contemporary music. In 1992, she was the violin soloist in the Philharmonic’s acclaimed performances of Tippett’s Triple Concerto, conducted by André Previn. In the 1997 season she presented the Los Angeles premiere of Janáček’s Violin Concerto, conducted by Sian Edwards. She has given numerous West Coast and/or world premieres of works by composers such as Arvo Pärt, Philip Glass, Don Davis, Vincent Plush, William Bolcom, Donald Crockett, and Charles Amirkhanian. Baker performs on the Philharmonic’s Chamber Music Society and Green Umbrella series. She was a member of the LA-based contemporary ensemble, Xtet, for 16 years and continues to perform throughout the western United States with the Baroque ensemble Bach’s Circle. She is featured in recordings on the Hänssler Classic, Delos, New World, and Crystal Records labels. Prior to joining the Los Angeles Philharmonic, Baker was a member of the San Francisco Symphony for ten years. She appeared frequently as soloist with orchestras in the Bay area as well as in recitals and in chamber music engagements. She received her Bachelor of Music degree from Oberlin Conservatory as a student of Andor Toth. Further study with Josef Gingold at Indiana University led to a Master of Music degree as well as the coveted Performer’s Certificate.

Erika Duke-Kirkpatrick is an active soloist, chamber musician and specialist in contemporary music. She has performed world and local premieres of solo and chamber works throughout the U.S. and Europe including the Los Angeles Olympic Festival, the Computer Music Festival in Zurich, the Ars Electronica Festival in Linz and the San Francisco Symphony New and Unusual Music series. She recently recorded Elliott Carter's *Enchanted Preludes*, a work written for her and flutist Dorothy Stone. She has toured with Joan LaBarbara and Morton Subotnick since 1981. *Jacob's Room*, on Wergo Records, marks her fourth appearance in recordings of Mr. Subotnick's music. She is a founding member of the California E.A.R. Unit, a Los Angeles-based new music ensemble, with which she tours throughout the U.S. and Europe. She has also given master classes and recitals under the auspices of the U.S.I.A. Arts America Program in Central and South America. A native of Los Angeles, her principal studies were with Cesare Pascarella and she has been coached by Mischa Schneider, William Pleeth and Pierre Fournier.

Julie Feves is a graduate of the Juilliard School of Music. She has performed extensively as a soloist, chamber performer and orchestra principal in music ranging from Baroque to avant-garde. *The New York Times* has praised her "virtuosic flair" and *The San Francisco Examiner* admired "the sureness of her pitch and the tenderness of her phrasing." Ms. Feves has appeared with numerous orchestras throughout the United States, including the Los Angeles Chamber Orchestra, the American Symphony, the Los Angeles Philharmonic, and the Aspen Festival Orchestras. Currently Ms. Feves serves as principal bassoonist with the Long Beach Symphony Orchestra. She has performed contemporary music with the New Century Players, Speculum Musicae, and the Contemporary Chamber Ensemble. Performing on early bassoons, she has worked with the Philharmonia Baroque Orchestra, the Los Angeles Baroque Orchestra, the Mozartean Players, and the Pernucio Ensemble. As a chamber music artist, Ms. Feves appears regularly with Chamber Music Northwest in Portland, Oregon and Music from Angel Fire in New Mexico. She has also appeared with the Bravo Colorado Music Festival in Vail, Colorado and as a guest artist with the Lincoln Center Chamber Music Society. She has recorded for Delos, Columbia Records, Nonesuch, Harmonia Mundi, Leonarda, Nine Winds, and the AudioQuest labels. She is also active as a recording musician for major motion picture and television studios in Los Angeles. Her recent solo appearance with the Long Beach Symphony Orchestra performing the Weber bassoon concerto and a new concerto by film composer David Newman was greeted with critical acclaim. Currently Ms. Feves serves as Associate Dean for Enrollment Management and Director of

Instrumental Performance programs in the School of Music at the California Institute of the Arts.

As a gifted solo recitalist, ensemble performer and educator, **Patricia Mabee** has received high acclaim. Hailed regularly by audiences and critics for her virtuosity, flawless technique and outstanding performances, she has been featured frequently as a soloist with the Los Angeles Chamber Orchestra where she has been Principal Keyboardist since 1976, and has appeared in more than 20 works from the concerto repertoire under the baton of Sir Neville Marriner, Christopher Hogwood, Helmuth Rilling, Nicholas McGegan, Iona Brown, and Christof Perick. Ms. Mabee is also Principal Keyboardist with the New West Symphony Orchestra and Crown City Consort. Her debut at Carnegie Hall in 1982 marked the beginning of her recital career which has spanned four continents. Pianist for the world premieres of works by John Adams, Bruce Broughton, Donald Crockett and Libby Larsen, she also performs new works for harpsichord and synthesizer. Her career as an ensemble player is equally distinguished, marked by regular appearances at many music festivals including the Casals Festival, Oregon Rilling Festival, Chamber Music Northwest, Ojai Festival, and the Los Angeles Bach Festival. Specializing in Early Music practices, Ms. Mabee received a Masters Degree in Keyboard Performance from California Institute of the Arts where she is currently a faculty member.

Janice Tipton, flutist, pursues a varied career. She has performed with a number of musical organizations across the country, including the Los Angeles Chamber Orchestra, with which she has appeared as a soloist, the Los Angeles Music Center Opera Orchestra, the Oregon Bach Festival, Chamber Music Northwest, La Jolla Summerfest, the Santa Fe Chamber Music Festival, Chamber Music Sedona, the Tucson Chamber Music Festival and the New England Bach Festival. Hailed as "superlative" by the *Los Angeles Times*, Janice has also collaborated with the Angeles, Saint Petersburg and Prazac String quartets. She has appeared at the Barge in New York City and at the Library of Congress under the auspices of the American Bach Society. She has toured the United States and South America with the Los Angeles Chamber Orchestra and Eastern Europe with the vocal group Cantori Domino. Janice is currently a member of the chamber music ensemble Bach's Circle, which she also manages, and the Valencia Trio. She has recorded for Delos and Etcetera and also for the Friends of Arizona Chamber Music.