

1964

Eighty-sixth Season

1965

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

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Fourth Program

Second Annual Chamber Arts Series

Complete Series 3456

THE PAUL KUENTZ PARIS CHAMBER ORCHESTRA

PAUL KUENTZ, *Conductor*

Soloists:

ADOLF SCHERBAUM, *Trumpet*

MICHEL RENARD, *Violoncello*

SUNDAY EVENING, FEBRUARY 14, 1965, at 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Sonata à 4 e 5 instrumenti with Trumpet, in D major . . . GABRIELLI
 - Allegro
 - Grave
 - Presto
 - Grave; presto
- Concerto in C major for Violoncello and Orchestra . . . HAYDN
 - Moderato
 - Adagio
 - Allegro molto
- Symphony in G major, Op. 11, No. 1 . . . SAINT-GEORGES
 - Allegro
 - Andante
 - Allegro assai

INTERMISSION

- Concerto in D major for Trumpet and Orchestra . . . TELEMANN
 - Adagio
 - Allegro
 - Grave
 - Allegro
- Sinfonietta for String Orchestra, Op. 52 . . . ROUSSEL
 - Allegro molto
 - Andante; allegro
- Rumanian Folk Dances . . . BARTÓK

Jocul cu bâta	Buciumeana
Brâul	Poarga românească
Pe loc	Măruntelul

Club National du Disque, Decca and Archive Records

A R S L O N G A V I T A B R E V I S

PROGRAM NOTES

by MAURICE LAMBERT
(freely translated)

Sonata à 4 e 5 instrumenti with Trumpet, in D major . . . DOMENICO GABRIELLI (1659–1690)

The operas and cantatas of Domenico Gabrielli are quite forgotten, perhaps because they did not make an impression in his own time. Several of his vocal and instrumental works knew a better fate during his life, and his Opus 1, a suite of dances for string trio, was even published again posthumously in 1703. Faring less well, the six *Sonatas* for trumpet and strings, with which he opened a path Iacchini and Torelli were to follow, appear only in the *Archivio Musicale di San Petronio*. Paul Kuentz discovered them there.

The example on this program, entirely in D major, opens with an *Allegro* that begins with an orchestral *tutti*, after which the trumpet enters accompanied by the contrabass. Then, anticipating the style of Albinoni, comes a *Grave* extending for 43 measures during which the trumpet does not take part. It is teeming with delightful modulations and the indications of nuances are plentiful. As in very many other parts of the work, the cello has a part here independent of the bass. There follows a *Presto* in pointed rhythm, a duet between the combined low voices and the trumpet. The last section commences with a new *Grave* and at the eighth measure the trumpet suddenly joins to it a brief *Presto* closing the work on a brilliant note. The scale covered by the trumpet embraces two octaves: from D to D.

Concerto in C major for Violoncello and Orchestra . . . FRANZ JOSEF HAYDN (1732–1809)

Haydn's Concerto in C major for Violoncello was presented first in our time at the Prague Festival in 1962. Paul Kuentz and the Paris Chamber Orchestra introduced it in France during the 1963–64 season. Michel Renard was the soloist.

Although not as difficult as the Op. 101, the Concerto in C major for violoncello is not less arduous for the performer. In addition to the strings the accompanying orchestra includes two oboes and two horns solely as part of the *tutti*, but they may be omitted on occasion. The opening *Moderato* is based on the pointed rhythms dear to Haydn. It contains an interesting cadenza which figures in the material but is not of his creation. There follows a melodious *Adagio* in F major, homophonic and beautifully inspired. The cadenza of this movement, like the preceding one, is not Haydn's, although it is noted in the copy. The work ends with an extremely rapid and brilliant *Allegro molto*, returning to C major, in sonata form. It requires of its principal performer a great deal of agility.

Symphony in G major, Op. 11, No. 1 . . . Le CHEVALIER de SAINT-GEORGES (1739–1799)

Joseph Boulogne, Chevalier de Saint-Georges, was born in Guadeloupe, the son of a controller general on the island and a negro woman. The time of the arrival in Paris of young Joseph remains mysterious, about his tenth year it seems. Saint-Georges learned the rudiments of the violin in San Domingo and perfected himself in Paris with Leclair. In 1761 he was a member of the King's Guard. At that time he enjoyed fame as fencer, horseman, dancer, comedian, skater, swimmer, etc., as well as violinist. This tender and sentimental mulatto dandy of the moment was quite the rage, although, in fact, he was homely, contrary to his portrait by Mather Brown. Toward 1770, after having benefitted by the advice of Gossec on composition, Saint-Georges devoted himself more effectively to music. He succeeded his master in 1773 as director of the Concert des Amateurs and produced, beside comedies with ariettas, Sonatas for violin, two collections of quartets, Symphonies concertantes for two violins, nine solo Concertos, Grandes Ariettes with orchestra, and two, actually three, symphonies of which the second, following a custom then current, is nothing but the overture to his comic opera, *L'Amant Anonyme* (1780). In 1792 Saint-Georges organized in Lille the National Legion of Americans and the South, was arrested as a suspicious character the following year, suffered a great deal of punishment, and barely escaped the guillotine. He resumed his artistic pursuits with distinction later and finally died a natural death on June 12, 1799.

Without pretending to merit a place among the contemporary masterpieces, the short Symphony in G major, Op. 11, No. 1, of Saint-Georges, which appeared the year of his death at La Chevadière, deserves attention. Realized for strings with two oboes and two horns (their part, of no importance, will be omitted at this performance) it was written with an elegant pen dipped in the same inkstand that Mozart used in his early youth. All is clear and melodious. The opening *Allegro* is distinguished by short turns shared as the various instruments alternate with fleet movement. The *Andante*, sung by the first violins, asserts itself very graciously. And if in the closing *Allegro assai* flashes of spirit seem to be only momentary, yet unquestionably they sparkle and glisten. The manuscript of this Symphony is part of the collection in the Library of the Paris Conservatory.

Concerto in D major for Trumpet and Orchestra GEORG PHILIPP TELEMANN
(1681-1767)

Telemann, a native of Magdeburg, knew Handel in his youth and continued to correspond with him until Handel's death. He was also the friend of J. S. Bach and godfather of Bach's son Emanuel. Telemann, having occupied a place very much in the foreground during his own time, is attracting more and more interest in the present. Most certainly the charm of his works has earned for him the current respect, but also it is recognized that he was one of the most active among those who developed the classical sonata by doing away with the thorough-bass. He himself specified the models he had chosen in the course of his career: "At first it was the Polish style, then the French and especially the Italian in which I wrote the most." He always looked ahead to the future and even in his old age he inclined toward progress, as witness his observation near the end of his life: "One must go to the furthest ends if one wishes to earn the name of true master." The abundance of Telemann's work is beyond imagination and the publication of his *opera omnia* is still far from being completed. To illustrate, there are a thousand suites for orchestra to which his name is affixed, only 126 of which have been rediscovered to date.

Telemann's *Concerto in D major* for solo trumpet and orchestra opens with an *Adagio* during which the melody by the trumpet is sustained by a homophony of strings. This movement is in the sonata style of the Italian school. In the subsequent *Allegro*, which has a single theme and recalls Bach's Brandenburg Concertos, the strings and soloist alternate, supported by the *continuo*. The trumpet does not appear during the *Grave* in B minor, which is a fugue. The *Finale*, also a fugue, distinctly resembles the Second Brandenburg Concerto. As in the latter, the trumpet vies with the basses. After a divertissement by the strings the trumpet returns with the theme. Throughout the work the solo part is formidably difficult. In the *Adagio* passage it modulates its melody in the sharp of its tessitura, and in the closing *Allegro* it braves perilous notes ascending to E sharp.

Sinfonietta for String Orchestra, Op. 52 ALBERT ROUSSEL
(1869-1937)

Albert Roussel composed his *Sinfonietta* for String Orchestra, Op. 52, at Vasterival between July 12 and August 6, 1934. He dedicated it to Mme Jane Evvard, Conductor of the Women's Orchestra of Paris. It is considered among the most characteristic results of the contemporary French school, and with its liveliness introduces into the composer's work an unusual distinction.

From beginning to end an intense rhythm enlivens the *Allegro molto*, which is in classical form with two principal themes. The *Andante* is distinguished by the nobleness of thought which it expresses. This is a sort of expanded recitative. It leads into the rondo-like *Finale* in which the music expresses exuberant spirit. The tonality of the whole goes from D minor to D major.

Rumanian Folk Dances BÉLA BARTÓK
(1881-1945)

Bartók's research of folklore, which he undertook with Zoltán Kodály in the places where the old tunes still lived in the memories of inhabitants, was conducted between 1905 and 1918, except that of Turkey which dates only from 1936. The Dances which are to be performed do not originate from the Rumania we know as a country. The title *Rumanian Dances of Hungary* which is given them in Bartók's country would better describe the origin. Their component parts were collected with great care in one of the territories of Transylvania, the Central Basin. They are, in truth, dances in which are combined the characteristics belonging to two neighboring countries. To what degree? Bartók himself said: "That which makes rather intricate the question of the mutual influence of popular Hungarian and Rumanian music is the divided character, the lack of unity of the popular Rumanian music. The Hungarian is in a vertical direction, the Rumanian, on the contrary, is horizontal, richer, more varied." If in certain of the Dances, however, there are found distinctly Rumanian traits, such as the Christmas songs called *Colinda*, in others there appear traces of recruiting songs and other Hungarian melodies, often set in pentatonic scale. It was in 1909-10 that Bartók first based compositions on themes of this origin. In 1915 he put them to considerable use and wrote then two *Popular Rumanian Songs* for four-part women's choir, still not published, his *Sonatine* for piano which he arranged for orchestra in 1931 under the title of three *Transylvanian Dances*, also for piano the *Colindas* consisting of a collection of twenty Rumanian Christmas carols, then the six Rumanian Folk Dances, still for piano: *Jocul cu bâta* (Dance of the Stick), *Brâul* (Dance of the Sash), *Pe loc* (The Stamper), *Buciumeana* (Dance of the Bucium People), *Poarga românească* (Rumanian Polka), *Mâruntelul* (previously mentioned dance). In 1917 Bartók scored these six Dances for symphonic ensemble. Here they are being interpreted in their version for string orchestra made by Arthur Willner.

Considered in general, the *Rumanian Dances* call for certain observations. All are confined within restrained limits. The motifs which appear in them keep their original form. The composer repeats them either as a whole or in part instead of developing them. The introductions and codas are short compared with the length of the dances themselves. At certain times, one or another moves according to an independent plan.

UNIVERSITY MUSICAL SOCIETY

INTERNATIONAL PRESENTATIONS

CHAMBER MUSIC FESTIVAL

BUDAPEST STRING QUARTET

Wed., Feb. 17 at 8:30

D major, Op. 18, No. 3
F major, Op. 59, No. 1
E-flat major, Op. 127

Beethoven Cycle

Thurs., Feb. 18 at 8:30

F major, Op. 18, No. 1
E minor, Op. 59, No. 2
A minor, Op. 132

Fri., Feb. 19 at 8:30

G major, Op. 18, No. 2
F minor, Op. 95
C minor, Op. 18, No. 4
F major, Op. 135

Sat., Feb. 20 at 8:30

A major, Op. 18, No. 5
E-flat major, Op. 74
B-flat major, Op. 130
w/fugue

Sun., Feb. 21 at 2:30

B-flat major, Op. 18, No. 6
C major, Op. 59, No. 3
C-sharp minor, Op. 131

Single concerts: \$3.50—\$2.50—\$2.00

*NETHERLANDS CHAMBER CHOIR Saturday, February 27
FELIX DE NOBEL, *Conductor*

DETROIT SYMPHONY ORCHESTRA (2:30) Sunday, February 28
SIXTEN EHRLING, *Conductor*

Program: Prelude and Quadruple Fugue ALAN HOVHANESS
Symphony No. 1 in E minor SIBELIUS
Symphony No. 1 in F minor SHOSTAKOVICH

(Replacing Polish Mime Theatre in the Extra Series, originally scheduled for February 23)

ROSALYN TURECK, *Pianist* Monday, March 1

Program: All Bach—

Prelude and Fugue on the Name of BACH
Capriccio on a Departing Brother
French Overture
Three Two-Part Inventions
Two Sinfonias
Italian Concerto

*CHICAGO LITTLE SYMPHONY Sunday, March 7
THOR JOHNSON, *Conductor*

Program:

Sinfonia in B-flat major BACH
Divertissements, Op. 5 KLEBE
Meditation and Processional for Viola and Orchestra BLOCH
Concerto da Camera, for Flute, English Horn, and Strings HONEGGER
The Lark Ascending—A Romance for
Violin and Orchestra VAUGHAN WILLIAMS
Kadha-Hi-Haku FUKUSHIMA
Sinfonia Breve da Camera No. 1 INGELBRECHT

ROBERT MERRILL, *Baritone* Friday, March 12

*SOLISTI DI ZAGREB Tuesday, March 30

NATIONAL BALLET OF CANADA Saturday, April 3

MARIAN ANDERSON, *Contralto* Wednesday, April 14

Tickets: \$4.50—\$4.00—\$3.50—\$3.00—\$2.25—\$1.50

* Standing room only

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(Beginning March 1, any remaining tickets will be placed on sale for single concerts at
\$5.00—\$4.50—\$4.00—\$3.50—\$3.00—\$2.50 and \$1.50)

For tickets and information, address
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